

Spotlight

The e-newsletter for English Faculty Alumni



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Welcome! tick

Welcome to *Spotlight*, the Faculty of English Language & Literature's alumni e-newsletter. We hope to use this newsletter to keep you in touch with current news, research and developments in the Faculty, as well as with other alumni. Research in the Faculty covers a wide spectrum of interests from Medieval religious texts, through issues of translation across languages, alphabets and cultures, to the creation and development of scientific and medical communities; you can find out more about a couple of the current research projects below.

Students here come from a variety of backgrounds, each with their own stories, reasons for studying this subject in this place, and individual hopes and dreams for the future. One of our current students and a recent DPhil student, now working as a research assistant in the faculty, tell their stories here.

As always, there is much going on within the faculty; new staff join us, others go on research leave – even the building itself is undergoing a period of transformation. At the moment we are in the midst of the upheaval of the renovation project, but we hope to be enjoying our newly renovated spaces before too long. At the same time as our physical home is being reformed, so too is our online presence as we have a new website currently being developed, to be launched in the autumn.

We would like to take this opportunity to introduce some members of the faculty to you, beginning with Seamus Perry, Chair of the English Faculty Board, and Lloyd Pratt, our new Drue Heinz Professor of American Literature. Although both will be familiar figures to those of you who have graduated in the past few years, for those who left slightly longer ago, here you can be brought up-to-date with these distinguished members of our faculty.

This year's finalists have recently received their results and become our newest alumni, but the cycle of university life continues as it will not be long now before A-level results are published and this year's intake start preparing for their time here. We have recently hosted some Open Days for prospective students to come and explore the possibility of undergraduate study here in Oxford, and have another one in September, so before the new academic year begins we are already looking ahead to the alumni of the future.

We always enjoy hearing what our alumni are doing, so please do keep in touch and let us know!

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Spotlight on Research

Guest curating “Vaccination: Medicine and the masses” for the Hunterian Museum

As part of Constructing Scientific Communities (ConSciCom), a research project directed by Professor Sally Shuttleworth, and funded by the Arts and Humanities Research Council, PhD candidate Alison Moulds and postdoctoral research assistant Dr Sally Frampton have helped to guest curate an exhibition on the history of vaccination.



“Vaccination: Medicine and the Masses” – which opened in April and runs to September 2017 – is on display at the Hunterian Museum at the Royal College of Surgeons of England in London, one of the project’s partners. The exhibition traces the history of vaccination from its inception in the late eighteenth century to its role in transforming global health in the present day.

It looks at how medical professionals, scientists and laypeople have shaped this history, and the impact of vaccines on the lives of ordinary people across the globe. This approach reflects the aims of ConSciCom, which investigates public participation in science and medicine in the nineteenth and twenty-first centuries.

The project is interested in dismantling the idea that there is a clear-cut divide between professionals and the general public.

Both Alison and Sally work on the history of nineteenth-century medicine and this period forms a major focus of the exhibition. It explores how the Victorians made vaccination for smallpox compulsory, thereby paving the way for state involvement in public healthcare. This was a landmark intervention, which made vaccination available to the masses but also sparked violent opposition. It was important for the researchers that the exhibition tackled the anti-vaccination movement, which also has a long and vibrant history.

The exhibition uses these long-running debates around vaccination as a springboard to consider changing relationships between the medical profession, the state, individual patients, and the wider public. It aims to raise important questions about patient choice and government involvement in public health.

Alison and Sally worked with the Hunterian Museum's in-house Curator, Bruce Simpson, to devise the exhibition narrative, select the objects for display, produce the text panels and object labels, and design the gallery space.

The objects featured in the exhibition range from anti-vaccination propaganda postcards from the end of the nineteenth century to reproduction photographs of smallpox patients from the early twentieth. There are also several items relating to eighteenth-century GP Edward Jenner, who is traditionally credited with the discovery of vaccination. The manuscript of his original inquiry into vaccination and copies of his personal correspondence are both on display.

