

MSt in Women's, Gender, and Sexuality Studies



Course handbook 2024-25

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1. Foreword

1.1 Statement of Coverage

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Women's, Gender, and Sexuality Studies course. It applies to students starting the course in Michaelmas term 2024. The information in this handbook may be different for students starting in other years.

This handbook is to be read in conjunction with the General information for interdisciplinary programmes students, also to be found on Canvas <https://canvas.ox.ac.uk/courses/281616>

1.2 Version

This is version 1.0 of the Handbook for the Master of Studies in Women's, Gender, and Sexuality Studies, published in September 2024.

1.3 Disclaimer

The *Examination Regulations* relating to this course are available at <https://examregs.admin.ox.ac.uk/Regulation?code=mosiwgandsexustud&srchYear=2024&srchTerm=1&year=2024&term=1>. If there is a conflict between information in this handbook and the *Examination Regulations* then you should follow the *Examination Regulations*. If you have any concerns please contact the Graduate Studies Administrator interdisciplinary@humanities.ox.ac.uk

The information in this handbook is accurate as at September 2024, however it may be necessary for changes to be made in certain circumstances, as explained [at www.graduate.ox.ac.uk/coursechanges](http://www.graduate.ox.ac.uk/coursechanges). If such changes are made the department will publish a new version of this handbook together with a list of the changes, and students will be informed.

1.4 Welcome

What's in a name?

The MSt in Women's Studies was set up twenty-nine years ago. Formally contributed to by five Humanities faculties (Classics, English, History, Medieval and Modern Languages, and Philosophy), it has always encompassed wider interdisciplinary perspectives (e.g. in Chinese studies, theology, and gender and development), and has offered exciting scope to follow distinctive independent intellectual pathways. It has been a very important generative context within Oxford for radical critical thought, and graduates of the MSt have gone on to academic, policy and cultural positions across the world.

The name of the course has its own history and political significance. From the academic year 2021-22 it became the MSt in Women's, Gender, and Sexuality Studies. Whilst this is an acknowledgement that the politics and the resonances of naming have changed, it does not represent a substantive change of intellectual position. On the one hand, the course

has always embraced that conceptual range. On the other, it remains committed to the ongoing dynamic potentialities of feminist thinking in the broadest sense.

The Humanities Division, Interdisciplinarity and Intersectionality

In addition to joining your MSt cohort, and a college, you are becoming a member of the Humanities Division. Inherently pluralistic and interdisciplinary, the Humanities Division is intellectually committed to fostering conversations across boundaries, to challenging assumptions about existing norms and lines of demarcation. Encompassing the study of an extraordinary range of world languages, in addition to literatures, histories, philosophies, theologies, music and art, the Division emphasizes the critical role of language, and of translation, in both literal and metaphorical terms. The shared intellectual pursuit of what makes us human – and what could make us more humane – benefits from everyone’s input. Yours will be invaluable.

These aspirations are given tangible form in a variety of ways. The Oxford Centre for Research in the Humanities ([TORCH](#)) draws together some of the cross-cutting and innovative work from across our faculties. It offers an extensive cultural programme of talks, podcasts and themed networks, many of which are student-led and responsive to the ideas and interests of students. TORCH operates in a dynamic online space, as well as supporting in-person events.

One of the four flagship programmes within TORCH is Intersectional Humanities [<https://torch.ox.ac.uk/intersectional-humanities>]. The programme recognises the complex interaction of diverse markers of identity, categorisation and self-understanding: according to gender, sexuality, racialisation, disability, ethnicity, class, religion, citizen status, ideological standpoint, generation. The application of multiply-refracting interpretative lenses sharpens the focus of debate within feminist, queer, trans, non-binary, critical-race, post-colonial and disability studies, as well as carrying the potential to be more broadly transformative of intellectual and institutional structures and assumptions. The programme can only do this by remaining aware of the history of the concept of intersectionality as a critique of racialized and other forms of privilege, and is thus committed to openness, humility and self-reflexivity.

The Intersectional Humanities programme has a close affinity with the community of the MSt in Women’s, Gender, and Sexuality Studies, which has an embedded history of intersectional critical engagement in which theory and practice have cross-fertilised. The interplay of activism within and outside the academy speaks to the politics of naming – conspicuously to that of ‘woman’ – and to the understanding of all terminological descriptors in their most capacious sense.

Drawing on your energies and creativity, the Division acts as an advocate for the Humanities within and beyond the University. This role becomes more urgent by the day, as the critical perspectives, tolerance and profound cultural insights that our field of study brings to the public sphere are under renewed threat.

1.5 Useful contacts

Course Contacts

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

Karina Beck - Course Administrator

Email: interdisciplinary@humanities.ox.ac.uk

Phone: 01865 615264

Dr Pelagia Goulimari - Co-Director

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

Professor Jane Garnett - Co-Director

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

Dr Eleri Watson – Academic Mentor

Email: eleri.watson@ell.ox.ac.uk

Dr Dorothée Boulanger – Development Fellow in Women’s, Gender, and Sexuality Studies

Email: dorothee.boulanger@mod-langs.ox.ac.uk

Feminist Theory convenors: Dr Pelagia Goulimari and Dr Eleri Watson

Approaches to Feminist Research convenors: Prof. Jane Garnett and Dr Dorothée Boulanger

Any member of the course team may be contacted by email to arrange a meeting. Your course convenor/director and academic mentor are also available at specific times each week for discussion, please see the timetable for more details.

Other contacts

You may also find the following contacts helpful:

IT Services

Online enquires: <https://help.it.ox.ac.uk/help/request>

Phone: 01865 (6)12345

Library

Online enquiries: <https://www.bodleian.ox.ac.uk/ask>

Disability Advisory Service

Email: disability@admin.ox.ac.uk

1.6 Governance and Oversight of the Course

The MSt in Women’s, Gender, and Sexuality Studies is overseen by the Humanities Interdisciplinary Programmes Committee, which consists of the courses’ directors and is chaired by the Associate Head for Education of the Humanities Division; the divisional masters’ student representative is invited to attend. The Committee meets once each term.

The management of the programme is the responsibility of a steering committee, which consists of the course directors, senior academics from participating faculties, and two (or more) student representatives.

1.7 Key Places

Teaching for your courses may take place in any of the participating Faculties, or in any College.

A searchable map of Oxford University locations is available here:

<https://www.ox.ac.uk/visitors/map?wssl=1>

We anticipate your core lectures and seminars will primarily take place in the following venues.

Interdisciplinary Masters' Room, Seminar Room 11, St Anne's College

This room also serves as common-room and study space when it is not being used for interdisciplinary MSt teaching.

During term time, Seminar Room 11 at St Anne's College is reserved for the sole use of the Humanities Interdisciplinary Masters programmes.

The bookings calendar can be viewed here: [24-25 Interdisciplinary Seminar Room Bookings.xlsx](#).

Whilst priority is given to teaching bookings (you may well find some of your seminars or tutorials take place in this venue), the space remains open for use by Interdisciplinary Masters students whenever it is not required for teaching.

If you would like to reserve the whole space during an available slot for academic purposes (e.g. hosting a discussion group, film screening...), please make a request via email to interdisciplinary@humanities.ox.ac.uk at least 2 working days in advance.

Otherwise, at all times when the room appears free on the calendar, students can drop in to use it as a study space/common room. Please leave the space as you found it, taking any rubbish with you, and returning any furniture, if moved, to its original layout (as it may have been set out for an event/seminar).

Access to the building and room, is via your University card; on your first visit to the venue you will need to ask the Porters in the lodge to activate your card. If you require lift access (the room is on the top floor), please do also request the lift key from the Porters Lodge.

Examination Schools

Wadham College

The Faculties participating in the course are:

Faculty of Classics: <https://www.classics.ox.ac.uk/>

Faculty of English Language and Literature: <https://www.english.ox.ac.uk/>

Faculty of History: <https://www.history.ox.ac.uk/>

Faculty of Medieval and Modern Languages: <https://www.mod-langs.ox.ac.uk/>

Faculty of Philosophy: <https://www.philosophy.ox.ac.uk/>

1.8 Important Dates

Dates of Full Term

The dates of Full Term in the academic year 2024-25 are as follows:

Term	From	To
Michaelmas 2024	Sunday 13 October 2024	Saturday 7 December 2024
Hilary 2025	Sunday 19 January 2025	Saturday 15 March 2025
Trinity 2025	Sunday 27 April 2025	Saturday 21 June 2025

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

Teaching dates

Details of your core seminars and lectures are detailed in this handbook (see Teaching and Learning, section 3), or may be confirmed early in Michaelmas Term or at your induction sessions.

Dates and times for your option course classes should be communicated to you by your option tutor; these may have to be discussed and agreed with your option tutors and fellow students at the beginning of term to avoid clashes with core teaching.

Summative Assessment Deadlines

Your summative assessments will be due as follows. The submission times and dates must be strictly adhered to; please see Assessment (section 4), and the Exam Conventions (Appendix D) for more details.

Assignment	Date	Time
Michaelmas Option Essay	Thursday of Week 8, Hilary Term	12 noon
Hilary Option Essay	Thursday of Week 1, Trinity Term	12 noon
Dissertation	Thursday of Week 8, Trinity Term	12 noon

Formative Assessment Deadlines

Your formative/draft essays will be due as follows:

Assignment	Date
Draft Michaelmas Essay	Friday of Week 0, Hilary Term

Feminist Approaches to Research Formative Assessment	Friday of Week 0, Hilary Term
Draft Hilary Essay	Friday of Week 10, Hilary Term

Other important deadlines

Please also note the following important dates. Unless otherwise indicated, the required information should be sent to the course administrator.

Action required	Date
Allocation of Dissertation Supervisor	Friday of Week 6, Michaelmas
Make contact with Hilary Option Tutor	Friday of Week 8, Michaelmas
Submit essay and dissertation titles for approval	Friday of Week 5, Hilary Term

2. Course Content and Structure

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

2.1 Course Aims

The programme aims to enable its students to:

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

2.2 Intended Learning Outcomes

Knowledge and understanding

On completion of the course, students will have:

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

Intellectual skills

On completion of the course, students will have:

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

Transferable skills

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

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

2.3 Course Structure

The Master of Studies in Women's, Gender, and Sexuality Studies comprises four compulsory elements:

A. Core Course: Feminist Theory

B. Core Course: Approaches to Feminist Research

C. Two Option Courses

D. Dissertation

A. Core Course: Feminist Theory

This course runs in Michaelmas Term, and is taught through lectures given by specialists from a range of disciplines who all have research experience in the field of women's, gender and sexuality studies, and a two-hour seminar, chaired by two academics.

Aims (longer-term and more conceptual):

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

Objectives (shorter-term and more functional goals):

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

The weekly lectures introduce students to major issues in the development of feminist theory, and provide an opportunity for students to meet a wide range of academics with diverse professional interests in women's, gender and sexuality studies.

This seminar will meet weekly. In order to be prepared for it you must have attended the theory lectures and have read the Required Reading (see Appendix A) for those lectures. The lectures are open to all members of the University but the seminar is only open to those enrolled on the Women's Studies master's programme this year.

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

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

B. Core Course: Approaches to Feminist Research

This course runs in Michaelmas, and aims to:

- develop your understanding of the research process;
- familiarize you with key feminist concepts and questions about research methodology;
- introduce you to a range of the approaches and resources used by feminist researchers in the humanities;
- provide the foundation from which students can explore interdisciplinary approaches to women's, gender and sexuality studies;
- promote awareness of and foster the ability to use both traditional research aids and those being developed by information technology;
- encourage self-reflexivity and critiques pertaining to the nature of feminist knowledge generation.

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

There will be eight weekly seminars of two hours, in which students are introduced to a wide variety of disciplinary approaches. These are led by a group of feminist researchers from across disciplines, providing opportunities for MSt students to engage in discussion with experienced users of the various approaches covered.

Preparatory reading will be set in most weeks (see Appendix B): it is expected that all students will complete this reading in advance of the session so that they can participate

fully in discussion of the questions it raises. Most sessions will include a practical task, to be done either before the session or in class in small groups.

