



**HANDBOOK FOR THE  
MASTER OF STUDIES  
IN COMPARATIVE LITERATURE AND  
CRITICAL TRANSLATION**

**Sample Copy**

**Please note that some details in this handbook are provisional: the final version for the academic year 2019-20 will be published in September 2019.**

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## Welcome

A warm welcome to Oxford, and to the Master of Studies in Comparative Literature and Critical Translation. The course is organised by the Humanities Division of the University, with the collaboration of the Faculties of Oriental Studies, Medieval and Modern Languages, and English Language and Literature; and it is attached to the interdisciplinary research centre Oxford Comparative Criticism and Translation (OCCT). The course will introduce you to current theoretical debates and give you the methodological tools you need to work confidently across two or more languages and literatures; it will also enable you to engage in focused study within a wide range of possible areas. With its combination of conceptual innovation, cultural breadth, historical depth and scholarly rigour, it is, we believe, one of the best masters courses in the fields of comparative literature and translation studies anywhere in the world.

Oxford is an extraordinarily stimulating place in which to study. It has great libraries and museums, with rich research collections. There is an excellent music and arts scene, and beautiful buildings and surrounding countryside. Above all, you will be joining a community of thinkers and scholars who will provide you with countless opportunities to learn. Don't hesitate to throw yourself into all this and make the most of it.

The transition from undergraduate to postgraduate life, and perhaps also to a new university, can sometimes be stressful. Do please let us know at once if you are encountering difficulties: contact details are in Section 1 of this handbook, and information about other sources of help and support follows in Section 6. Do please also let us know of anything that might be improved: the course structure offers many opportunities for feedback, appraisal and discussion. Everyone involved in the course is looking forward to joining with you in the collaborative process of teaching and learning.

Professor Matthew Reynolds

Convenor of the MSt in Comparative Literature and Critical Translation

# 1. Statement of Coverage

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Comparative Literature and Critical Translation (CLCT). It applies to students starting the course in Michaelmas term 2019 and may differ from the handbooks for students starting in other years.

## 1.1 Version

This is version 0 of the Handbook for the MSt in Comparative Literature and Critical Translation, published in August 2018.

## 1.2 Disclaimer

The *Examination Regulations* relating to this course are available at

[TO BE INSERTED].

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 Course Administrator **01865 615357**, [clct@humanities.ox.ac.uk](mailto:clct@humanities.ox.ac.uk)

Please note that some details in this sample handbook are provisional: the handbook for the academic 2019-20 will be published in September 2019.

## 2. Organisation, Contacts and Places

### 2.1 Useful contacts

If you have any queries, one of the following people should be able to help:

Course Administration

Email: 01865 615357

Phone: [clct@humanities.ox.ac.uk](mailto:clct@humanities.ox.ac.uk)

**Prof Matthew Reynolds** – Course Convenor

Email: [matthew.reynolds@ell.ox.ac.uk](mailto:matthew.reynolds@ell.ox.ac.uk)

Phone: 01865 274800

**Prof Ben Morgan** - Co-convenor

Email: [ben.morgan@mod-langs.ox.ac.uk](mailto:ben.morgan@mod-langs.ox.ac.uk)

Phone: 01865 278300

**Prof Adriana Jacobs** – Co-convenor

Email: [adriana.jacobs@orinst.ox.ac.uk](mailto:adriana.jacobs@orinst.ox.ac.uk)

Phone 01865 610432

**[NAME]** – Academic Mentor

Email: [Add email](#)

Phone [Add phone](#)

#### Disability Contacts

[INSERT]

#### Harassment Advisors

[INSERT]

Your College Advisor, Tutor for Graduates, Senior Tutor and Welfare Team.

### 2.2 Administrative and Organisational Support

The Course Administration, is located in the Humanities Divisional Office in the Radcliffe Humanities Building. The office is open at the following times:

**Monday – Friday: 8:30am – 5:00pm**

Alternatively, you can call **01865 615357** or email [clct@humanities.ox.ac.uk](mailto:clct@humanities.ox.ac.uk)

Prof Reynolds will be available in the OCCT Research Centre at the following times during term to discuss your progress or any other matters relating to the course:

[INSERT]

Any one of the Convenor and Co-convenors may be consulted about any aspect of the course. However, Prof Reynolds has particular responsibility for the elements of the course that relate to literature in English; Prof Morgan for those that relate to Modern Languages; and Prof Jacobs for those that relate to Oriental Studies.

[The Academic Mentor, is also available to help with your integration into the research community of OCCT and the wider university, your professional development, and with day-to-day matters such as the management of your workload. S/he will be on hand in the OCCT Research Centre at the following times:

[INSERT]

## 2.3 Governance and Oversight of the Course

The MSt CLCT is overseen by a Steering Committee which consist of the three Convenors, one other senior academic, and two student representatives. The Steering Committee meets once each term.

## 2.4 Student Representation

Students taking the MSt CLCT must provide two representatives to serve on the steering committee. They may be chosen by discussion and agreement, or if necessary by an election: the Academic Mentor will oversee this process.

The representatives will attend the 'Open Business' section of Steering Committee meetings: they will be invited to offer 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.

## 2.5 Key Places

Teaching for the Core course of Lectures and Seminars takes place in the Oxford Comparative Criticism and Translation Research Centre, Tim Gardam Building, St Anne's College, Woodstock Road, OX2 6HS.

Common-room and study space for the course is also in the Tim Gardam Building.

The Course Administrator is located just across the road in in the Humanities Divisional Office, Radcliffe Humanities building, Woodstock Road, OX2 6GG.

The Oxford Research Centre in the Humanities (TORCH) is also in the Radcliffe Humanities building.

Oxford University Language Centre is just down the road at 12 Woodstock Road, OX2 6HT.

The buildings of the participating Faculties, and their libraries, are as follows:

The Oriental Institute

Pusey Lane

OX1 2LE

Faculty of English Language and Literature

St Cross Building

Manor Road

OX1 3UL

Faculty of Medieval and Modern Languages  
41 and 47 Wellington Square  
OX1 2JF  
AND  
Taylor Institution  
St Giles'  
OX1 3NA

The Bodleian Library is located in Broad Street, OX1 3BG.

Teaching for your option Courses may take place in any of the participating Faculties, or in any College. A map of the Colleges, together with all University locations, is available here: <https://www.ox.ac.uk/visitors/map?wssl=1>

## 2.6 Important Dates

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

Michaelmas 2019	13 October - 7 December
Hilary 2020	19 January - 14 March
Trinity 2020	26 April - 20 June

Where there is reference to '1<sup>st</sup> week', '6<sup>th</sup> week', etc., this applies to the weeks of Full Term, during which classes run. '9<sup>th</sup> week', '10<sup>th</sup> week', etc. are the weeks immediately after Full Term. The week immediately before Full Term is commonly known as '0<sup>th</sup> week'. By convention, Oxford weeks begin on a Sunday.

The deadline for submission of your answer to the take-home examination paper on the Core Course is noon on Thursday of 8<sup>th</sup> week, Hilary Term.

The deadline for submission of your Dissertation is noon on Monday of 8<sup>th</sup> week, Trinity Term.

The deadlines for submission of examined work for each of your Option Courses will fall after the end of the term in which the teaching was done (ie Michaelmas Term and Hilary Term). They are likely to be either in 10<sup>th</sup> week, or in 0<sup>th</sup> week of the following term depending on the nature of the assignment. Please see further under Section 4.5 'Two Option Courses' below.



## 3. Course Content and Structure

The Master of Studies in Comparative Literature and Critical Translation is a 9-month course at FHEQ Level 7.

### 3.1 Course Aims

- to provide a course of the highest academic quality in Comparative Literature and Critical Translation in a supportive and challenging learning environment that attracts the very best students globally;
- to enable students to develop a thorough understanding of the methodologies of comparative literature and critical translation studies, and the capacity to put them into practice;
- to provide students with advanced knowledge of one or more topics within the fields of comparative literature and critical translation, and the means to deploy that knowledge effectively;
- to develop independent thinking and the ability to pursue original research across two or more languages and disciplines;
- to develop skills in written and oral communication, and in the presentation of academic work, including sustained argument, independent thought and lucid structure and content;
- to bring students, on graduation, to a position that enables them to embark successfully on a research degree at a globally leading university or a variety of other careers.

### 3.2 Intended Learning Outcomes

#### ***Knowledge, understanding and academic skills***

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

- build well-informed arguments about the theories and methodologies of comparative literature and critical translation studies;
- deploy specialist understanding of one or more topics within the fields of comparative literature and critical translation, and engage in reasoned debate about it;
- conduct theoretically-grounded and historically-contextualised research across languages and disciplines;
- draw constructively on approaches and material from different languages and disciplines.

#### ***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.

### 3.3 Course Structure

The MSt in Comparative Literature and Critical Translation comprises three compulsory elements:

**A. The Core Course** taken in Michaelmas and Hilary Terms.

**B. Two Option Courses:** one taken in Michaelmas Term, one in Hilary Term.

**C. A Dissertation:** planning starts at the end of Michaelmas Term; some research is done during Hilary Term; the majority of the work is done in Trinity Term.

#### **A. Core Course: Comparative Literature and Critical Translation – Practices and Theories**

The core course will consist of one lecture (1 hour) and one seminar (2 hours) each week during Michaelmas Term weeks 1-6 and Hilary Term weeks 1-6. This course is taught by the Convenor and Co-convenors, along with other specialists as appropriate. It will introduce you to key topics and issues in comparative literature and critical translation, and give you the skills needed to develop your own arguments and pursue your own research.

The *lectures*, which are open to anyone in the university, will present key topics and offer arguments about them.

The *seminars*, which are restricted to students taking the MSt CLCT, will include close textual work, training in relevant research skills, and the opportunity to develop and critique the ideas and materials presented in the lectures.

#### **B. Two Option Courses**

You will take one option course in **Michaelmas Term** and one option course in **Hilary Term**. The list of options from which you can choose is given below in Section 4.5 ‘Two Option Courses’. The options are provided by the three Faculties that participate in the MSt CLCT – Oriental Studies, Medieval and Modern Languages, and English Language and Literature – and they enable you to work alongside students following other Masters courses within those Faculties.

Your options must focus on literature in different languages (eg Arabic in Michaelmas Term, English in Hilary Term) but they may be from the same Faculty (eg Hebrew in Michaelmas and Japanese in Hilary, or Russian in Michaelmas and French in Hilary). Some options may span more than one language: in such cases, the Course Convenor will give you advice to make sure that your choices cover an appropriate range.

#### **C. A Dissertation**

Your dissertation (10,000-12,000 words) must be on a comparative topic which involves your two main languages of study; it may include the critical analysis of translations. You will confirm your topic with the Course Convenor by the middle of Michaelmas term; have an initial meeting with your dissertation supervisor at the end of that term; and then pursue your research during the rest of the year, working especially intensively in Trinity Term. The dissertation will be due in at noon on Monday of 8<sup>th</sup> week of Trinity Term.

### **3.4 Optional Additional Language Course**

If you wish, you can learn, or improve your knowledge, of an additional language at the Oxford University Language Centre. This provision does not form part of the assessed learning for the MSt CLCT. Your additional language must be different from the two main languages on which you are focusing for the MSt. You will be asked if you wish to sign up for an additional language course before arriving at Oxford. Teaching will generally take the form of weekly classes.

## 4. Teaching and Learning

### 4.1 People

The Convenor and Co-convenors will do most of the teaching for the Core Course, drawing in other experts for particular topics as appropriate.

The Academic Mentor, who is also co-ordinator of the Oxford Comparative Criticism and Translation Research Programme (OCCT), will help foster a sense of group identity among students taking the MSt CLCT, and connect them to the larger community of DPhil students and academics working in comparative literature and translation. The Mentor will be available for weekly informal meetings with CLCT students, and will co-ordinate a seminar afternoon in Trinity Term at which CLCT students will present work in progress towards their dissertations.

The Graduate Teaching Assistants will join in the Core Course Seminars and will help the Academic Mentor in connecting MSt CLCT students to the wider research community. Normally there will be one Graduate Teaching Assistant in Michaelmas Term and another in Hilary Term.

Tutors for your options will be experts in their fields, from the Faculties of Oriental Studies, Medieval and Modern Languages, and English Language and Literature.

Your dissertation supervisor will be arranged by the Course Convenor and may be drawn from any one of the participating faculties.

### 4.2 Research Context and Community

The MSt CLCT is attached to the Oxford Comparative Criticism and Translation Research Centre (OCCT), and has been developed out of research conducted in that context. You are encouraged to get involved in the research culture of OCCT, including its fortnightly postgraduate-led discussion groups: the Academic Mentor and Graduate Teaching Assistants will help you to do this. Information about OCCT is at [www.occt.ox.ac.uk](http://www.occt.ox.ac.uk).

The Oxford Research Centre in the Humanities (TORCH) puts on many events that are interesting from a comparative and translational point of view. Information about TORCH is at [www.torch.ox.ac.uk](http://www.torch.ox.ac.uk).

There are also many research seminars and other events that take place within the participating Faculties. You will be informed about them via the Faculties' email bulletins; further information will be available on their websites and Weblearn pages.

### 4.3 Induction

At the start of the academic year, in the week before the beginning of formal classes (this is called 0<sup>th</sup> week), there will be induction sessions to introduce you to the course and to life as a Masters student at Oxford. Here is the timetable:

**Monday 0<sup>th</sup> Week (X October) 2019**

**Oxford Comparative Criticism and Translation Research Centre, St Anne's College  
(top floor of the New Library at the front of St Anne's College, Woodstock Road)**

**TIME: Introductions and Course Overview: Convenors, Course Administrator, Academic Mentor and Postgraduate Teaching Assistant**

Prof Matthew Reynolds (Convenor)

Prof Adriana Jacobs (Co-Convenor)

Prof Ben Morgan (Co-Convenor)

**NN** (Academic Mentor)

**NN** (Course Administrator)

**TIME: Introduction to IT Services**

**NN**

**Short break**

**TIME: The Oxford Comparative Criticism and Translation Research Centre (OCCT)**

Postgraduates involved in the centre, together with the Postgraduate teaching Assistant, Academic Mentor and the Convenors.

**TIME: Life as a Masters student at Oxford**

Postgraduates involved in OCCT

**TIME: Careers Service**

**NN**

**DAYS / TIMES**

**Library Inductions: Taylorian, Bodleian, English Faculty Library, Oriental Institute Library  
Language Centre**

## **4.4 The Shape of the Year**

### **Michaelmas Term**

Each week, in weeks 1-6, you will attend the core course lecture and participate in the associated seminar. You will also have regular teaching for your chosen option course.

In weeks 7 and 8 there is no core course teaching. This is to create space for you to focus on the examined written work for your option course, to have a meeting with your dissertation supervisor, and to work on a short essay relating to the core course. This core course essay, which is due in at the start of Hilary term, is not examined but is designed as practice for the examined essay which you will write at the end of Hilary term.

If you have chosen to take an additional language course at the Language Centre you will have weekly classes there. Please note that this does not form part of the assessed learning for the MSt CLCT.

Throughout the term, you are encouraged to participate in the research culture of Oxford Comparative Criticism and Translation, with its discussion groups, seminars and other events. The Academic Mentor will facilitate this connection, and will also be available weekly for informal advice and discussion.

### **Michaelmas Term Diary - at a glance**

#### **DAY**

**TIME** weeks 1-6: Core Course Lecture

PLACE

#### **DAY**

**TIME** weeks 1-6: Core Course Seminar  
OCCT Research Centre, St Anne's College

#### **DAY**

**TIME**: Informal meeting with Academic Mentor  
OCCT Research Centre, St Anne's College

**Teaching for your Option course will happen on days and times determined by your Option tutor; the same is true of teaching for your optional additional language course.**

**In 7<sup>th</sup> or 8<sup>th</sup> week you will have a first meeting with your dissertation supervisor, and be focusing on examined written work for your option and non-examined written work relating to the core course.**

**The OCCT postgraduate Discussion Group (attendance optional) meets fortnightly on Monday lunchtimes, weeks X, X, X, X; OCCT research seminars (attendance optional) usually take place on Wednesday afternoons.**

### **Hilary Term**

The pattern of teaching and learning in Hilary Term is similar to Michaelmas. Again, in weeks 1-6, you will attend the core course lectures and participate in the associated seminars. You will also have regular teaching for your chosen option course.

