



UNIVERSITY OF  
**OXFORD**

**HANDBOOK TO THE  
MASTER OF STUDIES  
IN WOMEN'S STUDIES  
2020-21**

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## Foreword

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Women's Studies. It applies to students starting the course in Michaelmas term 2020. The information in this handbook may be different for students starting in other years.

### **What's in a name?**

The MSt in Women's Studies is now approaching its twenty-fifth year. Formally contributed to by five Humanities faculties (Classics, English, History, Medieval and Modern Languages and Philosophy), it encompasses wider interdisciplinary perspectives (e.g. in Chinese studies, theology, and gender and development), and offers 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 will change to being 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.

### **Oxford and Covid-19**

Welcome to the Humanities Division at Oxford University. As you will be aware, the impact of the Covid-19 pandemic means that during the 2020-21 academic year the teaching arrangements for your course are being adapted to ensure the safety and wellbeing of students and staff whilst maintaining an excellent learning experience. The academic aims, design and content of your course will remain in place, but there will be changes to the ways in which teaching is delivered, particularly during Michaelmas Term. Whilst this means that your experience of the course will be different to normal, your Faculty and the Humanities Division are confident you will receive an excellent standard of education through a range of complementary teaching methods.

A great deal of careful planning has taken place before the start of your programme to ensure you receive the best possible learning experience and that you benefit from the resources, services and facilities available to you at Oxford. This handbook will support you with detailed guidance on teaching and assessment for your course and will be an important point of reference for you throughout the year. Please bear in mind, however, that the changing nature of the pandemic and its impact on the University means that the standard information below may not always reflect the specific adaptations that become necessary during 2020-21.

During Michaelmas Term in particular we ask you to bear in mind that circumstances may change at short notice, and that your faculty may need to alter, adapt or postpone teaching sessions for reasons beyond the faculty's control. All efforts will be made to minimise

disruption and maintain the continuity of your course experience. Please ensure that you pay close attention to email communication from your faculty, remain in regular contact with your key faculty contacts (details below), and check the University's [Covid-19 webpages](#) regularly to follow the latest institutional-level guidance.

This is a challenging year in which to be commencing your course at Oxford, but it is also an opportunity to develop new study skills and to collaborate with fellow students and academic staff in developing innovative and engaging educational perspectives on your course. We are looking forward to working with you to make 2020-21 a success.

**Please note that the mode of delivery for events taking place online will be reviewed at the end of Michaelmas term.**

### Version 1.3

The Examination Regulations relating to this course are currently available [here, on the exam regulations site](#); (do not get confused if the website states that they are the 2019-20 regulations: there have been no changes and these still apply). If there is a conflict between information in this handbook and the *Examination Regulations* then you should follow the *Examination Regulations*. If you have any concerns please contact the Graduate Studies Administrator ([womens-studies@humanities.ox.ac.uk](mailto:womens-studies@humanities.ox.ac.uk)).

The information in this handbook is accurate as at September 2020, 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.

### Further information

The University of Oxford website ([www.ox.ac.uk](http://www.ox.ac.uk)) is a good source of information about the University. Useful information relating to the MSt in Women's Studies is available on the course [Canvas](#) page at: <https://canvas.ox.ac.uk/courses/75852>

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

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

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

## Equality and Diversity at Oxford

*“The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected. We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our research and enhances our teaching, and that in order for Oxford to remain a world-leading institution we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish.”* University of Oxford [Equality Policy](#)

As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the ‘protected characteristics’ of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details or contact us directly for advice: [edu.web.ox.ac.uk](mailto:edu.web.ox.ac.uk) or [equality@admin.ox.ac.uk](mailto:equality@admin.ox.ac.uk).

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

There are a range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: [edu.admin.ox.ac.uk/religion-and-belief-0](http://edu.admin.ox.ac.uk/religion-and-belief-0)

## Student Welfare and Support Services

The Disability Advisory Service (DAS) can provide information, advice and guidance on the way in which a particular disability may impact on your student experience at the University and assist with organising disability-related study support. For more information visit: [www.ox.ac.uk/students/shw/das](http://www.ox.ac.uk/students/shw/das)

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service. For more information visit: [www.ox.ac.uk/students/shw/counselling](http://www.ox.ac.uk/students/shw/counselling)



While working remotely due to the pandemic, the Disability Advisory Service and the Counselling Service are both offering virtual consultations.

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU's Student Advice Service and Nightline. For more information visit: [www.ox.ac.uk/students/shw/peer](http://www.ox.ac.uk/students/shw/peer)

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

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

### Useful contacts

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

#### **Professor Jane Garnett**

*Co-Director*

Email: [jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk)

#### **Dr Pelagia Goulimari**

*Co-Director*

Email: [pelagia.goulimari@ell.ox.ac.uk](mailto:pelagia.goulimari@ell.ox.ac.uk)

Dr Goulimari is available during term to discuss your progress or any other matters relating to the course. Please email Dr Goulimari directly if you wish to arrange for an online meeting.