Some of the objects come from the museum's permanent collection, while others have been borrowed from external institutions, such as Dr Jenner's House Museum in Gloucestershire, the John Johnson Collection of Printed Ephemera at the Bodleian Library in Oxford and the Gordon Museum of Pathology at King's College London. Sally and Alison visited these collections at an early stage to learn more about the material culture surrounding the history of vaccination.

As part of their involvement with the Hunterian Museum, Sally and Alison have also helped organise several public-facing events designed to run alongside the exhibition, including a "Museums at Night" opening (which featured a live performance of anti-vaccination songs and a talk by cultural historian Richard Barnett) and a one-day symposium called "People Powered Medicine". This event looked at patient and public involvement in medicine from the nineteenth century to the present day.

Alison Moulds (DPhil candidate, Faculty of English Language and Literature, University of Oxford) Working as part of the AHRC-funded project "Constructing Scientific Communities", and in partnership with the Royal College of Surgeons of England, Alison is researching the construction of the doctor-patient relationship and the formation of professional identity in nineteenth-century medical writing, including fiction by doctors. She blogs at <https://victorianclinic.wordpress.com/> and can be found on Twitter [@alison_moulds](#).

*"Vaccination: Medicine and the masses" runs **until Saturday 17 September** at the Qvist Gallery, Hunterian Museum, Royal College of Surgeons, 35-43 Lincoln's Inn Fields, London WC2A 3PE. Open Tuesday-Saturday, 10am-5pm. Free admission.*

Postcolonial Writers Make Worlds

Can literary structures and patterns give us new tools for confronting pressing global issues such as race, terror, migration and inequality? How does literature, and postcolonial literature in particular, inform how we think about the world and ourselves? These are the core questions asked by Postcolonial Text, World Form, a new research project led by Professor Elleke Boehmer.



Britain's place in the world, and the place of the rest of the world in Britain, has become a matter of intense debate in recent months. Recent geopolitical events such as Brexit and its troubling aftermath have pulled into sharp focus how concerns like race, migration and terror are at the heart of these discussions. Postcolonial Text, World Form asks how current Black British writing might provide critical frameworks for understanding at once national and global issues. We aim to explore how the work of writers like Bernardine Evaristo, Aminatta Forna, Daljit Nagra, Kamila Shamsie and Zadie Smith shapes our perceptions of the contemporary world, and our identities within it.

The project investigates Black British writing as a dynamic cultural and imaginative medium through which new ways of thinking about Britain (and Britain in the world) as diverse, inclusive and heterogeneous are being worked out and implemented. Looking specifically at how contemporary writers use and adapt four leading genres of postcolonial writing (the realist novel, the auto- or autre-fiction, the lyric poem and documentary non-fiction), this work will examine how the literary structures and stylistic features of texts might offer insights into present-day postcolonial conditions and critical debates in Britain.

The project brings together approaches from postcolonial and world literary studies, cognitive theory, reception studies and book history to examine not only the formal literary aspects of this writing, but also how it is read and understood by British and global audiences. We undertake to look closely at how postcolonial texts move between different locations, cultures and perspectives and at how these movements are reflected in the texts' make-up and in their production history. How do the ways in which books are produced, marketed, and encountered within a global cultural economy shape how they move through the world?

Supported by the OUP John Fell Fund, the Postcolonial Text, World Form research project will produce a range of outputs, including critical and creative writing, and an exciting series of creative workshops, interviews and discussions with leading Black British writers in Trinity Term 2017. Through these open events, we aim to foster collaborative dialogue and knowledge exchange among those in the academy and in the wider public who are interested in the production and reception of postcolonial writing. The project website, set to be launched in 2017, will be pitched at the general public, school students and teachers, as well as academics, and will feature a range of freely accessible multimedia content (including interviews,

podcasts and videos). The website will interface with Great Writers Inspire, and will continue beyond the project lifespan as a hub for digital resources on contemporary postcolonial British writing.

Spotlight on Students

Maria Kling



Coming from a small, rural village in Northern Italy, studying English abroad, especially at Oxford, always seemed to me highly unlikely, if not altogether impossible. The idea of following a University course in a language that wasn't my own scared me. Also, I feared that, although I was dedicated to studying English in high school, this wouldn't prove to be enough to follow the high demands of Oxford. Luckily, I was proven wrong in most, if not all, of these things.