Early in the term, the Course Convenor will lead a workshop on dissertations. You may have a second meeting with your dissertation supervisor during this term if it would be useful to you; but remember that the bulk of teaching for the dissertation will take place during Trinity Term.

In 7<sup>th</sup> and 8<sup>th</sup> weeks there is again no core course teaching. Just as in Michaelmas Term, this is to create space for you to focus on the examined written work for your option course; but

this term you will also write a 4,000 word examined essay relating to the core course. This essay must be composed in response to a question in a take-home examination paper which will be released at noon on Thursday of 6<sup>th</sup> week; and it will be due in at noon on Thursday of 8<sup>th</sup> week.

If you have chosen to take an additional language course at the Language Centre you will have weekly classes there.

Throughout the term, you are encouraged to participate in the research culture of Oxford Comparative Criticism and Translation, with its discussion groups, seminars and other events. The Academic Mentor will facilitate this connection, and will also be available weekly for informal advice and discussion.

### **Hilary Term Diary - at a glance**

#### **DAY**

**TIME** weeks 1-6: Core Course Lecture  
PLACE

#### **DAY**

**TIME** weeks 1-6: Core Course Seminar  
OCCT Research Centre, St Anne's College

#### **DAY**

**TIME**: Informal meeting with Academic Mentor  
OCCT Research Centre, St Anne's College

**You will receive feedback on your Core Course essay by the end of 2<sup>nd</sup> week.**

**The Course Convenor will lead a workshop on dissertations early in term.**

**Teaching for your Option course will happen on days and times determined by your Option tutor; the same is true of teaching for your optional additional language course.**

**You may have a meeting with your dissertation supervisor if useful to you.**

**In 7<sup>th</sup> and 8<sup>th</sup> weeks you will be writing your 4,000-word exam essay relating to the core course, and focusing on examined written work for your option.**

**The OCCT postgraduate Discussion Group (attendance optional) meets fortnightly on Monday lunchtimes, weeks 2, 4, 6, 8; OCCT research seminars (attendance optional) usually take place on Wednesday afternoons.**

## Trinity Term

In Trinity term there is no core course and no options: you will be working intensively on your dissertation, under the guidance of your supervisor. In third week you will present work in progress towards your dissertation in the form of a paper given at a seminar day organised by the Academic Mentor in collaboration with the MSt students and members of the OCCT discussion group. The deadline for your completed 10,000-12,000 word dissertation is noon on Monday of 8<sup>th</sup> week.

If you have chosen to take an additional language course at the Language Centre you will have weekly classes there.

In this term, the Academic Mentor will again be available weekly for informal advice; OCCT's research culture will continue to be active, including especially Oxford Translation Day which will include many events of translational interest.

### Trinity Term Diary - at a glance

**Throughout term: meetings with your dissertation supervisor**

**3<sup>rd</sup> week: seminar day at which you will present work in progress towards your dissertation**

**Monday of 8<sup>th</sup> week, midday: deadline for submission of your completed 10,000-12,000 word dissertation.**

**Optional OCCT research events will continue to take place during this term, including especially Oxford Translation Day**

## 4.5 The Core Course: Comparative Literature and Critical Translation – Practices and Theories

The core course, which runs during weeks 1-6 of Michaelmas and Hilary terms, introduces you to key topics and issues in comparative literature and critical translation, and gives you the skills needed to develop your own arguments and pursue your own research. These aims are embodied in the structure of the teaching. Each week a lecture, given by one of the convenors or by another specialist as appropriate, will explore a set of materials and questions, and suggest ways of thinking about them. You will need to do preparatory reading before each lecture so as to be able to listen actively and begin to develop ideas to pursue in the associated seminar. The seminars will be led by the week's lecturer, together with the academic mentor and the graduate teaching assistant. They will enable you to bring your own arguments to the table and explore them via discussion, and will also explain the research techniques with which you can ground and develop them. For each seminar,



there will therefore be more reading for you to do, together with prescribed research tasks to fulfil: you can expect to give a short presentation at two seminars each term. A summary of the course is provided below; further details, together with reading lists, can be found in Appendix A.

Formative assessment is built into the structure of the course. You will receive feedback on your seminar presentations both orally and via a feedback sheet which will give comments on structure, clarity, content and relevance. At the end of Michaelmas term you will write an essay relating to one of the topics covered in the course: guidance on this will be given by the Course Convenor; the essay will be due in at the start of Hilary Term, and feedback will be given to you in a one-to-one meeting in the first two weeks of that term.

Summative assessment takes the form of a 4,000-word essay to be written in response to one of a choice of questions in a take-home examination paper at the end of Hilary Term. The paper will be released at noon on Thursday of 6<sup>th</sup> week and your essay will be due in at noon on Thursday of 8<sup>th</sup> week. For details, see Section 5 on assessment, below.

Here is a summary of the core course:

### Michaelmas Term

The sessions in Michaelmas Term will provide a grounding in the fundamentals of comparative literature while introducing Oxford's distinctive emphases on historical depth and material roots; they will also announce the focus on translation which will be developed further in Hilary Term.

#### **1. Histories of Comparison**

The origins and early history of comparative literary study in Europe, touching on the relation between classics and vernacular languages (eg Dante, Dryden, the querelle des anciens et des modernes); comparative philology with its imperial affiliations; ideas about national literatures and relations between them (eg de Staël, Mazzini, Arnold).

Seminar: you will be asked to find some research material other than that treated in the lecture, and describe its relevance to the topic.

#### **2. Theories of Comparison**

The crystallization of comparative literature as an academic discipline in the mid-C20th (Auerbach, Spitzer, Curtius). Yale comparative literature, Derrida and de Man and the theory wars of the 1980s; the troubled migration of people and ideas between Europe and the USA, and the role played by translation in the formation of the idea of 'theory'.

Seminar: you will be asked either to research the institutional context of a theorist or formative comparative literary figure, or to analysis the translation(s) of a theoretical or foundational text. We will explore how these factors matter.

#### **3. Worlds of Comparison**

Non-European contexts for transcultural production and reception of texts (eg the Arab world or Latin America); other ways of constructing transcultural literary fields, eg postcolonial, global Anglophone, or hemispheric studies. Recent and ongoing debates about 'world literature.'

Seminar: you will be asked to reflect upon the shape of the literary field implied by your own research interests. This will include an exploration of our use of national and transnational library catalogues and other databases.

#### **4. Figures**

An exploration and appraisal of the classic mode of comparative criticism which traces a 'figure' across times and languages – eg Antigone (Steiner); Ulysses (Boitani); Mignon (Cave).

Seminar: you will be asked to propose figures for study other than those discussed in the lecture. We will explore what different research challenges they might pose.

#### **5. Genres and Forms**

Much recent scholarship has focused on the novel as a global genre (Moretti, Pavel); we will investigate that work and compare it to instances of the trans-cultural circulation of genres of drama and poetry (including oral poetry, digital media texts). The place of aesthetic forms in comparative literature, and the social forms from which they emerge and in which they are received.

Seminar: You will be asked to find a text whose genre and/or form are interesting from a comparative and translational point of view, and to be ready to explain why that is so.

#### **6. Migration, Travel and Encounter**

Ethical considerations about encounters with other living beings; migration, human rights and literature; travel writing; different versions of cosmopolitanism. How does translation figure in these contexts and how do they bear on understandings of translation?

Seminar: You will be asked to identify and reflect upon a relevant instance of migration, travel or encounter. It may be described in literary, historical or journalistic writing, or other media; or it may be from your own experience. Our discussion of the use of language in these cases will include a consideration of the journeys and encounters that take place in the course of academic research and writing.

#### Hilary Term

The sessions in Hilary Term will develop the idea of critical translation and explore its relevance to a range of comparative literary topics.

#### **7. Translation Studies and Comparative Literatures**

Picking up from the last lecture of Michaelmas Term: translation studies and its history; conflicts between some conceptions of translation and of comparative literature; ways of integrating the two traditions. Machine translation and data-mining; their impact both on the field of study and on scholarly practices.

Seminar: you will be asked to search out a text or circumstance where translation and ideas of comparative literature seem to be in tension. Examples might be the use or avoidance of translation in a scholarly text; a literary text which itself embodies translational practices; discussions of the future of machine translation which imagine a world of understanding beyond languages.

#### **8. Translation and Transmediality**

The frequent interplay between translation and transmediality, eg illustration, film adaptation, theatre, new media, and musical settings. How attention to medium (including writing systems) can enrich the understanding of translation.

Seminar: you will be asked to bring in examples of the relation between linguistic translation and other media so as to extend the discussion presented in the lecture. You might focus on

a manuscript, or new media, or any other locus of transmediality: our discussion will include attention to different methodological challenges and resources.

### **9. Translation and Circulation.**

Material factors in the circulation of texts: routes of travel, networks of correspondence, the economics of translating, publishing and reviewing, new media, institutions such as UNESCO, the Communist International and AmazonCrossing.

Seminar: you will be asked to research some aspect of the circulation of a text that interests you, using methods that will have been presented in the lecture.

### **10. Translingual and Multilingual Texts**

Texts that are written between languages (Steiner's 'interlingua'), in constructed languages such as Esperanto, and in more than one language; readers and audiences who know varying combinations of languages. The recent burgeoning of this sort of cultural production, and instances from other historical moments. Texts that are generated by translational processes, and texts that are written with an eye to translation.

Seminar: you will be asked to bring in examples of such texts and to be ready to discuss them.

### **11. Untranslatables and Universals**

Recent debates about 'untranslatability' and the light they cast on assumptions about translation. Machine translation in dialogue with literary production. Literature and scientific discourse; claims made by cognitive literary studies and their relation to comparative literature.

This seminar will consist of focused analysis of key arguments in this area, including extracts from texts by Cassin, Apter and Cave.

### **12. Translational Critical Practices**

The particular challenges and opportunities for criticism and scholarship as they operate in a comparative literary space; the idea of seeing such work as a translational mode of writing.

Seminar: you will be asked to reflect upon the role of translation in your own scholarly practice, and to consider the challenges posed by your research material to its representation in academic writing.

## **4.6 Two Option Courses**

You will take one option course in Michaelmas Term and another in Hilary Term. You will be asked to express first, second and third preferences for each term's option before your arrival at Oxford; the options that you will take will be assigned to you as soon as possible thereafter. Please note that you are not guaranteed to get a place on your preferred options: some options may be over-subscribed, while the Division reserves the right not to run an option if there are insufficient numbers enrolled. In such circumstances the course convenor will make every effort to ensure that you are able to take options that are appropriate to your interests.

The options are taught and examined within the three Faculties that participate in the MSt CLCT: Oriental Studies, Modern and Medieval Languages, and English Language and Literature. Accordingly, the modes of teaching and assessment will vary somewhat to suit

the material being explored and the number of students taking each option: teaching may happen in small seminars or in tutorials; meetings may be weekly or fortnightly; assessment may be by a single long essay or two shorter essays. Your experience of these different modes of work will form part of the interdisciplinary learning that the MSt CLCT provides: comparative literature involves thinking, not only about different literatures, but about the varying institutional structures within which those literatures are defined and studied; skill in translation includes being able to translate between different disciplinary norms.

Nonetheless, there will be these commonalities across all the options: teaching will involve regular contact with a tutor and formative assessment on at least one piece of written work; summative assessment for all option courses will consist of writing to be handed in after the completion of the teaching, by a deadline that will fall either during the vacation or in 0<sup>th</sup> week of the following term.

Your options must focus on literature in different languages (eg Arabic in Michaelmas Term, English in Hilary Term) but they may be from the same Faculty (eg Hebrew in Michaelmas and Japanese in Hilary, or Russian in Michaelmas and French in Hilary). Some options may span more than one language: in such cases, the Course Convenor will give you advice to make sure that your choices cover an appropriate range.

Below, you will find a list of options with short descriptions. Use this to identify the options that interest you. You will notice that many options offered by the Faculty of Medieval and Modern Languages are listed twice: they may be taken in either term. For options offered by the Faculties of English Language and Literature, and Oriental Studies, further information, including details of the modes of teaching and assessment, can be found in Appendix B at the end of this Handbook. Please read the more detailed accounts of any options that interest you before making your choices.

**[NB THIS IS AN INDICATIVE LIST BASED ON CURRENT OPTIONS. THE LIST OF OPTIONS AVAILABLE IN THE ACADEMIC YEAR 2019-20 WILL DIFFER SOMEWHAT: IT WILL BE PROVIDED IN THE HANDBOOK FOR 2019-20 WHICH WILL BE PUBLISHED IN JULY 2019.]**

## 4.7 Options Taught in Michaelmas term

### (i) in the Faculty of Oriental Studies

**Options marked with an asterisk \* do not require knowledge of the language concerned**

#### Arabic

*Nahda: Literature, modernity and institution-building in the Arabic 19th Century – Prof Marilyn Booth*

This course provides an introduction to the *nahda* (as Arab intellectuals were calling it before the end of the 19<sup>th</sup> century) or ‘rising-up’ 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 and expressing new sensibilities while also grappling with how to read the impact of Europe on their societies.

## **Hebrew**

*\*Modern Hebrew Literature, 1880-Present – Prof Adriana Jacobs*

From Psalm 137 to the contemporary graphic novel, constantly flowing and shifting affiliations of language, place and identity have shaped the development of Hebrew literature across centuries. In recent years, scholarship on Modern Hebrew literature has reconsidered the teleological “diaspora to nation” narrative that once dominated Modern Hebrew literary historiography, thereby opening its study to include a wider range of authors and a more expansive map of Hebrew literary circulation and reception. This course offers a chronological and thematic overview of Modern Hebrew literature from the late nineteenth century to the present day and examines, in particular, figures and themes of (linguistic, cultural, geographical) marginality and displacement in Modern Hebrew literature; the relation between Hebrew literature’s “minor” status on the global literary map and its own politics of inclusion and exclusion; as well as the ongoing discourse on “centers and peripheries” in Modern Hebrew literature. The course readings will address as well the politics of multilingualism and translation, the relation between nation and diaspora, and themes of trauma and displacement that continue to preoccupy Hebrew writers. Reading knowledge of Hebrew is not required but students who are able to read the original Hebrew are encouraged to do so.

## **World Literature**

*\*Making medieval Arabic a world literature – Prof Julia Bray*

Arabic writing ca.600-1800 has recently become the object of a sustained campaign of literary translation, with the Library of Arabic Literature (New York University Press) as its main outlet. Its aim is to make Arabic classics accessible to English speakers worldwide. Translators for the Library observe benchmarks and principles established by the Editors, but generally work by rule of thumb, which leaves many practical and theoretical questions unaided. This course will use the growing body of translations and critical discussions of translation in this field to explore a number of formal, stylistic and cultural issues arising from distinctive modalities of medieval Arabic authorship and types of text format and from difficulties of identifying and interpreting narrative and discursive techniques and emotions. It will also address related general issues in the aims and ethics of translation. The course can be followed by non-Arabists as well as Arabists. In addition to secondary reading in English/European languages, there will be both bilingual primary texts (Arabic with facing translations) and free-standing English translations.

**(ii) in the Faculty of Medieval and Modern Languages**

## **French**

### *Renaissance and Baroque - Professor Wes Williams*

The culture of Early Modern France witnessed the renewal of ancient learning, cross-cultural dialogue, and intense formal experimentation in the vernacular; this was also a period of imperial expansion abroad and bitter confessional conflict at home. Imitation and discovery, exploration and encounter, utopia and dystopia, belief and unbelief are all themes central to an understanding of the literature, the visual, and the material culture of the time. This option will explore the different modalities of cultural change which go by the names Renaissance and Baroque. A series of seven seminars will introduce students to writers such as Rabelais, de Navarre, Du Bellay, Montaigne, Lery, Labé, Ronsard, D'Aubigne, Chassignet, Sponde... and to the different forms – travel narrative, nouvelle, conte, essai, treatise, polemical poem, sonnet sequence and epic – in which they explore the ways in which theirs is a culture in transition.

### *Early Modern literature and Philosophy – Prof Richard Scholar*

The work of major writers of the early modern period in France occupies the interface between philosophy and literature in that it addresses the most important questions about the fabric of the world and the human condition by experimenting with the resources of literature. A series of seven seminars will introduce students to thinkers such as Montaigne, Pascal, Descartes, Voltaire, Diderot, and Rousseau, encouraging them to explore the relations between their philosophical ideas and the literary genres – the essay, the pensée, the treatise, the letter, the encyclopedia – in which they communicate them.