#### **Graduate Studies Administrator**

Email: [womens-studies@humanities.ox.ac.uk](mailto:womens-studies@humanities.ox.ac.uk)

Phone: 01865 615264

#### **Core Course Convenors:**

**Approaches to Feminist Research:** Prof. Jane Garnett [jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk) and Dr Emily Cousens [emily.cousens@humanities.ox.ac.uk](mailto:emily.cousens@humanities.ox.ac.uk)

**Feminist Theory Lectures and Seminars:** Dr Pelagia Goulimari [pelagia.goulimari@ell.ox.ac.uk](mailto:pelagia.goulimari@ell.ox.ac.uk) and Dr Katherine Morris [katherine.morris@mansfield.ox.ac.uk](mailto:katherine.morris@mansfield.ox.ac.uk)

**Academic Mentor:** Ms Emily Cousens, [emily.cousens@humanities.ox.ac.uk](mailto:emily.cousens@humanities.ox.ac.uk)

The Academic Mentor's role is to help foster a sense of group identity and cohesion amongst the students on MSt in Women's Studies by organising weekly, informal meetings which will contribute to the professional development of students during the course. The academic mentor also contributes to research mentoring and can act in a pastoral capacity as a personal mentor. Meetings will take place: Wednesdays 5-6 p.m., online.

### Important dates

The dates of Full Term in the academic year 2020-21 are as follows:

Michaelmas 2020	Sunday, 11 October – Saturday, 5 December
Hilary 2021	Sunday, 17 January – Saturday, 13 March
Trinity 2021	Sunday, 25 April – Saturday, 19 June

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

### Course content and structure

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

### Course aims

The programme aims to enable its students to:

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

## Intended learning outcomes

### ***Knowledge and understanding***

On completion of the course, students will have:

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

### ***Intellectual skills***

On completion of the course, students will have:

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

### ***Transferable skills***

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

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

## Course structure

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

### **A. Core course on Feminist Theory: Michaelmas Term**

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

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

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

The Theory and Approaches courses aim to:

- provide familiarity with a wide range of theoretical issues raised by women's studies;

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

### **C. Two Option Courses**

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

The Option Courses aim to allow students to:

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

### **D. A Dissertation.**

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

The short dissertation aims to provide students the opportunity to:

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

## Teaching and learning

### Induction

There will be induction sessions, which take place online, (via Microsoft Teams) during the week before the start of formal classes (Week 0) at the beginning of the academic year in October.

#### Induction Meetings

#### ATTENDANCE IS OBLIGATORY

**Monday 5 October 2020**

MS Teams

**10:00am: Introductions and Course Overview: Co-Directors**

Pelagia Goulimari (Co-Director)

Jane Garnett (Co-Director)

Emily Cousens (Academic Mentor)

Karina Beck or Erica Saracino (Administration)

**10:45am: Voice of Experience**

Lucy Fleming and Saul Nelson (former students)

**11:00am: Break**

**11:15am: Meet the Core Course Convenors**

**11:15am:** Pelagia Goulimari and Katherine Morris (Feminist Theory)

**11.45am:** Emily Cousens and Jane Garnett (Approaches to Feminist Research)

**Tuesday 6 October**

MS Teams

**2:00-2:30pm:** Introduction to IT Services

**Monday 12 October**

MS Teams

**11:00: Introduction to the libraries**

Helen Scott

## Michaelmas Term

### Michaelmas Term at a glance

**PLEASE NOTE:** Whilst the core courses in MT will be delivered online, on selected Tuesday and Friday mornings it is intended that there will be additional small group face to face meetings. In most cases Option courses will be delivered face to face, public health advice and individual circumstances permitting.

#### Tuesdays

2-3pm: Theory lecture  
Online

#### Tuesdays

4-5.30pm: Approaches to Feminist Research seminar  
Online

#### Wednesdays

5-6pm: Informal meeting with Academic Mentor  
Online

#### Fridays

3-5pm: Feminist Theory Seminar  
Online

#### Coursework Deadlines

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

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

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

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

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

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

### **C. Michaelmas Term Option Course**

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

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

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

## Hilary Term

### Hilary Term at a glance

#### Fridays

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

#### Fridays, Weeks 1, 3, 5, 7

2–4pm: Feminist Thinking Seminar  
TBC

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

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

**Noon on Friday of 8<sup>th</sup> Week:** deadline for submission of Michaelmas Option essay

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

### C. Hilary Term Option Course

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

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

### D. Dissertation: Hilary and Trinity Terms

The dissertation (of up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography) is on a subject of your choice. For those intending to go on to doctoral research the dissertation will normally begin the



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

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

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

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

### ***Trinity Term***

#### **Trinity Term at a glance**

##### **Fridays**

12 noon to 1pm: Informal meeting with Academic Mentor  
Venue TBC

##### **Fridays, Weeks 1, 3, 5, 7**

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

##### **Saturday 22 May 2020**

Feminist Thinking Conference  
Ryle Room, Radcliffe Humanities

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

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

## Feminist Theory Lectures

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

### **Michaelmas Term 2020, Online**

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

#### **Week 1: 13 October 2020**

##### ***Women's Studies*: Eleri Watson**

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

- \***Ros Ballaster**. 'Women's Studies, Gender Studies, Feminist Studies? Designing and Delivering a Course in Gender at Postgraduate Level' in *Teaching Gender*, ed. Alice Ferrebe and Fiona Tolan (2012).
- \***Wendy Brown**. 'The Impossibility of Women's Studies' in *Women's Studies on the Edge*, ed. Joan Scott (1999).
- \***Robyn Wiegman**. 'The Possibilities of Women's Studies' in *Women's Studies for the Future: Foundations, Interrogations, Politics*, ed. Elizabeth Lapovsky Kennedy (2005).
- \***Afsaneh Najmabadi**. 'Teaching and Research in Unavailable Intersections' in *Women's Studies on the Edge*, ed. Joan Scott (1999).