This element of the course is not formally assessed: you must complete the written assignment satisfactorily, and you will receive formative feedback on it, but it will not be given a mark and will not count towards the final degree result (rather it will feed into the work you do for your dissertation, where your ability to select an appropriate approach and apply it effectively to your chosen research topic will be among the formal assessment criteria). The assignment is to write a dissertation proposal, which systematically addresses the issues raised by the Approaches course in relation to your own dissertation topic. You should consider the choice of a question and how that question relates to ongoing debates in women's, gender and sexuality studies; the selection of an approach or approaches to the question; any ethical questions that approach raises and how they will be dealt with; the availability of primary sources (if relevant) and what issues need to be considered when using them; and you should include an indicative bibliography listing a selection of what you consider to be the most important secondary sources which a dissertation on your chosen topic should review and discuss. The deadline for submitting this work is Friday of week 0 in Hilary Term, and individual feedback sessions will be organised by Jane Garnett in the first two weeks of Hilary Term.

C. Two Option Courses

Students study one Option Course in **Michaelmas Term** and one in **Hilary Term**, selecting from a range of choices offered by tutors who are predominantly in the participating faculties of Classics, English, History, Modern Languages, and Philosophy.

The Option Courses aim to allow students to:

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

You can expect to see your option tutor for 4-6 small group sessions, for which you will produce pieces of formative written work, and may also prepare oral presentations. Your tutor will explain the precise number/combination of pieces. Option courses vary in their format, but students must meet the obligations established by your tutor.

The tutor will provide formative feedback (including a general indication of standard) on a draft of your essay. If students miss the draft essay deadline then the option tutor is not obliged to offer feedback.

The Option Courses are examined by a submitted essay (see section 4).

Please note that you are not guaranteed to get a place on your preferred options: some options may be over-subscribed, others may not run because of insufficient numbers. 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.

D. Dissertation

The dissertation (up to 12,000 words, and not less than 10,000 words) is on a subject of your choice. The short dissertation aims to provide students the opportunity to:

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

For those intending to go on to doctoral research the dissertation will normally begin the exploration of the topic which will be further explored in the doctorate. The subject matter of the dissertation may be related to that of either or both of the two pieces of written work submitted for the Option courses but material deployed in such pieces of work may not be repeated in the dissertation.

Initial discussions about the topic of the dissertation should take place in Michaelmas Term, and students are strongly encouraged to approach potential dissertation supervisors (with the support and guidance of the MSt directors) by Week 6 of Michaelmas Term.

A student should expect to have regular meetings (up to a total of six hours) with a dissertation supervisor during Hilary and Trinity terms. The supervisor may expect some preliminary written work during Hilary Term, and will certainly expect to read one or more drafts of the dissertation during the earlier part of the Trinity Term. When asking supervisors to read work, students should ensure that they give adequate time for such reading and comments. Supervisors and others are permitted to give bibliographical help with and discuss drafts of dissertations. **No dissertation supervision will be available after the end of Week 8, Trinity term.**

3. Teaching and Learning

3.1 Organisation of Teaching and Learning

This section of the handbook aims to clarify how teaching and learning will take place on the MSt in Women's, Gender, and Sexuality Studies.

As an interdisciplinary programme, the degree is administered by the Humanities Division, who is responsible for the organisation and delivery of the course. The teaching is delivered by academic staff who are based in faculties or departments. The course is managed by the MSt in Women's, Gender, and Sexuality Studies Steering Committee.

The role of colleges is primarily supportive. You will be allocated a college advisor who will provide a focal point for your relationship with the college, and general academic or pastoral advice and assistance throughout your course of study.

One of the course directors will usually be your general supervisor. They will provide you with regular information as to your progress and, where problems arise, provide guidance and assistance as to necessary corrective action.

You will be allocated a dissertation supervisor who may be the same person as the general supervisor, or another person. They will support you in the writing of your dissertation through a pattern of regular meetings and ensure that you work to a planned framework with clearly agreed stages.

The academic mentor supports the work of the programme convenors by fostering group identity among students on the course, and will act as mentor for your studies and research.

If you have any issues with teaching or supervision please raise them with the course directors, or with the administrators, as soon as possible so that they can be addressed promptly.

Induction

At the start of the academic year, in the week before the beginning of formal classes (this is called 0th 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:

Session	With	Day	Time	Venue
Introductions and Course Overview	Course Convenors	Monday, Week 0	9.30am – 12pm	Seminar Room, Floor 3, Radcliffe Humanities
IT Services	Induction videos and guidance can be accessed at a time that suits you here: https://skills.it.ox.ac.uk/inductions-students			
Careers	Information on services: www.careers.ox.ac.uk/how-we-help and events schedule: www.careers.ox.ac.uk/term-planner			

Michaelmas Term

Teaching	Day	Weeks	Time	Venue
Feminist Theory Lecture	Tuesday	1-8	2-3pm	Examination Schools, Room 8
Approaches to Feminist Research Seminar	Tuesday	1-8	10:30am – 12:30pm	Wadham College, seminar rooms 4-5
Feminist Theory Seminar	Friday	1-8	11am-1pm	Wadham College, seminar rooms 4-5
Academic Mentor Meetings	To be arranged by Mentor			
Option Course	As determined by option tutor			
Other Key Dates/Events				
Submit Hilary Term Option Preferences	by Friday of Week 6			
Allocation of Dissertation Supervisor	by Friday of Week 6			
Make contact with Hilary Option Tutor	by Friday of Week 8			

Hilary Term

Teaching	Day	Weeks	Time	Venue
Feminist Thinking Seminar	Friday	2, 4, 6	2-4pm	Wadham College, Seminar Room, Staircase 5
Academic Mentor Meetings	To be arranged by Mentor			
Option Course	As determined by option tutor			

Formative Assessment	Day	Weeks	Time	Venue
Draft Michaelmas Essay	Friday	0	12 noon	To option tutor
Approaches to Feminist Research Assignment	Friday	0	12 noon	To Jane Garnett
Draft Hilary Essay	Friday	10	12 noon	To option tutor
Summative Assessment	Day	Weeks	Time	Venue

Michaelmas Option Essay	Thursday	8	12 noon	Inspira
Other Key Dates/Events				
Submit Essay and Dissertation Topics	by Friday of Week 5			

Trinity Term

Teaching	Day	Weeks	Time	Venue
Academic Mentor Meetings	tbc	1, 3, 5, 7	tbc	tbc
Feminist Thinking Seminar	Friday	2, 4, 6	2-4pm	tbc
Summative Assessment	Day	Weeks	Time	Venue
Hilary Option Essay	Thursday	1	12 noon	Inspira
Dissertation	Thursday	8	12 noon	Inspira
Other Key Dates/Events				
Feminist Thinking Conference	Date tbc			

3.2 Expectations of Study

Students are responsible for their own academic progress. You should treat the course as a full-time job. You might therefore expect to work 35-40 hours per week during term.

In your preparation and learning, aim to be self-motivated and to pursue your interests. At Oxford, perhaps more than in some other institutions, it is hoped that you will develop your own ideas and share them in seminar discussion, supported by appropriate evidence. In written work, try to develop your own argument, in dialogue with existing views, so that you are bringing something distinctive to the topic being explored. Seminars and tutorials are conceived as a discussion among equals, where everyone – students and tutors – collaborates in sharing thoughts and moving towards intellectual clarity.

4. Assessment

4.1 Assessment structure

The course is assessed through:

- Michaelmas term Option essay
- Hilary term Option essay
- Dissertation

The three assessments have equal weight, however specific marks in each are required to graduate with a given classification; details are in examination conventions (Appendix D, Final outcome rules).

Deadlines for submissions are in section 1 above (Summative Assessment Deadlines).

4.2 Formative Assessment

Opportunities for informal feedback will be provided through discussion with tutors in the small-group teaching environment of the Option courses, interaction with peers (such as feedback on an oral presentation) in the core course seminars, and discussion with peers and the Academic Mentor in the informal weekly sessions that they convene. You may also meet with your College Advisor to discuss your academic progress, as they will have access to your academic tutors' termly feedback via GSR (see below).

Formative feedback will be provided by tutors on work completed (whether readings prepared, an oral presentation or an essay) during the Option courses; in particular, your Option tutor will give written feedback and a general indication of standard on a draft of the submitted essay, where the draft has been provided in a timely manner (see above).

Supervisors will also supply feedback on preparatory work for the Dissertation through oral discussion in supervision meetings and through written feedback on a draft. All your tutors will provide termly written feedback on your progress via the Graduate Supervision Reporting (GSR), an online reporting system (explained in full below).

4.3 Summative Assessment

Full details of the procedures for summative assessment are given in the Examination Conventions and Regulations. **You should read these carefully before embarking on any examined work.**

Examination regulations are the formal register of the structure of the examinations of the course.

The examination regulations are at

<https://examregs.admin.ox.ac.uk/Regulation?code=mosiwgandsexustud&srchYear=2024&srchTerm=1&year=2024&term=1>

Marks for individual assessments will be released with the publication of the degree outcome. You will receive assessors' feedback on the essays and dissertation at the end of the examination cycle.

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

The examination conventions are in Appendix D and on Canvas

<https://canvas.ox.ac.uk/courses/281616>

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

Assessment	Deadline	Time
Michaelmas Option Essay	Thursday of Week 8, Hilary Term	12 noon
Hilary Option Essay	Thursday of Week 1, Trinity Term	12 noon
Dissertation	Thursday of Week 8, Trinity Term	12 noon

A form detailing the titles and proposed topics for the Option Essays and Dissertation must be submitted for approval (via the course administrator) not later than **Friday of Week 5 of Hilary Term**.

Michaelmas Option Essay

The Michaelmas Option is examined by an essay of 6,000-7,000 words, including footnotes and excluding bibliography. Students must also submit a brief abstract (no more than 300 words) outlining the rationale and the approach of the option essay.

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

Hilary Option Essay

The Hilary Option is examined by an essay of 6,000-7,000 words, including footnotes and excluding bibliography. Students must also submit a brief abstract (no more than 300 words) outlining the rationale and the approach of the option essay.

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

Dissertation

Students will submit a dissertation of up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography. Students must also submit a brief abstract (no more than 500 words) outlining the rationale and the approach of the dissertation. If a substantial appendix is needed, students must seek approval from the exam board to exclude it from the word count, and must email the course administration outlining the grounds for their request and evidencing their supervisor's support.

Initial discussions on the topic should take place in Michaelmas Term. Each student should discuss with Dr Goulimari the proposed research area, so that they can arrange for a dissertation supervisor to be appointed, by the end of Week 6 of Michaelmas Term at the latest.

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

4.4 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. For further guidance, please see Appendix E below. More information about plagiarism may be found here: www.ox.ac.uk/students/academic/guidance/skills/plagiarism

Properly referencing your sources in written work can not only help you to avoid breaking the University's plagiarism rules, but can also help you to strengthen the arguments you make in your work. Advice on referencing may be found in Appendix F below. Further general guidance on referencing may be found here:

<https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

4.5 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.

4.6 Submitted Work

Deadlines for submitting your assessments are above.

All assessments will be submitted online via Inpera. Ensure you are familiar with the online submission process in advance of any deadline. Full information is provided on the Oxford students website (www.ox.ac.uk/students/academic/exams/submission).

Please note:

- 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.
- **No acknowledgments are to be included** in essays or the dissertation. This is to minimise any possibility of students being identified; the process of assessment examination is anonymous.

Electronic submission

- All submitted files must be in PDF format.
- Hardware or internet connectivity problems unrelated to the Inspira 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.
- You will need to use the course coversheet (provided online) as first page of the work. Remember to put your candidate number, assignment title and word count on the front page of your work. Do not add your name, student number, 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.

Word limits:

Include

- footnotes/endnotes
- quoted text
- appendices

Exclude

- title
- table of contents
- illustration and table captions/ legends
- bibliography
- translation or quotations of text other than English

4.7 Problems completing assessments

There are a number of University processes in place to help you if you find that illness or other personal circumstances are affecting your assessments or if you experience technical difficulties with an online exam or submission. Full information is available on the Oxford students website (www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment). If you are late in handing work in or believe you will not meet a deadline, you should consult your college Senior Tutor as a matter of urgency.

