Honours in European Studies
2015

Honours Moderator (EURO) and Honours Coordinator (ELS):
Associate Professor Kati Tonkin
kati.tonkin@uwa.edu.au
An Honours Degree is a valuable adjunct to your education. You have the opportunity to focus on a subject that you love. In addition, close academic supervision and a friendly atmosphere with other students make this year an enjoyable as well as rewarding experience.
THE HONOURS YEAR

The Honours Year offers you the opportunity of studying in detail aspects of European Studies which particularly interest you. Hence we encourage you to take advantage of the flexibility within the Discipline Group of European Languages and Studies to structure your study around your areas of interest.

You can, for example, combine European Studies units with other units in Languages, or focus on specific disciplinary areas such as history or literature. Possibilities within the Discipline Group of European Languages and Studies include joint or cognate Honours courses using one, two or more languages.

Cognate and Joint* Honours courses are available with other departments, such as English, Philosophy, Fine Arts, History, Classics and Ancient History etc. It is also possible to begin Honours in second semester and continue over the summer vacation completing in first semester the following year. Or, if you prefer to work part-time while completing Honours, your course can be completed over three or four semesters. We will help you to design the course most appropriate for your interests and career prospects.

The minimum standard admission for the Bachelor of Arts end-on honours degree course is an average mark of at least 65% in the Level 3 units of the major relating to the proposed disciplinary field of the honours course or equivalent. Students who do not meet the standard requirements may still apply for admission to honours, but a special case needs to be made.

Students interested in doing Honours in European Studies should contact the European Studies Honours Moderator for a preliminary discussion. If you are interested in undertaking Honours but are not sure of your eligibility, contact the European Studies Honours Moderator.

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<tr>
<th>Honours Coordinator</th>
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<td>European Languages and Studies</td>
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<tr>
<td>Associate Professor Kati Tonkin</td>
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* Honours coordinator for sem. 2 2014
Dr Dale Adams
dale.adams@uwa.edu.au

* Joint Honours involves at least 18 points of study in each of two disciplines. The 18 points may be comprised of seminar work, or a combination of seminar and dissertation work. Certain disciplines will allow joint Honours even without any dissertation work in their discipline, but other disciplines may choose to require a joint dissertation for joint Honours. Cognate Honours is any seminar work from another discipline amounting to less than 18 points, or not deemed to constitute joint Honours by the disciplines concerned.
Mission Statement: European Studies

European Studies is an area-studies and intellectual history program designed to provide information on and analysis of the identities, societies and cultures of contemporary Europe and on the social, cultural, and intellectual developments which generated the Europe of today, including both the European Union and the ‘Europe’ of tradition and history. While the undergraduate units cover broad aspects of European society, literature, culture and history, the main theoretical basis lies in civilisational analysis, in which the concept of Europe and of European civilisation is linked to long-term historical, cultural and socio-political developments.

In first-year European Studies units we:

- inform ourselves about the social, political, historical and cultural identities which make up contemporary Europe;
- analyse important aspects of European society and culture;
- critically explore new cultural products in the area of literature, film and other types of texts;
- study the history, structures and mission of the European Union, and keep abreast of new developments in the European Union;
- monitor and critically examine discussions of aspects of European identity and current intellectual, political and socio-cultural debates in Europe.

In upper-level European Studies units we:

- Study the context and intellectual history of key aspects of contemporary Europe, such as
  - the state of European civilisation;
  - the ongoing development of the European individual;
  - the origins and development of the European Union;
  - national and ethnic identity in contemporary Europe;
  - European and western modernity;
  - developments in European culture (eg European film and literature);
  - relationships between Australia and Europe;
  - cultural and social aspects of European colonialism;
  - the origins and development of the European intellectuals;
  - and other key aspects of European civilisation.
- contextualize in terms of history, societies and cultures important aspects of European identity;
- analyse important aspects of European society and culture in the past;
- critically examine significant cultural products in the areas of literature, film and other types of texts;
- monitor and critically examine theoretical discussions of aspects of European identity, civilisation and culture.

European Studies is closely allied to the study of European languages although the knowledge or concurrent study of a language is not required. The program also aims to establish wider links to the humanities and to the social sciences, economics, law and other areas of teaching in which a European component is involved. Comparative studies in particular may involve the use of translations.
COURSE STRUCTURE

The Honours Program
Honours in European Studies consists of 24 points of coursework and 24 points of supervised dissertation.

There is considerable room for flexibility in the choice of units, including European language units, and units in other (‘cognate’) disciplines.

For full-time enrolments the dissertation is written over two semesters. Coursework to the value of 24 points is made up of four x 6 point units.