Eleri Watson and Charlotte De Val. "'This is education as the practice of freedom": Twenty Years of Women's Studies at the University of Oxford' in *Exchanges: The Warwick Research Journal* 3.1

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

#### **Week 2: 20 October 2020**

##### ***Sex, Gender, and Trans*: Levi Hord**

##### **Core Texts:**

\***Beauvoir**, Simone de. *Le deuxième sexe*. I-II. Paris: Editions Gallimard, 1949. Beauvoir, Simone de. ***The Second Sex***. Trans. Constance Borde and Sheila Malovany-Chevallier. London: Jonathan Cape – Random House, 2009 [Read at least the '**Facts and Myths: Introduction**' in Volume 1, pp. 1-20, and '**Woman's Situation and Character**' in Volume 2, pp. 653-682].

\***Butler**, Judith. ***Bodies that Matter***. Routledge: New York and London, 1993 [at least **Introduction**].

\***Stryker**, Susan, "Transgender studies: queer theory's evil twin". *GLQ: A Journal of Lesbian and Gay Studies*, Volume 10, Number 2, 2004, pp. 212-215

\*Halberstam, Jack J., “Transgender butch: butch/FTM border wars and the masculine continuum”. In Judith Halberstam, *Female Masculinity*, Duke UP 1998.

\*Chu, A.L. & Harsin Drager, E., “After Trans Studies”. *TSQ: Transgender Studies Quarterly*, 6(1), 2020, pp.103–116.

#### Further reading:

Moi, Toril, *Sex, Gender and the Body*. Oxford: Oxford UP, 2005. [Esp. Part I, Chs. 1-3.]

Fallaize, Elizabeth. ed. ‘Readings of The Second Sex,’ in *Simone de Beauvoir: A Critical Reader*. London: Routledge, 1998, pp. 19-108 [This includes readings of The Second Sex by Judith Okely, Judith Butler, Sonia Kruks, Toril Moi and Eva Lundgren Gothlin].

Le Doeuff, Michèle. ‘Engaging with Simone de Beauvoir’, in Margaret A. Simons, ed. *The Philosophy of Simone de Beauvoir*. Indiana UP, 2006, chapter 1, pp. 11-19.

Moore, Henrietta L. ‘Understanding Sex and gender’. In *Companion Encyclopedia of Anthropology*, ed. T. Ingold, (1994) AND Moore, Henrietta L. ‘Whatever Happened to Men and Women? Gender and other crises in anthropology’. In Henrietta L. Moore, ed., *Anthropological Theory Today*, Polity (1999).

Prosser, Jay. “Judith Butler: Queer feminisms, transgender and the transubstantiation of sex”. In Jay Prosser, *Second Skins: The Body Narratives of Transsexuality*, Columbia UP (1998).

Namaste, Viviane K., “Tragic misreadings: queer theory’s erasure of transgender subjectivity”. In *In queery/in theory/in deed: Queer studies; a lesbian, gay, bisexual, & transgender anthology* New York UP (1996).

#### Week 3: 27 October 2020

##### **Gender and Post-Colonialism: Jane Hiddleston**

\*Chandra Taplade Mohanty, ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, *Feminist Review* 30, autumn 1988.

[<http://www.jstor.org/stable/pdfplus/1395054.pdf>]

Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (1999): last section.

---, ‘Echo,’ *New Literary History* 24.1 (1993): 17-43. <http://www.jstor.org/stable/469267>

Chilla Bulbeck, *Re-orienting Western Feminisms: Women’s Diversity in the Postcolonial World* (Cambridge University Press, 1998).

\*Assia Djebar, ‘Women of Algiers in Their Apartment’, Anne McClintock, Aamir Mufti, Ella Shohat (eds), *Dangerous Liaisons: Gender, Nations, and Postcolonial Perspectives* (Minneapolis: University of Minnesota Press, 1997).

\*Anne McClintock, ‘The Lay of the Land’, in *Imperial Leather*.

\*Saba Mahmood. ‘Feminist Theory, Embodiment, and the Docile Agent: Some Reflections on the Egyptian Islamic Revival’, *Cultural Anthropology* 16.2 (2001).

Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society* (London: Al Saqu, 1985).

Marnia Lazreg, "Feminism and Difference: The Perils of Writing as a Woman on Women in Algeria", in *Feminist Studies* 14.1 (1988). <http://www.jstor.org/stable/3178000>

#### **Week 4: 3 November 2020**

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

##### *Feminist appropriations of Merleau-Ponty:*

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

##### *Feminist appropriations of Foucault:*

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

'Queer phenomenology':

\*Ahmed, Sara. (2007). 'A phenomenology of whiteness'. *Feminist Theory* 8:2.

Ahmed, Sara. (2006). *Queer Phenomenology*, Introduction and ch. 2.

For more in-depth primary reading:

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

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

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

Foucault, Michel. *Discipline and Punish*.

### Week 5: 10 November 2020

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

**Pelagia Goulimari**

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

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

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

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

Judith Butler. 1993. *Bodies that Matter*.

Judith Butler. 2004. *Undoing Gender*.

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

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

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

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

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

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

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

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

\*Pelagia Goulimari. 2020. "Genders." In *Oxford Research Encyclopedia of Literature*.

