Welcome to the English and Modern Languages Prelims Handbook for students taking Prelims in 2013. This handbook contains essential information about the Faculties and the course, but further useful information is available via the English Faculty WebLearn pages for undergraduates, at: weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu, or via the Modern Languages Faculty website, at: www.mod-langs.ox.ac.uk/.

In particular, you should consult the Modern Languages General Handbook and individual language handbooks for the detailed information they provide. These are available online here: http://www.mod-langs.ox.ac.uk/current_undergrad.php.

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1. COURSE INFORMATION

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

1.1 Educational Aims of the BA in English and Modern Languages

The programme aims to enable its students to

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

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

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

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

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

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

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

1.2 Paper Information: English

Every candidate offers two English papers, one compulsory, the other involving a choice from three alternatives. The compulsory paper is Introduction to English Language and Literature. The second paper must be chosen from Literature in English 650 – 1350, 1830 – 1910, or 1910 – present day, (as below).

Paper 1: Introduction to English Language and Literature

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

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

There is a course of 16 core lectures in the Examination Schools which run weekly through Michaelmas and Hilary terms. Colleges will normally supplement these by eight college classes spread over those two terms, and by four tutorials. This college teaching will give you the opportunity to practise written work for your portfolio examination. The lectures will generally follow the pattern below:

**Michaelmas Term: Approaches to Language**

Studying language in historical and cultural context

1. Language and history (a brief history of English and Englishes; how and why language varies and changes)
2. Language and society (an introduction to the relationship between language variation and social structure)
3. Language and identity (how linguistic resources are used to mark identity and difference; how identity can be performed/created linguistically)

Analysing language: form and meaning

4. Words and meanings (an introduction to word semantics, semantic change and how a knowledge of these areas can enrich your reading of texts)
5. Grammar and meaning (some key concepts in grammar; how grammatical choices and the way they pattern in texts may affect interpretation)
6. Metaphor and meaning (how metaphor works and how it has been theorized)
7. Medium and message (how the mode or medium of communication—speech, writing, SMS, multimodal as in graphic novels, etc.—shapes the form of language and the meanings its users can make)

Language as a literary medium

8. Language and literature (a look at the history of arguments about what does or doesn’t distinguish literary language; formalist approaches and their discontents)

**Hilary Term: Approaches to Literature**

1. What is Literature?
2. Authority and Intentionality
3. Literature and History
4. Reading Poetry
5. Reading Drama and Performance
6. Reading Narrative
7. Character/Self/Other
8. Literature and Identity (to include discussion of literature and gender)

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

Assessment

Assessment for this paper will be by portfolio. The examination paper, consisting of section A (Approaches to Language) and section B (Approaches to Literature), will be released by the Faculty on Monday of week 4 of Trinity Term. Your portfolio will consist of two pieces of written work of between 1,500 and 2,000 words each (including footnotes but excluding bibliography). The portfolio must be submitted to the Examination Schools on Thursday of week 5, Trinity Term.

You are required to choose one question from each of the two sections. Questions in section A require an answer in the form of a commentary. This commentary is based on texts that you choose for yourself. You should be careful to select textual material that meets the precise terms of the question you have chosen to answer. Your texts must not exceed 70 lines in total.

Questions in section B require an answer in the form of an essay.

Paper 2

Candidates must choose one from the three options below:

i) Early Medieval Literature, c. 650 – 1350

This paper introduces you to the writing of early medieval England, giving you the opportunity to study the literatures of both Anglo-Saxon and post-Conquest England. The paper allows candidates to work solely on either Old or Early Middle English literature, or to work comparatively on both periods. Examiners will not reward one approach more than the other in assessing the work done for this paper.

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


• The Dream of the Rood
• The Battle of Maldon
• **The Wanderer**

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

• Early Middle English


  • Laȝamon’s *Brut*, an extract (in W.R.J. Barron and S.C. Weinberg, Layamon’s *Arthur* (Exeter, 2001), lines 13971–14297)

  • *Havelok*, an extract (in Ronald B. Herzman, Graham Drake, and Eve Salisbury, *Four Romances of England* (Kalamazoo, 1999), lines 2512–2855)


(Annotated editions of all of these texts and extracts are available on Weblearn)

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

The essay questions will tend to be based on topics rather than individual authors. You can answer them with reference to either Old or Early Middle English literature, or by comparative consideration of the two. You are expected to focus closely on the recommended texts (Old and/or Early Middle English) in your work for this paper as a whole, but there is also scope to read beyond the recommended texts and to work more broadly on some of the major preoccupations of the literature of the period c. 650–1350. You may write an essay on the text on which you also write a commentary, but if you do so you must not repeat material. You are required to show close knowledge of texts in English, in the original language, in both parts of the paper.