### *19th Century Poetry – Prof Seth Whidden*

The nineteenth century constituted a period of intense and innovative activity in the field of verse poetry, and this course of seminars will focus on selected works from a diverse group of poets, including Desbordes-Valmore, Lamartine, Musset, Vigny, Hugo, Baudelaire, Rimbaud, Verlaine, and Mallarmé. The century also witnessed the emergence of 'prose poetry', and during its last three decades in particular the time-honoured conventions of versification — together with the very distinction between poetry and prose — were subverted and overturned. The aim of this course will be to examine and debate, on the basis of close textual readings, the various ways in which poets sought to find a new language and new poetic structures with which to express an increasingly varied and disturbing spectrum of conscious and unconscious perceptions.

### *20<sup>th</sup> Century Thought – Prof Jane Hiddleston*

This option will explore some of the major movements and thinkers of the twentieth century in France. It will study these through a series of four topics, aimed to showcase a range of works and issues. The topics this year include 'Intellectuals', 'Self and Other', 'Making Sense' and 'Becoming', and they are conceived to give students a sense of the development of French thought across the twentieth century and into the twenty-first. Philosophers to be studied reach back to Jean-Paul Sartre and Frantz Fanon, up to Jean-Luc Nancy and Catherine Malabou, covering in between many of the major thinkers of the late

twentieth-century, such as Bataille, Foucault, Derrida, Deleuze, and Kristeva. Texts could be explored in their relation to literature or as free-standing philosophy, as appropriate and according to the student's own interests.

*Life Writing - Profs Marie-Chantal Killeen and Ian Maclachlan*

Through the pioneering theoretical work of Philippe Lejeune and others since the 1970s Autobiography has come to be regarded as a fully-fledged literary genre. The autobiographies of twentieth-century writers such as Gide, Leiris, Sartre, and Beauvoir stand beside those of Rousseau and Stendahl, while the innovative approaches of later writers, including Barthes, Perec, Sarraute, and Duras, took the genre in new directions. More recently, a range of literary practices focused on individual or collective life-histories, and exploring issues of gender, sexual identity, ethnicity, trauma, and social memory, have blurred the distinctions between autobiography, biography, the diary, and the *récit intime*, producing hybrid works that make 'life-writing' one of the most fascinating areas of recent literary production and critical enquiry. The seminars on this course will reflect the strength and diversity of life-writing in twentieth-century French literature.

*Power of Literature: Representation, Perception and World Making in Modern and Post Modern French Poetry - Prof Carole Bourne Taylor*

This course of seminars will focus on the modern poetic tradition from Apollinaire and Cendrars, whose poetry reflected the impact of new technologies including aviation and cinema, to Portugal and Alferi, contemporary poets whose work reflects cyber culture and computer games. In between, we will look at Ponge's focus on the world of objects, Michaux's imaginary universes, Bonnefoy's poetry of being and presence, and Jaccottet's variations on landscape. A guiding theme will be the construction of textual worlds and the relation between language and reality. Close textual study of individual poems will feature throughout the course.

**German**

*German Literature and the Beginnings of Printing - Profs Henrike Lähnemann and Almut Suerbaum*

This subject is devised to open up an area of literary history that has received little attention, the German texts whose reception spanned the manuscript culture of the period 1440-60 and continued in the new medium after the invention of printing. The course addresses both medium-related issues such as the invention of printing with moveable type, wood-block printing and intermediate forms between manuscript and print, as well as providing scope for an investigation of the historical and social background.

*German Womens Writing 1450-1760 in its Social Context - Prof Helen Watanabe-O'Kelly*

This course examines writing by women in a period which stretches from the invention of printing to the Enlightenment. It examines the very diverse writings produced by women, as well as how social and historical factors such as literacy, education, conceptions of woman's

social role, and Reformation teaching on marriage, determined the themes, genres and styles employed.

*German Literature and Court Culture in the C17th - Prof Helen Watanabe-O'Kelly*

This course examines the very extensive body of writing in German which was commissioned by or addressed to a ruler or was performed at a court. Issues of patronage, panegyric, art in the service of political power, and court festivals as propaganda will be discussed, as well as literary aspects of the texts studied. The authors to be studied include Weckherlin (works for the Stuttgart court), Opitz (Dafne for the Dresden court), Gryphius (Das verliebte Gespenst, Die geliebte Dornrose written for a courtly wedding), Lohenstein (Cleopatra, Sophonisbe addressed to Emperor Leopold I), Schirmer (the Dresden ballet texts), Sophie Elisabeth of Braunschweig-Lüneburg (entertainments for the Wolfenbüttel court) and Stieler (the Rudolstadt plays).

*The Bildungsroman - Profs Ritchie Robertson and Barry Murnane*

The Bildungsroman, the novel centring on its protagonist's development from youth to adulthood, has been widely considered the characteristically German form of the novel, thanks largely to the cultural prestige of its chief exemplar, Goethe's Wilhelm Meisters Lehrjahre (1795-6). The genre can, however, be followed back to Wieland's witty philosophical novel Agathon (1766-7) and Moritz's searching psychological and autobiographical novel Anton Reiser (1785-90); and it runs forward through the Romantics (Novalis, Brentano, Eichendorff), who combined homage with criticism in their reception of Goethe, through the qualified realism of Mörike, Stifter and Keller. The genre was also adapted for the purposes of feminism (Gabriele Reuter's Aus guter Familie, 1895) and Jewish emancipation (Franz's Der Pojaz, 1905), while in the twentieth century it has been modified or parodied by such writers as Rilke, Hesse, Thomas Mann and Günter Grass.

*Jews and Judaism in German Literature from 1740 to Present - Profs Ritchie Robertson and David Groiser*

This course examines the representation of Jews and Judaism in Germany and Austria against the background of the history of Jewish emancipation, the resurgence of antisemitism, the Holocaust, and recent attempts to confront and comprehend this history. Within this framework, students may wish to give particular attention to one or more of the following: the entry of Jewish writers into the culture of the Enlightenment and the qualified philosemitism they encountered; the development of antisemitic images from the Romantics onwards and their presence within a wide range of texts whose overt ideology was often far more liberal; the complex Jewish identities of such writers as Heine, Freud, Kafka, Schnitzler, Lasker-Schüler, or Kraus; the relationship between Jews in eastern and western Europe; German Jews and the First World War; the 'renaissance' of Jewish culture in the Weimar Republic; literary representations of and responses to the Holocaust; and the question of whether a Jewish culture exists in present-day Germany and Austria.



*Literature and Culture of the Berlin Republic - Profs Georgina Paul and Karen Leeder*

Candidates will be expected to acquire a general knowledge of writing in German since 1990 and to read a selection of texts from the same period. Candidates may expect to address a range of issues, including topics such as: adjustments in the German book market post-1990; approaches to the legacies of the Nazi past; the legacy of the GDR; writing in a multicultural society; literature and globalisation; changing notions of authorship, especially in the light of the digital media; the development of the various genres; gender and writing. There is also the opportunity to focus on selected authors and issues of students' own choosing.

*Cinema in a Cultural Context: German Film 1930-70 - Prof Ben Morgan*

The first German talkie was made in 1929. By 1970, Fassbinder had already made 4 feature films. You will study the period in German cinema between the coming of sound and the arrival of New German Cinema. Topics will include propaganda and entertainment films in the Third Reich, the realism of the Rubble Films of the late 1940s, the different strategies for remembering and coming to terms with the past in the popular films of the 1950s, and the commercial successes of the 1960s: the Karl May Westerns and Edgar Wallace detective films. The period includes the political ruptures of 1933, 1945, 1968, and the aesthetic 'new beginning' of the Oberhausen manifesto in 1962. But the focus of the course will be the continuities that can be observed in film style, narrative techniques and in the way film is used as a medium for reflecting on everyday problems during the period. You don't need to have studied film before to take this option. You can start familiarizing yourself with the vocabulary of film studies by reading David Bordwell and Kristin Thompson's *Film Art: An Introduction*, currently in its 7th edition. Otherwise, the best thing to do is to start watching films. You can work by director (e.g. Käutner, Harlan, Sierck), but it is often more productive to watch films with the same star (e.g. Heinz Rühman, Hans Albers, Ilse Werner, Zarah Leander), or from the same year, to get a clearer sense of continuities in style and approach.

**Italian**

*Problems in Dante Interpretation - Dr Manuele Gagnolati*

All of Dante's works pose challenges to the reader and have led to diverse, often conflicting critical and scholarly interpretations. This course offers the student the opportunity to concentrate on central issues in the *Divina commedia*, but also to look at other works if desired. Problems that will be given particular attention include allegory, imagery, dating, and Dante's sources.

*Classical and Vernacular Cultures in the Italian Renaissance - Prof Nicola Gardini*

One of the major features of the Renaissance was the re-discovery by Italians of the classical world and its values. This course allows students to focus either on a single writer or on a range of writers (from Petrarch to Tasso) whose work was informed by classical culture, and to analyse the ways in which Greco-Roman ideas combined with the vernacular literary tradition to shape the subject-matter, form and style of the author(s).

### *Literature in Trieste and Trieste in Literature - Prof Emanuela Tandello*

From the second half of the nineteenth-century, Trieste was a place where 'that most pointless thing, literature' (Svevo) would thrive: a cosmopolitan catalyst for new philosophies and discourses (Darwin, Nietzsche, Freud), a home to some of the major figures of modernist literature, including Italo Svevo and James Joyce; and an 'outpost' – ever critical and unsettling – for the Italian literary canon. But Trieste has also herself inhabited the literary imaginary, as a character and a protagonist. The course, which will privilege a European perspective, will enable students to explore Trieste's 'double' nature in the fiction and poetry of major writers active in the city over a span of one hundred years: native, adoptive, or 'transient', writing in Italian or German, or English: from Svevo and Saba, Schnitzler and Joyce, to Magris, Morandini, Pressburger and Jan Morris.

### *Literature and Politics in 20th Century Italy - Prof Guido Bonsaver*

Fascism had a major impact on Italian culture during the 1920s and 30s and has continued to be a central issue in political and cultural debate since the end of World War II. This course will offer students the opportunity to look at the work of significant authors who in different degrees made a commitment to Fascism (such as Bontempelli, Ungaretti and Vittorini), at others who attempted to stand back from it (such as Montale), and at different tendencies within Fascism (in particular traditionalism versus modernism), bearing in mind throughout how views of Fascism and Fascist literature have evolved over the last fifty years.

## **Spanish**

### *Developments in Prose Narrative in the Spanish Renaissance - Prof Jonathan Thacker*

This course examines the extraordinary innovations in prose narrative in the Spanish Golden Age. This period saw the publication of the first picaresque novels, *Don Quijote*, *Persiles y Sigismunda* and a new type of short fiction (practised by Cervantes, Lope de Vega, María de Zayas and Salas Barbadillo amongst others). The course investigates the history of and reasons for the use and abuse, acceptance and rejection, imitation and parody of earlier models in prose works short and long. The influence of classical, Italian and native Spanish prose narrative on late sixteenth- and early seventeenth-century works by a number of authors is traced in some detail.

### *Drama in an Ideological Age – Prof Jonathan Thacker*

The main purpose of drama is not to support a dominant ideology. This statement is taken as axiomatic in this course's attempts to test the extent to which Golden-Age drama questioned the dominant world-views of the period. An age which experienced a consolidation of power in church and state and in which many lived in fear of the agents of the Inquisition managed to produce a kind of theatre which could 'decir sin decir', which could subtly undermine the ruling ideologies. As well as examining the relationship of theatre to authority (including its use as propaganda) in the works of the major dramatists of the period, this course traces the history of the reception of Golden Age drama from its early troubles with the moralists through to present day critical orthodoxies.

*Public Role and Private Self in Golden Age Drama – Prof Jonathan Thacker*

This course explores the tensions and conflicts which so often arise between ideals of social behaviour and realities of personal desire in Golden-Age drama. It sets out the bases of significant social role-play (for example the conduct of the king, the wife, the peasant) as dramatists understood them and assesses the extent to which these can be modified or questioned by the individual on the stage. The plays studied, written by a number of important playwrights of the period (including Lope de Vega, Calderón de la Barca, Tirso de Molina and Ruiz de Alarcón), are seen to contribute to the processes of demolition of old role models and construction of new ones. Attention is paid to the means by which dramatists address the questions of public role and private self, and to the relationship of dramatic genre to these issues.

*Literature and Painting in the Golden Age of Spain - Prof Oliver Noble Wood*

This course explores the close relationship which existed between writing and painting in the Golden Age, one which went far beyond reworkings of Horace's 'ut pictura poesis'. There were poet-painters and painter-poets. Poets also wrote about painters and paintings, or cultivated a highly visual style; dramatists wrote plays about painters, and often use the metaphorical language of paintings. Painters wrote important treatises on painting which make frequent connections between verbal and visual art, while other writers have fascinating things to say about the programmatic nature of particular collections. The Council of Trent's decree on images affected the course of religious art. The long debate about the status of painting – mechanical craft or noble art – caused writers and painters alike to defend its nobility by emphasising the painter as learned in many things (the libraries of El Greco and Velázquez demonstrate how widely they read). The course will look especially at Juan de Jáuregui, José de Sigüenza, Vicencio Carducho and Francisco Pacheco, alongside paintings by Spanish artists of the period, notably El Greco and Velázquez.

*Power, Patronage and Baroque Culture in the Golden Age of Spain - Prof Oliver Noble Wood*

In the Spanish Golden Age success in the creative arts was heavily dependent on the benevolent support and active assistance of patrons. This became increasingly the case in the seventeenth century with the reestablishment of the Court in Madrid and the rise of the controversial figure of the minister-favourite. Writers and artists flocked to Madrid, where they engaged in cut-throat battles about livelihoods, reputations, and preferment. The ultimate prize was the favour of the king, the fountainhead of power and patronage. This course will examine aspects of the relationship between Court society and Baroque culture, looking at how writers and artists jockeyed for position, how successive ruling elites came to harness the power of the pen/brush, and how the patronage of, in particular, Philip IV and the Count-Duke of Olivares inspired some of the finest works of the Spanish Golden Age.

*The Reception of Ovid's Metamorphoses in the Golden Age of Spain - Prof Oliver Noble Wood*

In Spain, as in the rest of Western Europe, the Renaissance saw an explosion of interest in Ovid's Metamorphoses. The range of approaches to Ovid's work seen in this period is reflected in the many and varied forms in which it circulated ('moralized Ovids', vernacular translations, illustrated editions, iconographical handbooks, etc). Writers and painters freely plundered Ovid's rich storehouse of mythological narratives for subjects worthy of imitation. Such subjects included the tales of Icarus, Orpheus and Eurydice, Polyphemus and

Galatea, Pyramus and Thisbe, and Venus and Adonis. This course will examine the influence of Ovid's *Metamorphoses* on the literary and visual culture of the Spanish Golden Age. It will look at a range of different attitudes to Ovid, chart the development of the mythological epic and the mythological burlesque, and explore the use made of the "poets' Bible" in the works of poets and painters such as Garcilaso, Góngora, and Velázquez.

*Cervantes's Experiments in Fiction - Prof Oliver Noble Wood*

Cervantes is the great iconic author of Hispanic letters, and his influence on the development of narrative has been incalculable. Indeed, as the American critic Harold Bloom observed, "context cannot hold Cervantes". This course will place Cervantes's fiction in the context of Spain's Golden Age but also look at ways in which it could be said to transcend its age and anticipate modern fiction in its various modes – realist, modernist and even postmodernist.

*Realism and its Alternatives in Spanish American Narrative - Dr Dominic Moran*

Since the 1940s Spanish American narrative has been among the most innovative and vibrant in the world, as is witnessed by the work of such authors as Borges, Asturias, Carpentier, and Rulfo, who were established figures before the 'Boom' of the 1960s and 1970s, by internationally acclaimed 'Boom' writers like García Marquez, Vargas Llosa, Cortázar, and Fuentes, and by several generations of later authors who have been the focus of international attention. While some have been innovative realists, others have sought alternative means of depicting their sub-continent and conveying their personal vision. Students will investigate the various responses to realism seen in the works of modern Spanish American writers; they will, however, be encouraged to concentrate on those areas and issues that most interest them and to employ a range of approaches in their study of this subject.