<https://ezproxy-prd.bodleian.ox.ac.uk:2332/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-1123?rskey=Pnnut0&result=1>. DOI: 10.1093/acrefore/9780190201098.013.1123

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

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

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

Senses.

- Lois McNay. 1992. *Foucault and Feminism: Power, Gender and the Self*.
- Ladelle McWhorter. 2004. "Sex, Race, and Biopower: A Foucauldian Genealogy." *Hypatia* 19.3: 38-62.
- Chrysanthi Nigianni. 2009. Introduction. In *Deleuze and Queer Theory*.
- Dorothea Olkowski. 2009. "Every 'One' – a Crowd, Making Room for the Excluded Middle." In *Deleuze and Queer Theory*.
- Diane Perpich. 2010. "Black Feminism, Poststructuralism and the Contested Nature of Experience." In *Convergences*.
- \***Jasbir K. Puar**. 2005. "**Queer Times, Queer Assemblages**." *Social Text* 23.3-4. 121-139.
- Jana Sawicki. 2006. "Queering Foucault and the Subject of Feminism." In *The Cambridge Companion to Foucault*, 2nd ed.
- Sima Shakhsari. 2013. "Killing me Softly with your Rights." In *Queer Necropolitics*. Joan Scott. 1992. "Experience". In *Feminists Theorize the Political*.
- \***Hortense J. Spillers**. 1987. "**Mama's Baby, Papa's Maybe**". *Diacritics* 17.2 (summer): 64–81.
- Sandy Stone. 2006. "The *Empire* Strikes Back: A (Post)transsexual Manifesto" [1991]. In *The Transgender Studies Reader*.
- Allison Weir. 2013. *Identities and Freedom: Feminist Theory between Power and Connection*.

#### **Week 6: 17 November 2020**

#### ***The Straight Mind/The Queer Body*: Jeri Johnson**

##### **Core Texts:**

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

## Week 7: 24 November 2020

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

#### Core Texts

- Norma Alarcón, "The Theoretical Subjects of *This Bridge Called My Back* and Anglo-American Feminism" in *The Postmodern Turn: New Perspectives on Social Theory* (1994) 140-52.
- Gloria Anzaldúa, "La conciencia de la mestiza: Towards a new Consciousness" *Borderlands/La Frontera* (1987) or *The Norton Anthology of Theory and Criticism* 2211–23.
- Seyla Benhabib, Judith Butler, Drucilla Cornell and Nancy Fraser, *Feminist Contentions* (1995).
- Rosi Braidotti, "Sexual Difference as a Nomadic Political Project" in *Nomadic Subjects* (1994, 2<sup>nd</sup> ed. 2011).
- \*Rosi Braidotti, "A Critical Cartography of Feminist Post-postmodernism,"** *Australian Feminist Studies* 20.47 (2005): 169-180. Published online: 14 Oct 2010.
- Wendy Brown, "Wounded Attachments" in *Political Theory* 21.3 (August 1993): 380-410. <http://www.jstor.org/stable/191795>
- Barbara Christian, "The Race for Theory" in *New Black Feminist Criticism, 1985-2000* (2007) 40-50.
- \*Kimberle Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color"** in *Stanford Law Review* 43.6 (Jul. 1991): 1241-99. <http://www.jstor.org/stable/1229039>
- Pelagia Goulimari (ed.), *Postmodernism. What Moment?* (2007) [particularly essays by Jane Flax and Linda Hutcheon].
- Pelagia Goulimari, *Literary Criticism and Theory: From Plato to Postcolonialism* (2014), ch. 9 and ch. 12.
- \*Elizabeth Grosz, "A Politics of Imperceptibility"** in *Philosophy and Social Criticism* 28.4 (July 2002): 463-72. <http://psc.sagepub.com/content/28/4/463>
- Louise 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* (2<sup>nd</sup> 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).
- \*Susan Stryker, "(De)subjugated Knowledges: An Introduction to Transgender Studies"** in *The Transgender Studies Reader* (2006). 1-18.

## Week 8: 1 December 2020

### *Sexualities*: Emily Cousens

#### Core Texts

- \*Khanna, A. "Introduction."** *Sexualness*. Available online: <https://www.sussex.ac.uk/webteam/gateway/file.php?name=sexualness-introduction.pdf&site=58>

- \*Puar, J.K. (2007). 'Introduction' in *Terrorist assemblages: homonationalism in queer times*.
- \*Weeks, J. (1995) 'History, Desire and Identities' in R.G. Parker & John H. Gagnon, *Conceiving Sexuality: approaches to sex research in a postmodern world*, New York: Routledge. 33-50.
- \*McRuer, R., 2006. 'Compulsory Able-Bodiedness and Queer/Disabled Existence' in *Crip theory: cultural signs of queerness and disability*. Available online: <http://dsfnetwork.org/assets/Uploads/DisabilitySunday/31206.-McRuer-Compulsory-Able-Bodiness.pdf>

### **Additional Reading**

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



## Feminist Theory Seminar

*The Feminist Theory follow-up seminar, at which attendance is compulsory, will be convened by Dr Pelagia Goulimari (English Faculty) and Dr Katherine Morris (Mansfield College) on Fridays, at 3–5 p.m., and will take place online.*

### **AIMS AND OBJECTIVES OF THE SEMINAR:**

*Aims* (longer term and more conceptual):

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

*Objectives* (shorter term and more functional goals):

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

### **ORGANISATION:**

This seminar will meet weekly on FRIDAYS at 3 p.m. and will take online. In order to be prepared for it you must have attended the theory lectures on Tuesdays at 2 p.m. and have read the **Required Reading** (asterisked and bolded) for those lectures. The lectures are open to all members of the University but the seminar is only open to those enrolled on the Women's Studies master's programme this year. Attendance is **compulsory** – you must inform the seminar convenors (by email) in good time if you cannot attend and provide your reason. Failure to provide satisfactory reasons and/or repeated or unexplained absence will be followed up through contact with the steering committee and/or your college. The success of the seminar relies on the full and active participation of all its members.