**ii) Literature in English 1830 - 1910**

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

Issues that you might choose to cover could include (for example) the development of realism, responses to industrialism, women’s writing, concepts of identity and selfhood, guilt and transgression, memory and uses of the past, verbal and metrical experimentation, attitudes towards nation, race and Empire, decadence, the roots of modernism, symbolism, science, religion, class, domesticity, writing for children and the treatment of childhood, romance, popular fiction, melodrama, the social problem
play, drama and identity, theatre and performance issues, the relationship between literature and art. These are only some of the possible topics that might legitimately be studied for this paper; there is no set list of texts or topics you are expected to cover.

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

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

**Structure of the examination**

This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions, and to show substantial knowledge of the work of at least three authors. Do not repeat material.

iii) **Literature in English 1910 – present day**

This paper examines 20th and 21st century Literature. The essay questions in the examination tend to be based on topics, rather than authors. This gives you the opportunity to write across a range of authors, focusing on some of the major thematic and stylistic preoccupations of the period. Alternatively you may choose to focus each of your examination answers on the work of only one or two authors. Issues that you might choose to cover would include (for example) modernism, postmodernism, ideas of literary language, postcolonialism, literary experimentalism, primitivism, national (and other) identities, popular culture, concepts of literary value, journalism, gender, intertextuality, literature and other art forms, technology, innovations in modern theatre, war literature, and representations of the city.

Among the authors you might consider studying are Achebe, Amis (father and son), Atwood, Auden, Djuna Barnes, Beckett, Boland, Bowen, Carter, Caryl Churchill, Coetzee, Conrad, Duffy, T. S. Eliot, Forster, Friel, Golding, Greene, Heaney, Hill, Hughes, Joyce, Kipling, Larkin, Lawrence, Lessing, Mamet, Miller, Toni Morrison, Muldoon, Naipaul, Ondaatje, Orwell, Osborne, Pinter, Plath, the poets of the two World Wars, Pound, Rushdie, Shaw, Stoppard, Dylan Thomas, Walcott, Waugh, Tennessee Williams, Woolf, and Yeats.
Candidates are encouraged to read widely within the period. You may discuss any literature written in the English language: there are no exclusions based on the author’s citizenship, country of origin, or residence.

**Structure of the examination**

This paper is examined by a three-hour timed exam. Students will be expected to answer three essay questions, and to show substantial knowledge of the work of at least three authors. Do not repeat material.

### 1.3 Paper Information: Modern Languages

**Language – Papers I and II**

Translation from and into the target language, comprehension or other language exercises. There is some variation between languages.

These exercises test your knowledge of grammar and vocabulary and your ability to comprehend and use the language accurately. But you should see them also as tests of translation ability. To translate well requires sensitivity to nuance and register and draws on some of the skills of textual appreciation that you will develop in your preparation of the literature papers.

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

**Literature – Papers III and IV**

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

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

1.3 Creating a Balanced Course

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

In the first year, the work in your Modern Language will be spread evenly across the three terms. Since ML students take two languages and you are doing one, you will have half their workload consistently throughout the year.

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

You can find further study skills advice, including information on the role of tutorials, lectures, classes and seminars at Oxford; essay formatting; revision; exams; plagiarism; and what happens next, in the appendices to the electronic handbooks accessible via: weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergrad and http://www.mod-langs.ox.ac.uk/handbooks.

2.1 Marking and Classification Criteria

The English and Modern Languages elements of Prelims are considered separately. In order to pass, candidates need to pass separately in English, in Modern Language subject (a) language papers, and in Modern Language subject (b) literature papers. The marking conventions applied are those used in the parent schools.