My fascination with both English language and literature began during my last two years in high school. What initially captivated me the most was the sound of English (something which may appear slightly odd to native English speakers). A little research into modern and contemporary English literature also led me to discover writers such as Jeanette Winterson, Philip Larkin and Patricia Highsmith. In their works, I found a vibrancy and vitality that I couldn't really find anywhere else. It was mainly my new-found passion for English that, once I finished high school, prompted me to consider applying to a British University. In the hope of perfecting my knowledge of both language and literature, I then moved to the UK, and did my A-Levels.

It was a friend who initially suggested that I might apply to the University of Oxford. Although I had never genuinely thought about it, I decided to apply anyway: I liked the idea of a challenge, of testing my writing against stricter academic standards. As I looked more into what the University offered, both in terms of courses and of student life, I began to see Oxford as the place where I really wanted to study. The way in which the English course was structured proved particularly attractive to me, as it gives students a wide range of authors, theorists and critics to analyse. I saw in this a way in which students can not only read about literature, but also into it, thus developing and maturing a very personal understanding of it. The wide international community based around the University also served as an incentive to a foreign student like myself, and made Oxford appear as a very welcoming and comprehensive community.

During my first year of study at this University, I saw all my expectations confirmed. The English course has proved to be intriguing and challenging, providing a useful way to play with ideas and theories. Further, being a student here at Oxford has brought me into contact with some wonderful people, who share my same passion for learning. Although it is perhaps slightly early to say what I'd like to do after the end of my course, I can say that I would love to work within the University, to be an even more active part in its academic community.

Maria Kling, 1st year English Language and Literature, Harris Manchester College

Daniel Sawyer



I recently joined the English faculty as the postdoc attached to the Wycliffite Bible project. I studied for my BA at Queen Mary, University of London and first came to St Hilda's College, Oxford in 2011, to do an MSt course supported by the Jeremy Griffiths Studentship in the History of the Book. Being interested in too many things to settle on a single convenient DPhil project, I asked the Professor of Palaeography, Daniel Wakelin, what he thought needed attention. As he supervised the resulting thesis I imagine he often regretted his answer, 'Well, there is *The Prick of Conscience*.' *The Prick of Conscience* is the most successful English poem before print, but its length, its forbidding content and the sheer number of surviving copies have limited scholarship on it. I spent a tough but enjoyable three years chasing down manuscripts containing it and other poems and using them to rejig our broader history of the reading of verse in later medieval England.

Between the end of my research council funding and the start of my postdoc I made ends meet by working as the verger at St Michael at the North Gate church—the one with the Anglo-Saxon tower on Cornmarket Street. This job complemented research surprisingly well, and it came with city-centre ecclesiastical accommodation. It was also an education of a different sort: I learned a lot about homelessness and food banks, and also about bleach and the proper use of mechanical floor polishers.

At the moment, among other things, I'm investigating what it was like to read the Song of Songs in later medieval England. So, for example, some copies of the Latin Vulgate text include dialogue markers interpreting the book's sexual content as a portrayal of the relationship between Christ and the church—a standard understanding in the period. These dialogue markers were included in the so-called 'Early Version' of the Wycliffite translation, but not in the more widespread 'Later Version'. When during these translations' history were the dialogue markers removed, and why? Answers to questions such as these will feed into debates over, for instance, which kinds of audience were anticipated by the text of the first English bible.

I teach some classes and tutorials for colleges—next year I'll be running the later medieval FHS paper for my new college, Corpus Christi—and I also provide some more specialised teaching for Course II and the medieval MSt. A lot of my specialised teaching involves manuscripts: I try to encourage students to take their existing skills in close reading and contextualisation and apply them productively to the surviving books from my period. Setting up students' first chances to examine 'live' medieval manuscripts is a privilege, and one of the best bits of my job.

Daniel Sawyer, Post-Doctoral Research Assistant

Spotlight on Staff



Seamus Perry

Which book has had the biggest impact on you?