*Latin American Avant Garde Poetry: Theory and Practice - Dr Dominic Moran*

This course would involve tracing and evaluating developments in Latin American poetry from Darío to Nicanor Parra and beyond, studying examples of poetry in relation to the various creeds and manifestos of the modernistas, ultraístas, estridentistas, creacionistas etc.

*Political Commitment and the Avant Garde in Latin American Literature - Dr Dominic Moran*

This course would deal with the various ways in which creative artists (poets, novelists and playwrights), have tried to address in their work the problem of combining, without compromising either, aesthetic freedom and basic socialist sympathies. In particular, it will focus on the problematic proposition that radical, avant-garde writing may be more politically potent than more classical forms of social realism – an issue that will be considered in the light of recent critical theory dealing with such matters. Writers studies would/could include Pablo Neruda, César Vallejo, Julio Cortázar, Tomás Eloy Martínez, Reinaldo Arenas, Jorge Adoum and Ariel Dorfman.

*Borges – Prof Ben Bollig*

Not only did Borges have a seminal influence on contemporary Latin American literature, his work also had a remarkable impact on writers and theorists in Britain, the USA, France, Italy and elsewhere. This course will look at key texts by Borges which anticipate some of the

principal concerns of critical theory, e.g. the arbitrariness of personal identity, the “death of the author”, intertextuality, the “constructed” nature of subjectivity and knowledge. It will also study other phases and aspects of Borges’s output – e.g. the poetry of his youth and old age, his later fiction – in order to arrive at a fuller understanding of the range and variety of his interests.

#### *Sex, Sexuality and Masculinities in Spanish American Literature – Prof Ben Bollig*

There is a strong recent tradition of studies of the role and portrayal of gender and sexuality in Latin American literature; a number of contemporary studies explore the question of “masculinities” in writing. In this option students will have the opportunity to explore a range of texts from the post-Independence period using a variety of theoretical optics. Topics may include: masculinity as a theme in “national romances” and other “foundational” texts (Mármol, Echeverría, Azuela); sexuality and the vanguards (Mistral, Neruda and others); the role of masculinity and machismo and its contestation in revolutionary writing (Vallejo, Dalton, Lezama Lima); the portrayal of transvestism (Donoso, Puig, Perlongher) and gender- or sexuality-related violence (Menchú, Lemebel); and so-called “post-masculinities” (Carrera, Pauls, “Marcos”).

#### *Latin American Cultural Studies: Key Texts – Prof Ben Bollig*

In the last years of the c20th, Latin American Cultural Studies emerged as a discipline in its own right, in particular in the United States, with courses, journals, and anthologies bearing the name. Such a development should not sideline a long-standing tradition of cultural analysis and criticism of Latin America from Latin America. In many cases, these are works that seek not only to study reality, but actively to change it. We focus in particular on texts that use cultural analysis (in the broadest sense) to address questions of national and international politics, addressing concepts such as internationalism, hybridity, transculturation, and post-autonomy. Texts to be studied could include: Simón Bolívar, “Carta de Jamaica”; Domingo F. Sarmiento, *Facundo*; José Enrique Rodó, *Ariel*; Oswald de Andrade, *Manifestos* (“Pau Brazil”, “Antropófago”); Gilberto Freyre, *Casa grande e senzala*; José Carlos Mariátegui, *Siete ensayos de interpretación de la realidad peruana*; Roberto Fernández Retamar, “Calibán”; Ángel Rama, *La transculturación narrativa*; Carlos Monsiváis, *Mexican Postcards*; Josefina Ludmer, *Aquí América Latina*.

#### *Latin American Cinema – Prof Ben Bollig*

This option gives students the opportunity to study and analyse major movements in the history of cinema in the countries of Latin America, from the radical experiments and manifestos of the 1950s and 60s to recent productions, including the successful international collaborations of the twenty-first century, and contemporary documentaries. The course encourages comparisons between directors, movements and films from different countries, through the lens of issues such as national identity, social criticism, ecology, landscape, gender, class and race. Students may also choose to focus on specific directors. They are encouraged to consider the relationship between theoretical approaches to cinema, including manifestos, as well as works of film-theory and film-philosophy, and the films being studied.

Students may attend the undergraduate lectures on Latin American cinema given by the sub-faculties of Spanish and Portuguese.

### *Responses to the Spanish Civil War – Prof Laura Lonsdale*

This option explores the varied responses to the Civil War in Spanish literature across a range of genres. The Spanish Civil War (1936–1939) has played an important role not only in the history of Spain and Europe but also within literary and cultural production. During the war, literature and culture were often utilized as propaganda tools on both sides and the war continued to be a point of reference during Franco's dictatorship, both for writers in exile and at home. From the transition to democracy which followed Franco's death in 1975 onwards, Spanish literature has been engaged in a so-called recovery of historical memory which ran in parallel with the passing of the Ley de Memoria Histórica (2006). Students will investigate the various responses to the war and its aftermath in the works of writers such as Javier Cercas and Javier Marías. They will have the opportunity to focus on those issues and genres that interest them the most and are encouraged to employ a variety of different approaches to the study of the subject, including a comparative one.

### *Ramon del Valle Inclan, 1866-1936 - Prof Laura Lonsdale*

Valle-Inclán was one of Spain's most innovative twentieth-century authors, best known for his creation of the esperpento. In spite of enormous critical interest in his work in Spain, he is little known in translation and features only sporadically on undergraduate courses in the UK, such that his contribution to modernist literature is not widely appreciated or understood. This special subject will allow students to explore not only such masterpieces as *Luces de bohemia* (1924) and *Tirano Banderas* (1926), but a range of other dramatic, prose fictional and poetic works, as well as his aesthetic treatise *La lámpara maravillosa* (1916) and some of his journalism. Students will consider Valle-Inclán's linguistic and technical innovations in their cultural and literary context, and will be encouraged to develop their own specific areas of critical interest.

## **Portuguese**

### *Comedy in the 16th Century - Dr Simon Park*

Gil Vicente is the major author of comic drama in the sixteenth century, and the course will examine his work in detail, trying to get behind the clichés of Vicentine criticism to issues such as stagecraft and staging which have been barely touched on in the past. There will be an opportunity too to examine the poet's relationship with his courtly patrons. The course will also explore the almost unknown neoclassical prose comedies of Sá de Miranda and António Ferreira, also in the context of the culture of the royal court.

### *Lyric Poetry in the 16th Century- Dr Simon Park*

In recent years there has been a marked increase in the quantity of scholarly and critical work devoted to Portuguese lyric poetry in the sixteenth century. This has made possible the development of a new course which ranges considerably further than conventional surveys, and takes into account poets previously largely forgotten, like Andrade Caminha or Mousinho de Quevedo, as well as familiar writers like Sá de Miranda and Camões. There will be opportunities to explore topics such as the reception of Petrarch, the social and political role of poets and of poetry, the development of such genres as the sonnet, and the role and function of the woman as the object of poetic desire.

### *The Colonial and Postcolonial Literature of Portuguese Speaking Africa – Prof Claudia Pazos Alonso*

This course will engage with representative texts from Angola, Mozambique and Cape Verde. It will examine a selection of authors from different geographical settings for their portrayal of colonial experiences and post-colonial legacies. A first aim of the course will be to investigate the ongoing reflection about issues surrounding national identity, over a period of several decades. A second aim will be to consider how and why African authors incorporate distinctive African dimensions into their work, while simultaneously strategically engaging with and appropriating European literary traditions, be it at the level of themes, form or language.

*Lusophone Women Writers – Prof Claudia Pazos Alonso*

This course takes as its starting-point the well-documented isolation and marginality of women writers in both Portugal and Brazil in the first half of the 20th century, before moving on to consider the growing impact of new generations of female writers, from the 1950s onwards and more especially after the return to democracy in both countries. It examines the differing strategies deployed by female-authored texts as they negotiate the minefield of genre and gender, and issues surrounding critical reception. Students will have the opportunity to study major canonical writers from a selection which ranges from Florbela Espanca through to Lídia Jorge, taking in the writings of Clarice Lispector, but also, if they so wish, some of the lesser known writers.

*Contemporary Brazilian Film – Prof Claire Williams*

This course will allow you to explore current trends and new voices in recent Brazilian prose fiction, focusing on how it engages with the country's post-dictatorship experience and with pressing social questions, such as urban violence and poverty, which affect Brazilian society today. You will study established contemporary writers such as João Gilberto Noll, Milton Hatoum, Bernardo Carvalho, Luiz Ruffatto and Adriana Lisboa. In addition, the course will survey the output originating from traditionally marginalized sections of Brazilian society, the inhabitants of the favelas being a case in point.

*National Identity and Society in Brazilian Film – Prof Claire Williams*

This course will concentrate on representations of Brazilian national identity and society in Brazilian cinema since the groundbreaking movement of Cinema Novo in the 1950s. The course will examine the work of some of Brazil's key film-makers. Given the interdisciplinary approach of this course, the critical analysis of a selection of films will draw on the theoretical frameworks developed by Brazilian social scientists (such as Gilberto Freyre, Sérgio Buarque de Hollanda, Roberto da Matta), as well as film critics and directors (Glauber Rocha's formulations on an Aesthetics of Hunger being a case in point).

**Russian**

*Literature and Culture of the Russian Enlightenment - Prof Andrei Zorin*

Based on a wide range of literary, historical and philosophical sources this course will address issues of literary and intellectual history of the Enlightenment in Russia, including: the development of national identity and the problem of nationalism; the growth of the public and private spheres; the history of translation and translation theory; the comparative aspect of the Russian enlightenment; the problem of the canon and the idea of periodisation; individual identity and the rise of notions of the self in biography and diary writing.

### *Pushkin and Romanticism - Prof Andrei Zorin*

During the Soviet period, discussion of Pushkin's relationship with the Romantic movement was made problematic by the canonical status of realism. In recent years, however, both Russian and Western scholars have begun to take a more intensive interest in this topic, and some stimulating studies have appeared, whose insights will be incorporated into work for this course. Study will address itself to genres (dealing, for example, with frame narratives, fragments, Pushkin's adaptations of the eighteenth-century formal ode), and to themes (for example, national identity and the history of Russia; expression of the self and of gender relations; the Romantic landscape and colonial literature); a comparative approach, drawing on participants' knowledge of other European literatures, will be actively encouraged. The precise texts to be studied are to be agreed with course tutors, but might include, for example, Evgeny Onegin, Boris Godunov, 'Egipetskie nochi', Povesti Belkina and Istoriya sela Goryukhina, Istoriya Pugacheva and Kapitanskaya dochka, Kavkazskii plennik and Bakhchisaraiskii fontan, as well as a selection of Pushkin's lyric poems.

### *Gender and Representation in Russian Culture from 1800 – Prof Catriona Kelly*

Since the 1980s, study of gender and identity has been one of the liveliest areas of Russian cultural history. Among particular issues of concern have been the rediscovery of work by forgotten women writers, and discussion of the particular characteristics of this; analysis of 'the feminine' as a construct, and of its connections with the representation of national identity (especially in the governing myth of 'Mother Russia'); study of the representation of sexuality; and examination of the link between normative concepts of masculine and feminine identity and self-expression in literature and other forms of writing, and also in the visual arts (painting, film, etc.) Those taking the course may specialise in any one area of women's writing in its relation to cultural history over a longer time-span (for example, women's memoirs, 1890-1970); or they may consider several different topics with reference to a specifically denominated historical epoch (for example, women's writing, representations of sexuality in the visual arts, and concepts of gender identity in the era of Romanticism). They are urged to contact the Convenor well in advance of their arrival in Oxford in order to discuss possibilities, and to obtain a list of preliminary reading in gender theory and in Russian cultural history

### *Rise of the Russian Novel – Prof Julie Curtis*

The first half of the nineteenth century sees a range of experimentation with prose forms by a number of leading writers. Only later, in the 1850s, does the Russian Realist tradition establish itself with the early novels of Goncharov and Turgenev. But from the 1820s, as the 'Golden Age' of poetry gave way to prose, writers such as Pushkin, Gogol' and Lermontov began to explore the possibilities of the novel in verse, 'folk' tales, 'society' tales, the prose cycle, framed narratives, historical fiction, the epic and the psychological case-study. Many of these works parody or extend the conventions established in earlier — often translated — works, and discover a Russian identity for these genres. This course, which coincides more or less with the reign of Nicholas I, (1825-55), concludes with the pre-exile works of Dostoevsky, Tolstoy's autobiographical trilogy, and Turgenev's Huntsman's Sketches.

### *Russian Drama in the 19th and 20th Centuries – Prof Julie Curtis*



This course proposes to acquaint students with the texts of plays spanning two centuries in the Russian theatre. The course will also provide an introduction to some distinctive features of theatre practice in Russia such as the contributions of directors such as Stanislavsky and Meyerhol'd.

*The Russian Experience of Modernity 1905-45 - Prof Philip Bullock*

The experience of modernity in this period, encompassing as it does revolutions and civil war, two world wars, the establishing of a new society and its subsequent repression, required a radical shift in literary perceptions and sensibilities. This course will consider the nature of writers' response, the disparate approaches elicited by an evolving political and philosophical discourse and by the rapidly changing relationships between individuals, and between the state and the individual. From the last years of the Silver Age to the imposition of Socialist Realism and conformity, literature, whether in formal poetic 'schools', loose associations of prose writers, or in the work of individuals, reflected a conscious search for new forms and found expression in experimental writing over all genres. A wide-ranging, thematic approach (questions of genre and gender, for example) will be adopted and post-1945 literature relating to the period will be studied alongside texts written before 1945. These latter might include, for instance, Bely's *Peterburg* and Mayakovsky's *Oblako v shtanakh*, Blok's *Dvenadstat'* and Pasternak's *Sestra moya zhizn'*, Bulgakov's *Belaya Gvardiya* and *Beg*, Tsvetaeva's *Lebedinyi stan*, Zamyatin's *Peshchera*, Sholokhov's *Tikhii Don* and Babel's *Konarmiya*.

*Late Soviet and Post Soviet Russian Literature - Prof Oliver Ready*

Glasnost, perestroika, the abolition of censorship and the disintegration of the USSR have brought about fundamental changes in the circumstances of Russian literature. External factors such as political and economic instability, the possibility of travel abroad, changes in the role of literary journals, the collapse of the Union of Writers, Booker and associated prizes, the advent of the computer, have all conditioned authors' subjects and working methods. Although the legacy of the social command and the habit of writing in opposition died hard, the period has produced much experimental writing, post-modernist or avant-garde in nature, as well as more conventionally realistic works. Previously taboo subjects such as the religious revival and explicit sexuality were frequently treated; questions relating to gender were discussed; events and writing of the Soviet period were revisited, and the need to amend or amplify the historical record was keenly felt. The significantly diminished role of the creative intelligentsia in society, together with an overall lack of direction and coherence, has added to the unpredictability and excitement of the latest literature. The course will attempt to cover as many of these aspects as possible, while allowing specialisation in areas of particular interest to those following it.

*Russian Lyric Poetry, Themes and Forms - Prof Andrei Zorin*

This survey course is organised thematically for the study of Russian lyric poetry from the late eighteenth century to the present day. The Russian poetic canon, official and unofficial, is exceptionally rich and diverse. It is full of formal experimentation and original voices, and has proven to be historically and politically alert at all times and in complex dialogue with the nation's history, European art forms and larger artistic movements. Themes considered will include Formalism, Structuralism, semiotics, inter-textuality, visual poetry and New Criticism.

### **Byzantine and Modern Greek**

*Greek Literature & Culture after the Nineteenth Century: Themes, Texts and Contexts - Prof Dimitris Papanikolaou*

This is the core postgraduate seminar in Modern Greek. The aim of the seminar is to discuss and analyse Greek literary and cultural texts of the 19th, 20th and 21st centuries. We will start from larger themes, most of them reminiscent of old debates in Modern Greek studies (such as, for instance, storytelling, the influence of Classics, the forging of a Neohellenic identity, or the difference between generations). However, our approach will be more theoretical and, as much as we can, more geared towards creative discussions of literary and cultural texts and their contexts.