The Preliminary Examination in English and Modern Languages is not classified. It is designed to ensure that students are sufficiently prepared to proceed to the Honours degree in the second and third years. To this end, all papers must gain a pass mark of 40 or above.

These are the marks profiles for EML Prelims:

<table>
<thead>
<tr>
<th>Distinction</th>
<th>English: Two marks of 70 and above; no mark below 60; an average of 67</th>
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<tbody>
<tr>
<td></td>
<td>Modern Languages: An average of 70</td>
</tr>
<tr>
<td>Pass</td>
<td>Agreed marks of 40 and above on all papers</td>
</tr>
<tr>
<td>Fail</td>
<td>One or more papers with an agreed mark of less than 40</td>
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Please also find below the Humanities Division marking criteria and mark descriptors for assessed work.

Criteria for Examination Questions

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

| Engagement | - incisiveness of engagement with the question; |
|            | - depth and sophistication of comprehension of issues and implications of the question; |
|            | - relevant awareness of literary history and theory and critical traditions; |
|            | - directness of answer to the question; |
|            | - grasp and handling of critical materials. |
| Argument   | - coherence of argument; |
- analytical clarity and power;
- intellectual penetration and sophistication of conceptualization;
- originality of argument;
- quality of critical analysis of text in the service of argument.

**Information**
- relevance of deployment of information;
- depth, precision and detail of evidence cited;
- accuracy of facts;
- relevant knowledge of primary texts.

**Organisation & Presentation**
- clarity and coherence of structure;
- clarity, fluency and elegance of prose;
- correctness of grammar, spelling, and punctuation.

**Mark descriptors**

<table>
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<tr>
<th>Numerical Marks</th>
<th>Category</th>
<th>Criteria: Examination scripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>86+</td>
<td>Distinction</td>
<td>Scripts will be so outstanding that they could not be better within the framework of a three-hour exam. Work of marked originality and sophistication.</td>
</tr>
<tr>
<td>80-85</td>
<td>Distinction</td>
<td>Scripts will excel across the range of criteria.</td>
</tr>
<tr>
<td>75-79</td>
<td>Distinction</td>
<td>Scripts will excel in more than one area, and be at least highly competent in other respects. That is, they must be excellent for some combination of sophisticated engagement with the issues, incisiveness of argument and critical analysis, and quality of knowledge, as well as being presented clearly and coherently. Truly outstanding features may compensate for mere high-competence elsewhere.</td>
</tr>
<tr>
<td>70-74</td>
<td>Distinction</td>
<td>Scripts will be at least very highly competent across the board, and probably excel in at least one group of criteria. Relative weaknesses in some areas may be compensated by conspicuous strengths in others.</td>
</tr>
<tr>
<td>65-69</td>
<td>Pass</td>
<td>Scripts will demonstrate considerable competence across the range of the criteria. They must exhibit some essential features, addressing the question directly and relevantly, and offering a coherent argument substantiated with accurate and relevant evidence, the whole being clearly-presented. Nevertheless, additional strengths (for instance, the sophistication of the arguments, or the quality of literary analysis) may compensate</td>
</tr>
</tbody>
</table>
for other weaknesses.

<table>
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<tr>
<th>60-64</th>
<th>Pass</th>
<th>Scripts will be competent and should manifest the essential features described above, in that they must offer relevant, substantiated and clear arguments; but they will do so with less range, depth, precision and perhaps clarity. Again, qualities of a higher order may compensate for some weaknesses.</th>
</tr>
</thead>
<tbody>
<tr>
<td>50-59</td>
<td>Pass</td>
<td>Scripts must show evidence of some solid competence in expounding information and analysis. But they will be marred by a failure on one criterion or another: failure to discuss the question directly, irrelevant citing of information, factual error, lack of detail, or poor organization and presentation, including incorrect prose.</td>
</tr>
<tr>
<td>40-49</td>
<td>Pass</td>
<td>Scripts will fall down on a number of criteria, but will exhibit some vestiges of the qualities required, such as the ability to see the point of the question, to deploy information, or to offer some coherent analysis towards an argument. Such qualities will not be displayed at a high level or consistently, and will be marred by irrelevance, incoherence, error and poor organization and presentation.</td>
</tr>
<tr>
<td>30-39</td>
<td>Fail</td>
<td>Scripts will display a modicum of knowledge or understanding of some points, but will display almost none of the higher qualities described in the criteria. They will be marred by high levels of factual error and irrelevance, generalization and lack of information, and poor organization and presentation.</td>
</tr>
<tr>
<td>Less than or equal to 29</td>
<td>Fail</td>
<td>Scripts will fail to exhibit any of the required qualities. Candidates who fail to observe rubrics and rules beyond what the marking-schemes allow for may also be failed.</td>
</tr>
</tbody>
</table>