It seems somehow wrong to single out a single work of literature. When I was a sixth-former I was absorbed by *Paradise Lost* in a way I hadn't ever been absorbed by anything before, and I suppose it must have done something permanent to the structure of my brain, but I have never written much about Milton. Like lots of people probably I went through a deep late-adolescent Joyce phase and must have read *Ulysses*, in one order or another, oh, five times between the ages of 16 and 19, probably with deepening miscomprehension; but I don't think it had an 'impact' on me in the sense of making me think about everything or even anything in a different way. I loved T.S. Eliot's poetry while I was doing my A-levels (I don't think he was on the syllabus), and that probably made a big subliminal difference; and I had a deep admiration for the poetry of Auden, to which I have always returned with ever-

increasing admiration and fascination. I have written about those two, though I couldn't say I was a professional in either, in the way that John Fuller or Edward Mendelson are dazzling Auden scholars to their fingertips. I suppose that certain books of criticism have had an impact that I could trace if I thought about it. I read T.S. Eliot's essays on the metaphysical poets and on Andrew Marvell when I was still at school, and I think there are things that I have been thinking about ever since that I could track back to those brilliant early Eliot essays. Before you went up to Catz the tutors told you to read John Bayley's *The Characters of Love*, which is one thing for which I am very grateful to them: it is indeed a great book, though I don't think event that was John's very best: that, I think, is *The Uses of Division*, a book which I went on to discover and to which I still return, as to a fountain. Frank Kermode's *The Sense of an Ending* was a wonderful idea-driven thing which I thought I had discovered for myself. Christopher Ricks's *The Force of Poetry* made you conceive the thought: well, writing about poetry really is something that it makes complete sense to devote yourself to, with whatever brain-power and heart-power you can muster: so yes, that book made an immense difference to me. And then from Ricks I discovered Empson, and once you have *Seven Types of Ambiguity* and (for me, more important) *Some Versions of Pastoral* in your bloodstream, your metabolism really has changed for good.

Describe your ideal day.

I am a man of humble ambitions: some time to read, some time to write; and a long sunny evening sitting in company in the garden with something chilled. Probably not a meeting of Appointments, Finance, and Planning Committee, if I am completely honest, but I like and admire my colleagues so I don't even mind those too badly.

If you could live anywhere in the world, where would that be?

Manhattan. Or possibly Borrowdale, outside Keswick. Some combination of the two.

When did you learn there was no Santa Claus?

Mrs Luff said to the class (first year at Junior School): "I am sure, for example, there is no-one in this room who still believes in Santa Claus". I cannot say the effect was seriously traumatic, and of course I had wondered seriously about the logistics of the whole business. Breakthroughs in knowledge are often grasping what everyone else takes for granted, I find.

As a child, what did you want to be when you grew up?

A doctor. Indeed I had a place to read medicine at Edinburgh, which I turned down at the last moment, a reckless decision which disappointed my mother and was, indeed, wholly uncharacteristic. English was very much a third choice, forced upon me when I was told that I couldn't do a degree in Chemistry, by far my favourite A-level, because I hadn't taken an A-level in Maths. The Principal of my Sixth Form College, a great man called Eric Healy, was rather dismayed I didn't keep on with the medical route, and spent a long time telling me about great writers who had also been doctors, but I was obdurate. Insufferable, really.

Who were your childhood heroes?

As a child I thought Laurel and Hardy had exhausted the possibilities of human genius. I still think they're extremely good.

Do you have pets?

We have two dysfunctional cats. I mean, they are dysfunctional as a pair because they have such a rumbling dislike of one another. But, interestingly to me at least, one of them, whom my daughter named Marmalade, a perfectly good cat name, is dysfunctional as a cat in the sense of not being very good at being a cat, at doing feline things. He occasionally reminds me of what John Bayley used to say about Shakespeare's tragic heroes: that while most tragic heroes -- those of Marlowe or Webster, say -- are seriously good at what they do, the Shakespearean hero is always terribly miscast. Who would ever choose Hamlet, an unfocussed student, to be a revenger, or Macbeth, a man of great sensitivity and exquisite internal poetry, to be a bloodthirsty tyrant? Complete blunder at central casting. Marmalade is a bit like that. I won't go into details.