4.8 Examiners' Reports

Past examiners' reports can be accessed on the course Canvas site:
<https://canvas.ox.ac.uk/courses/281616>

Appendix A – Feminist Theory Lectures

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

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

Michaelmas Term 2024, Fridays 11am–1pm

Venue: Wadham College, seminar rooms 4-5

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

Week 1:

***Women's, Gender and Sexuality Studies*: Eleri Watson**

Core Texts (in suggested order):

***Brown, Wendy.** "The Impossibility of Women's Studies." *differences*, vol. 9, no. 3, 1997, pp. 79–101.

***Najmabadi, Afsaneh.** "Teaching and Research in Unavailable Intersections." *differences*, vol. 9, no. 3, 1997, pp. 65–78.

***Hemmings, Clare.** "Is Gender Studies Singular? Stories of Queer/Feminist Difference and Displacement." *differences*, vol. 27, no. 1, 2016, pp. 79–102.

***Butler, Judith.** "Critically Queer." *GLQ: A Journal of Lesbian and Gay Studies*, vol. 1, no. 1, 1993, pp. 17–32.

***Tudor, Alyosxa.** "Decolonizing Trans/Gender Studies?: Teaching Gender, Race, and Sexuality in Times of the Rise of the Global Right." *TSQ: Transgender Studies Quarterly*, vol. 8, no. 2, 2021, pp. 238–256.

Extended:

Ballaster, Ros. "Women's Studies, Gender Studies, Feminist Studies? Designing and Delivering a Course in Gender at Postgraduate Level." *Teaching Gender*, edited by Alice Ferrebe and Fiona Tolan, Palgrave Macmillan, 2012, pp. 189–203.

Bird, Elizabeth. "Women's Studies and the Women's Movement in Britain." *Women's Studies International Forum*, vol. 25, no. 1, 2002, pp. 51–58.

Butler, Judith. "Imitation and Gender Insubordination." *Inside/Out: Lesbian Theories, Gay Theories*, edited by Diana Fuss, Routledge, 1991, pp. 13–31.

Derrida, Jacques. "Women in the Beehive: A Seminar with Jacques Derrida." *Men in Feminism*, edited by Alice Jardine and Paul Smith, Methuen, 1987, pp. 189–203.

Lewis, Sophie. "How British Feminism Became Anti-Trans." *The New York Times*, 7 Feb. 2019.

Stryker, Susan. "Transgender Studies: Queer Theory's Evil Twin." *GLQ: A Journal of Lesbian and Gay Studies*, vol. 10, no. 2, 2004, pp. 212–215.

Watson, Eleri, and Charlotte De Val. "'This is education as the practice of freedom': Twenty Years of Women's Studies at the University of Oxford." *Exchanges: The Warwick Research*

Journal, vol. 3, no. 1, 2015,

<http://exchanges.warwick.ac.uk/index.php/exchanges/article/view/81>.

Wiegman, Robyn. "The Possibility of Women's Studies." *Women's Studies for the Future: Foundations, Interrogations, Politics*, edited by Elizabeth Lapovsky Kennedy, Rutgers University Press, 2005.

Week 2:

Postcolonial and Decolonial Approaches to Gender: Dorothée Boulanger

Core readings

*Lugones, María. "Heterosexualism and the Colonial/Modern Gender System." *Hypatia* 22, no. 1 (2007): 186-219. <https://doi.org/10.1111/j.1527-2001.2007.tb01156.x>.

*McClintock, Anne. "The Lay of the Land: Genealogies of Imperialism." Chap. 1 in *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*, New York: Routledge, 1995, 21-74.

*Mohanty, Chandra. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Feminist review* 30, no. 1 (1988): 61-88. <https://doi.org/10.1057/fr.1988.42>.

*Tamale, Sylvia. "Challenging the Coloniality of Sex, Gender and Sexuality". Chap. 4 in *Decolonization and Afro-Feminism*. Ottawa, Ontario: Daraja Press, 2020.

Further Readings

Chaudhuri, Nupur, and Margaret Strobel. *Western Women and Imperialism : Complicity and Resistance*. Bloomington: Indiana University Press, 1992.

Curiel, Ochy. "Constructing Feminist Methodologies from the Perspective of Decolonial Feminism." Chap. 3 in *Decolonial Feminism in Abya Yala : Caribbean, Meso, and South American Contributions and Challenges*, edited by Yuderkys Espinosa Miñoso, María Lugones and Nelson Maldonado Torres, Lanham: Rowman & Littlefield, 2021,43-59.

Espinosa Miñoso, Yuderkys. "Toward a Genealogy of Experience. Critiquing the Coloniality of Feminist Reason from Latin America." Chap. 2 in *Decolonial Feminism in Abya Yala : Caribbean, Meso, and South American Contributions and Challenges*, edited by Yuderkys Espinosa Miñoso, Maria Lugones and Nelson Maldonado Torres, 25-41. Lanham: Rowman & Littlefield, 2021.

Espinosa Miñoso, Yuderkys, Maria Lugones, and Nelson Maldonado Torres. *Decolonial Feminism in Abya Yala : Caribbean, Meso, and South American Contributions and Challenges*. Global Critical Caribbean Thought. Lanham, Maryland: Rowman & Littlefield, 2021.

Fanon, Frantz. "The Man of Colour and the White Woman." Chap. 3 in *Black Skin, White Masks*. London: Pluto Press, 2008.

Lughod, Lila Abu. "Do Muslim Women Really Need Saving? Anthropological Reflections on Cultural Relativism and Its Others." *American anthropologist* 104, no. 3 (2002): 783-90. <https://dx.doi.org/10.1525/aa.2002.104.3.783>.

Mohanty, Chandra Talpade. "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles." *Signs: Journal of Women in Culture and Society* 28, no. 2 (2003): 499-535. <https://doi.org/10.1086/342914>.

Oyewumi, Oyeronke. "Colonizing Bodies and Minds: Gender and Colonialism." Chap. 4 in *The Invention of Women : Making an African Sense of Western Gender Discourses*. Minneapolis: University of Minnesota Press, [1997] 2016.

Sinha, Mrinalini. "'Chathams, Pitts, and Gladstones in Petticoats'. The Politics of Gender and Race in the Ilbert Bill Controversy, 1883-1884 " In *Western Women and Imperialism: Complicity and Resistance*. Edited by Nupur Chaudhuri and Margaret Strobel. Bloomington: Indiana University Press, 1992.

Tamale, Sylvia. *Decolonization and Afro-Feminism*. Ottawa, Ontario: Daraja Press, 2020.

Trinh, T. Minh-Ha. *Woman, Native, Other : Writing Postcoloniality and Feminism*. Bloomington: Indiana University Press, 1989.

Vergès, Françoise. "Creole Skin, Black Mask: Fanon and Disavowal." *Critical inquiry* 23, no. 3 (1997): 578-95. <https://doi.org/10.1086/448844>.

Week 3:

Sex, Gender, and Trans: Jack Doyle

Core Texts (in suggested order):

Beauvoir, Simone de. "Facts and Myths: Introduction." *The Second Sex, trans. Constance Borde and Sheila Malovany-Chevallier. Jonathan Cape – Random House, 2009.

Butler, Judith. "Introduction." *Bodies That Matter: On the Discursive Limits of "Sex," Routledge, 1993.

Stone, Sandy. "The Empire Strikes Back: A Posttranssexual Manifesto." *Camera Obscura: Feminism, Culture, and Media Studies, vol. 10, no. 2 29, Duke Univ Press, 1992, pp. 150–76.

Prosser, Jay. "Judith Butler: Queer Feminisms, Transgender and the Transubstantiation of Sex." *Second Skins: The Body Narratives of Transsexuality, Columbia University Press, 1998.

Horbury, Ezra, and Christine "Xine" Yao. "Empire and Eugenics: Trans Studies in the United Kingdom." *TSQ: Transgender Studies Quarterly, vol. 7, no. 3, Aug. 2020, pp. 445–54.

Further Reading (in suggested order):

Moi, Toril. *Sex, Gender and the Body: The Student Edition of What Is a Woman?* Student edition, Compact edition, Oxford University Press, 2005.

Fricke, Miranda, and Katharine Jenkins. "Epistemic Injustice, Ignorance, and Trans Experiences." *The Routledge Companion to Feminist Philosophy*, Routledge, 2017.

Namaste, Viviane K. "'Tragic Misreadings': Queer Theory's Erasure of Transgender Subjectivity." *Invisible Lives: The Erasure of Transsexual and Transgendered People*, University of Chicago Press, 2000.

Bey, Marquis. "The Trans*-Ness of Blackness, the Blackness of Trans*-Ness." *TSQ: Transgender Studies Quarterly*, vol. 4, no. 2, May 2017, pp. 275–95.

Enke, Finn. "Collective Memory and the Transfeminist 1970s: Toward a Less Plausible History." *TSQ: Transgender Studies Quarterly*, vol. 5, no. 1, Feb. 2018, pp. 9–29.

Chu, Andrea Long, and Emmett Harsin Drager. "After Trans Studies." *TSQ: Transgender Studies Quarterly*, vol. 6, no. 1, Feb. 2019, pp. 103–16.

Adair, Cassius, et al. "Before Trans Studies." *TSQ: Transgender Studies Quarterly*, vol. 7, no. 3, Aug. 2020, pp. 306–20.

Puar, Jasbir K. "Bodies with New Organs: Becoming Trans, Becoming Disabled." *Social Text*, vol. 33, no. 3 (124), Sept. 2015, pp. 45–73.

Clare, Stephanie. *Nonbinary: A Feminist Autotheory*, Cambridge University Press, 2023.

Week 4:

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

Primary sources for phenomenological (and beyond) theory:

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

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

Foucault, Michel. *Discipline and Punish*.

Bourdieu, Pierre. *Outline of a Theory of Practice*, esp. Ch. 2. (There's a decent brief outline at <https://criticallegalthinking.com/2019/08/06/pierre-bourdieu-habitus/>)

Feminist appropriations of Foucault:

Sandra Lee Bartky. 1990. 'Foucault, femininity, and the modernization of patriarchal power.' In her *Femininity and Oppression*. 63–82.

Susan Bordo. 1993. "The body and the reproduction of femininity." In her *Unbearable Weight*.

See also Dolezal, Luna (2015), *The Body and Shame: Feminism, Phenomenology and the Socially Shaped Body*.

Feminist appropriations of Bourdieu:

J. Butler (1999). 'Performativity's social magic'. In *Bourdieu: a Critical Reader*, ed. R. Shusterman, Blackwell, 113-28.

Toril Moi, 'Appropriating Bourdieu: Feminist Theory and Pierre Bourdieu's Sociology of Culture', *New Literary History* 22.4 (Autumn, 1991): 1017-1049; reprinted in her *What is a Woman?*

'Living alterities and carnal politics':

'Phenomenologies of...'

***Young, I. M. (1990) 'Throwing like a girl: a phenomenology of feminine body compartment, motility, and spatiality.'** In I. M. Young, *On Female Body Experience: 'Throwing Like a Girl' and Other Essays*. Oxford University Press.

See also: Chisholm, D. (2008) 'Climbing like a girl: an exemplary adventure in feminist phenomenology.' *Hypatia*, 23(1), 9-40; Grimshaw, J. (1999). 'Working out with Merleau-Ponty'. In J. Arthurs and J. Grimshaw, eds. *Women's Bodies: Discipline and Transgression*.

Cassell: London, 91-116; Allen-Collinson, Jacquelyn. 'Feminist phenomenology and the woman in the running body'. In *Sport, Ethics and Philosophy* vol 5 (2011).

***Al-saji, Alia.** 'A phenomenology of hesitation: interrupting racialized habits of seeing'. In ed Emily S Lee, *Living Alterities: Phenomenology, Embodiment and Race* (2014). See also other essays in this volume; and Alcoff, Linda, 'Towards a phenomenology of racial embodiment', *Radical Philosophy* 95 (1999).