2.2 Presentation of portfolio essays

Your essays should be printed on one side only of good quality, opaque paper. The body of your essays should be one and a half or double-spaced. Short quotations of a sentence or less should not be set in a paragraph by themselves. Longer quotations should be set in a separate paragraph, indented and single-spaced. Don’t indent the first line of the first paragraph, or the first paragraph of a new section of the essays. Indent all subsequent paragraphs. Please remember to number the pages of your essays.

2.3 References and Bibliography

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

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

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

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

An introduction to a common referencing system, MHRA (Modern Humanities Research Association), is included below. This is intended for guidance only, and you are free to adopt other scholarly systems if you prefer. Paying close attention to the referencing systems used in the academic publications you read is another good way to familiarise yourself with habits of scholarly presentation.

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

### 2.3.1 Sample bibliography of style handbooks

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


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

2.3.2 Modern Humanities Research Association (MHRA) referencing

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

1. MHRA (general)

2. The author-date system

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

A guide to drawing up your bibliography is also provided below; see 2.3.4. Your bibliography will not count towards any word limits for assessed work, but references in the text and in footnotes will count, so you might like to consider a system (like the author-date system) which reduces the number of words contained in the reference.

1. MHRA (general)

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

Books

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

1. **Author**: in the form given on the title page, and with first name preceding surname. When referring to an edition of a primary work which contains the author’s name in the title, as with *The Sermons of John Donne*, it is not essential to repeat ‘John Donne’ before the title.

2. **Title**: in full and in italics. The initial letters of all principal words should be capitalised.


4. **Series**: if the book belongs in a series, give the series title and volume number.


6. **Number of volumes**: if the work is in several volumes, state this in the form ‘4 vols’.

7. **Details of publication**: these should be enclosed in round brackets, and take the form (Place of publication: Publisher, Date).
8. **Volume number**: in roman numerals. Where necessary, include the publication date of the volume in brackets after the volume number.

9. **Page numbers**: preceded by ‘p.’ or ‘pp.’, unless you have included a volume number.

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


**Chapters or articles in books**

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

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

E.g.:

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


**Journal articles**

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

1. **Author**
2. **Article title**: in single quotation marks and not italicised
3. **Journal title**: in italics
4. **Series number**: in Arabic numerals, not Roman
4. **Volume number**: in Arabic numerals, not Roman

5. **Year of publication**: in parentheses

6. **First and last pages of article**: preceded by ‘pp.’

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

E.g.:


**Online resources**

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

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

1. **Author**

2. **Title**

3. **Title of complete work / resource**: this might be the name of the website or an online database, or might be the bibliographic details for an online journal or text

4. **Publication details**: where known, supply the volume and date

5. **Full web address, URL or DOI**: in angle brackets < >. If you can find a stable URL or the DOI listed, this is better than the sometimes very lengthy web address you will have in your browser window. Avoid using TinyURL or similar for academic citation.

6. **Date of consultation**: in square brackets

7. **Location of reference**: for example, the paragraph number or page number where supplied. Include in parentheses.

E.g.:

Rosemary O’Day, ‘Family Galleries: Women and Art in the Seventeenth and Eighteenth Centuries’, *Huntingdon Library Quarterly* 71.2 (June 2008), 

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

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

**Abbreviated references**

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

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

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

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

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

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

\[ AL \]


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

2. **MHRA (author – date system)**

This system can save you space when you are working to a word limit. Instead of including full references in the document, all source information is contained in a comprehensive bibliography at the end of your document. Such a bibliography would not be included in any word counts.
Your bibliography should be arranged in alphabetical order by author surname, and multiple works by one author should be arranged by date of publication. If two or more works by the same author share a publication date, you should distinguish between them by marking them e.g. ‘1995a’ and ‘1995b’. The form of each entry should follow the guidelines below in section 4.3.3.