If you could have dinner with five famous people from history, who would they be?

Auden thought the dinner test was one good indication of how you felt about an author. He thought George Herbert was the ideal companion at dinner, which I hardly think very likely: I should think it would be a great strain not to swear or say something bitchy, and then the look of benign understanding turned on you would be pretty insufferable. I am sure Auden was right to rule out Byron: much too much. Actually, I think Auden would be a good choice: Auden mid-career, of course, before he ossified into a Great Figure. I am sure I would enjoy the company of Coleridge, in whose virtual company I have spent many happy, more-or-less mystified hours over the last thirty years. Who would not want to meet Keats? I have friends who knew William Empson well and I wish I had: perhaps this dinner would be a good chance to do that. Does that leave one space? Well, I think you'd need someone with social grace and good humour to make that nightmare of a table work, and I nominate one of my heroes, Matthew Arnold. A marvellous poet, a critic and essayist rollicking and insightful by turn, and a dedicated school inspector on top: a great man. Now I realise they are all men, which is not good.

Describe yourself in five words.

Bspectacled, bearded, book-hoarding, busy-liking, basically benign.

How would your friends describe you?

Ah well, as Burns so rightly remarked: 'O wad some Power the giftie gie us / To see oursels as ithers see us!' I don't have that gift. Actually, I can't believe anyone would be especially interested in describing me when there are so many more pressing things to do, like reading Hegel or putting out the right coloured bins on Friday.

Why are we here?

My mother used to tell a not especially funny joke in which someone asked "Why are we here?" and the worthy answer was "To help others"; and the follow-up line was "And why are the others here?" I don't have any heroically metaphysical view on the reason for our existence. I think, broadly, in Beckett's beautiful words, "We have time to grow old. The air is full of our cries." To which I would add Larkin: "we should be careful // Of each other, we should be kind / While there is still time". But come, this seems a little sparse, spiritually-speaking: I like too those great Romantic affirmations of the sheer goodness of things existing rather than not existing. 'The world is not to be learned and thrown aside', said Browning, nobly, 'but reverted to and relearned'; and I think that is very true and inspiring. Unless you mean, "Why are we in Oxford?" in which case the answer must be: it was a good place for crossing the river a long time ago.

If you weren't a member of the English Faculty, what would you be?

A member of the Chemistry Faculty (see above).

Spotlight on the Faculty

Faculty Alumni Day

The 2016 English Faculty Alumni Day took place on Saturday 16th April at the Weston Library in Oxford, and was a great success.

Guests arrived in the beautiful Blackwell Hall at the Weston Library for morning refreshments, before being treated to a full programme of lectures and panels by eminent Faculty academics.

Professor Andy Orchard, our Rawlinson and Bosworth Professor and one of the world's leading scholars in the field, opened the day with a lecture on Beowulf. This was followed by a Life-Writing session. Robert Douglas-Fairhurst, the best-selling biographer of Lewis Carroll, was in conversation with fellow biographers Elleke Boehmer, Deputy Director of the [Oxford Centre for Life-Writing](#) and Director of TORCH, and Marion Turner, currently at work on a new life of Chaucer.

Oxford is a leading centre for the [study of literature and science](#), and Sally Shuttleworth, who leads two major Faculty projects investigating the relationship between literary culture, medicine, and science, presented a showcase of some of the striking discoveries of her team's research.

The English Faculty is also the home of the largest group of Shakespearean scholars anywhere, and to commemorate the four-hundredth year anniversary of his death we gathered some of the best Shakespeareans around to discuss his life and times and legacies – Bart van Es (*Shakespeare in Company; A Very Short Introduction to Shakespeare's Comedies*), Simon Palfrey (*Shakespeare in Parts; Shakespeare's Possible Worlds; Poor Tom: Living King Lear*), and Emma Smith (*The Making of Shakespeare's First Folio*; and, with Simon Palfrey, *Shakespeare's Dead*, the book of the Bodleian's exhibition for this Shakespeare year).