'Queer phenomenology':

***Ahmed, Sara.** (2007). 'A phenomenology of whiteness'. *Feminist Theory* 8:2. Ahmed, Sara. (2006). See also her *Queer Phenomenology*, Introduction and ch. 2.

'Critical phenomenology':

***Ruiz, Elena Flores.** 'Linguistic alterity and the multiplicitous self: critical phenomenologies in Latina feminist thought'. *Hypatia* 31:2 (2016), 421-436. See also Odysseos, Louiza. 'Radical phenomenology, ontology and international political theory', *Alternatives* 17, 373-405 (2002).

Week 5:

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

Core texts:

***Hortense J. Spillers.** 1987. "Mama's Baby, Papa's Maybe." *Diacritics* 17.2 (summer): 64–81.

***Judith Butler.** 1990. "Conclusion: From Parody to Politics". In *Gender Trouble*.

***Sima Shakhsari.** 2013. "Killing me Softly with your Rights." In *Queer Necropolitics*. Joan Scott. 1992. "Experience". In *Feminists Theorize the Political*.

***Jasbir K. Puar.** 2017. "Introduction: The Cost of Getting Better." In *The Right to Maim: Debility, Capacity, Disability*.

Further reading:

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

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

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

Rosi Braidotti. 2021. *Posthuman Feminism*.

Judith Butler. 1993. *Bodies that Matter*.

Judith Butler. 2004. *Undoing Gender*.

Judith Butler. 2024. *Who's Afraid of Gender*.

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

Rebecca Coleman. 2009. "'Be(come) Yourself only Better': Self-Transformation and the Materialisation of Images." In *Deleuze and the Body*, ed. Laura Guillaume.

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

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

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

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

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

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

Pelagia Goulimari. 2020. "Genders." In *Oxford Research Encyclopedia of Literature*.
<https://doi.org/10.1093/acrefore/9780190201098.013.1123>

Pelagia Goulimari. 2020. "Feminist Theory." In *Oxford Research Encyclopedia of Literature*.
<https://doi.org/10.1093/acrefore/9780190201098.013.976>

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

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

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

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

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

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

Dorothea Olkowski. 2009. "Every 'One' – a Crowd, Making Room for the Excluded Middle." In *Deleuze and Queer Theory*.

Diane Perpich. 2010. "Black Feminism, Poststructuralism and the Contested Nature of Experience." In *Convergences*.

Jasbir K. Puar. 2005. "Queer Times, Queer Assemblages." *Social Text* 23.3-4. 121-139.

Jana Sawicki. 2006. "Queering Foucault and the Subject of Feminism." In *The Cambridge Companion to Foucault*, 2nd ed.

Sandy Stone. 2006. "The Empire Strikes Back: A (Post)transsexual Manifesto" [1991]. In *The Transgender Studies Reader*.

Allison Weir. 2013. *Identities and Freedom: Feminist Theory between Power and Connection*.

Week 6:

Queer Theory/Queer Relationalities: Eleri Watson

Core Texts (in suggested order):

*T. Bradway [author now known as Teagan Bradway] and Elizabeth Freeman (eds.), 'Introduction: Kincoherence/Kin-aesthetics/Kinematics' in *Queer Kinship: Race, Sex, Belonging, Form* (2022) pp.1-24.

*Eleri Anona Watson, "'Friendship as a Way of Life": Queering Derrida and Cixous' *Aimance*' in *The Edinburgh Companion to Queer Reading* (2024) n.p. [PDF copies provided]

*David L. Eng; Jasbir K. Puar, 'Introduction: Left of Queer' in *Social Text* (2020) pp.1-24.

*Jared Sexton, 'Afro-Pessimism: The Unclear Word' in *Rhizomes: Cultural Studies in Emerging Knowledge* (2016) n.p.

***Jaya Jacobo, 'Co-Creation & Re-Existence: Lessons from Trans Feminine of Colour Performance' (2024) n.p**

Week 7:

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

Core Texts:

***Kimberle Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color" in *Stanford Law Review* 43.6 (Jul. 1991): 1241-99.**

<http://www.jstor.org/stable/1229039>

***Elizabeth Grosz, "A Politics of Imperceptibility" in *Philosophy and Social Criticism* 28.4 (July 2002): 463-72. <http://psc.sagepub.com/content/28/4/463>**

***Bibi Bakare-Yusuf, "Yorubas don't do gender': A Critical Review of Oyeronke Oyewumi's *The Invention of Women: Making an African Sense of Western Gender Discourses*" in *African Identities* 1:1 (2003): 119-40. Published online: 7 July 2010. <https://doi.org/10.1080/1472584032000127914>.**

***Susan Stryker, "(De)subjugated Knowledges: An Introduction to Transgender Studies" in *The Transgender Studies Reader* (2006). 1-18.**

***Judith Butler, "Conclusion: The Fear of Destruction, the Struggle to Imagine" in *Who's Afraid of Gender* (2024). 245-64.**

Further Reading:

Norma Alarcón, "The Theoretical Subjects of *This Bridge Called My Back* and Anglo-American Feminism" in *The Postmodern Turn: New Perspectives on Social Theory* (1994) 140-52.

Gloria Anzaldúa, "La conciencia de la mestiza: Towards a new Consciousness" *Borderlands/La Frontera* (1987) or *The Norton Anthology of Theory and Criticism* 2211-23.

Seyla Benhabib, Judith Butler, Drucilla Cornell and Nancy Fraser, *Feminist Contentions* (1995).

Rosi Braidotti, "Sexual Difference as a Nomadic Political Project" in *Nomadic Subjects* (1994, 2nd ed. 2011).

Rosi Braidotti, "A Critical Cartography of Feminist Post-postmodernism," *Australian Feminist Studies* 20.47 (2005): 169-180. Published online: 14 Oct 2010.

Wendy Brown, "Wounded Attachments" in *Political Theory* 21.3 (August 1993): 380-410. <http://www.jstor.org/stable/191795>

Barbara Christian, "The Race for Theory" in *New Black Feminist Criticism, 1985-2000* (2007) 40-50.

Pelagia Goulimari (ed.), *Postmodernism. What Moment?* (2007) [particularly essays by Jane Flax and Linda Hutcheon].

Pelagia Goulimari, *Literary Criticism and Theory: From Plato to Postcolonialism* (2014), ch. 9 and ch. 12.

Louise Gyler, *The Gendered Unconscious* (2010), esp. chs. 2, 5-7.

bell hooks, "Postmodern Blackness" (1990) in *The Norton Anthology of Theory and Criticism* 2478-84.

Linda Hutcheon, *The Politics of Postmodernism* (2nd ed., 2002), ch. 6 and Epilogue.

Sabina Lovibond, "[Feminism and Postmodernism](http://www.newleftreview.org/?page=article&view=865)" in *New Left Review* 178 (Nov.-Dec. 1989): 5-28. <http://www.newleftreview.org/?page=article&view=865>

Linda Nicholson (ed.), *Feminism/Postmodernism* (1990).
Johanna Oksala, "Feminism and Neoliberal Governmentality," *Foucault Studies* 16 (Sept. 2013).

Week 8:

Sexualities: Jack Doyle

Core Texts:

*Stoler, L.A. (1995). *Race and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things*. Durham, NC: Duke University Press (Chapters 1 and 2 –pp. 1-54)

*Arondekar, A. (2014). "In the Absence of Reliable Ghosts: Sexuality, Historiography, South Asia." *differences*, 25(3), 98-122.

*Kim, E. (2011). "Asexuality in Disability Narratives." *Sexualities*, 14(4), 479-93. DOI: 10.1177/1363460711406463

Further Reading:

Tambe, A. (2011). Climate, race science and the age of consent in the League of Nations. *Theory, Culture & Society*, 28(2), 109-130.

Hord, LC. (2020). "Specificity without identity: Articulating post-gender sexuality through the "non-binary lesbian." *Sexualities*. December 2020.

doi:10.1177/1363460720981564

Khanna, A. "Introduction." *Sexualness*. Available online:

<https://www.sussex.ac.uk/webteam/gateway/file.php?name=sexualnessintroduction.pdf&site=58>

Somerville, S. (2000). Chapter 1- "Scientific Racism and the Invention of the Homosexual Body" in *Queering the color line: Race and the invention of homosexuality in American culture* (Series Q). Durham.

White, F. R. "Fucking failures: The future of fat sex". *Sexualities*. 2016;19(8):962-979.

Alexander, J. (1994) 'Not Just (Any) Body Can Be a Citizen: The Politics of Law, Sexuality and Postcoloniality in Trinidad and Tobago and the Bahamas', *Feminist Review* 48: 5-23.

Liu, Petrus. (2010). Why Does Queer Theory Need China? *Positions: East Asia Cultures Critique*, 18(2), 291-320.

Duggan, L. 'The New Homonormativity: The Sexual Politics of Neoliberalism', in *Materializing Democracy*

Lorde, A. (1978 in 1993) 'The uses of the erotic: the erotic as power' in *The Lesbian and Gay Studies Reader* (London: Routledge)

McClintock, A. (1995) *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*. New York: Routledge (Chapters 4 and 8).

McRuer, R. (2006) 'Compulsory Able-Bodiedness and Queer/Disabled Existence' in *Crip theory: cultural signs of queerness and disability*.

Puar, J.K. (2007) 'Introduction' in *Terrorist assemblages: homonationalism in queer times*.

Rubin, G. (1984 in 1993) 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality', *The Lesbian and Gay Studies Reader* (London: Routledge).

Stepan, Nancy Leys. "Race, Gender, Science and Citizenship." *Gender & History* 10, no. 1 (1998): 26–52.

Appendix B – Approaches to Feminist Research Preparation and Reading

Michaelmas Term Tuesdays 10.30am (2h sessions)

Wadham College, seminar rooms 4 and 5

PART 1: WHAT IS FEMINIST RESEARCH?

Week 1: What is Feminist Knowledge?

Tuesday 15 October 2024 (Dorothee Boulanger and Jane Garnett)

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

Core readings:

Ahmed, Sara. "Introduction: Bringing Feminist Theory Home." In *Living a Feminist Life*, 1-18. Durham: Duke University Press, 2017.

<https://ebookcentral.proquest.com/lib/oxford/reader.action?docID=4769414&ppg=12>

Griffin, R. A. (2012). "I AM an Angry Black Woman: Black Feminist Autoethnography, Voice, and Resistance." *Women's studies in communication*, 35(2), 138-157.

<https://doi.org/10.1080/07491409.2012.724524>

Oyěwùmí, Oyèrónké (2002). "Conceptualizing Gender: The Eurocentric Foundations of Feminist Concepts and the Challenge of African Epistemologies". In: *Jenda: a Journal of Culture and African Woman Studies*. 2, pp. 1-5.

Further Readings:

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

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

Madhok, Sumi; Evans, Mary. "Epistemology and Marginality". In: *The Sage Handbook of Feminist Theory*. London: Sage, 2014, pp. 1–9. <https://sk.sagepub.com/reference/the-sage-handbook-of-feminist-theory/d11.xml>

Week 2: Contesting Feminist Theory

Tuesday 22 October 2024 (Dorothee Boulanger and Jane Garnett)

Core reading

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

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

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

Page, T., 2017. "Vulnerable Writing as a Feminist Methodological Practice". *Feminist Review*, 115(1), 13-29.

Further Reading

Quashie, K., 2012. "Introduction" in *The Sovereignty of Quiet: Beyond Resistance in Black Culture*. New Brunswick, Rutgers University Press.

Assignment:

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

PART 2: DISCIPLINARY APPROACHES

Week 3: Visual Methodologies

Tuesday 29 October (Saul Nelson)

In this session, we will examine some classic feminist approaches to visual culture - Linda Nochlin's 'Why Have There Been No Great Women Artists?' (1971), Laura Mulvey's 'Visual Pleasure and Narrative Cinema' (1975), and Griselda Pollock's 'Feminist Interventions in the History of Art' (1988) - exploring the status of these works as manifestoes for feminist ways of seeing and stimuli to intersectional engagement. In preparation for the class you will be asked to work in small groups to prepare short presentations on particular artists.