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

2.3.3. Citing the OED

As with many online databases, the OED online provides its own instructions about how to cite the dictionary. You will find a full citation at the bottom of the page for each entry, as:

  citation, n.

In addition, you should also specify the sense that you are citing (e.g. ‘sense 3’). Of course, you may like to alter the style of the citation so that it matches the others in your work.

2.3.4. Bibliographies

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

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

E.g.:


Page numbers are not required in a bibliography unless you are listing an article or chapter that appears within another publication.
Your bibliography should be ordered alphabetically and thereafter by date of publication. Do not include full stops after each item in the list.

It is common to divide your sources into primary and secondary works.
3. ABOUT THE FACULTIES

3.1 The Faculty Offices and Key Contacts

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

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

The Modern Languages Faculty Office is located at 41 Wellington Square. It is open every weekday between 8.30 and 5.30. You can call on 01865 270 750 or e-mail: reception@mod-langs.ox.ac.uk.

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

- Your college tutors
- Ms Kate Gear, Undergraduate Studies Officer, 01865 (2) 71540, kate.gear@ell.ox.ac.uk
- Ms Hayley Morris, Modern Languages Faculty Administrator, 01865 (2)70753, hayley.morris@mod-langs.ox.ac.uk
- Ms Angie Johnson, Examinations Secretary, 01865 (2) 81191, angie.johnson@ell.ox.ac.uk
- Ms Anna Staszewska, Modern Languages Undergraduates Studies and Examinations Officer, 01865 (2)70759, anna.staszewska@mod-langs.ox.ac.uk
- Dr Emma Smith, Director of Undergraduate Studies, 01865 (2) 79441, emma.smith@ell.ox.ac.uk
- Dr Belinda Jack, Director of Undergraduate Studies (ML), 01865 (2) 76225, belinda.jack@chch.ox.ac.uk

Other useful contact numbers:

- Faculty Library – efl-enquiries@bodleian.ox.ac.uk (2)71050
- Modern Languages Faculty Library (Taylor Institution) - tay-enquiries@bodleian.ox.ac.uk (2)78158
- Bodleian Main Desk – reader.services@bodleian.ox.ac.uk (2)77000
- English Faculty Building Porters’ Lodge (for lost property) (2)71481
- Modern Languages Faculty Building Porter (for lost property) (2)78143
- Oxford University Computing Services – enquiries@oucs.ox.ac.uk (2)73200
- Oxford Student Union – enquiries@ousu.org (2)88452
- University Counselling Service – reception@counserv.ox.ac.uk (2)70300
3.2 Committees and Decision-making within the Faculties

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

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

There are a number of standing committees that report to the Faculty Boards. In addition to these, there are two joint consultative committees (made up of academics and students) – one for graduates and one for undergraduates. See section 3.3 below.

Changes to the English or Modern Languages courses are typically discussed at the Undergraduate Studies Committee (English) or at Sub-faculty meetings and Academic Policy Committee (Modern Languages), and then referred to the Faculty Boards for approval. All significant changes to courses must be agreed by the University’s Education Committee, published in the Gazette and amended in the Examination Regulations.

On a day to day basis, the Faculties are managed by the Chairs of the Faculty Boards and the Faculty Board Secretaries and Administrators.

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

The English academic officers 2012 – 13 are:

- Dr David Bradshaw (Worcester), Chair of the Faculty Board
- Dr Seamus Perry (Balliol), Deputy Chair of the Faculty Board and Chair of JCC
- Dr Emma Smith (Hertford), Director of Undergraduate Studies
- Dr Rhodri Lewis (St Hugh’s), Director of Graduate Studies
- Dr Laura Ashe (Worcester), Director of Admissions

The Modern Languages academic officers 2012 – 13 are:

- Professor Richard Cooper (Brasenose College), Chair of the Faculty Board
- Dr Belinda Jack (Christ Church), Director of Undergraduate Studies and Chair of the JCC
- Dr Wes Williams (St Edmund Hall), Director of Graduate Studies
3.3 The Undergraduate Joint Consultative Committee (JCC)