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

Seminars will usually take the form of a) reviewing of the week's lecture addressing questions, queries, understanding and b) 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.

## Approaches to Feminist Research Seminars

*These 90 minute classes will take place on **Tuesdays, between 4 p.m. and 5.30 p.m.**, online.*

*Convenor: Prof. Jane Garnett ([jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk)) and Emily Cousens ([emily.cousens@humanities.ox.ac.uk](mailto:emily.cousens@humanities.ox.ac.uk))*

### **Description**

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

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

### **Teaching**

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

### **Assessment**

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

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

15<sup>th</sup> January 2021). Individual feedback sessions will be organised by Jane Garnett in the first two weeks of Hilary Term.

## Seminars and Reading

### PART 1: WHAT IS FEMINIST RESEARCH?

#### Week 1: What is Feminist Knowledge?

##### Tuesday 13 October (Emily Cousens 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.

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

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

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

Oyěwùmí, 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. (5 pages) [Available online: <https://codesria.org/IMG/pdf/OYEWUMI.pdf>]

#### Week 2: Contesting Feminist Theory

##### Tuesday 20 October 2020 (Emily Cousens and Jane Garnett)

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

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

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

#### Assignment:

For this session, we should like you to choose an empirical issue (e.g. hate crime, sexual violence, abortion) or lived experience and to provide an example of theory or academic

work on it which you think has dealt with the issue well or badly. We will be considering what makes for 'good' theory on 'real-world' issues and what makes for 'bad' theory. Is there such thing as 'bad' theory? What is the role of theory? And what, if any, obligations does the researcher have to her subject matter? Are some issues best addressed outside theory?

## **PART 2: DISCIPLINARY APPROACHES**

### **Week 3: Vulnerability and/ as methodology Tuesday 27 October 2020 (Emily Cousens)**

The 'personal is political' points to the potentially fertile ground of the everyday for understanding oppression. However, feminists have also highlighted the opacity of experience and how the regularly overdetermined character of representational categories, makes producing knowledge herein difficult.

How can a researcher use their own experience or the experience of others, if language always fails in representing experience, and the categories through which experience becomes intelligible are not only political, but themselves subject to change and revision? Is it ever ethical to produce knowledge from another person's experience of suffering? When and how does the everyday become epistemologically valuable? What should feminist researchers read and look for when seeking to capture inner lives and the relationship of these to the political and social world?

In this session, we will explore these issues and consider what a vulnerable methodology might offer as a form of feminist praxis.

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

Quashie, K., 2012. 'Introduction' in *The sovereignty of quiet* [electronic resource] : Beyond resistance in Black culture (Ebook central). New Brunswick, N.J.: Rutgers University Press.

Scott, Joan W., 1991. The evidence of experience. (Questions of Evidence). *Critical Inquiry*, 17(4), 773-797.

### **Assignment**

For this class, students will write a short paragraph, max 250 words, describing an experience. They can write either about an experience they have had, or the experience of another individual (either fictional or real) and are encouraged to reflect on the challenges such a process raises. The experience can be everyday or more obviously significant. For e.g. my first day at Oxford, a noteworthy legal case, an experience represented in a film/ documentary or book. There doesn't need to be an obvious link to feminism! Student's will be asked to share these in class, so please choose a subject matter that you are happy to discuss with others.

Students are encouraged to think about how they will frame the experience? What language will they use and what is the effect of this? What are the ethics involved in an appeal to experience? And what is not captured in the stories that we tell about experience?

**Week 4: Constructing Feminist Oral Histories**  
**Tuesday 3 November 2020 (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.

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).  
find it online by googling: <https://digitalcommons.uri.edu/ifs/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.

**Week 5: Reading texts****Tuesday 10 November 2020 (Lucy Fleming)**

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

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

**Core/background reading:**

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

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

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

**Optional reading:**

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

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

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

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

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

**Assignment:**

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

**Note:** This session will include discussions of sexual violence.

**Week 6: Visual Methodologies**

**Tuesday 17 November 2020 (Saul Nelson)**

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

**Readings:**

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

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

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

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

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

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

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

- Aperture 225: On Feminism*. 2016 [available via e-journals on SOLO].
- Pollock, Griselda, *Vision and Difference: Feminism, Femininity and the Histories of Art*. London: Routledge, 2003.
- bell hooks, Reel to Real: Race, Sex and Class at the Movies* (London and New York: Routledge, 2008).
- Keeling, K. *The Witch's Flight: The Cinematic, The Black Femme, and the Image of Common Sense* (Durham NC: Duke University Press, 2008) [Introduction].
- B. Ruby Rich, *New Queer Cinema: The Director's Cut* (Durham NC: Duke University Press, 2013).
- [**Suggested further reading:** Nochlin, Linda and Maura Reilly, *Women Artists: The Linda Nochlin Reader*. London: Thames and Hudson, 2015 (includes a range of her essays and some recent reflection); Smith, Sidonie and Julia Watson (eds.), *Interfaces: Women/Autobiography/Image/Performance* (University of Michigan Press, 2002), which contains useful essays on women's visual self-representations. Annette Kuhn's *Family Secrets: Acts of Memory and Imagination* (London: Verso, 2002) is interesting on the centrality of photography to modern memory.]