Readings:

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

Nochlin, Linda, *Why Have There Been No Great Women Artists?* (1971) London: Thames & Hudson Ltd., 2021.

Pollock, Griselda. 'Feminist Interventions in the Histories of Art' (1988) in *Vision and Difference: Feminism, Femininity and the Histories of Art*. London: Routledge, 2003.

bell hooks. 'The Oppositional Gaze: Black Female Spectators' in *Black Looks: Race and Representation* (Multiple editions)

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

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

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

Tina Campt. *A Black Gaze: artists changing how we see*. Boston: MIT Press, 2021.

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

Assignment:

Working in small groups (of 3, ideally), please prepare an 8-minute presentation on one of the following artists: Jesse Darling; Louise Bourgeois; Rose Piper; Cindy Sherman; Claude Cahun; Frieda Kahlo; Francesca Woodman; Mmekutmfon Essien; Zanele Muholi; Tracey Emin; Leonora Carrington; Grace Hartigan; Lois Mailou Jones. (This is not an exhaustive list. Please feel free to work on another practitioner if you want to.) Pay close attention to the form of each artist's work by focusing the presentation on a few images. Rather than leaning too heavily on biography (unless appropriate), try to reflect, using the readings, on your artist's engagement with feminist concerns, on how they politicise the medium in which they work, on how they open space for counter-hegemonic narratives.

Week 4: Constructing Feminist Oral Histories

Tuesday 5 November 2024 (Jade Bentil and Jane Garnett)

Do feminist researchers have a unique interest in the methods of oral history? Can oral histories provide a particularly fruitful methodology for oppressed, historically marginalized groups? Or do they rely excessively on unreliable narratives of experience and reproduce

essentialised identity categories? This session will consider how the practice of oral history and its methods relate to the pursuit of historical inquiry and feminist knowledge. It will focus in particular on issues concerning the relationship of researchers to research participants, on sensitivity to language, and the use of storytelling as a way of making sense of experience.

Readings:

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

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

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

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

Margaretta Jolly & Li Huibo. "Hearing Her: Comparing Feminist Oral History in the UK and China", *Oral History Review* 45:1 (2018), pp. 48-67.

Katherine Fobear, "Do you understand? Unsettling interpretative authority in feminist oral history", *Journal of Feminist Scholarship* 10:10 (spring 2016).

<https://digitalcommons.uri.edu/jfs/vol10/iss10/6/>

Jane Garnett & Alana Harris. "Wounding and Healing: dealing with difference in Christian narratives of migrant women in East London since the 1980s", *Women's History Review* 22:5 (2013), pp. 739-758.

Elsbeth H. Brown & Sara Davidmann. "'Queering the Trans Family Album': Elspeth H. Brown and Sara Davidmann in conversation", *Radical History Review*, 122 (2015), pp.188-200.

Assignment:

Ahead of the session, we will refer you to some extracts from primary oral history material, and invite you to reflect on the challenges of analysis and interpretation. We will also propose a short practical exercise in participant observation.

Week 5: Reading Texts Across Cultures

Tuesday 12 November 2024 (Dorothee Boulanger)

This session will consider acts of reading and interpretation (including translation) across cultures, thinking about feminist approaches in relation to issues of standpoint and positionality in fiction literature. We will ask how reading literary texts can be part of a feminist exploration of difference that seeks not to dehumanise or diminish but rather to grasp difference and to nourish empathy and humility. We will examine the role of the

author; the creation of an implied reader, and how women and their 'voices' are represented through literary discourses.

Core readings:

Pinto, Samantha. "Intimate Migrations: Narrating "Third World Women" in the Short Fiction of Bessie Head, Zoë Wicomb, and Pauline Melville." *Difficult Diasporas : The Transnational Feminist Aesthetic of the Black Atlantic*, NYU Press, 2013, pp. 193-237

Larrier, Renée. "Reconstructing Motherhood. Francophone African Women Autobiographers" in *The Politics of (M)Othering: Womanhood, Identity, and Resistance in African Literature*, edited by Obioma Nnaemeka, 163-92. London: Routledge, 1997 (Available via SOLO).

Yoon, Sun Kyoung. "Deborah Smith's Infidelity: *The Vegetarian* as Feminist Translation." *Journal of gender studies*, vol. 30, no. 8, 2021, pp. 938-48, doi:10.1080/09589236.2020.1858039.

Further Readings:

Boyce Davies, Carole. "Some Notes on African Feminism." In *Ngambika : Studies of Women in African Literature*, edited by Carole Boyce Davies and Anne Adams Graves. Trenton, N.J: Africa World Press, 1986.

Casey, Rose. "Willed Arboreality: Feminist Worldmaking in Han Kang's *The Vegetarian*." *Critique: Studies in Contemporary Fiction* 62, no. 3 (2021): 347-60.

Galip, Özlem Belçim. "Move Over? Feminist Reading of Academic Writing on Kurdish Women." *Asian Journal of Women's Studies* 27, no. 4 (2021): 509-29.

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

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

Musila, Grace A. "Introduction : Thirteen Ways of Reading African Popular Culture." In *Routledge Handbook of African Popular Culture*, edited by Grace A. Musila. New York: Routledge, 2022.

Nnaemeka, Obioma. "Urban Spaces, Women's Places. Polygamy as Sign in Mariama Bâ's Novels." Chap. 10 in *The Politics of (M)Othering: Womanhood, Identity, and Resistance in African Literature*, edited by Obioma Nnaemeka, 163-92. London: Routledge, 1997.

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

Wane, Njoki N. "African Indigenous Feminist Thought. An Anti-Colonial Project." In *The Politics of Cultural Knowledge*, edited by Njoki N. Wane, Arlo Kempf and Marlon Simmons, 7-21. Leiden: Brill, 2011.

Assignment:

Please bring to class a short excerpt (1 page maximum) of a literary text (fiction, poetry, song) whose approach to gender and/or gendered issues you have found challenging to interpret, or particularly illuminating to better understand a context (whether cultural, historical, social etc.) distinct from your own immediate environment. The key is to narrow it to a page, to be able to look in detail at the author's language. (If the work is in translation, it is worth bringing a copy of it in its original language.)

Week 6: Researching and Writing Across Disciplines

Tuesday 19 November 2024 (Dorothee Boulanger and Jane Garnett)

This session is devoted to interdisciplinary modes of reading, writing and thinking. Drawing from Black feminist theory, we will examine how Black women thinkers and writers have purposefully blurred the boundaries between fiction and history, philosophy and poetry, to reflect on how form and writing can create new forms of thinking that profoundly disrupt traditional disciplinary distinctions and thus address specific historical situations and contemporary experiences. We will also examine the genealogy of academic disciplines, including feminist thinking and feminist theory, to ask whether interdisciplinarity is a specific dimension of feminist theorising.

Core readings

Hartman, Saidiya V. "A Note on Method" and "Wayward, a Short Entry into the Possible" and "The Anarchy of Colored Girls Assembled in a Riotous Manner" in *Wayward Lives, Beautiful Experiments*. London: Serpent's Tail, 2019, pp. xv-xvii, 227-228, 229-256. Available via SOLO

Lorde, Audre "Poetry is Not a Luxury" and "The Transformation of Silence into Language and Action" in *Sister Outsider*, London: Penguin Classics, 2019.

Nash, Jennifer C. "Beauty, or all about Black Feminist Theory's Mothers" in *How We Write Now: Living with Black Feminist Theory*. Black Feminism on the Edge Series. 1st ed. Durham: Duke University Press, 2024, pp. 1-24. Available via SOLO

Further readings:

M. NourbeSe Philip, *Zong!* Wesleyan University Press. 2008.

Friedman, Susan Stanford. "Academic Feminism and Interdisciplinarity." *Feminist Studies* 27, no. 2 (2001): 504-09.

Hartman, Saidiya. "Venus in Two Acts." *Small axe: a journal of criticism* 12, no. 2 (2008): 1-14.

Jackson, Zakiyyah Iman. "Losing Manhood: Plasticity, Animality, and Opacity in the (Neo)Slave Narrative." In *Becoming Human: Matter and Meaning in an Antiracist World*, 45-82. New York: NYU Press, 2020.

Sharpe, Christina. "The Wake" in *In the Wake: On Blackness and Being*. Durham: Duke University Press, 2016, 1-25.

Pearse, Rebecca, James N. Hitchcock, and Helen Keane. "Gender, Inter/Disciplinarity and Marginality in the Social Sciences and Humanities: A Comparison of Six Disciplines.". *Women's Studies International Forum* 72 (2019): pp109-26.

Assignment

This session will ask that students examine their own disciplinary trajectory and positioning reflexively. Do you consider yourself an anthropologist, a geographer or a philosopher? How have disciplinary methods and research shaped, expanded or constricted your thinking? Should a feminist lens be applied to the various existing disciplines, or should feminism/gender/women studies be mostly thought of as a discipline per se?

PART 3: RESEARCH AND WRITING

Week 7: Doing your own research

Tuesday 26 November 2024 (Dorothee Boulanger and Jane Garnett)

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

Assignment:

Part 1

(on your own)

1. What area of study interests you?
2. What community/ies of scholars would you like to be engaging with? Is there a particular conversation you want to join?
3. What topic within this conversation do you want to focus on?
4. List several questions about your topic.
5. Evaluate them. Which seems more/most fruitful or significant?
6. Why would it be important to answer this question?
7. Write a statement of purpose in the following form:

I am studying X

Because I want to find out Z

In order to help my reader understand Y

8. What sort of sources will you look at to answer your question?
9. Brainstorm a plan: what is it that you will need to do to fulfil your purpose?

Part 2

(in groups of three or four – before the class)

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

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

For each project, run through the checklist:

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

Class

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

Week 8: Writing

Tuesday 3 December 2024 (Dorothee Boulanger and Jane Garnett)

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

Assignment:

1. Find one published scholarly article which you really admire and would like to emulate in your dissertation.
2. Form a group of four, and discuss your respective choices. There may be differences of disciplinary criteria or convention, there may be cultural distinctions, there may be subjective differences of taste. Talk these through, and appoint a spokesperson to present the key discussion points.
3. Bring along copies of your individual pieces, and be prepared to talk in general discussion about why you have identified it as the sort of piece you would like to write. If there are particular short sections which vividly characterise the article's strengths, print out some copies of those extracts.

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

Appendix C – Option Courses

MICHAELMAS TERM 2024

Feminist Perspectives on the Body

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

MAXIMUM NUMBER OF STUDENTS: 5

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

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

Writing Women in the Middle Ages

Course convenors: Sophie Marnette (sophie.marnette@balliol.ox.ac.uk) and Helen Swift (helen.swift@st-hildas.ox.ac.uk)

NB: this is an option shared with the French Sub-Faculty.

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

Whether as patrons, addressees, characters, or even authors, women were absolutely central to Medieval French Literature. The main focus of this course is twofold, considering women as objects of writing, typically in male-authored texts (including writings with a fairly misogynistic bias such as *fabliaux* or *Le Roman de la rose*), and women as writing subjects (such as Marie de France and Christine de Pizan).

Queer Survival

Course convenors: Billie Mitsikakos (vasileios.mitsikakos@merton.ox.ac.uk) and Dimitris Papanikolaou (dimitris.papanikolaou@mod-langs.ox.ac.uk)

'[...] I feel that the survival of each one [of my queer friends and colleagues] is a miracle. Everyone who survived has stories about how it was done': Taking its cue from Eve Kosofsky Sedgwick's memorable phrase, this module ventures, on the one hand, to revisit queer existence as an agon for survival and, on the other, to evince queer survival as an overarching trope and an insistently present call for reflection and action, both in Queer and Critical Theory and in antinormative cultural production. The option suggests a diverse corpus of works spanning a period roughly from the late 1980s and early 1990s to today, and moving across multiple geographical positions, from the United Kingdom and the United States to France, Italy, Greece, Spain, Morocco, Colombia, and Brazil. We will review issues ranging from the class-race-gender-sexuality intersections of structures of domination to the contexts of the HIV/AIDS epidemic, and from the idea of 'the queer child' (and the discussions on raising queer children) to contemporary debates fuelled by the antigender movements. After an introductory session addressing definitions of queer survival, we will focus on the *doing* of queer survival; that is, we will try to extrapolate survival strategies amidst and through the processes of growing up, re/turning, and becoming queer.