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

The Committee considers all aspects of Faculty activity that affects Undergraduates, for example: syllabus, teaching and examining arrangements and library facilities (though there is also a committee for library provision which deals in greater detail with the latter). The JCC also provides members for the various other committees and bodies on which students are represented (the relevant Faculty and Faculty Board, the English Undergraduate Studies Committee, the joint schools’ committees and the Committee for Library Provision). The JCC will have various items of discussion referred to it by Faculty Board and other committees for consideration, but JCC members, and the students whom they represent, can also ask for items to be put on the agenda for consideration. If you wish to serve on the English or the Modern Languages JCC, you should talk to the senior English or Modern Languages tutor in your college – he/she will usually be able to advise you on how nominations are made in your college.

Once a year, the JCCs coordinate the sending out of a questionnaire covering a range of issues relating to teaching and lecturing. The results are collated and considered in detail by the JCCs and other Faculty committees, and the questionnaires thus provide an important opportunity for students to express their views, and are important tools for each Faculty to assess student opinion.

3.4 Access to St Cross Building for disabled students

Disabled students requiring access to the English Faculty building are requested, if possible, to contact the Facilities Manager (Tel. 01865 271480) in advance with their University Card details. Each student can then be given permission independently to enter the building using the swipe card system and will also receive their personal evacuation briefing. The swipe card entrance is located on the Manor Road side of the building.

In addition, there is a telephone located on the outside of the building - opposite the bike racks at the front of the St. Cross building - which automatically connects the user with the Porters’ Lodge when the receiver is lifted. The Porters will then assist in case of any difficulty or need for access. The telephone is clearly labelled.

3.5 Complaints

The University, the Humanities Division and the Faculties involved with your degree all hope that provision made for students at all stages of their programme of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.
However, if you do wish to raise a concern or make a complaint, or appeal against the outcome of assessment, it may be that an informal discussion with the person immediately responsible for the issue that you wish to complain about is the most straightforward way to resolve the issue.

Alternatively, if your concern or complaint relates to teaching or other provision made by the Faculty, then you should raise it with the Director of Undergraduate Studies. Within the Faculty he/she will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors. A complaint may cover aspects of teaching and learning (e.g. teaching facilities, supervision arrangements, etc.), and non-academic issues (e.g. support services, library services, university accommodation, university clubs and societies, etc.). A complaint to the Proctors should be made only if attempts at informal resolution have been unsuccessful. The procedures adopted by the Proctors for the consideration of complaints and appeals are described in the Proctors’ and Assessor’s Memorandum [www.admin.ox.ac.uk/proctors/pam/] and the relevant regulations [www.admin.ox.ac.uk/statutes/regulations/-247-062.shtml].

If your concern or complaint relates to teaching or other provision made by your college, then you should raise it either with your tutor or with the Senior Tutor. Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

For academic appeals, (a formal questioning of a decision on an academic matter made by the responsible academic body), concerns which might lead to an appeal should be raised with your college authorities and the individual responsible for overseeing your work. It must not be raised directly with examiners or assessors. If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your college. As noted above, the procedures adopted by the Proctors in relation to complaints and appeals are on the web [www.admin.ox.ac.uk/statutes/regulations/-247-062.shtml].

Please remember that:

(i) The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.

(ii) The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate’s performance.

(iii) On no account should you contact your examiners or assessors directly.

The Proctors will indicate what further action you can take if you are dissatisfied with the outcome of a complaint or appeal considered by them.
4. **APPENDICES**

Remember that more information on libraries, computing facilities and resources, support mechanisms, the year abroad, feedback and complaints procedures, descriptions of prizes, studying and study skills, essay formatting, revision and exams advice for Prelims and for FHS students, plagiarism guidelines, information for disabled students and information on what comes next for Prelims and for FHS students in the electronic handbooks is available in the single honours electronic handbooks accessible via: weblearn.ox.ac.uk/portal/hierarchy/humdiv/engfac/undergradu and http://www.mod-langs.ox.ac.uk/handbooks.

You will find the following English appendices in the electronic version of the handbook.

1) Map of the St Cross Building  
2) Regulations Relating to the Use of Information Technology Facilities  
3) Code of Practice Relating to Harassment  
4) Disability Statement  
5) English Faculty Guidelines on Plagiarism