### **European Enlightenment**

*Writing the Enlightenment - Prof Caroline Warman*

This subject focuses on achievements in various literary forms and genres, including the novel, the dialogue, the philosophical tale, dictionaries and encyclopedias, travel writing, epic, pornography, satire, theatre. Texts may include: Voltaire, *Candide*; Diderot, *Rameau's Nephew*; Montesquieu, *Persian Letters*; Rousseau, *La Nouvelle Héloïse*; Goethe, *The Sufferings of Young Werther*; Moritz, *Anton Reiser*; Richardson, *Pamela*; Sterne, *A Sentimental Journey*; Beccaria, *On Crimes and Punishments*; Karamzin, *Letters of a Russian Traveller*; Mozart's Operas and Da Ponte's Libretti.

### **(iii) in the Faculty of English Language and Literature**

*Shakespeare, History, Politics – Prof Paulina Kewes*

The purpose of this course is to explore the politics of Shakespeare's histories, Roman plays and tragedies written during the Elizabethan fin de siècle. These works were the product of a climate of uncertainty, political and economic crisis, religious dissension, and international and domestic discord. By summoning the history of medieval England and Denmark and of ancient Rome, Shakespeare engaged, however obliquely, with the pressing issues of the day: the unresolved succession and the concomitant fears of civil war, resistance, usurpation, and royal despotism.

*Documents of Theatre History – Prof Bart van Es*

Some of the most exciting current work on Shakespeare and other Early Modern dramatists is grounded in an awareness of the material documents that surround plays and make them up. What was once thought the preserve of bibliographers and archivists has been taken up by the newly emerging 'stage to page' field, and observations about the nature of censorship, co-authorship, and revision, are being placed side-by-side with discoveries about acting, props, and company structure. This course will familiarize you with just some of the documents that can enable us to rethink literary texts: manuscript plays; actors' parts; scrolls; financial accounts (for playwriting, props and clothes); company information, and the like. In so doing, it will provide information about the way playwrights wrote and rewrote; the way prompters reorganized textual information; the way actors learnt plays; and the way props and other materials became essential parts of the play on the page as well as the stage.

*The Philosophical Poem: Pope, Wordsworth and Tennyson – Dr Timothy Michael*

This seminar will take it as a given that verse is not the ideal vehicle for the exposition of systematic philosophy. It will also take it as a given that our understanding of certain kinds of poems is enriched by a knowledge of the intellectual background to which they respond and, in rare cases, alter. We shall focus on three poets—Pope, Wordsworth, and Tennyson—and on three of the most ambitious philosophical poems in the language: *An Essay on Man* (1733-34), the 1805 *Prelude*, and *In Memoriam* (1850).

*Anglo-Italian Romantic Poetry – Dr Anna Camilleri and Dr William Bowers*

The Italian influence on English literary culture saw its fullest expression in the fifteen years following the Battle of Waterloo. In these years a pervasive Italianism characterised many facets of London life, including poetry, periodicals, translation, and even the Queen's trial of 1820. Peace in continental Europe allowed tourists to cross the Simplon Pass to a culture they had been deprived of for twenty years. Those who stayed at home but felt 'a languishment / For skies Italian', had on the banks of the Thames a city fascinated with Italy. This course will be concerned with poetry of the late romantic period and particularly how ideas of Italy, and the use of Italian verse forms, were contested in English literary culture.

*Writing the City – Dr Ushashi Dasgupta*

This course is about literature, geography, and modernity. London as we know it came into being during the long nineteenth century, and novelists, poets, journalists and social investigators were irresistibly drawn to this space, determined to capture the growth and dynamism of the Great Metropolis. Do we have Pierce Egan, Henry Mayhew, Arthur Conan Doyle and Alice Meynell to thank for our conception of 'the urban'? As our classes will show, these authors created the city to a certain extent, even as they attempted to describe it and to use it as a literary setting. In order to appreciate the sheer breadth of responses London inspired, we will discuss writing from across the century, with a coda on Virginia Woolf.

*Trollope – Dr Sophie Ratcliffe*

This course will examine the writing of Trollope and other Victorian novelists, paying particular attention to the experience of reading serialised fiction, both in the nineteenth century, and now. We will explore questions of communal reading, reading in libraries and the material encounter with the serialised novel. Ideas of readerly attention in relation to long and multiplot novels and the novel as a series will form further elements of our discussion, as will the debates surrounding physiological responses to fiction. We will use the six weeks to consider ways in which nineteenth-century writers might have theorised their own reading, and to consider a variety of methodological approaches to these fictional encounters, ranging from affect theory to new formalism. Trollope will provide a unifying thread to our discussions – the 'Others' will include Dickens, Thackeray and George Eliot.

*Late Modernist Poetry in Britain and America – Dr Michael Whitworth*

The history of modernist poetry does not end in 1939, or in 1945. As modernism in the tradition of Yeats and Eliot was institutionalized by the New Criticism, poetry in the tradition of Ezra Pound and William Carlos Williams took a distinctive trajectory. This course will consider poems and prose statements by American poets (primarily those of the 'Black Mountain School' – Charles Olson, Robert Creeley, and Ed Dorn), and by a later generation

of British poets who drew upon their work (primarily those associated with the 'Cambridge School' -- J. H. Prynne, Andrew Crozier, and Douglas Oliver). It will consider ideas of modernity and of poetic form, the idea and practice of lyric, phenomenology, geography, gender, and science.

*Fiction in Britain Since 1945: History, time and memory – Dr Marina Mackay, Dr Adam Guy and Prof Laura Marcus*

In this course, we will trace aspects of the novel in Britain from the immediate post-WW2 period through to the present day, with a particular focus on representations of history, time and memory, and on the ways in which these have shaped narrative forms and voices in the fictions of the period.

*Prison Writing and the Literary World – Dr Michelle Kelly*

This course will focus on writing representing or produced under conditions of incarceration in the later twentieth and early twenty-first centuries. Incorporating writing from locations like newly independent African states, the US, the UK, Ireland, and South Africa, the course aims to map prison writing as a distinctive form, shaped both materially and formally by the conditions in which it was created, but nonetheless integral to broader patterns of literary and cultural production in the later twentieth and early twenty-first centuries. The selection of texts ranges across key historical moments (the Cold War, decolonization, the war on terror), and a wide range of locations, both core and peripheral, and enjoy varying degrees of global circulation.

*The Black Atlantic in the 1980s – Prof Lloyd Pratt*

The 1980s marked the advent of a new Black Atlantic age. The Black Atlantic had developed over the previous two centuries as a consequence of international trade in bodies and goods, resistance to such trade, international abolition and anti-racist movements, and the quest for a coherent Black culture. The 1980s saw the birth of an Anglophone Black Atlantic culture that was fed by these forces but refashioned cultures of blackness along the Atlantic rim. Through a focus on three key Black Atlantic cultural forms—the autobiography, visual portraiture, and Soul/Post-Soul aesthetics—we will consider the effects of this new Black Atlantic then and now.

## 4.8 Options Taught in Hilary Term

### (i) in the Faculty of Oriental Studies

**Options marked with an asterisk \* do not require knowledge of the language concerned**

#### Chinese

*\*China's Twentieth Century on Film – Prof Margaret Hillenbrand*

This course explores how filmmakers in the post-Mao period have represented China's turbulent twentieth century in their work. From the Sino-Japanese War and the Cultural Revolution, to the Tangshan earthquake and the building of the Three Gorges Dam, Chinese cinema over the last thirty years has engaged intensively in the recording, remembering, and representing of history, both from temporally distant perspectives and as events unfold in real time. In this course, we watch feature films and documentaries by directors such as Jiang Wen, Tian Zhuangzhuang, Jia Zhangke, Hu Jie, Lu Chuan, Ou Ning, and Feng Xiaogang,

and read broadly in English-language scholarship on Chinese cinema from the 1980s to the present day.

*\*Chinese Fiction After Tiananmen - Prof Margaret Hillenbrand*

This course explores Chinese literary practice in the era of market reforms, taking 1989 as its point of departure. We read a wide range of novels and short stories in English translation, complemented by extensive reading in English-language scholarship. The course investigates the various forms that fictional writing has assumed in China over the last twenty years – from radically avant-garde to highly populist, and from conventional print media to internet literature – and it analyses the ways in which China's transition from a revolutionary society to one orientated decisively towards the market has changed the shape and function of Chinese writing. Writers whose work we explore include Zhu Wen, Hu Fayun, Wang Xiaobo, Mo Yan, Chen Ran, Yu Hua, and Jiang Rong.

**Arabic**

*Authority and rebellion in Modern Arabic literature – Prof Mohamed-Salah Omri*

Literature entertains a complex relationship with authority and rebellion. In the modern period, authority in the region came under serious questioning but also managed to continue as a well-entrenched practice, often in the shape of repressive authority. Literature is a privileged place in which both phenomena can be observed. The paper restricts itself to four areas, each of which is explored through seminal literary texts and important writers. The paper will study in detail how literature engaged with authority and rebellion in terms of narrative strategies, language, metaphors and themes. The literary texts themselves include poetry and prose, and cover different periods of time as well as national settings (Tunisia, Morocco, Lebanon, Palestine...). The aim is to trace the changing and the constant elements in literary engagements with the two broad themes through close reading of texts in the Arabic original and in translation, and develop critical, theoretically-informed approaches to the subject. Considerable attention will be paid to exploring the texts as works of literature. Students are encouraged to explore additional configurations of the theme in other writers in their tutorial essays. For example: Leila Bouzid's novel *Year of the Elephant* (Morocco), Algeria) or Jamal Gitani's *al-Zaini Barakat* (Egyptian), Leila Baalbakki's classic novel, *Ana Ahya* (1958).

*Narratives of Modernity in the Arab World – Prof Mohamed-Salah Omri*

Modernity, colonialism and nationalism have affected the very foundations of the self and the community in the Arab world. The paper explores how modernity impacted individual and community in the Arab world, reactions to modernity, and perceptions of the West. Considerable attention is given to forms of representing and narrating modernity, including the ways in which Arabic literature has been transformed under the impact of modernity. The paper explores the many ways in which modernity has been narrated in Arabic. These include the novel, the short story, autobiography, travel narrative (*rihla*) and drama. Issues of translation will be discussed but they do not form the core of the course. Texts deal with the period from roughly 1850 to 1970, covering a good part of the colonial period in much of the Arab world and the reform period (*nahda*). Texts are available in English translation. But the reading will include intensive reading of select passages in the Arabic original.

We will start with seminal 19<sup>th</sup> century expression of encounter with modernity and Europe in particular. These include Tahtawi's *Takhlis al-Ibriz fi Talkhis bariz* (1834) and al-Shidyaq's *al-Saq 'ala al-Saq fi ma huwwa al-Fariyaq* (1855). We then move to autobiography, through the work of Taha Husyan (*al-Ayyam*) (1925). The novelistic tradition will be read through novels Yaya Haqqi's *Qindil Um Hashim* (*The Saint's Lamp*) (Egypt, 1944); Tayeb Salih's *Mawsim al-Hijra Ila al-Shimal* (*Season of Migration to the North*) (Sudan, 1966) and Layal al-Ba'lbakki *Ana Ahya* (I Live) (Lebanon, 1963). Advanced knowledge of Arabic is required.

## **World Literature**

*\*Jewish World Literature – Prof Adriana Jacobs*

[Description to follow]

*\*The Middle Eastern Novel – Prof Mohamed-Salah Omri*

Multiple perspectives on the region and different languages and literatures through focused study of seminal and key novels written in Arabic, Persian and Turkish. Reading novels from the Arab region, Turkey and Iran, to explore the various histories of the genre and its cultural and social contexts. While focus will be on the period from 1900 to 1950, student can explore the novel in later, or indeed earlier, periods as well as other languages of the region such as Kurdish and Hebrew, in their long essays. One concern of the paper will be on the viability of the concept, Middle East novel on the one hand, and the literary relations across the region rather than in relation to Europe or North America on the other. All reading for the class will be in English, although students are encouraged to read material in primary languages depending on their expertise.

## **(ii) in the Faculty of Medieval and Modern Languages**

### **French**

*Francophone Literature – Profs Jennifer Yee and Eve Morisi*

French Colonialism profoundly altered perceptions of national and cultural identity, while decolonization was one of the most momentous upheavals of the twentieth century. In this course you will explore the impact of France's changing relationship with her colonies and ex-colonies, as envisioned by writers and intellectuals of the nineteenth and twentieth centuries. Exoticist works by writers such as Segalen, Loti and Gide will be compared with postcolonial literatures emerging from Africa, North Africa and the Caribbean (possible authors for study include Djébar, Chraïbi, Chamoiseau, Condé, Sembene). Emphasis will be placed both on the interaction between literature and history, and on the aesthetic originality of the works themselves.

*Reality, Representation and Reflexivity in Nineteenth Century Literature - Profs Andrew Counter and Jennifer Yee*

This course of seminars will be concerned with examples of prose writing by a wide range of authors (Chateaubriand, Constant, Balzac, Stendhal, Mérimée, Gautier, Sand, Nerval, Flaubert, Zola, Maupassant, Huysmans, Rachilde) and will focus on a number of interrelated theoretical and literary-historical issues concerning 'schools' (Romanticism, Realism,

Naturalism), genres (the fictional memoir, the novel, the short story), relationships (fiction and history, fiction and science, literature and the other arts, prose and poetry), thematic preoccupations (the individual and society, the fantastic, etc.), and narrative techniques (narrative structures, narratorial point of view, imagery, tense usage, etc.). The aim will be to explore the many different ways in which prose writers of the nineteenth century represented the world of human experience and reflected in theory and practice on the means and the implications of their representations.

*Power of Literature: Representation, Perception and World Making in Modern and Post Modern French Poetry - Professor Carole Bourne Taylor*

See description under Michaelmas Term above.

### **German**

*German Literature and the Beginnings of Printing - Profs Henrike Lähnemann and Almut Suerbaum*

See description under Michaelmas Term above.

*German Literature and Court Culture in the C17th - Prof Helen Watanabe-O'Kelly*

See description under Michaelmas Term above.

*Belief and Unbelief in 18th and 19th Century German Literature - Profs Ritchie Robertson and Barry Murnane*

Developments in philosophy, the sciences, theology and Biblical criticism in the period 1650-1750 put orthodox religion under increasing strain. These developments left their mark on 18th- and 19th-century German literature. A number of works reflected and indeed intervened in the religious controversies of the time. The increasing dominance of a philosophical outlook required significant adjustments to the traditional understanding of certain genres and of literature itself. Among the better known authors who suggest themselves for closer study are Klopstock, Lessing, Goethe, Lenz, Schiller and Hölderlin; but so-called minor writers might prove equally rewarding. In the Romantic period many writers, influenced directly or indirectly by the theologian Schleiermacher, reaffirmed the importance of religious belief, though as a way of living rather than as a system of propositions, and some converted to Catholicism. The development of scientific materialism and atheism, however, left their mark notably on the work of Georg Büchner (notably Lenz) and the philosophy of Ludwig Feuerbach (*Das Wesen des Christentums*). These tendencies reached their high point in the militant opposition to Christianity and affirmation of a purely this-worldly existence by Nietzsche, e.g. in *Also sprach Zarathustra* and his late polemic *Der Antichrist*.

*Literature and Society in Austria 1815-1938 - Prof Ritchie Robertson*

Although the historiography of German imperialism represents nineteenth-century Austria as a backwater, it had a vigorous and diverse literature which dealt in subtle ways with problems of political authority, social transformation, tensions between the Catholic Church and the modern state, emergent nationalism, and of course the 'Frauenfrage' and the 'Judenfrage'. The date 1922 marks the publication of the enlarged version of Karl Kraus's monster drama *Die letzten Tage der Menschheit*, which stages the barbarity of the First World War and the death-throes of the Habsburg Empire. These and other themes can be

explored through a range of authors, some undervalued and under-researched. Possible foci include the traditions of classical and comic drama (Grillparzer, Raimund, Nestroy); the realist Novelle (Stifter, Marie von Ebner-Eschenbach, Ferdinand von Saar) and the realist drama of Anzengruber; the turn-of-the-century literature of psychological and moral exploration (Schnitzler, Hofmannsthal, Beer-Hofmann); the overlap between literature and journalism (Karl Kraus and his predecessors); and the Austrian literature of the First World War.