After a busy and stimulating day which began with snow falling, the lectures were followed by a wine reception up on the beautiful Weston Library Roof Terrace, where guests enjoyed a clear evening with stunning views over the iconic Oxford skyline.



(Photo credit: David Townshend)

“It was hugely enjoyable. A lively boost to intellectual interest, pitched at just the right level for us.”

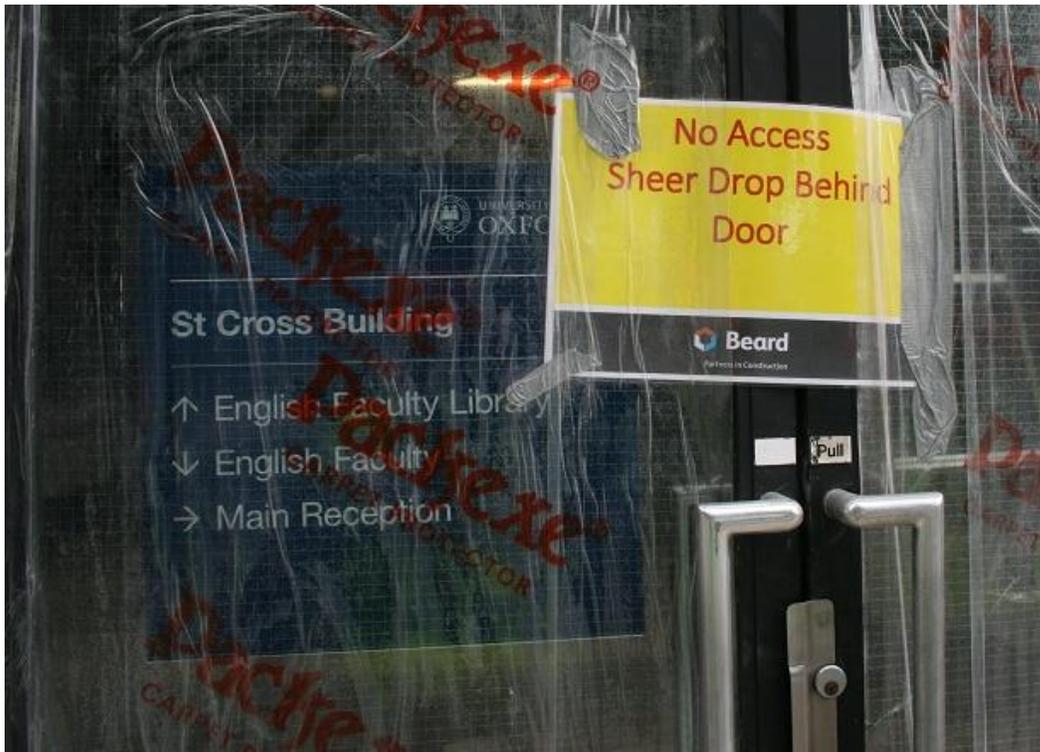
“I found all the lectures most interesting and it was very worthwhile being brought up to date on some of the

English Faculty's innovative current activities.”

“...this was my first re-engagement with my old Faculty after 45 years. It brought the years and the pleasure rolling back.

St Cross Building refurbishment

As any recent visitor to the St Cross Building will be aware, we are currently in the middle of a building project, which will improve wheelchair access throughout the building as well as providing a new flexible café area and teaching space. The English Faculty Library will have a new accessible entrance, and the main Faculty entrance will now be next to the Porter's Lodge; the Faculty will particularly benefit from full accessibility throughout the building, new lifts and toilets, and a new, more prominent entrance to the Faculty. Improvements also include an updated Faculty Office and open reception area.



A hint at the scale of the changes happening behind the hoarding



Sheer drop indeed! Looking up at the former entrance from where the Rare Book Room was: the stairs down to the Faculty and up to the Library have been demolished; the library office will be extended across the old entrance doorway and the ground floor area will be part of the new open reception area.



The new English Faculty Office - this was previously the staff kitchen area and Seminar Room C. Within the next few weeks some new walls should be going up to divide this area off from the corridor, and to create a new staff room.

