

# Weekly Round-Up, 20 December 2018

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## 1 Lectures and Events

### Internal

#### 1.1 Digital Editions course

The Taylor Institution Library's Digital Editions course is running next term. It will take place on Wednesdays 1.30pm-2pm (with Q&A until 2.30pm), weeks 1-8.

The hands-on course will cover:

- Beginner's TEI XML encoding
- Creating digital images in a range of ways, using equipment available in the library
- Transcription principles
- Introduction to issues relevant to digital projects such as preservation, metadata, delivery, and dissemination

Participants will create their own digital editions from library Special Collections, and are free to choose their own texts according to their interests - for more information see <https://www.bodleian.ox.ac.uk/taylor/about/courses-and-training>.

The 8 sessions consist of a 30 minute presentation followed by half an hour of Q&A/hands on practice. Participants must commit to about two hours a week in total including homework.

Places are limited and must be booked in advance.

To register your interest, please email [emma.huber@bodleian.ox.ac.uk](mailto:emma.huber@bodleian.ox.ac.uk)

#### 1.2 Septimana Latina 2019 - The Oxford Latinitas Project

We are delighted to announce that in 9th Week of Hilary term 2019 (9th – 16th March 2019) we will be taking a group of students to the Accademia Vivarium Novum in Rome for our second Septimana Latina. Septimana Latina is an intensive Latin experience hosted by the Accademia Vivarium Novum and the Oxford Latinitas Project and co-lead by professors from the University of Oxford's Faculty of Classics and the aforementioned Accademia. For seven days, participants are immersed in the only community in the world where Ciceronian Latin is still used as the everyday language. The immersive and friendly environment provides a round-the-clock opportunity for each participant to improve her Latin whilst experiencing Vivarium Novum's renowned methods of studying ancient languages grounded in a joyful scholarly community and informed by Renaissance humanism. The week will include a full program of Latin language and literature instruction, as well as Latin verse and prose composition classes. This year we will be offering a new program, including opportunities to participate in small literature and philosophy discussion groups, more options for free time, a speaking-practice track for beginners, a trip to a new archaeological site and music and poetry classes. Also, if there are enough people interested (there will be the option to register your interest in your application), we are planning on having a Greek track, which will include both language and literature instruction and discussion with the world's foremost speaker of ancient Greek.

The cost of the week is £500 covering all food, accommodation, didactic materials, excursions and transport (except flights). Furthermore, there will be a number of generous need-based scholarships available to those who require them (please write to 'committee@oxfordlatinitas.org' for more information or to request such a scholarship).

We will be accepting applications from the 15th December. The deadline for application is the 4th January 2019. If you would like more information or wish to apply, please go to <https://www.oxfordlatinitas.org/septimana-latina/> where you will find both details about the week as well as a link leading you to an online application form. If you have any queries, please do not hesitate to contact us at [committee@oxfordlatinitas.org](mailto:committee@oxfordlatinitas.org)

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**\* Please see item 1.2 attachment for further information:**

<https://weblearn.ox.ac.uk/x/aPQtWZ>

## **1.3 Performing Languages at Birmingham City University**

Performing Languages provides an opportunity for researchers, artists and cultural practitioners to work together, sharing their experience and research about what it means to perform languages (in the broadest sense), to develop new insights, be inspired by new performance/research ideas, and expand their networks.

As well as invited speakers, the programme will incorporate a number of performances which will provide a focus for complementary round-table discussions.

View the full programme and details of how to register on the Creative Multilingualism website:

<https://www.creativeml.ox.ac.uk/about/events/performing-languages>

Please note that provisional registration/ booking is required for this event. For more information, please email [creativeml@mod-langs.ox.ac.uk](mailto:creativeml@mod-langs.ox.ac.uk)

## **External – Elsewhere**

### **1.4 Free Summer China Opportunity for Oxbridge Students!**

Dear students,

Are you interested in going to China for free this summer and studying the Chinese language?

This 6-week free program involves living with a Chinese family in a vibrant Chinese city and teaching the child of the family English. You get flights, full-board accommodation, twice-weekly Mandarin classes with a certificate of completion, cultural classes such as Kung Fu, and a TESOL English teaching course included in the program. You just need to pay for your visa!

Given the rapid expansion of China's economy and influence, having experience living and working in China, as well as Mandarin skills, is an invaluable asset to many companies and businesses who are looking to trade with this new market.

The program is only open to students at Russell Group universities and Lo Pair has a preference for Oxbridge candidates in particular due to its reputation!

Beyond that, it's an amazing way to travel, experience a new culture and be pushed outside of your comfort zone! Please find enclosed some documents with more information about the program and here is a link to the company's promotional video: <https://youtu.be/9e9Emdwf9qA>.

A 2nd year Durham University student completed the program this summer and spent 6 weeks living with a family in Beijing. She is now the UK Representative for the company so please email her at [lauralopair@gmail.com](mailto:lauralopair@gmail.com) if you are interested.

**\* Please see items 1.4 & 1.41 attachments for further information:**

<https://weblearn.ox.ac.uk/x/CXqdjg>

<https://weblearn.ox.ac.uk/x/cdYM0d>

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## 2 Calls for Papers

### **2.1 MHRA Working Papers in the Humanities 14: Reframing Exoticism in European Literature**

We invite proposals for papers of up to 4000 words in MHRA style, with completed essays to be delivered to the editors by 1 July 2019. Abstracts of no more than 250 words should be sent, accompanied by a short biographical statement on the same page, to [postgrads@mhra.org.uk](mailto:postgrads@mhra.org.uk) by 15 February 2019.