Topics and concepts which will come up in the sessions include, but are not limited to: bio-/necropower, *dysphoria mundi*, the aesthetic, affects, queer history, queer temporalities, un/archiving, re/reading, re/writing, the trace, spectrality, dis/identifications, interpellation, (peri)performativity, the violence of derealisation, reproductive futurism, utopias, queer pedagogies, queer uses, autotheory.

Theoretical and cultural texts proposed for study are written by: Eve Kosofsky Sedgwick, Judith Butler, Lauren Berlant, José Esteban Muñoz, Sara Ahmed, Audre Lorde, bell hooks, Lee Edelman, Paul B. Preciado, Wayne Koestenbaum, Neil Bartlett, Didier Eribon, Theo Montoya, Anohni, Charles Atlas, John Cameron Mitchell, Abdellah Taïa, Fatima Daas, Édouard Louis, Pedro Almodóvar, Emanuele Crialese, Sébastien Lifshitz, Lukas Dhont, Constantine Giannaris, Panos Koutras, Evangelia Kranioti, Travis Alabanza.

Transgender Theory and Criticism

Course convenors: Eleri Anona Watson (elери.watson@ell.ox.ac.uk) & Jack Doyle (jack.doyle@history.ox.ac.uk)

This course introduces students to Transgender Studies as a robustly interdisciplinary field. Students are challenged to bring literary, historical, philosophical, sociological, cinematic, and political texts and perspectives into critical conversation with canonical and emerging texts within transgender theory (2000-present). Through in-class discussions, presentations, close reading, and object-based and practical criticism exercises, students will be mobilised to consider topics including trans aesthetics, subjectivity, and materiality. Students will respond to key questions troubling the field, including:

- What/who is 'trans'?
- Where does/should Trans Studies take place?
- What is the goal/purpose of Trans Studies?
- What is distinct about Trans Studies as opposed to Feminist, Queer, Gender, and Critical Race Studies?

- What are the possibilities/limitations of Trans Studies?
- What can transness tell us about gender hierarchies, cultures, politics, and power?
- In the face of the prevailing global anti-trans movement, what might Trans Studies do and be?

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

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

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

Contemporary Women's Writing in German

Course convenor: Georgina Paul (georgina.paul@mod-langs.ox.ac.uk)

NB: this is an option shared with the German Sub-Faculty.

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, race, 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. A high level of German competence is required.

U.S. LGBT Identities in Historical Context

Course convenor: Mori Reithmayr (mori.reithmayr@rai.ox.ac.uk)

This course will examine the intellectual, social, and political histories of four central U.S. LGBT identities: gay, lesbian, transgender, and queer. Covering the period from the late nineteenth to the late twentieth century, we will investigate how these identities came to be created as well as explore key stages in their subsequent consolidation and renegotiation. We will study how multiple types of historical actors have contributed to these processes: state authorities puzzling over how to regulate, monitor, and control gender and sexually non-conforming populations; activists and movements pursuing their collective liberation; and other gender and sexual deviants who engaged in everyday experiments of self-transformation in their search for love, connection, and pleasure. Throughout the course, we will pay close attention

to how questions of race, gender, class, gender identity, immigration status, and other markers of social difference have shaped the history of U.S. LGBT identities.

The principal aims of this course are to provide students with an intersectional introduction to the field of U.S. LGBT history; to equip them with the methodological tools and historical knowledge to approach both past and present LGBT identities and concepts from informed and nuanced perspectives; to increase their awareness of the history of anti-LGBT state persecution in the United States; to familiarise them with the history of the U.S. LGBT movement; and to offer them opportunities to practice and improve their reading, writing, and discussion of historical texts.

A Cultural Analysis of Swagger: Representing Performative Masculinities in Literature and the Arts (from the 19th Century to the Present Day)

Course convenor: Andrzej Stuart-Thompson (andrzej.stuart-thompson@st-annes.ox.ac.uk)

The term *swagger* – denoting a gait, gesture, or attitude which performs overt confidence – is a useful prism through which to understand (particularly Western) masculinities as a series of ritualised acts. A host of characters, voices, and genres in the Western Canon perform hegemonic (and often “machoistic”) masculinities with a hyperbole and baroque excess undermining any pretence to being natural. Certain examples from US culture stand as cases in point: the megalomaniacal, whale-hunting dictator Captain Ahab in *Moby-Dick* (1851) by Herman Melville (1819-1891); the rapturous odes to outdoorsy manliness composed by Walt Whitman (1819–1892); and the figure of the gunslinging cowboy that is so integral to the American originary myth. Meanwhile, other minoritarian masculinities (victimised or daring to be countercultural on the grounds of their ethical choices, race, gender, or sexuality), which fail to perform the ideals of Western masculinity correctly, contribute to expanding and complicating the category of the masculine.

Rather than dwelling in essentialisms, this course will propose the view that masculinity is a performance. The nexus of meanings (pertaining to gender identity and sexuality, gender-coded behaviours, and socially-endorsed values and ideals) clustered around masculinity are *historically-contingent, evolving, and performatively-sustained*. They may therefore be rendered flexible and transformed. Developing a consciousness of how masculinities are in flux and in transformation throughout modernity to the present day, will involve critical thinking, cultural analysis, and a commitment to close reading. Across a wide spectrum of contexts, genres, and thematic areas (particularly ecology, conflict zones & vulnerabilities, race, and queerness), we shall explore literary and artistic (de)constructions of *swagger*, *machismo*, and (carno)phallogocentric discourse more broadly. We will engage in close readings of hegemonic masculinities which will often go *against the grain* of obvious meanings. Non-hegemonic masculinities will also be considered in depth.

Paying heed to Eve Kosofsky Sedgwick’s conception of queerness as “the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning” which undermine the structural integrity of monolithic, hegemonic categories of gender and sexuality, this course’s analysis of *swaggering* masculinities will be informed by insights from

queer theory. This will be allied to eco-feminist theory (e.g., Carol J. Adams, Lori Gruen, etc.), posthuman feminism (e.g., Rosi Braidotti, Stacey Alaimo, etc.), black feminism (e.g. Audre Lorde, bell hooks, etc.), and indigenous knowledges (e.g. Ailton Krenak, Gerald Vizenor, Robin Wall Kimmerer, etc.), as well as other selected secondary critical readings on primary source texts, all of which will provide the backdrop for students' own original analyses of how we can re-envision masculinities today.

Researching reflexively with the South: decolonising communication practices and engaging with intersectionality in research

Course convenor: Aliya Khalid (aliya.khalid@education.ox.ac.uk)

As the world globalizes, researchers are working in areas that urge them to think 'differently' and to decentre what they know. This need for decentring previous knowledge highlights a point of ignorance for researchers, where what they learn and from where it emerges is dominated by worldviews noted in the literature as the global 'North'. These worldviews have historic roots in colonialism. The North thus continues to dominate the pathway leading to specific knowledge. This phenomenon is referred to as 'the politics of knowledge production' in the literature. The need for this decentring of previous knowledge is thus a symptom and recognition of ignorance. This module takes this recognition of ignorance as its point of departure and urges researchers to become mindful of the process of decentring previous knowledge. To achieve this, the module reflexively views the process of research in terms of 'communication practice'. This includes three main points of contact: (i) when we engage with literature and make sense of it (communicating to ourselves), (ii) when we engage with participants, listen, and learn (communicating with others), and (iii) when we make holistic sense of what we have learned from the literature and our participants and communicate/disseminate it to the field of scholarship.

The module is guided by the following questions:

- How do we become critical hearers in the field?
- do we interpret/hear/notice knowledge that is shared with us in multiple ways?
- What lessons do we learn and how do we take them forward?
- Who do we communicate/disseminate research for?
- What are the best ways to communicate/disseminate research, so it reaches our intended audience?

HILARY TERM 2025

Doing Ethnography on Feminisms Elsewhere

'Why not an ethnography about being a feminist in other places?'

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

Inspiration for this series of tutorials comes from the convenor's own track-record as a researcher/ethnographer and writer in East Asian/China contexts, grounded in many years of fieldwork, research, publishing, and teaching in the field of feminist area studies. This intellectual and ethnographic cross-border journeying is encapsulated in a quote from Kamala Visweswaran, it is a quote which gives the title to this series of four tutorials. Visweswaran's words both summon and invite interrogation: 'Why not an ethnography about being a feminist in other places?' This researcher's quest to give hitherto peripheralized feminisms, evolved in different historical and cultural spaces, equal voice, and equal hearing, is mapped in four domains which span methodological, ethnographic, historical, and epistemological enquiry. The researcher's archive contributes to tutorials audio/visual footage and documentaries from fieldwork in Chinese borderlands, and these resources, combined with readings from selective core publications, will enable students to treat a changing landscape of feminist learning, research relations, and precarious border crossings in the context of a changing world order.

Lusophone Women Writers

Course convenor: Claudia Pazos Alonso (claudia.pazos-alonso@mod-langs.ox.ac.uk)

NB: this is an option shared with the Portuguese Sub-Faculty.

This course examines a selection of key women writers from the Portuguese-speaking world from the 1920s onwards. It interrogates the extent to which sexual and/or racial differences impact on the production, diffusion and consumption of literary texts in an increasingly globalized market. What does it mean to write as an Afropean woman in the present day? How does one write about the intersection of gender, class and race in Brazil? What can the 'coming of age' experiences of being white and female in Mozambique during the colonial war reveal about conceptualizations of women and nation from a postcolonial perspective? The case-studies may include Patricia Galvão and Clarice Lispector (Brazil), Noémia de Sousa (Mozambique), Florbela Espanca (Portugal), Isabela Figueiredo (Mozambique and Portugal), and Djaimilia Pereira de Almeida (Angola and Portugal). All authors are available in English translation.

The Philosophy and Feminism of Simone de Beauvoir

Course convenor: Kate Kirkpatrick (kate.kirkpatrick@philosophy.ox.ac.uk)

Once heralded as 'the feminist Bible', Simone de Beauvoir's *The Second Sex* has been credited with introducing a distinction between sex and gender, endorsing a social-construction account of the concept 'woman', and offering a phenomenology of sexual difference. Beauvoir's analysis of woman as 'the Other' was influential for decades of feminist theory, and her description of the alienation that results from women's experience

of sexual objectification in adolescence and beyond has informed the UK government's current Sexual Harassment policy. She has been called intersectional *avant la lettre* and accused of pernicious universalism and 'white feminism'. Is it surprising that one of the best-selling books in the history of philosophy should have generated so many, and such contradictory, readings? What did Beauvoir actually claim? This option paper introduces students to Beauvoir's philosophy, in order to root her feminism in its philosophical context and explore its relevance to feminisms today. Topics covered include: Beauvoirian existentialism's emphasis on becoming; the ambiguity of human existence; the phenomenology of the body; motherhood; whether women consent to their own submission; and oppressive and emancipatory conceptions of love.

Gendered Bodies in Visual Art and Culture

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

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

Philosophy of birth – When the uterus enters the door, reason goes out the window

Course Convenor: Stella Villarmeia (stella.villarmeia@philosophy.ox.ac.uk)

This course examines informed consent as a fundamental human right and a safeguard against obstetric violence. Reconstructing the history of the naturalization of female rationality is crucial to understanding the lack of real informed consent during childbirth. The long-neglected conceptual relation between uterus and reason explains much of the frontline clinical approach to women's rights in the labour room. The seminar will offer the philosophical tools to advance women's autonomy, integrity and capacity to make informed decisions about their health and wellbeing during labour. Unveiling the conceptual obstacles that ground our practices is a fruitful way to effect change in them.

'Friendship as a Way of life': kinship and the nature of queerness

Course Convenor: Eleri Watson (elery.watson@ell.ox.ac.uk)

What does it mean to *be* or *do* queer? In 'Friendship as a Way of Life', the French philosopher Michel Foucault contends that to be queer is not simply a way of having sex.