*German Literature and Visual Culture since 1900 - Professor Carolin Dutlinger*

See description under Michaelmas Term above.

*Nietzsche and his Impact - Profs Ritchie Robertson and David Groiser*

Though largely ignored during his lifetime, Nietzsche was soon recognised as the philosopher of modernity. More radically, honestly and intelligently than anyone else, he explored the consequences that must follow if traditional religious belief and moral constraints are jettisoned to make way for a view of the universe based on scientific knowledge and the individual will. Although his ideas about how to fill the resulting moral vacuum have not (fortunately) won general acceptance, nevertheless he is one of the most interesting – and entertaining – of philosophers and ‘cultural critics’. He is also among the most brilliant of German stylists. When Nietzsche began to be widely read in the 1890s, his ideas were found stimulating and liberating in the most varied quarters. There were Nietzscheans on the radical right and the revolutionary left, in the women’s movement and among Zionists. He was read avidly, but also critically, by writers as varied as Thomas Mann, Kafka, Rilke, Gottfried Benn and Hermann Hesse. Outside Germany, he was read with enthusiasm by Yeats, Lawrence, Stevens, Gide and many others. The subject can be approached comparatively, by pursuing Nietzsche’s impact in English or French literature, or in terms of the history of ideas, by looking at Nietzsche’s reception by subsequent thinkers (e.g. Schmitt, Bataille, Foucault).

*20th Century German Drama and Theatre - Dr Tom Kuhn*

See description under Michaelmas Term above.

*German Exile Literature - Dr Tom Kuhn*

During the period of National Socialist rule in Germany a vast number of the leading representatives of both oppositional and ‘progressive establishment’ culture went into exile. Research into this phenomenon has been growing steadily since the 1970s. There is scope to adopt a historical approach, to look at individual authors and their fates, to investigate the politics and the treatment of particular themes (anti-Semitism, the fascist leadership and so on), to look at the hastily assembled exile institutions of literature, to study the sociology of particular groups (e.g. women in exile), or to consider the effects which exile had on the different genres, the development of certain myths and topoi of exile, the issues of national and literary identity, even the emergence of a ‘poetics of exile’. Authors include the Mann family, Brecht, Feuchtwanger, Toller, Döblin, Roth, Zweig, Lasker-Schüler, and many others.

*Contemporary Womens Writing in German - Prof Georgina Paul*



This course examines the range and varieties of literature written in German by women after 1945. It offers the opportunity to examine issues of identity, sexuality, myth, feminism, tradition, and politics, as well as genre, aesthetic strategy and language within the context of work by important writers of the post-war period. Also available to Women's Studies students.

*Cinema in a Cultural Context: German Film 1930-70 – Prof Ben Morgan*

See description under Michaelmas Term above.

### **Italian**

*Problems in Dante Interpretation - Dr Manuele Gragnolati*

See description under Michaelmas Term above.

*Classical and Vernacular Cultures in the Italian Renaissance - Prof Nicola Gardini*

See description under Michaelmas Term above.

*Biography and Autobiography in the Italian Renaissance - Prof Nicola Gardini*

Whether or not one agrees with Burckhardt's thesis that the Renaissance was characterised by 'The Rise of the Individual', the fact remains that the period 1300-1600 witnessed an enormous interest in the writing of the individual life, both in Latin and the vernacular. In this course students can study some of the first modern autobiographies ever written (Petrarch, Alberti, Cellini) or examine some of the most important biographies of writers and artists from the earliest lives of Dante to Vasari's lives of the artists.

*Ariosto's Orlando Furioso and Renaissance Epic - Prof Nicola Gardini*

The central role of Ariosto's poem in European literature, its various interpretations and its significance will be investigated in the context of other epic poems, especially Boiardo's 'Innamoramento di Orlando' as well as of other literary works, especially from the Northern city of Ferrara.

*Italian Novel in 19th and 20th Century - Prof Giuseppe Stellardi*

This course is deliberately outlined in very broad terms, so that students will have the opportunity to select, in consultation with the Convenor, their own itinerary through the work of some of the major Italian novelists of the last two centuries. In practice, three or four authors will be chosen and analysed in the light of a specific topic or question (for example: the evolution of the genre; language; influences; war; autobiography; political implications; changes in Italian society; philosophical issues; geographical references; etc.).

*Carlo Emilio Gadda – Prof Giuseppe Stellardi*

Gadda is best known for his two major novels, but his writings (albeit unified by his unique and unmistakable style) cover an impressive variety of genres. This course will cover, in addition to the novels (*La cognizione del dolore*, *Quer pasticciaccio brutto de Via Merulana*), several (but not all) other aspects of l'Ingegnere's work: private diaries (*Giornale di Guerra e di prigionia*); philosophical reflection (*Meditazione Milanese*); shorter literary pieces (*Il castello di Udine*, *La Madonna dei filosofi*); essays (*I viaggi la morte*).

*Literature and Politics in 20th Century Italy - Prof Guido Bonsaver*

See description under Michaelmas Term above.

*Literature and Cinema in Italian Culture - Prof Guido Bonsaver*

See description under Michaelmas Term above.

### **Spanish**

*Developments in Prose Narrative in the Spanish Renaissance - Prof Jonathan Thacker*

See description under Michaelmas Term above.

*Drama in an Ideological Age - Prof Jonathan Thacker*

See description under Michaelmas Term above.

*Public Role and Private Self in Golden Age Drama - Prof Jonathan Thacker*

See description under Michaelmas Term above.

*Literature and Painting in the Golden Age of Spain – Prof Oliver Noble Wood*

See description under Michaelmas Term above.

*Power, Patronage and Baroque Culture in the Golden Age of Spain – Prof Oliver Noble Wood*

See description under Michaelmas Term above.

*The Reception of Ovid's Metamorphoses in the Golden Age of Spain – Prof Oliver Noble Wood*

See description under Michaelmas Term above.

*Cervantes's Experiments in Fiction – Prof Oliver Noble Wood*

See description under Michaelmas Term above.

*Borges - Prof Ben Bollig*

See description under Michaelmas Term above.

*Latin American Cultural Studies: Key Texts - Prof Ben Bollig*

See description under Michaelmas Term above.

*Latin American Cinema - Prof Ben Bollig*

See description under Michaelmas Term above.

*The Body in 20 and 21 Century Spanish American Fiction – Prof Olivia Vázquez-Medina*

This course allows students to conduct a thematic study of the body across a range of Spanish American fiction from the twentieth and twenty-first centuries. The body is a central motif in works by authors such as Miguel Ángel Asturias, María Luisa Bombal, Juan Rulfo, Rosario Castellanos, Gabriel García Márquez, Tomás Eloy Martínez, Luisa Valenzuela, Carmen Boullosa, Lina Meruane and Guadalupe Nettel. In works by these and other writers, bodies have been used to articulate a variety of themes and concerns, addressing a range of human experience from the personal to the national. Students will be able to focus on the primary texts that most interest them, and will be introduced to the contextual and theoretical frameworks that may be most relevant in each case.

*19th and 20th Century Spanish Women Writers - Prof Xon de Ros*

The course approaches women's writing from both a historical and a metafictional perspective. It is intended to develop an awareness about questions of canonicity and authorial recognition, exploring theoretical issues related to textual representation and sexual politics.

*Responses to the Spanish Civil War – Prof Laura Lonsdale*

See description under Michaelmas Term above.

*Ramon del Valle Inclin, 1866-1936 – Prof Laura Lonsdale*

See description under Michaelmas Term above.

### **Portuguese**

*Comedy in the 16th Century - Dr Simon Park*

See description under Michaelmas Term above.

*Lyric Poetry in the 16th Century- Dr Simon Park*

See description under Michaelmas Term above.

*The Colonial and Postcolonial Literature of Portuguese Speaking Africa – Prof Claudia Pazos Alonso*

See description under Michaelmas Term above.

*Lusophone Women Writers – Prof Claudia Pazos Alonso*

See description under Michaelmas Term above.

*Contemporary Brazilian Film – Prof Claire Williams*

See description under Michaelmas Term above.

*National Identity and Society in Brazilian Film – Prof Claire Williams*

See description under Michaelmas Term above.

### **Russian**

*Literature and Culture of the Russian Enlightenment - Prof Andrei Zorin*

See description under Michaelmas Term above.

*Gender and Representation in Russian Culture from 1800 – Prof Catriona Kelly*

See description under Michaelmas Term above.

*Rise of the Russian Novel – Prof Julie Curtis*

See description under Michaelmas Term above.

*Russian Drama in the 19th and 20th Centuries – Prof Julie Curtis*

See description under Michaelmas Term above.

*The Russian Experience of Modernity 1905-45 - Prof Philip Bullock*

See description under Michaelmas Term above.

*Late Soviet and Post Soviet Russian Literature - Prof Oliver Ready*

See description under Michaelmas Term above.

*Russian Lyric Poetry, Themes and Forms - Prof Andrei Zorin*

See description under Michaelmas Term above.

### **Byzantine and Modern Greek**

*Greeks of Venice - Professor Marc Lauxtermann*

The Greek community in Venice played a significant role in the cultural life of the 15th, 16th and 17th centuries. Venice was a staple market for merchandise from and to the Levant; young Greeks were sent to nearby Padua for their education; and books were printed in Venice and circulated in the Greek-speaking world. The first language debate takes place in the mid-16th century between Nikolaos Sophianos and Pachomios Roussanos; the Venetian printers develop a standardised form of Greek long before the creation of SMG; the first bestsellers in vernacular Greek begin to appear: Kartanos, Anthos Chariton, Damaskinos Stouditis, etc. The first dictionary of vernacular Greek appears in 1527; the first grammar of vernacular Greek is written in the 1540s. Possible topics for discussion would include the formation of a diasporic identity; the creation of a new koine; the production of the earliest prints; and the trade with the Levant.

*Struggling with the Classics – Prof Dimitris Papanikolaou*

From its best known literature to the 2004 ‘welcome-home’ Olympic Games, ancient Greece has been the most important ‘other’ of Modern Greek identity and culture. In this course students will be encouraged to identify how classical texts and myths have been used (and re-used) in the modern Greek context (esp. in the 20th century), as well as examining the different ways in which the ‘shadow of the great forefathers’ has been handled in a search for identity. Part of the focus will be on writers such as Sikelianos and Seferis, who sought a contemporary Greek voice through the exploration and reworking of ancient myth and literature, and part on re-writings of classical texts in diverse styles, such as Kazantzakis’ *Odyssey*, Ritsos’, Eleni and Fakinou’s *The Seventh Garment*, as well as texts that foreground the affinity of contemporary Greeks with the ancient ruins around them (Galanakis’ *Minotauros*). Although literary texts will be the primary focus, other forms of cultural texts will be discussed, including films such as Theo Angelopoulos’ *Travelling Players*, or the recent *Mourning Rock* by Philipos Koutsaftis.

*CP Cavafy and the Writing of (Homo)Sexuality - Prof Dimitris Papanikolaou*

Even though central to the poetry and poetics of C.P.Cavafy, the issue of sexuality has not been adequately addressed in the literary study of his work. This course will start by reading the poems and personal notes of C.P.Cavafy through Foucault’s *History of Sexuality* and various theoretical texts from the field of queer studies (especially Eve Kosofsky Sedgwick’s *Epistemology of the Closet*). Maintaining this theoretical framework, we will also consider similarities and differences in the construction of (homo)sexuality in Cavafy and such writers as Paul Valéry, Arthur Rimbaud, Marcel Proust, Oscar Wilde and André Gide. Students may also pursue a study of the intertextual links between Cavafy and a series of gay writers and critics of the 20th century, in Greece (Lapathiotis, Hristianopoulos, Aslanoglou, Ioannou) and abroad (E.M.Forster, William Plomer, W.H. Auden, James Merrill, Mark Doty).

*The Remembrance of National History – Prof Kostas Skordyles*

What does it mean to remember events that one never experienced? Why is the fall of Constantinople or the Asia Minor Catastrophe considered traumatic by contemporary Greeks? What determines how national history is constructed and commemorated? This course brings together literary, psychoanalytical, sociological and architectural insights on mourning and loss, individual and collective memory, trauma and monumentality with a close reading of important moments in Greek history. Works of Sigmund Freud, Maurice Halbwachs, Pierre Nora, Benedict Anderson, Eric Hobsbawm, Paul Ricoeur complement the novels of Dimitris Vikelas, Georgios Vizyinos, Alki Zei, Dimitris Hatzis, films by Theo Angelopoulos, Nikos Perakis and Stefanos Tsivopoulos and articles on continuity and classical heritage, the civil war, footage of parades organized by the military regime of 1967, and ethnographies on monuments and spatial poetics, to facilitate a discussion of the work of memory in relation to Greece's actual or imaginary past.

**(iii) in the Faculty of English Language and Literature**

*The Supernatural in Early Modern Literature – Prof Diane Purkiss*

While the literature of science has received a good deal of serious attention of late, the equally great preoccupation with the supernatural – where that is defined as the unnatural not contained by organised religion – has yet to break out of the somewhat straitjacketing terms of new historicism, which often offers narrow accounts of the complex textual phenomena on offer. In this course, we will examine materials in prose, poetry and drama to try to think through what happens with the early moderns and the supernatural, how topics and entities are defined, redefined and contested, and how the study of individual entities brings to the fore questions of social class, religious denomination, antipopery and antipapal anxiety, tensions between the England heartlands and the Celtic fringes, auctoritas, and empiricism.

*The Lettered World – Dr Kathryn Murphy*

'Literature' means, literally, 'use of letters', or 'things made of letters'. Yet the process of acquiring literacy, and our habits of reading, tend to make us think of letters as transparent: an arbitrary vehicle for the words, sounds, and meanings they convey. Throughout the history of literature, however, the opacity of letters, their symbolic meaning, their materiality and aesthetic form, have been the subject of play, mystery, and creativity. This course considers six aspects of the materiality and visual aspects of letters and the alphabet in the period roughly 1500-1700, raising questions about literacy and orality; the boundaries of the visual and the verbal; text as aesthetic object; the signifying properties of form; arbitrariness, contingency, and aleatorics; the representation of voice; and the meaning of 'literature' and 'writing' itself.

*The Forensic Imagination – Prof Lorna Hutson*

Roberto Unger proposes that society 'reveals through its law the innermost secrets of the manner in which it holds men together'. In England after the Reformation, there was a sharpening of constitutional debate on the sovereign 'exception' (the monarch's prerogative power), while an exponential growth in litigation led to a general law-mindedness and an

identification of legal procedure with political rights. In grammar school, forensic rhetoric underpinned literary composition of all kinds. In plays and stories, family dynamics and emotions are legally inflected and much energy is spent in construing signs and proofs. This course will introduce students to a number of distinct aspects of early modern legal culture that enhance the understanding of literary texts, early modern and modern.

*Objects as Subjects in 18th Century Literature – Prof Abigail Williams and Dr Giovanna Vitelli*

This course will use an object-based approach to consider a range of eighteenth century texts, and the ways in which both objects and texts frame the intellectual, cultural and economic issues of this period. The course will draw on the interdisciplinary expertise of Prof. Abigail Williams (eighteenth-century English literature) and Dr Giovanna Vitelli (art history and anthropology). Working with objects, texts and images from the Ashmolean museum, the Museum of the History of Science and from the Bodleian, students will be encouraged to examine the significance of material culture within literary forms, and to look at the ways in which the citation of objects enables us to reconsider the role of space, gender, status, class and consumption within the literature of the period.

*Dickens the Novelist - Prof Robert Douglas-Fairhurst*

On the centenary of Dickens's death in 1970, F. R. and Q. D. Leavis published *Dickens the Novelist*, a collection of essays that was at once a celebration and a public recantation. 'Our purpose', they wrote, 'is to enforce as unanswerably as possible the conviction that Dickens was one of the greatest of creative writers'. This course aims to reconsider Dickens's aims and techniques as a novelist, by measuring a number of major fictional works against some of the other forms in which he wrote.

*Victorian Drama – Dr Sophie Duncan*

Victorian theatre was the definitive artistic medium of the era, central to the recreation of rich and poor alike. The geography of Victorian cities shifted with the advent entertainment districts dedicated to the pleasures of theatregoing (and other less salubrious recreations). By the 1850s, tens of thousands of Londoners visited the West End theatres every night. This course introduces sixty years of innovative, controversial, and popular drama, illuminating how well-known fin-de-siècle playwrights such as Wilde and Shaw both appropriated and revolutionised the tropes and innovations of mid-century domestic drama.