If you would like more information, please contact Hannah McIntyre [hannah.mcintyre@pmb.ox.ac.uk](mailto:hannah.mcintyre@pmb.ox.ac.uk)

*\* Please see item 2.1 attachment for further information:*

<https://weblearn.ox.ac.uk/x/OMgvaa>

### **2.2 Deadline Extended: Affective Realisms: Berkeley Interdisciplinary German Conference**

We have extended the deadline for abstract submissions to the 27th Annual Interdisciplinary German Studies Conference: Affective Realisms.

The deadline for submitting a 300-word abstract for a 15-20 minute talk is now January 4, 2019. Send submissions to [berkeleygermanconference@gmail.com](mailto:berkeleygermanconference@gmail.com)

Please forward this announcement to your graduate student listserves along with the attached CfP.

*\* Please see item 2.2 attachment for further information:*

<https://weblearn.ox.ac.uk/x/ZNxzIW>

### **2.3 Deadline Reminder: CALL FOR SUBMISSIONS - Columbia Journal of Literary Criticism**

To whom it may concern,

I'm writing on behalf of the Columbia Journal of Literary Criticism, and we are seeking submissions for our forthcoming volume, exploring the theme of REVISION. We have been in touch previously, and our deadline is approaching. Could you please distribute this reminder to your undergraduate listserv? Many thanks in advance.

Columbia Journal of Literary Criticism

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The Columbia Journal of Literary Criticism is seeking pitches and essays for its 2018-2019 issue, to be published in the spring. Writers should either be current undergraduates or recent graduates submitting undergraduate work.

Founded in 2002, CJLC acts as an interdisciplinary, undergraduate forum centered around literature, culture, and politics. The journal is published once a year and includes articles, reviews, interviews, and original artwork. CJLC attempts to examine the world around us in a way that is informed by academic thought but not subsumed by it.

#### **SUBMISSION GUIDELINES:**

Submissions are due December 21st, 2018, but you are very welcome to submit them earlier. Please email [submittocjlc@gmail.com](mailto:submittocjlc@gmail.com) with a pitch, paper, or outline of your piece as a Word document and a proposed/provisional bibliography including your name, university, and year of graduation. If we like the pitch, we'll contact you to set a deadline and work with you throughout the writing process.

Before submitting, please take a look at the PDFs of our past issues to get a sense for what we are after, accessible here: <http://c-j-l-c.org/archive>

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What are the stakes of revision? Practiced across disciplines, revision encompasses a range of processes and contexts in both artistic and scholarly work. Enshrined as an interpretive imperative by the hermeneutics of suspicion, revision has attained a privileged status as a mode of inquiry governing a certain tendency of critique. Recent scholarship has put the concept of revision to work as a means of revisiting canonicity, problematizing literary inheritance, and engaging with the archives of Atlantic slavery and records of colonialisms — past and present — of which they constitute a part.

Revision is productive; yet what revision can or should be, what sites it can and should transform, and what foreclosures it reifies remain difficult questions, particularly when writing from within the university. We — students in and of the university — remain guilty of imagining that honing our critical capacities of revision can, in itself, dismantle the ongoing material legacy of the university. Cross-cultural study, the expansion of canons, and discourse analysis cannot correct the material imbalance of power which the machinery of the American university both exists within and seeks to sustain. Our own university's ongoing violation of the labor rights of graduate students, staff, construction workers, and adjunct faculty, its array of investments in multinational corporations, and its violent expansion into West Harlem are only reminders that the university's primary legacy has not been of intellectual inquiry but displacement and theft.

We must think, then, about revision as both a practice and a concept with stakes, possibilities and limitations. How and where has revision been practiced in the past and present, and to what ends? What is left out or added in the process? What is gained or lost? Whose interests does revision serve? What brings about the conditions that make revision necessary? How have authors revised their work and what is the significance of authorial and/or editorial revisions? What is an individual author's relationship to their past? For this issue of CJLC, we invite pieces that consider revision in any form.

Topics may include (but also exceed): the process of composition (written or oral), redaction, [the violence of] the archive, fragments and ephemera, digital platforms of knowledge production and circulation (e.g. Twitter, Tumblr, etc.), pedagogy, authorship, translation, transgression, revolution, philology (world philology and/or the history of philology), manuscript traditions and palimpsestic works, anti-work, historiography, genealogy, conceptual history, economic history, revisionist history, poetics and comparative poetics, discursivity and materiality.

Feel free to send any questions you may have to the editors at [submittojlc@gmail.com](mailto:submittojlc@gmail.com)  
We look forward to reading your pitches and submissions.

*\* Please see item 2.3 attachment for further information:*

<https://weblearn.ox.ac.uk/x/TcdtNo>

## 3 Year Abroad

### 3.1 Job Opportunities

#### Java Films - Internship in Paris

Based in Paris, we are one of Europe's largest independent film distributors. Our catalogue includes thousands of independent, investigative, political and historical documentaries filmed across the globe. We are looking for an intern for the second half of 2019 and the first half of 2020.

- To start July 2019 for a duration of between 3 and 6 months (Ideally 6 months)
- To start January 2020 for a duration of between 3 and 6 months (Ideally 6 months)

To apply please send a CV in either French or English to [marie@javafilms.tv](mailto:marie@javafilms.tv)

*\* Please see item 3.1 attachment for further information:*

<https://weblearn.ox.ac.uk/x/0UcOO7>

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