Rather, there is a *doing* and *being* gay that is an affective 'way of life', forged in relation to others. For Foucault, being queer is about constantly exploring new ways to relating to new and diverse others by creating 'unexpected lines of force' and coalitions across ever-changing identarian borders. Yet, queer theorists including Lee Edelman, Guillaume Dustan, Guy Hocquenghem and Leo Bersani have rejected such thinking. Rather, they call for anti-relational, anti-heteronormative models of queerness which privilege primarily white, gay male sexual transgression at the expense of kinships, solidarity and politics across difference. Such debates have troubled the study of LGBTQ+ lives and queer activist praxis over the course of the twentieth and twenty-first centuries, representing a point of perpetual return for theorists from Judith Butler to José Muñoz. These divisions intersect with issues of inclusion/exclusion from queer spaces and activisms, the power dynamics of 'making friends while queer' and the non-linear nature of queer identity and history.

This interdisciplinary course will provide the opportunity for students to critically examine these debates, by exploring the work of theorists including Jacques Derrida, Eve Kosofsky Sedgwick, José Muñoz, Michel Foucault, Judith Butler, Lee Edelman and Hélène Cixous alongside archival, visual and literary works. By the end of the course, students will have developed critically and theoretically founded views on what kinship is and its possible relationship to Western notions of queerness since 1900. Students will be able to use archival, literary and visual materials to explore the questions: What is queer? What might queer kinship look like? What can queer kinships do and be? What does queerness without kinship look like? What are its possibilities?

Gender and the Classics – Religion as Paradox and Paradigm

Course convenor: Beate Dignas (beate.dignas@classics.ox.ac.uk)

NB: this is an option shared with the Faculty of Classics.

The ancient world distinguished hyperbolically between male and female, and equally hyperbolically turned male and female gender constructs into power hierarchies. Yet, ancient sources reveal voices and discourses that challenged the gender binary and respected diversity and fluidity of gender. Curiously, it is primarily in the realm of religion that the paradoxical clash of these observations manifests itself. On the one hand, Mediterranean polytheistic religions featured powerful goddesses and allowed women to hold important and public religious office, and non-conforming sex- and gender-roles formed part of religious practices; on the other hand, Graeco-Roman myths screamed sexism and patriarchal ideology, and female religious frenzy and eunuch priests spelled scandal and provoked public fear.

The seminar explores central themes that illustrate this tension between paradox and paradigm, such as 'gender in myth', 'male and female agency', 'gendered bodies', 'virgins and eunuchs', 'gender and religious memory', with much scope for students' individual interests. The material will be textual and visual, and recent scholarship in both ancient gender studies and ancient religion will be brought together. All themes will be addressed with a reflection on methods and approaches, with the aim of placing the discipline of Classics and its engagement with feminist and queer theories in current debates on religion

and gender. Students interested in this option are encouraged to attend the lectures on Sexuality and Gender offered by the Classics Faculty in Michaelmas term.

Natural Women? Gender and the Environment

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

In the age of the Anthropocene, what do feminist engagements with the environment look like? This option course offers an interdisciplinary exploration of environmental questions through feminist lenses, from questioning the traditional association of women (and their biology) to “nature,” to examining inter-species solidarities in patriarchal contexts, and the participation of women in protesting and resisting ecocide. Combining feminist and queer theory with women’s writing, and with a resolute emphasis on postcolonial, Black, indigenous and African perspectives, we will critically examine the limiting and, paradoxically, emancipatory possibilities contained in the idea of a privileged connection between women and nature. Straddling the humanities and social sciences by connecting creative outputs (poetry, fiction, films, painting), insurgent contexts (environmental degradation and activism, landless movements, extractivism) and key environmentalist figures (from Rachel Carson to Wangari Maathai), this option’s overarching theme is that of solidarity in difference. Investigating women’s and feminist engagements with the environment is not only a way to think about the “nature” of the category of woman and the fluidity of gender, but also to think about vulnerability, care and the connectedness of struggles for emancipation across and beyond humans.

Approaches to Queer and Trans History: Britain 1800-2000

Course convenor: Matt Cook (matthew.cook@mansfield.ox.ac.uk)

NB: this is an option shared with the History Faculty.

This paper explores approaches to - and themes in - queer and trans history in Britain over the past two hundred years and provides a grounding in queer historiographical and theoretical debates, methods and sources. We will examine different and changing understandings and experiences of sexual and gender identity and community, and consider how social, cultural, political and medical contexts have shaped and modulated them. We will seek to avoid looking at identities and communities in isolation and instead work each week to think intersectionally. We thus consider how queer and trans histories are entwined with, for example, histories of empire, modernity, class, and racialization and look the changing historical relationship between ‘queer’ and ‘normal’.

Organised loosely chronologically to support our consideration of uneven change over time, the paper focuses on a different theme, approach and source base each week, with each class addressing a series of substantive, methodological and conceptual questions. What happens, for example, when we use life-writing, literature, newspapers, oral histories, the built environment, or visual culture to piece together queer and trans history? How might our current understanding of gender and sexual identity distort our vision of that past? What is lost and gained by focussing on the local and the particular or on a singular urban or national context? What changes in our accounts when we look comparatively or take a long

view? Most importantly, perhaps, how and to whom do these histories matter: is this a minority project or one which might give us broader insight into shifting social and cultural norms?

Whilst the option seeks to build familiarity with British queer and trans history, in most weeks there will also be scope to discuss a case study and / or a comparator perspective and so look at how the ideas and approaches under discussion play out in other and othered contexts. In this way we will build substantive historical knowledge of one context whilst keeping the reach and scope open.

Feminist Perspectives on Abortion: Literature, Film, Politics, Praxis

Course convenor: Alexandra Pugh (alexandra.pugh@mod-langs.ox.ac.uk)

This course explores the various ways abortion has been approached, narrativized, and theorised by feminist writers, artists, and activists from the mid-twentieth century to the present day. In this course, we will take an intersectional and decolonial approach to reproductive (in)justice; we will consider how race, gender, class, and coloniality shape the expression and experience of abortion; and we will explore the relationship between abortion rights, trans rights, and queer theory. The core reading for each seminar includes scholarship, essays, literature, and film; in analysing these texts, we will consider the role of the body, the power of different narrative forms, and the fraught but vital link between creative production and feminist praxis.

This course will equip students with an advanced knowledge of discourse and debates about abortion in feminist scholarship and art. Approaching the topic of reproductive justice through intersectional, decolonial, and queer feminist lenses, students will become attuned to the ways gender, race, coloniality, and class shape experiences and representations of abortion. This course will also foster students' literary and film analysis skills, developing their critical sensitivity to the impact of form, genre, language, and style.

Appendix D - Examination Conventions

1. Introduction

This document sets out the examination conventions applying to the MSt in Women's, Gender, and Sexuality Studies for the academic year 2024-25. The supervisory body for this course is the Humanities Division.

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 course will be assessed in the following elements:

1. **Two Option Courses:** the examination conventions that apply to each option are those of its teaching faculty.
2. **Dissertation:** of between 10,000 and 12,000 words.

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

Written assessments

Distinction quality work will demonstrate:

- 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
- An elegant and incisive argument with a deep understanding of the issues involved

Merit quality work will demonstrate:

- 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

In addition to the above, a dissertation will also demonstrate:

Distinction quality work:

- The ability to pose and engage with sophisticated questions

Merit quality work:

- The ability to pose well-judged questions

3.3 Verification and reconciliation of marks

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

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.

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.

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. A third marker will be appointed in all cases of differences of 10 marks or over between the marks awarded by the first two markers.

The third reader of a submission will adjudicate between the two internal marks, and their mark will be the final one.

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.

3.4 Scaling

Scaling is not used in the assessment of this course.

3.5 Short-weight convention

There are no formal penalties for work that falls short of the minimum word limit. However, work that is significantly under-length is likely to be inadequate in its coverage and content, and will be so marked. As a rough guideline, less than three-quarters of the maximum word limit is likely to be inadequate.

3.6 Penalties for late or non-submission of submitted work

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

Late submission	Penalty
After the deadline but submitted on the same day	-5 marks
Each additional calendar day	-1 mark
Max. deducted marks up to 14 days late	-18 marks
More than 14 days late	Fail

Failure to submit a required element of assessment will result in the failure of the assessment. The mark for any resit of the assessment will be capped at a pass.

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

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

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

3.8 Penalties for poor academic practice in submitted work

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

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

Serious and extensive cases of poor academic practice will be referred to the Proctors.

4. Progression rules and classification conventions

4.1 Qualitative descriptors of Distinction, Pass, Fail

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 degree.

The Examining Board may award:

a Distinction in cases where a candidate achieves a weighted average mark of 70 or above across the three assessed elements of the course, with marks of 70 or above in at least two elements, one of which will normally be the Dissertation, the mark for which must not in any case fall below 68;

a Merit in cases where a candidate achieves a weighted average mark of 65-69 across the

three assessed elements of the course, one of which will normally be the Dissertation the mark for which must not in any case fall below 63.

A candidate with a weighted average exceeding 50 will still fail if (a) the submissions in BOTH Options should be awarded a fail mark; OR (b) the dissertation should be awarded a fail mark.

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. Final marks of 0.5 or higher will be rounded up, and final marks of 0.4 or lower will be rounded down.

4.3 Progression rules

Not applicable to this course.

4.4 Use of vivas

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

5. Resits

Should a candidate fail any element of the examination, that element may be re-submitted once, and as outlined in the General Regulations for the Degree of Master of Studies (<https://examregs.admin.ox.ac.uk/Regulation?code=grftdomastofstud>)

In these circumstances, and if the re-sit is successful, the candidate degree's classification would be capped at a Pass.

6. Consideration of mitigating circumstances

A candidate's final outcome will first be considered using the classification rules/final outcome rules as described above in section 4. The Board of Examiners will then consider any further information they have on individual circumstances. Where a candidate or candidates have made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen circumstances may have had an impact on their performance in an examination. A subset of the board (the 'Mitigating Circumstances Panel') 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. The Panel will evaluate, on the basis of the information provided to it, the relevance of the circumstances to examinations and assessment, and the strength of the evidence provided in support. 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 decide whether and how to adjust a candidate's results. Further information on the procedure is provided in the Examination and Assessment

Framework, Annex E and information for students is provided at <https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>

7. Details of examiners and rules on communicating with examiners

The examiners are:

Professor Beate Dignas (Chair)

Professor Ros Ballaster (Internal Examiner)

Dr Maria Luisa Coehlo (Internal Examiner)

TBC (Internal Examiner)

Dr Charlie Jeffries (External Examiner)

Candidates should not under any circumstances contact individual internal or external examiners

Appendix E - Plagiarism

<https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism>

Information about what plagiarism is, and how you can avoid it.

The University defines plagiarism as follows:

“Presenting work or ideas from another source as your own, with or without consent of the original author, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition, as is the use of material generated wholly or in part through use of artificial intelligence (save when use of AI for assessment has received prior authorisation e.g. as a reasonable adjustment for a student’s disability). Plagiarism can also include re-using your own work without citation. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.”

The necessity to acknowledge others’ work or ideas applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text and data drawn from books and journals, and to unpublished text and data, whether from lectures, theses or other students’ essays. You must also attribute text, data, or other resources downloaded from websites.

Please note that artificial intelligence (AI) can only be used within assessments where specific prior authorisation has been given, or when technology that uses AI has been agreed as reasonable adjustment for a student’s disability (such as voice recognition software for transcriptions, or spelling and grammar checkers).

The best way of avoiding plagiarism is to learn and employ the principles of good academic practice from the beginning of your university career. Avoiding plagiarism is not simply a matter of making sure your references are all correct, or changing enough words so the examiner will not notice your paraphrase; it is about deploying your academic skills to make your work as good as it can be.

Students will benefit from taking an [online course](#) which has been developed to provide a useful overview of the issues surrounding plagiarism and practical ways to avoid it.