*High Modernism and Children's Literature – Prof Diane Purkiss*

Of late, children's literature has sometimes been hailed as a refuge from the difficulties of high modernism, a place where narrative is simple and stories still about good and evil. However, in fact the major creators and extenders of high modernism were deeply invested in children's literature, in the Romantic idea of the child, in nonsense and babble as places for linguistic experimentation, and in Rousseauan primitivism, animals, and fragments of ancient myths as spaces of cultural freedom. In turn, writers for children such as Alan Garner and William Mayne turned increasingly to modernism as a means of writing for children without patronising them. In this exploration, we will learn both about what children's literature is and about how high modernism rests on the idea of the child, as firmly as ever romanticism did.

### *Contemporary Poetry – Dr Erica McAlpine*

Students often read poetry in period anthologies—The Norton Anthology of Modern and Contemporary Poetry, say, or The Penguin Book of Victorian Verse—or in large edited volumes titled something along the lines of William Wordsworth: The Major Works. But readers of contemporary poetry necessarily encounter poems as they appear in individual “collections”—slim volumes that usually work toward some particular mood, argument, or feeling. Reading poetry by the book instead of in an edited volume means paying attention not only to the poem at hand but also to what occurs around it: the poems printed just before and after it, its possible role (or roles) within the collection, and the immediate literary, cultural, and political contexts surrounding its publication. Throughout this course, you will read 12 books of poems published by living writers.

### *Life Writing – Dr Kate Kennedy*

The option examines life-writings (biography, autobiography, memoirs, letters, diaries) over a broad period; texts will be drawn mainly from literary life-writing and from the modern period, but students wishing to discuss examples from earlier periods or of Lives of non-literary figures will be able to do so, and students studying in any period of the Mst may take this option. The course will start with a broad discussion of the history, practices and strategies of the “life-writing” genre, and will look at five different approaches, with examples: family narratives, especially children writing about parents; women’s lives, especially autobiographies; diaries and letters, and how they are made use of in biography, especially in relation to memory and authenticity; the relationship between “life” and “work” in literary biography.

### *African Literature - Dr Tiziana Morosetti (African Studies)*

Ranging from Amos Tutuola’s classic *The Palm-Wine Drinkard* (1952) to Africa in contemporary science fiction, the course engages with some of the important cultural and political dynamics shaping the work of renowned African authors such as Wole Soyinka, Ayi Kwei Armah, Ama Ata Aidoo and Ken Saro-Wiwa, as well as with the emerging talents of younger novelists and playwrights.

## **4.9 Dissertation**

The dissertation, which must be on a comparative topic involving your two main languages of study, and may include the critical analysis of translations, enables you to create your own research agenda and work on it under the guidance of a specialist, deploying the methodological sophistication and practical academic skills that are developed in the other elements of the course.

You should discuss possible areas for your dissertation with the Course Convenor early in Michaelmas Term, and agree a topic by mid-way through that term. You will normally then have an initial meeting with your dissertation supervisor at the end of Michaelmas Term. Early in Hilary Term, the Course Convenor will lead a workshop on expectations and methods relating to the dissertation; and you may have a further meeting with your supervisor in Hilary Term if it suits the progress of your research. The majority of the work and supervision will then take place during Trinity Term. You will present work-in-progress in the form of a paper at a seminar day organised by the Academic Mentor in 3<sup>rd</sup> week Trinity Term, where you will receive feedback from other Masters students and doctoral students involved in OCCT as well

as from the Course Convenors. The dissertation will be due in at noon on Monday of 8<sup>th</sup> week of Trinity Term.

Please note that it is your responsibility to attend supervisions and take advantage of the support they provide, and also to bear in mind your supervisor's workload when considering a termly schedule: supervisors will generally not be able to hold meetings at short notice. A supervision will typically involve discussion of draft written work. You are advised that you should be able to discuss some draft written work by the beginning of Trinity Term at the latest. Delaying this process will leave little time to make revisions in response to feedback, and it may well have a detrimental effect on results.



## 5. Assessment

### 5.1 Formative Assessment

Formative assessment is provided in the following ways:

A. The Core Course: discussion of your ideas in the seminars; oral and written feedback from the seminar leader on each of your presentations; a 1-1 tutorial with the Course Convenor, early in Hilary Term, to discuss the essay you will have written after the end of the Michaelmas term core course teaching.

B. Two Options: discussion of your ideas in tutorials and/or seminars; feedback on at least one piece of written work during the term's teaching, before you embark on your examined essay.

C. The Dissertation: discussion of drafts with your supervisor.

### 5.2 Reporting: Graduate Supervision Reporting (GSR)

At the end of each term, the Course Convenors will submit a report, on GSR, about your academic progress, based on their own impressions together with reports from option tutors and dissertation supervisors.

Within GSR 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 do this, and to record also any skills training you have undertaken or may need to undertake in the future, and your engagement with the academic community (e.g. seminar and conference attendance). 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 Convenors 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. These GSR reports proved a shared channel for recording and reflecting on your progress, and for identifying areas where further work is required.

Please note that if you have any complaints about the supervision you are receiving, you should raise this immediately with one of the Course Convenors. Do not wait for the end-of-term supervision reporting process.

### 5.3 Summative Assessment

Full details of the procedures for summative assessment are given in the Examination Conventions which will be circulated to you by email and made available on Weblearn. **You should read these Conventions carefully before embarking on any examined work.**

The structure and timetable for the examined elements of the course are as follows:

A. The Core Course

The core course will be assessed by a take-home examination paper. The paper will require you to write an essay, of up to 4,000 words, that answers one of a list of questions relating to topics covered in the course. The paper will be released on Weblearn at **noon on**

**Thursday of the sixth week of Hilary Term** and a link will be emailed to you by the Course Administrator. The answer will be due in by **noon on Thursday of the eighth week of Hilary Term** and will need to be submitted electronically as a Weblearn assignment: the Course Administrator will email you a link to enable you to do this. The word limit of 4,000 words includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English. The formatting and presentation of your answer must follow scholarly norms – see Appendix D: Guidelines for the Presentation of Written Work below.

#### B. Two Option Courses

Each option course is both taught and examined within one of the faculties that participate in the MSt CLCT: Oriental Studies, Medieval and Modern Languages, and English Language and Literature. The Examination Conventions that apply to each option are those of its host faculty. The same is true of arrangements for approval of titles (where required), presentation of work, word-length, and deadline. You should ensure that you have familiarised yourself with the appropriate Conventions, which will be available from the graduate studies office of the host faculty.

#### C. Dissertation

You must gain informal approval of your dissertation topic by means of discussion with the Course Convenor during Michaelmas term. You must then also secure formal approval by providing an outline of the topic, in not more than 200 words, to the Chair of MSt CLCT Examiners, by **Friday of the sixth week of Hilary Term**. A link will be emailed by the Course Administrator for this purpose. You are not obliged to provide a title, but may do so if you wish. Please note that you may not repeat material that you have already submitted as part of another assessed piece of work.

The dissertation must be between 10,000 and 12,000 words in length: this word limit includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English. The formatting and presentation of your dissertation must follow scholarly norms – see Appendix D: Guidelines for the Presentation of Written Work below. The dissertation must be submitted electronically as a Weblearn assignment, not later than **noon on Monday of the eighth week of Trinity Term**. A link will be emailed by the Course Administrator for this purpose.

The criteria for marking each element of the examination, and for determining the final grade, are given in the Examination Conventions, along with a description of the penalties for late submission of work, and work that is too short or too long, and an explanation of the marking process.

### 5.4 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](http://www.ox.ac.uk/students/academic/exams).

## 5.5 Sitting your Examination

Information on what to do if you would like examiners to be aware of any factors that may have affected your performance before or during an examination (such as illness, accident or bereavement) are available on the Oxford Students website [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance).

## 5.6 Submission of Core Course Examination Answer and Dissertation

Your Core Course Examination answer and your Dissertation must both be submitted electronically via WebLearn.

You must make at least one **practice submission** before attempting to submit any final piece of work for assessment. You may use any document for the practice submission: the aim is simply to check that the procedure for submission works for you and your computer. You must submit this practice submission two weeks before the first assignment submission date; the Course Administrator will email you a link for this. A guide to online submission will also be available on Weblearn. Please contact the Course Administrator for any further queries on how to submit work electronically. You may make as many practice submissions as you want.

Your **candidate number** must be used on all items of submitted work. You can obtain the number using Student Self Service (see Section 6.1 below). Please note that your candidate number is **different from your Student number and University Card number**.

All submitted files must be in PDF format.

All submitted files must be free from any metadata that could identify you as the author. To ensure files are free of metadata, we strongly recommend that you write your essays on the blank template available on WebLearn. See the Weblearn guidance on metadata, or contact the Course Administrator for more advice.

All submitted files must be named according to the following convention: [CANDIDATE NUMBER] [UNDERSCORE] [TYPE].

The **types** of submission are 'PRACTICE', 'CCA' (Core Course Answer), or 'DIS' (Dissertation).

For example, if your candidate number is 123456, and you are submitting your core course answer, your file would be named '123456\_CCA'.

- The submission time (noon) and date must be strictly adhered to unless you have been given permission by the Proctors (via your college) to submit at a later time and date. Penalties will be imposed by the Board of Examiners for work that is submitted after the deadline.
- Hardware or internet connectivity problems unrelated to the Weblearn system will not be accepted as mitigating factors for late submission. Make frequent backups of your work, and **give yourself plenty of time to make your submission**.
- Remember to put your **candidate number, assignment title and word count on the front page** of your work. **Do not** add your name, college or supervisor to any part of the work.

- Take time to check your submission before submitting it online. Make absolutely sure that the file you are submitting is the correct and final version. **Once you have submitted a piece of work, you will not be permitted to change your mind and resubmit a substitute.**

As part of your submission, you must make a declaration certifying that the essay is your own work.

Please remember that in accordance with the University regulations regarding plagiarism, you must avoid duplication when it comes to your essays and dissertation – you may not repeat or resubmit material in an essay or your dissertation that you have already submitted as part of another assessed piece of work. The relevant regulation states:

*Unless specifically permitted by the Special Subject Regulations for the examination concerned, no candidate shall submit to the Examiners any work which he or she has previously submitted partially or in full for examination at this University or elsewhere. Where earlier work by a candidate is citable, he or she shall reference it clearly.*

## 5.7 Resubmission of Work

Candidates must achieve a pass mark on each element of the examination in order to be awarded the MSt; should a candidate fail any element of the examination, that element may be resubmitted once, and once only. Candidates may resubmit that element by noon on the last Monday of the following Long Vacation. No resubmitted work will be marked until the deadline has passed, and the highest mark that may be awarded for resubmitted work is 50 (pass). Candidates who have initially failed any element of the examination will not be eligible for the award of a Distinction.

If you fail a piece of work, you may request a discussion of the examiners' feedback with your supervisor or Course Convenors, and seek advice from them on how to proceed with the resubmission; however, no further supervisions will be provided.

Note that graduation is not possible until any resubmitted work has been formally verified by an exam board. This will generally take place towards the end of Michaelmas term in the following academic year.

If you resubmit a core course examination answer or dissertation you should follow the same procedures listed under section 5.6. If you resubmit an option essay you should follow the same procedures as for your original submission.

## 5.8 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. For further guidance, please see Appendix C below. More information about on plagiarism may be found here: [www.ox.ac.uk/students/academic/guidance/skills/plagiarism](http://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. Advice on referencing may be found in Appendix D below. Further general guidance on referencing may be found here: <https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

## **5.9 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](#) and an online training course can be accessed on [Weblearn](#)

## 6. Facilities, Practicalities and Everyday Life

### 6.1 Registration and Student Self-Service

All new students are sent a college fresher's pack containing details of how to activate their Oxford Single Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as to access other central IT services such as free University email, WebLearn and the Graduate Supervision System.

In order to complete your registration as an Oxford University student, navigate to <http://www.ox.ac.uk/students/selfservice> and log on using your Single Sign-on username and password. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive. Continuing students must register at the anniversary of the term in which they first started their programme of study.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record, and print transcripts.

### 6.2 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.

### 6.3 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](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 Course 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. Information can be found on the IT Services website: <http://help.it.ox.ac.uk/helpcentre/index>.

## 6.4 Study Skills

Training in IT skills for study and research is available at <http://www.skillstoolkit.ox.ac.uk/>

The Bodleian Library holds workshops on information discovery, referencing, impact, intellectual property, open access and data management: <http://www.bodleian.ox.ac.uk/using/skills>

The Humanities Division's Researcher Development Scheme offers training in a variety of areas, including publishing journal articles, organising conferences, public engagement, entrepreneurship and digital humanities: <https://www.humanities.ox.ac.uk/researcher-development>

## 6.5 Whom to Contact for Help

The Course Convenor and Co-convenors are available to assist students in all aspects of their studies. 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 who 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, 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 will liaise with the central Oxford University Students Union.

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

The University provides support services for disabled students and students with children. There is a central University Counselling Service, and colleges have different college-based welfare structures within which non-professional counselling is provided by student peers or designated tutors.

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](http://www.ox.ac.uk/students/welfare)), including in relation to mental and physical health and disability.

The University is committed to ensuring that disabled students are not treated less favourably than other students, and to providing reasonable adjustment to provision where disabled students might otherwise be at a substantial disadvantage. For a student who has declared a disability on entry to the University, both the Steering Committee and college will have been informed if any special arrangements have to be made.

A student who thinks that adjustments in teaching, learning facilities or assessment may need to be made should raise the matter with the convenors and with their College Advisor. General advice about provision for students with disabilities at Oxford University and how best to ensure that all appropriate bodies are informed, can be found on the University's Disability Advisory Service website at [www.admin.ox.ac.uk/eop/disab](http://www.admin.ox.ac.uk/eop/disab).

## 6.6 Equality and Diversity

### 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 \(2013\)](#).

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 for further details or contact us directly for advice: [www.admin.ox.ac.uk/eop](http://www.admin.ox.ac.uk/eop) or [equality@admin.ox.ac.uk](mailto: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 and the support available for students visit: [www.admin.ox.ac.uk/eop/harassmentadvice](http://www.admin.ox.ac.uk/eop/harassmentadvice)

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

### 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](http://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](http://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](http://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: <https://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](http://www.ox.ac.uk/students/life/clubs)

## 6.7 Complaints and Appeals

### ***Complaints and academic appeals within the Humanities Division***

The University, the Humanities Division and the Steering Committee for the MSt CLCT 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 OUSU 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 CLCT then you should raise it with the Course Convenor and Co-convenors. They 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 Proctors' webpage:

- <http://www.proctors.ox.ac.uk/handbook/handbook/11complaintsprocedures/>
- the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))

- the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://www.admin.ox.ac.uk/statutes/regulations/247-062.shtml))

If your concern or complaint relates to 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 Proctors' webpage:

- [www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints](http://www.admin.ox.ac.uk/proctors/complaints/proceduresforhandlingcomplaints)
- the Student Handbook ([www.admin.ox.ac.uk/proctors/info/pam](http://www.admin.ox.ac.uk/proctors/info/pam))
- the relevant Council regulations ([www.admin.ox.ac.uk/statutes/regulations/247-062.shtml](http://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.

## **6.8 Illness**

If you become so unwell that is likely to affect your ability to work please inform your College Advisor/ Tutor for Graduates / Senior Tutor, and your Course Convenors, as soon as possible. If you wish to request an extension to an essay deadline, a request must come from your Tutor for Graduates / Senior Tutor which is then forwarded to the Proctors, and will usually require a doctor's note. The request must be made before the essay deadline. The Faculty cannot authorise or request extensions: your college must contact the Proctors directly.

Should ill health or other personal factors significantly impede progress and where there are good grounds for believing that you will be able to resume work within a reasonable period, you may apply for suspension of status for up to three terms. Suspension of status within

the University 'stops the clock' for all elements of your degree, including residence, fees and terms.

## **6.9 Visa Students and Suspension or Extension of Studies**

Suspension, deferral, withdrawal, course transfer and early course completion can all have an impact on your visa. If you suspend your studies, the Home Office would usually expect you to return to your home country unless you are not medically able to do so.