### **Assignment:**

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

## **PART 3: RESEARCH AND WRITING**

### **Week 7: Doing your own research**

**Tuesday 24 November 2020 (Emily Cousens 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 four)

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 1 December 2020 (Emily Cousens 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.

**MICHAELMAS TERM 2020**

***Feminist Perspectives on the Body***

**Course convenor:** Katherine Morris ([katherine.morris@philosophy.ox.ac.uk](mailto: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'?

***Women's Intellectual History from 1850 to the present***

**Course convenor:** Jane Garnett ([jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk))

MAXIMUM NUMBER OF STUDENTS: 3

How gendered have intellectual debates and the production of knowledge been over the last century and a half? What have been the variables and resistances? How have they been inflected by class, family circumstance, religion, race, sexuality, disability? The course begins to address these questions with a collective focus on the contributions of women to intellectual life and debate in Britain. It considers the controversy over women's access to higher education in the later nineteenth century, the ways in which particular academic disciplines or fields of creativity have developed, and the ways in which women's voices have been marginalized, challenged, encouraged or canalised. Discussion builds on primary material relating to women's creative activity; and links this activity to the context of critical questions about the roles of women in particular fields of debate and culture (including visual, oral and aural cultures), and the ways in which they changed over time. Course participants then develop their own independent project (guided by one-on-one meetings in the second half of term, as well as comparative discussion within the group); there is very wide scope to specialize by period, cultural context, part of the world or field.

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

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

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

## ***Women’s Fiction in English, 1789 to the Present***

**Course convenor:** Pelagia Goulimari ([pelagia.goulimari@ell.ox.ac.uk](mailto:pelagia.goulimari@ell.ox.ac.uk))

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

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

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

intertextuality and resignification of the canon, orality, literacy and oraliteracy, biomythography, autofiction, autotheory, addressing women, interactive narration. Cross-genre experiments and multi-modality.

### ***Women and the Theatre, 1660-1820***

**Course convenor:** Ruth Scobie ([ruth.scobie@ell.ox.ac.uk](mailto:ruth.scobie@ell.ox.ac.uk))

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

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

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

### ***Feminism and Silence***

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

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

understand the construction of a silence? How can we highlight the absences that we uncover but also respect the silences that we encounter?

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

### ***Feminist and Queer Theologies***

**Course convenor:** Michael Oliver ([michael.oliver@stb.ox.ac.uk](mailto:michael.oliver@stb.ox.ac.uk))

ON-LINE (TEACHING AND SUPERVISION WILL TAKE PLACE ON-LINE)

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

## HILARY TERM 2021

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

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

### **Women and Classics**

**Course Convenor:** Constanze Güthenke ([constanze.guthenke@classics.ox.ac.uk](mailto:constanze.guthenke@classics.ox.ac.uk))

Disciplines are, by their own admission, often in crisis; but disciplines are also resilient, shape-shifting creatures. This course will look at the ways in which one specific discipline, Classics and the study of antiquity, has interacted with feminist issues, with women's thought, thought about women, women's presence, and women's agency; and how it may continue to do so in future. Specific topics covered can be adjusted according to participants' interests, but possible themes include the status of ancient and modern women's history for and in Classics; feminism, the history of scholarship, and new forms of writing the history of scholarship; feminist thought and its effects in and on Classics (a chance to consider some of the seminal works of feminist-influenced classical scholarship); the use and appeal of antiquity to feminist thought; and the historical role and impact of female classical scholars (inside and outside the institutions). Recent publications such as R. Wyles and E. Hall (eds), *Women Classical Scholars: Unsealing the Fountain from the Renaissance to Jacqueline de Romilly* (OUP, 2016), or P.A. Miller, *Diotima at the Barricades: French Feminists Read Plato* (OUP, 2015) show that there is plenty of material to explore. Students interested in this option are encouraged to attend the lectures on Sexuality and Gender offered by the Classics Faculty in Michaelmas term.

### **Early 'Feminisms'**

**Course convenor:** Lynn Robson ([lynn.robson@regents.ox.ac.uk](mailto:lynn.robson@regents.ox.ac.uk))

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

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

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

### ***Gender and Development***

**Course convenor:** Maria Jaschok ([maria.jaschok@geh.ox.ac.uk](mailto:maria.jaschok@geh.ox.ac.uk))

MAXIMUM NUMBER OF STUDENTS: 10

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

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

### ***The Philosophy and Feminism of Simone de Beauvoir***

**Course convenor:** Kate Kirkpatrick ([katherine.kirkpatrick@spc.ox.ac.uk](mailto:katherine.kirkpatrick@spc.ox.ac.uk))

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

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

### ***Writing Women in the Middle Ages***

**Course convenor:** Charlotte Cooper ([charlotte.cooper@st-hildas.ox.ac.uk](mailto:charlotte.cooper@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 *Le Roman de la rose*), and women as writing subjects (such as Marie de France and Christine de Pizan). It also considers the issue of gender fluidity in comic and courtly narratives such as *Trubert* and *Le Roman de Silence*.