Forms of plagiarism

Verbatim (word for word) quotation without clear acknowledgement

Quotations must always be identified as such by the use of either quotation marks or indentation, and with full referencing of the sources cited. It must always be apparent to the reader which parts are your own independent work and where you have drawn on ideas and language from another source.

Cutting and pasting from the Internet without clear acknowledgement

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.

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 if you do not give due acknowledgement to the author whose work you are using.

A passing reference to the original author in your own text may not be enough; you must ensure that you do not create the misleading impression that the paraphrased wording or the sequence of ideas are entirely your own. It is better to write a brief summary of the author's overall argument in your own words, indicating that you are doing so, 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.

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. As well as listing your sources (i.e. in a bibliography), you must indicate, using a footnote or an in-text reference, where a quoted passage comes from. Additionally, you should not include anything in your references 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 (for example, Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).

Failure to acknowledge assistance

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, or to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

Use of material written by professional agencies or other persons

You should neither make use of professional agencies in the production of your work nor submit material which has been written for you even with the consent of the person who has written it. 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.

Auto-plagiarism

You must not submit work for assessment that you have already submitted (partially or in full), either for your current course or for another qualification of this, or any other, university, unless this is specifically provided for in the special regulations for your course. Where earlier work by you is citable, ie. it has already been published, you must reference it clearly. **Identical pieces of work submitted concurrently will also be considered to be auto-plagiarism.**

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. 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.

Why should you avoid plagiarism?

There are many reasons to avoid plagiarism. You have come to university to learn to know and speak your own mind, not merely to reproduce the opinions of others - at least not without attribution. At first it may seem very difficult to develop your own views, and you will probably find yourself paraphrasing the writings of others as you attempt to understand and assimilate their arguments. However it is important that you learn to develop your own voice. You are not necessarily expected to become an original thinker, but you are expected to be an independent one - by learning to assess critically the work of others, weigh up differing arguments and draw your own conclusions. Students who plagiarise undermine the ethos of academic scholarship while avoiding an essential part of the learning process.

You should avoid plagiarism because you aspire to produce work of the highest quality. Once you have grasped the principles of source use and citation, you should find it relatively straightforward to steer clear of plagiarism. Moreover, you will reap the additional benefits of improvements to both the lucidity and quality of your writing. It is important to appreciate that mastery of the techniques of academic writing is not merely a practical skill, but one that lends both credibility and authority to your work, and demonstrates your commitment to the principle of intellectual honesty in scholarship.

What happens if you are thought to have plagiarised?

The University regards plagiarism in examinations as a serious matter. Cases will be investigated and penalties may range from deduction of marks to expulsion from the University, depending on the seriousness of the occurrence. Even if plagiarism is inadvertent, it can result in a penalty. The forms of plagiarism listed above are all potentially disciplinary offences in the context of formal assessment requirements.

The regulations regarding conduct in examinations apply equally to the 'submission and assessment of a thesis, dissertation, essay, or other coursework not undertaken in formal examination conditions but which counts towards or constitutes the work for a degree or other academic award'. Additionally, this includes the transfer and confirmation of status exercises undertaken by graduate students. Cases of suspected plagiarism in assessed work are investigated under the disciplinary regulations concerning conduct in examinations. Intentional plagiarism in this context means that you understood that you were breaching the regulations and did so intending to gain advantage in the examination. Reckless, in this context, means that you understood or could be expected to have understood (even if you

did not specifically consider it) that your work might breach the regulations, but you took no action to avoid doing so. Intentional or reckless plagiarism may incur severe penalties, including failure of your degree or expulsion from the university.

If plagiarism is suspected in a piece of work submitted for assessment in an examination, the matter will be referred to the Proctors. They will thoroughly investigate the claim and call the student concerned for interview. If at this point there is no evidence of a breach of the regulations, no further disciplinary action will be taken although there may still be an academic penalty. However, if it is concluded that a breach of the regulations may have occurred, the Proctors will refer the case to the Student Disciplinary Panel.

If you are suspected of plagiarism your College Secretary/Academic Administrator and subject tutor will support you through the process and arrange for a member of Congregation to accompany you to all hearings. They will be able to advise you what to expect during the investigation and how best to make your case. The [OUSU Student Advice Service](#) can also provide useful information and support.

Does this mean that I shouldn't use the work of other authors?

On the contrary, it is vital that you situate your writing within the intellectual debates of your discipline. Academic essays almost always involve the use and discussion of material written by others, and, with due acknowledgement and proper referencing, this is clearly distinguishable from plagiarism. The knowledge in your discipline has developed cumulatively as a result of years of research, innovation and debate. You need to give credit to the authors of the ideas and observations you cite. Not only does this accord recognition to their work, it also helps you to strengthen your argument by making clear the basis on which you make it. Moreover, good citation practice gives your reader the opportunity to follow up your references, or check the validity of your interpretation.

Does every statement in my essay have to be backed up with references?

You may feel that including the citation for every point you make will interrupt the flow of your essay and make it look very unoriginal. At least initially, this may sometimes be inevitable. However, by employing good citation practice from the start, you will learn to avoid errors such as close paraphrasing or inadequately referenced quotation. It is important to understand the reasons behind the need for transparency of source use.

All academic texts, even student essays, are multi-voiced, which means they are filled with references to other texts. Rather than attempting to synthesise these voices into one narrative account, you should make it clear whose interpretation or argument you are employing at any one time - whose 'voice' is speaking.

If you are substantially indebted to a particular argument in the formulation of your own, you should make this clear both in footnotes and in the body of your text according to the agreed conventions of the discipline, before going on to describe how your own views develop or diverge from this influence.

On the other hand, it is not necessary to give references for facts that are common knowledge in your discipline. If you are unsure as to whether something is considered to be

common knowledge or not, it is safer to cite it anyway and seek clarification. You do need to document facts that are not generally known and ideas that are interpretations of facts.

Does this only matter in exams?

Although plagiarism in weekly essays does not constitute a University disciplinary offence, it may well lead to College disciplinary measures. Persistent academic under-performance can even result in your being sent down from the University. Although tutorial essays traditionally do not require the full scholarly apparatus of footnotes and referencing, it is still necessary to acknowledge your sources and demonstrate the development of your argument, usually by an in-text reference. Many tutors will ask that you do employ a formal citation style early on, and you will find that this is good preparation for later project and dissertation work. In any case, your work will benefit considerably if you adopt good scholarly habits from the start, together with the techniques of critical thinking and writing described above.

As junior members of the academic community, students need to learn how to read academic literature and how to write in a style appropriate to their discipline. This does not mean that you must become masters of jargon and obfuscation; however the process is akin to learning a new language. It is necessary not only to learn new terminology, but the practical study skills and other techniques which will help you to learn effectively.

Developing these skills throughout your time at university will not only help you to produce better coursework, dissertations, projects and exam papers, but will lay the intellectual foundations for your future career. Even if you have no intention of becoming an academic, being able to analyse evidence, exercise critical judgement, and write clearly and persuasively are skills that will serve you for life, and which any employer will value.

Borrowing essays from other students to adapt and submit as your own is plagiarism, and will develop none of these necessary skills, holding back your academic development. Students who lend essays for this purpose are doing their peers no favours.

Unintentional plagiarism

Not all cases of plagiarism arise from a deliberate intention to cheat. Sometimes students may omit to take down citation details when taking notes, or they may be genuinely ignorant of referencing conventions. However, these excuses offer no sure protection against a charge of plagiarism. Even in cases where the plagiarism is found to have been neither intentional nor reckless, there may still be an academic penalty for poor practice.

It is your responsibility to find out the prevailing referencing conventions in your discipline, to take adequate notes, and to avoid close paraphrasing. If you are offered induction sessions on plagiarism and study skills, you should attend. Together with the advice contained in your subject handbook, these will help you learn how to avoid common errors. If you are undertaking a project or dissertation you should ensure that you have information on plagiarism and collusion. If ever in doubt about referencing, paraphrasing or plagiarism, you have only to ask your tutor.

Examples of plagiarism

There are some helpful examples of plagiarism-by-paraphrase and you will also find extensive advice on the [referencing](#) and [library skills](#) pages.

The following examples demonstrate some of the common pitfalls to avoid. These examples use the referencing system prescribed by the History Faculty but should be of use to students of all disciplines.

Source text

From a class perspective this put them [highwaymen] in an ambivalent position. In aspiring to that proud, if temporary, status of 'Gentleman of the Road', they did not question the inegalitarian hierarchy of their society. Yet their boldness of act and deed, in putting them outside the law as rebellious fugitives, revived the 'animal spirits' of capitalism and became an essential part of the oppositional culture of working-class London, a serious obstacle to the formation of a tractable, obedient labour force. Therefore, it was not enough to hang them – the values they espoused or represented had to be challenged.

(Linebaugh, P., *The London Hanged: Crime and Civil Society in the Eighteenth Century* (London, 1991), p. 213. [You should give the reference in full the first time you use it in a footnote; thereafter it is acceptable to use an abbreviated version, e.g. Linebaugh, *The London Hanged*, p. 213.]

Plagiarised

1. Although they did not question the inegalitarian hierarchy of their society, highwaymen became an essential part of the oppositional culture of working-class London, posing a serious threat to the formation of a biddable labour force. (This is a patchwork of phrases copied verbatim from the source, with just a few words changed here and there. There is no reference to the original author and no indication that these words are not the writer's own.)
2. Although they did not question the inegalitarian hierarchy of their society, highwaymen exercised a powerful attraction for the working classes. Some historians believe that this hindered the development of a submissive workforce. (This is a mixture of verbatim copying and acceptable paraphrase. Although only one phrase has been copied from the source, this would still count as plagiarism. The idea expressed in the first sentence has not been attributed at all, and the reference to 'some historians' in the second is insufficient. The writer should use clear referencing to acknowledge all ideas taken from other people's work.)
3. Although they did not question the inegalitarian hierarchy of their society, highwaymen 'became an essential part of the oppositional culture of working-class London [and] a serious obstacle to the formation of a tractable, obedient labour force'.¹ (This contains a mixture of attributed and unattributed quotation, which suggests to the reader that the first line is original to this writer. All quoted material must be enclosed in quotation marks and adequately referenced.)
4. Highwaymen's bold deeds 'revivified the "animal spirits" of capitalism' and made them an essential part of the oppositional culture of working-class London.¹ Peter Linebaugh argues that they posed a major obstacle to the formation of an obedient labour force. (Although the most striking phrase has been placed within quotation marks and correctly referenced,

and the original author is referred to in the text, there has been a great deal of unacknowledged borrowing. This should have been put into the writer's own words instead.)

5. By aspiring to the title of 'Gentleman of the Road', highwaymen did not challenge the unfair taxonomy of their society. Yet their daring exploits made them into outlaws and inspired the antagonistic culture of labouring London, forming a grave impediment to the development of a submissive workforce. Ultimately, hanging them was insufficient – the ideals they personified had to be discredited.¹ (This may seem acceptable on a superficial level, but by imitating exactly the structure of the original passage and using synonyms for almost every word, the writer has paraphrased too closely. The reference to the original author does not make it clear how extensive the borrowing has been. Instead, the writer should try to express the argument in his or her own words, rather than relying on a 'translation' of the original.)

Non-plagiarised

1. Peter Linebaugh argues that although highwaymen posed no overt challenge to social orthodoxy – they aspired to be known as 'Gentlemen of the Road' – they were often seen as anti-hero role models by the unruly working classes. He concludes that they were executed not only for their criminal acts, but in order to stamp out the threat of insubordinacy.¹ (This paraphrase of the passage is acceptable as the wording and structure demonstrate the reader's interpretation of the passage and do not follow the original too closely. The source of the ideas under discussion has been properly attributed in both textual and footnote references.)
2. Peter Linebaugh argues that highwaymen represented a powerful challenge to the mores of capitalist society and inspired the rebelliousness of London's working class.¹ (This is a brief summary of the argument with appropriate attribution.)

¹ Linebaugh, P., *The London Hanged: Crime and Civil Society in the Eighteenth Century* (London, 1991), p. 213.

Appendix F - 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.