For further advice, please see <https://www.ox.ac.uk/students/visa> or contact [student.immigration@admin.ox.ac.uk](mailto:student.immigration@admin.ox.ac.uk).

## **6.10 Residence Requirements**

As a full-time graduate student, if you are not living in college-owned accommodation, you must live within the residence limits which are twenty-five miles from Oxford city centre. If you live outside the residence limits without permission, you will not fulfil the requirements for your degree. In exceptional circumstances, it may be possible to apply to the Proctors for exemption from these requirements through your college.

## **6.11 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 OUSU Freshers' Fair, which is held in 0<sup>th</sup> week of 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>.

## **6.12 Skills & Employability**

The academic and college environment at Oxford University is rich with opportunities for you to develop many transferable skills that are eagerly sought by employers. Undertaking an intellectually demanding academic course (often incorporating professional body requirements) will equip you for the demands of many jobs. Your course will enable you to research, summarise, present and defend an argument with some of the best scholars in their subject. Under the direction of an experienced researcher, you will extend their skills and experiences through practical or project work, placements or fieldwork, writing extended essays or dissertations. In college and university sports teams, clubs and societies you will have the chance to take the lead and play an active part within and outside the University.

Surveys of our employers report that they find Oxford students better or much better than the average UK student at key employability skills such as Problem Solving, Leadership, and Communication. Hundreds of recruiters visit the University each year, demonstrating their demand for Oxford undergraduate and postgraduate students, fewer than 5% of whom are unemployed and seeking work six months after leaving.

Comprehensive careers advice and guidance is available from the Oxford University Careers Service, and not just while you are here: our careers support is for life. We offer tailored individual advice, job fairs and workshops to inform your job search and application process, whether your next steps are within academia or beyond. You will also have access to thousands of UK-based and international internships, work experience and job vacancies available on the [Careers Service website](#)

### **6.13 Policies and Regulations**

The University Student handbook (<http://www.admin.ox.ac.uk/proctors/info/pam/>) is published by the Proctors' Office and outlines University rules and contains other useful information.

An A-Z of University regulations, codes of conduct and policies is available on the Oxford Students website: [www.ox.ac.uk/students/academic/regulations/a-z](http://www.ox.ac.uk/students/academic/regulations/a-z).

### **6.14 Further Information**

The University of Oxford website ([www.ox.ac.uk](http://www.ox.ac.uk)) is a good source of information about the University.

The relevant college handbook, which should be available from your college website, 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/](http://www.ox.ac.uk/students/).

## **7. Appendix A**

### **The Core Course on Comparative Literature and Critical Translation – Practices and Theories Further Details and Reading Lists**

**[THE FURTHER DETAILS AND READING LISTS FOR 2019-20 WILL BE INSERTED IN THE 2019-20 HANDBOOK WHICH WILL BE PUBLISHED IN JULY 2019]**

## **8. Appendix B:**

### **Two Option Courses**

#### **Additional, More Detailed Descriptions of Options in the Faculties of English Language and Literature and Oriental Studies**

**[THE MORE DETAILED DESCRIPTIONS FOR 2019-20 WILL BE INSERTED IN THE 2019-20  
HANDBOOK WHICH WILL BE PUBLISHED IN JULY 2019]**

The Faculty reserves the right not to run an option if there are insufficient numbers enrolled'

## 9. Appendix C

### Plagiarism

#### 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 his or her 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.

- **Autoplagiarism**

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***

- 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.'<sup>1</sup>

Or, you might paraphrase:

Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.<sup>2</sup>

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.'<sup>3</sup>

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 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:**

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<sup>1</sup> R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

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

<sup>3</sup> Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

**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.**

## 10. Appendix D:

# 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.

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, or in the body of your text if the translation forms part of the substance of your discussion. 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.



## 11. Appendix E

### MSt in Comparative Literature and Critical Translation DRAFT Examination Regulations

1. Candidates must follow a course of instruction in Comparative Literature and Critical Translation at Oxford for a period of three terms, unless the Humanities Divisional Board in exceptional circumstances shall permit an extension of time, and must when entering for the examination produce from their society a certificate stating that they are following the course of instruction for the period prescribed.
2. The course shall comprise:
  - (a) A core course of one lecture and one seminar each week during Michaelmas Term, weeks 1-6, and Hilary Term, weeks 1-6.
  - (b) An option taken during Michaelmas Term. This option may be taught and examined within the faculties of Oriental Studies, Medieval and Modern Languages, or English Language and Literature.
  - (c) An option taken during Hilary Term. This option may be taught and examined within the faculties of Oriental Studies, Medieval and Modern Languages, or English Language and Literature.
  - (d) Dissertation supervision in Hilary and Trinity Terms, up to six hours in total.
3. Assessment shall comprise:
  - (a) A 4,000 word essay relating to the core course.
  - (b) Written work of up to 7,000 words as specified in the regulations of the host faculty, relating to the option taken during Michaelmas term.
  - (c) Written work of up to 7,000 words as specified in the regulations of the host faculty, relating to the option taken during Hilary term.
  - (d) A dissertation of between 10,000 and 12,000 words.
4. There should not be substantial overlap between any of the pieces of writing offered for assessment.
5. Assessment (a) will be the written work relating to the option taken during Michaelmas term. This element must follow the regulations of the faculty providing the option.
6. Assessment (b) will be the essay relating to the core course. This must consist of an answer to a question on the take-home examination paper which will be released at noon on Thursday of the sixth week of Hilary Term; the answer must be submitted by uploading it to the Assignments Section of the MSt in Comparative Literature and Critical Translation WebLearn by noon on Thursday of the eighth week of Hilary Term. The PDF filename should be in this format: '[Candidate Number]\_Assessment(b) \_M.St\_ Comparative Literature and Critical Translation'.

7. Assessment (c) will be the written work relating to the option taken during Hilary term. This element must follow the regulations of the faculty providing the option.

8. Assessment (d) will be the dissertation, which must be submitted by uploading it to the Assignments Section of the MSt in Comparative Literature and Critical Translation WebLearn by noon on Monday of the eighth week of Trinity Term. The PDF filename should be in this format: '[Candidate Number]\_Assessment(c)\_M.St.\_Comparative Literature and Critical Translation'. Candidates must have gained approval of the topic of their dissertation by writing to the Chair of Examiners of the M.St. in Comparative Literature and Critical Translation, care of the Education Support Team, Humanities Division, by Friday of the sixth week of Hilary Term, providing an outline of the topic in not more than 200 words.

9. Assessments (a) and (c) must be formatted and submitted according to the specifications of the faculty that is providing the option being examined.

10. Assessments (b) and (d) must be formatted and submitted as specified in the handbook for the MSt in Comparative Literature and Critical Translation. The assessments must be submitted by uploading it to the Assignments Section of the MSt in Comparative Literature and Critical Translation 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.

# 12. Annex D

## MSt in Comparative Literature and Critical Translation

### DRAFT Examination Conventions

#### 1. Introduction

This document sets out the examination conventions applying to the MSt in Comparative Literature and Critical Translation (CLCT) for the academic year 2017-18. The supervisory body for this course is the Steering Committee for the MSt in Comparative Literature and Critical Translation.

Examination conventions are the formal record of the specific assessment standards for the course 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

The papers to be examined fall into three categories:

A. The Core Course: Comparative Criticism and Critical Translation – Practices and Theories

B. Two Option Courses

C. Dissertation

##### A. The Core Course

The core course will be assessed by a take-home examination paper. The paper will require candidates to write an essay, of up to 4,000 words, that answers one of a list of questions relating to topics covered in the course. The paper will be released on Weblearn at **noon on Thursday of the sixth week of Hilary Term** and a link will be emailed to candidates by the Course Administrator. The answer will be due in by **noon on Thursday of the eighth week of Hilary Term** and will need to be submitted electronically as a Weblearn assignment: the Course Administrator will email candidates a link to enable them to do this. The word limit of 4,000 words includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English.

##### B. Two Option Courses

Each option course is both taught and examined within one of the faculties that participate in the MSt CLCT: Oriental Studies, Medieval and Modern Languages, and English Language and Literature. The Examination Conventions that apply to each option are those of its host faculty. The same is true of arrangements for approval of titles (where required), presentation of work, word-length, and deadline. Candidates should ensure that they have familiarised themselves with the appropriate Conventions, which will be available from the graduate studies office of the host faculty.

##### C. Dissertation

Candidates must gain formal approval of the topic of their dissertation by providing an outline of the topic, in not more than 200 words, to the Chair of M.St CLCT Examiners, by **Friday of the sixth week of Hilary Term**. A link will be emailed by the Course Administrator for this purpose. Candidates are not obliged to provide a title, but may do so if they wish. Please note that candidates may not repeat material that they have already submitted as part of another assessed piece of work.

The dissertation must be between 10,000 and 12,000 words in length: this word limit includes footnotes/endnotes but excludes the bibliography and translations of quotations in languages other than English. It must be submitted electronically as a Weblearn assignment, not later than **noon on Monday of the eighth week of Trinity Term**. A link will be emailed by the Course Administrator for this purpose.

### 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 Qualitative criteria for different types of assessment

(a) Take-home examination paper

Distinction quality work will demonstrate:

- Strong engagement with the question
- Originality and a wide knowledge of relevant material
- An elegant and incisive argument with a deep understanding of the issues involved
- Very clear and subtle expression and exposition
- Very well-focussed illustration
- Very good scholarly apparatus and presentation

Merit quality work will demonstrate :

- Fairly strong engagement with the question
- Some originality and good knowledge of relevant material
- A clear argument with a good understanding of the issues involved
- Very clear expression and exposition
- Well-focussed illustration
- Good scholarly apparatus and presentation

Pass quality work will demonstrate:

- Relevance to the question
- A good understanding of the issues and grasp of relevant literature
- A good structure and appropriate scope
- Clear expression and exposition
- Appropriate illustration
- Due attention being paid to scholarly apparatus and presentation

Failing work may:

- Not be relevant to the question
- Show an insufficient depth of knowledge and understanding of issues
- Lack argumentative coherence
- Display an inadequate use of illustration
- Show problems relating to scholarly presentation

(b) Dissertation

Distinction quality work will demonstrate:

- The ability to pose and engage with sophisticated questions
- An elegant and incisive argument with a deep understanding of the issues involved
- Originality and a wide knowledge of relevant material
- Very clear and subtle expression and exposition
- Very well-focussed illustration
- Very good scholarly apparatus and presentation

Merit quality work will demonstrate:

- The ability to pose well-judged questions
- Some originality and good knowledge of relevant material
- A clear argument with a good understanding of the issues involved
- Very clear expression and exposition
- Well-focussed illustration
- Good scholarly apparatus and presentation

Pass quality work will demonstrate:

- A good understanding of the issues and grasp of relevant literature
- A good structure and appropriate scope
- Clear expression and exposition
- Appropriate illustration
- Due attention being paid to scholarly apparatus and presentation

Failing work may:

- Show an insufficient depth of knowledge and understanding of issues
- Lack argumentative coherence
- Display an inadequate use of illustration

- Show problems relating to scholarly presentation

### **3.3 Verification and reconciliation of marks**

(i) Normally each submission will be marked by two markers. The marks will fall within the range of 0 to 100 inclusive. Examiners are encouraged to award high marks to good scripts, though marks above 85 will be reserved for scripts that are quite outstanding.

(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.

(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.

(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.

(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.

### **3.4 Scaling**

Scaling is not used in the assessment of this course.

### **3.5 Short-weight convention**

The following tariff for deduction of marks applies to submissions which fall short of the minimum word limits:

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

### **3.6 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.)

<b>Late submission</b>	<b>Penalty</b>
Up to one day (submitted on the day but after the deadline)	-3 marks
Submitted the day after the deadline (i.e. two days late = -5 marks)	-2 additional marks
Each additional day (i.e. three days late = -6 marks, etc.; note that each weekend day counts as a full day for the purposes of mark deductions)	-1 mark
Max. deducted marks up to 2 weeks late	-17 marks
More than 2 weeks late	Fail

### 3.7 Penalties for over-length work and departure from approved titles or subject-matter

The Board has agreed the following tariff of marks which will be deducted for over-length work:

<b>Percentage by which the maximum word count is exceeded:</b>	<b>Penalty</b> (up to a maximum of –10)
0-5% over word limit	-1 mark
5-10% over	-2
10-15% over	-3
Each further 5% over	-1 more

### 3.8 Plagiarism and poor academic practice

The Faculty and University take plagiarism very seriously. Examiners are instructed to undertake spot-checks for plagiarism, including checking against essays from previous years.

Plagiarism is the use of material appropriated from another source or sources with the intention of passing it off as one's own work. Plagiarism may take the form of unacknowledged quotation or substantial paraphrase, from electronic or printed publication, or from unpublished materials, including theses, written by others. This constitutes literary theft. Plagiarism can also be the unintended result of careless presentation, if extensive quoted material or close paraphrase are included without acknowledgement. This constitutes 'reckless' plagiarism. Plagiarism does not describe the general assimilation of the substance of other people's ideas into one's own thoughts, without which academic discussion could not take place.

Examination boards are responsible for making an initial assessment of cases and will decide either to deal with the case locally or to refer it on to the Proctors. Where the Examination Board decides that a case constitutes poor academic practice rather than plagiarism (for instance due to incomplete referencing, or poor use of citation conventions) they may deduct marks of up to 10% of the marks available.

Further information on plagiarism is available on the Oxford Students' Website:  
<https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>



## **4. Progression rules and classification conventions**

### **4.1 Qualitative descriptors of Distinction, Pass, Fail**

1) The Humanities Division encourages examiners to mark up to 100.

The Board of Examiners has adopted the following criteria:

#### Over 85 : 'Highest Distinction'

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

#### 80-84 : 'Very High Distinction'

Excellent work with outstanding elements showing many of the following qualities: originality, wide and detailed knowledge, compelling analytical thought, excellent use of illustration to support argument, sophisticated and lucid argument; excellent scholarly apparatus and presentation.

#### 75-79 : 'High Distinction'

Excellent work with a deep understanding of the issues involved, originality, wide knowledge of relevant material, elegant and incisive argument, clarity of expression and exposition, the ability to pose and engage with sophisticated questions; very good scholarly apparatus and presentation.

#### 70-74 : 'Distinction'

Excellent work with a deep understanding of the issues involved, originality, wide knowledge of relevant material, elegant and incisive argument, clarity of expression and exposition; very good scholarly apparatus and presentation, but may exhibit uneven performance.

#### 65-69 : 'Merit'

High quality work showing some originality, a good understanding of the issues and grasp of relevant literature; good structure and scope, lucid analysis supported by well-focused illustration; good scholarly apparatus and presentation.

#### 60-64 : 'High Pass'

Good work showing a fair grasp of issues and relevant literature; good scope, structure and illustration; clear expression and exposition; appropriate attention to scholarly apparatus and presentation.

#### 50-59 : 'Pass'

Competent work presenting relevant material and analysis; appropriate scope, structure and illustration; fairly clear expression and exposition; adequate scholarly apparatus and presentation.

### Below 49 : 'Fail'

Inadequate work which 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.

## **4.2 Final outcome rules**

The pass mark on each paper is 50, and this mark must be achieved on each element to gain the MSt.

The Examining Board may award a Merit in cases where a candidate achieves a mark of 65 or above in the Dissertation and an overall average of between 65 and 69 inclusive across the four elements of the course.

The Examining Board may award a Distinction in cases where:

- A candidate achieves a mark of 70 or above in the Dissertation and an overall average of 70 across the four elements of the course; or
- A candidate achieves a mark of 68 or above in the Dissertation and an overall average of 72 across the four elements of the course.

Any re-submitted element that passes will be awarded a mark of 50. Candidates who have initially failed any element of the examination will not be eligible for the award of a Distinction.

## **4.3 Progression rules**

Not applicable to this course.

## **4.4 Use of vivas**

Vivas are not used in relation to this course.

## **5 Resits**

Should a candidate fail any element of the examination, that element may be re-submitted once, and once only. Candidates may resubmit that element by noon on the last Monday of the following Long Vacation; 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 [www.ox.ac.uk/students/academic/exams/guidance](http://www.ox.ac.uk/students/academic/exams/guidance).

## **7 Details of examiners and rules on communicating with examiners**

### *External Examiner*

NN

### *Internal Examiners*

NN

NN

NN

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