### **20<sup>th</sup> and 21<sup>st</sup> century Theatre**

**Course convenor:** Kirsten Shepherd-Barr (kirsten.shepherd-barr@ell.ox.ac.uk)

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

This course explores some of the key developments in British and American theatre that have significantly altered the landscape of drama and performance. We will look at currents in contemporary critical thinking about theatre as well as at some of the major playwrights of the past century, including Brecht, Beckett, Pinter, Churchill, Frayn, Friel, Stoppard, Kane, Nottage, Birch, McDonagh, and Jacobs-Jenkins. We will examine phenomena such as the rise of performance studies and its relationship to theatre history, the generative concept of anti-theatricality, the development of science-based drama, the emergence of verbatim theatre from the seeds of documentary drama, the long legacy of Samuel Beckett's plays, and the transformation of the monologue in contemporary theatre. Students will also gain insight into the deeper roots of developments such as verbatim theatre and so-called "in-yer-face" drama. The course will approach plays not just as texts but through performance, critical reception and a wide range of theoretical frameworks.

### **Feminism and Queer Theory**

**Course convenor:** Emily Cousens (emily.cousens@humanities.ox.ac.uk)

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

The course will begin by considering alternative genealogies of queer theory including: AIDS activism, the feminist sex wars, transnational feminism and the 'linguistic turn' in philosophy. It will then use these different histories and queer critiques of identity to interrogate the politics of lesbian feminism. The question of feminism's relationship to the future will be examined through contrasting the assumptions and implications of Lee Edelman's polemical *No Future* with those of Jose Munoz's *Cruising Utopia*. These reflections will then give way to a focus on the renewed emphasis on experience articulated through the work of theorists working with 'affect'. 'Feminist feelings' will be considered in light of the work of theorists such as Eve Sedgwick and Heather Love and the second-wave

slogan of 'the personal is political' will be reflected upon in light of these more recent developments in modes of articulating the embodied and subjective dimensions of sexuality. The course will end by considering writing styles and will explore autotheory and as contemporary feminist practice.

### ***Gendered Bodies in Visual Art and Culture***

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

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

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

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

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

### ***Sex before the sexual revolution, Europe 1880-1960***

**Course Convenor:** Christina Benninghaus ([christina.benninghaus@history.ox.ac.uk](mailto:christina.benninghaus@history.ox.ac.uk))

The history of sexuality has come of age. What used to be a somewhat niche subject has developed into a vibrant field of historical inquiry. This option will provide students with a thorough understanding of the historiographical development of the field and of current

debates. Primary materials including expert publications, advice literature, court cases, newspaper reports, advertisements, films and personal writings will be studied alongside research literature. Historical themes include the emergence of sexology as a field of expertise and the corresponding construction of sexual identities; changing ideas and expectations regarding marriage, reproduction and heterosexuality; city life, popular culture and the consumption of sex; sex reform movements and demands for sexual autonomy; transgender, transsexuality and the negotiation of binaries. As indicated, our historical inquiry will focus on the period between the late 19<sup>th</sup> and the middle of the 20<sup>th</sup> century. Geographically, our focus will be on Britain and continental Europe, a culturally diverse sphere connected by history and religion and the circulation of discourses, practices and people, yet also torn apart by nationalism, two World Wars and by the unequal pace of economic and cultural development.

### ***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@queens.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 identitarian 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?

## Assessment

### Assessment structure

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

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

<https://examregs.admin.ox.ac.uk/Regulation?code=mosinwomestud&srchYear=2020&srchTerm=1&year=2019&term=1>

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

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

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

- **Option essays**

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

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

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

- **Dissertation**

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

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

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

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

### Submission

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

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

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

The WebLearn site for assessment submission is:

[https://weblearn.ox.ac.uk/portal/site/:humdiv:xhumdiv:womens\\_stu:submissions](https://weblearn.ox.ac.uk/portal/site/:humdiv:xhumdiv:womens_stu:submissions)

### Michaelmas Option Essay

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

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

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

### Hilary Option Essay

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

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

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

### **Dissertation**

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

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

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

### **Failure to meet deadlines for submitted work**

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

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

### [Examination conventions](#)

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

The examination conventions will be made available later in the year.

### [Feedback](#)

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

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

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

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

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

### Graduate Supervision Reporting (GSR)

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

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

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

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

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



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

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

### Good academic practice and avoiding plagiarism

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

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

### Entering for University examinations

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

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

### Examiners' reports

You can access past examiners' reports on the course [Canvas](#) site.

## Other skills training

### Skills development, employability and careers support

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

You can also get impartial advice on any careers-related topic, including applying for jobs, further study, and how to develop your skills, from the [Oxford University Careers Service](#).

### Humanities Researcher Development and Training Programme

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

The aims of the programme are:

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

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

### How to get involved

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Convenors:**

Prof Jane Garnett: [jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk)

Dr Pelagia Goulimari: [pelagia.goulimari@ell.ox.ac.uk](mailto:pelagia.goulimari@ell.ox.ac.uk)

Dr Emily Cousens: [emily.cousens@humanities.ox.ac.uk](mailto:emily.cousens@humanities.ox.ac.uk)

- **Women in the Humanities**

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

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

**Other lectures and seminars**

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

Lecture lists for all faculties and departments are available at:

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

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

[Student representation, and evaluation and feedback](#)

[Course representation](#)

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

directors delegate this decision to the students themselves and are very happy for the role to rotate across terms and/or for two students to be elected.