For more information about the project background, progress and plans, please visit the [project website](#).

Spotlight on our Alumni

Kate Armstrong (*née* Shuttleworth)



February 2008, and I was in borrowed subfusc, knocking on the door of Prof. Colin Burrows' rooms in All Souls for my DPhil viva. The first question he asked me was, 'So what time zone do you think you're in?'

The question wasn't exactly related to my DPhil topic (Early Modern sermon performance), but it was a fair one; I'd arrived at Heathrow that morning from Abu Dhabi where I was advising a bank on how to attract small business customers. Yes, much to the surprise of my peers, I'd handed in my thesis, hung up my gown, and gone over to the dark side, joining a management consultancy. In doing so, I'd moved about as far as possible from the literature which until then had been what

I'd always wanted to do for my career.

After nine years in Oxford, studying, researching and as a lecturer, I'd needed a change. I'd enjoyed teaching tutorials, but wasn't as dedicated to it as my peers were. I didn't like conferences, and I found seminars unpleasantly adversarial. I was miserable spending all my time in libraries on my own, and I wanted to use the numerical as well as the verbal parts of my brain. My career-search requirement for 'something new' took me to the corporate extreme: I got a job at McKinsey & Co (known internally, Grisham style, as The Firm). There I flung myself into learning to use PowerPoint, building complex financial models in Excel, and understanding the practical problems of growing and managing different types of business.

But sure enough over time the pendulum began to swing back again. Even in Abu Dhabi six months into the job I was constantly making notes for fiction. My colleagues went to spend money in Dubai at the weekends, and I sat in the hotel watching people of all nationalities coming through, writing paragraphs of florid prose. I moved constantly between consulting assignments – banks, supermarkets, hospitals, a cement company, the odd piece of pro bono work – working 80-hour weeks, but I always continued to build up secret Word files that suggested sometime I might write something to completion.

Then suddenly, five years ago, I burned out, had a breakdown, and spent 18 months not working. With time on my hands and a sudden and very personal interest in emotions and character, I swung back to literature. I read more than I had done for many years, and I started to write. With encouragement from Craig Raine, I drafted, revised and edited a novel.

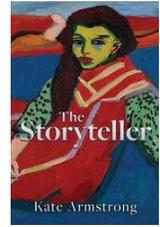
In June this year it was published. It's called *The Storyteller*. It is about mental health issues, about friendship, betrayal and coming of age. It is overtly literary, but to my surprise is appealing to people across a wide spectrum of reading interests. It has not only connected me to what I had been repressing over a number of years, but also to other people suffering similar situations. Speaking about it at events has been an unexpected joy. Writing my blog has become an ongoing pleasure.

I'm now in the unusual position of being both management consultant (currently with a focus on international development work) and literary novelist. My colleagues are as nonplussed by my literary side as my literary friends were when I moved to consulting. But from my point of view it makes perfect sense. I still value working every day in international teams from a range of backgrounds. I value having a perspective beyond academia and the constant changes of scene that led me to McKinsey in the first place. But I also now have renewed confidence in my literary side.

I work four days a week at McKinsey, and attempt to write in the fifth. With *The Storyteller* out, I'm deep into my second novel, about families and addiction. The third, about money and the corporate world and drawing explicitly on my job, is germinating currently as well. Watch this space.

Kate Armstrong (née Shuttleworth) read English at New College from 1998-2002 and also did an MSt there, before moving to Merton for a doctorate on Early Modern Sermon Performance, supervised by Peter McCullough.

The Storyteller is published by Holland House Books.



Spotlight on Events

Meeting Minds: Alumni Weekend in Oxford

Come along to the tenth annual university-wide Alumni Weekend in September. From Friday 16th to Sunday 18th September 2016, departments, faculties and colleges are offering an inspiring series of talks, tours, tastings, workshops, and open house events. Although we are unable to host any events in the English Faculty due to the ongoing building work, there is something for everyone – [click here for information and to book your place](#).

Contact us

To keep us informed of what you're doing now, or to submit suggestions for what you'd like to see in our newsletter, please email english.office@ell.ox.ac.uk. Alternatively, you can write to:

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