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

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

#### Opportunities to provide evaluation and feedback

Students on full-time and part-time matriculated courses are surveyed once per year by the university on all aspects of their course (learning, living, pastoral support, college) through the Student Barometer. Previous results can be viewed by students, staff and the general public at <https://www.ox.ac.uk/students/life/student-engagement?wssl=1>

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

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

#### Student life and support

##### Who to contact for help

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

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

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

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

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

## Complaints and appeals

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

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

Nothing in the University's complaints procedure precludes an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below). This is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available within colleges, within faculties/departments and from bodies like Student Advice Service provided by Oxford SU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

### ***Complaints***

If your concern or complaint relates to teaching or other provision made by the Steering Committee for MSt in Women's Studies, then you should raise it with the Assistant Registrar (Education) of the Humanities Division, Pádraig O'Connor, who will attempt to resolve your concern/complaint informally.

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

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

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

### ***Academic appeals***

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

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

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

<https://www.ox.ac.uk/students/academic/student-handbook?wssl=1>

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

Please remember in connection with all the academic appeals that:

- The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies;
- The Proctors can consider whether the procedures for reaching an academic decision were properly followed; i.e. whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate's performance;
- On no account should you contact your examiners or assessors directly.

### **Student societies**

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

### **Policies and regulations**

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

[www.ox.ac.uk/students/academic/regulations/a-z](http://www.ox.ac.uk/students/academic/regulations/a-z)

## Facilities

### University Card

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

### Libraries

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

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

## IT and email

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

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

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



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

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

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

The Help Centre is available at the following times:

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

Further information on all these services can be found on the IT Services website:

<http://help.it.ox.ac.uk/helpcentre/index>.

### Plagiarism in the research and writing of essays and dissertations

#### **Definition**

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

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

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

#### *What to avoid*

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

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

- **Verbatim quotation without clear acknowledgement**

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

- **Paraphrasing**

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

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

- **Cutting and pasting from the Internet**

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

- **Collusion**

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

- **Inaccurate citation**

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

- **Failure to acknowledge**

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

- **Professional agencies**

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

- **Autoplagerism**

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

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

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

Or, you might paraphrase:

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

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

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

There may, however, be some occasions on which it is impossible to gain direct access to the relevant primary source (if, for example, it is unprinted and located in a foreign or private archive, or has been translated from a language with which you are unfamiliar). In these circumstances, you may cite from the secondary source, with full acknowledgement. This should be in the following form, here in a Welsh-language example: 'In order to buy this [the Bible] and to be free of oppression, go, sell thy shirt, thou Welshman.'<sup>4</sup>

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

#### ***Guidance for note-taking:***

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

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

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

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

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

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

***Penalties:***

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

**Research integrity**

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review. More information can be found at the [Research Ethics website \(https://researchsupport.admin.ox.ac.uk/governance/ethics\)](https://researchsupport.admin.ox.ac.uk/governance/ethics) and an online training course can be accessed on [Weblearn \(https://weblearn.ox.ac.uk/access/content/group/ecbf7461-4711-4a43-9e28-ab2e1f3679a5/2017/05\\_art\\_int\\_imsdp/05\\_art/index\\_05\\_art.html\)](https://weblearn.ox.ac.uk/access/content/group/ecbf7461-4711-4a43-9e28-ab2e1f3679a5/2017/05_art_int_imsdp/05_art/index_05_art.html).

## Appendix 2: Guidelines for the presentation of written work

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

### **Styling your work as you write:**

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

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

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

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

### **The relation of text, notes and appendices:**

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

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

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

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

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

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

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

#### **Quotation in foreign languages:**

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

#### **Abbreviations:**

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

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

#### **Italic or Roman?**

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

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

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

#### **Capitals**

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

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

### **Quotations:**

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

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

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

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

### **Dates and Numbers**

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

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

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

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

### **References**

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

*Books:* Precise references, e.g. in footnotes, should be brief but accurate. In Chicago style, give full details for the first reference, and a consistently abbreviated form thereafter. All such reduced or abbreviated titles should either be included in your list of abbreviated forms or should be readily interpretable from the bibliography. Follow the form:

Author's surname; comma; initials or first name (although in footnotes these should precede the surname – e.g. Henry James, W.W. Greg); comma; title (italicised); place of publication; colon; name of publisher; comma; date of publication (all this in parenthesis); comma; volume



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

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

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

Or:

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

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

*(First time cited)* Either:

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

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

*(Subsequent citations)* Either:

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

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

*Journals*: Follow the form:

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

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

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

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

*(first citation)*:

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

*(subsequent reference)*:

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

*Or*: Bennett (1945), p. 258.

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

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

numerals); full stop; line (arabic numerals); full stop.

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

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

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

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

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

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

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

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

### **Bibliography:**

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

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

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

#### 1. Primary

- A. Manuscripts
- B. Printed Works

#### 2. Secondary

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

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

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

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

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

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

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

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

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

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

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

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

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

### **The Form of your Essay or Dissertation on Submission:**

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

Title page

Abstract

Preface, if any,

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

List of figures, tables, photographs, maps, illustrations

List of abbreviations, cue-titles, symbols etc.

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

Appendices, with descriptive titles

Bibliography

[Index, if relevant]

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

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

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

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

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

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

**Title page details:** These should include:

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