Honours may also be taken over three or four semesters on a part-time basis. Students who wish to work part-time while completing Honours are advised to consider taking the three-semester program, which can be organized in different ways:

<table>
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<tr>
<th>Semester One</th>
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<tr>
<td>EURO7481 Advanced Research Skills (6 pts)</td>
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<td>EURO7482 Honours Seminar (6 pts)</td>
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<td>EURO7484 Honours Seminar (6 pts)</td>
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APPLICATION AND ENROLMENT

Time Limits
Students may apply to be admitted to Honours within seven years of completing their BA pass degree. The Honours course can be taken over two semesters full-time or up to four semesters part-time. In cases of medical or personal difficulties students may apply to the Faculty for extension of up to two semesters on the recommendation of the Honours Coordinator for European Languages and Studies.

Deadlines for Application for 2015:

- **Applications for semester 1 commencement** open on 13 October and close on 16 December. Students are advised to submit their applications early. (Late applications are normally accepted until January 31, but will attract a fee.)

- **Applications for mid-year commencement** are usually due in June.

- **HDR Preliminary**: no set date, but no applications are accepted after semester starts, except under special circumstances. Best to apply as early as possible.

How to Apply for Acceptance into the Honours Program

1. Make an appointment with the Honours Coordinator to discuss your Honours application. You will be given a set of unit codes to include in your online application which you complete via Student Connect.

2. Your application will be processed by the Faculty and Student Administration will contact you by email with further instructions regarding the enrolment process before the beginning of semester (note: this process can take several weeks and notification does not normally occur before January). It is important that you enrol by the due dates in order to avoid paying late fees. Changes to enrolment do not incur fees.

3. Please note that the details (units etc.) of your enrolment can be changed in consultation with the Honours Coordinator after you have enrolled. However in order to change your Honours enrolment, you must obtain a Special Approval form from the Honours Coordinator outlining your revised program of study and get a Change of Enrolment form from Student Administration.

4. After completing the application procedure (but before you enrol) you should make an appointment with your proposed supervisor. The Honours Coordinator will advise you what to prepare for this preliminary meeting, and will give you material to help you make a decision regarding an appropriate dissertation topic and to help you understand the role of your supervisor. This meeting to discuss your dissertation topic should take place before the Christmas break for dissertations beginning in semester 1 or in June for dissertations beginning in semester 2.
THE HONOURS DISSERTATION

The Dissertation is a long research essay of 13,500 to 15,000 words on an appropriate topic in literary or cultural studies. Your supervisor will help you to identify a topic, plan and carry out research, organise material, structure the argument and formulate findings. Preparatory work for the dissertation should begin during the summer vacation for enrolments commencing in first semester and the winter break for dissertations beginning in second semester. This includes wide reading on topics of interest, identification of a topic and formulation of a working title.

Dissertation Pre-proposal and Proposal
Students are required to submit a pre-proposal of approximately 200 words outlining their area of interest, text/s or sources, working title and preliminary bibliography, using the template provided. The pre-proposal is due in early December for students beginning their dissertation enrolment in semester 1 and in June for those beginning their dissertation enrolment in semester 2.

You should meet with your supervisor fortnightly from the beginning of the first semester of dissertation enrolment to discuss your progress. Students should book a time during the first week of semester.

The Honours dissertation is to be submitted by the end of the relevant semester (12 noon, Friday of week 13). It is important that work begin early and be continued throughout the year, so that submission can take place by the due date. Extensions are not granted unless on medical or other certified grounds. Application for extension must be made to the Arts Faculty Student Office.

Assessment of the Dissertation
The Dissertation will be assessed independently by two markers. One assessor will normally be internal and one external. Supervisors will not mark the dissertation. In the case of a significant disparity of marks, a third examiner will be consulted and the Honours Coordinator of European Languages and Studies will finalise the mark in conjunction with the candidate’s supervisor.
Honours Dissertation Topics

The process of choosing a dissertation topic can be difficult. You will be encouraged to discuss possible areas of interest with the Honours Coordinator in the months preceding your enrolment in Honours. Staff currently qualified to supervise Honours dissertations in the European Studies program are:

- Associate Professor Kati Tonkin: German and European Modernity; the Habsburg Empire; Austrian Jewish writers; ethnicity and national identity in literature; the post-war German novel; European film; European identities in literature.
- Professor Rob Stuart: cultural studies and cultural history; ideology; fantasy and science fiction; European intellectuals.
- Professor Alexandra Ludewig: contemporary German Society; film studies; migration and identity; European theatre; 20th century and contemporary German literature.

The following list of topics undertaken in the past should be used as a guide to scope and to possible areas of interest. You should identify your own area of interest to discuss with your Honours Supervisor.

- Return from Exile in Milan Kundera’s *Ignorance*
- Patterns of Russian History in Tatyana Tolstoya’s *The Slynx*
- The Critique of Rationalism in William Golding’s *Lord of the Flies*
- The Early Cinema of Ken Loach
- Russian Media and the Chechen Conflict
- Reclaiming Meaning in E.M. Forster’s *A Passage to India*
- Theatre, Theatricality and Identity in Karl Philipp Moritz’s *Anton Reiser*
- Laibach: Industrial Alienation and the Totalitarian Spectacle
- Ethnic Nationalism and Habsburg Identity in Joseph Roth’s *Radetzkymarsch*
- The Language of the Second Reich: Heinrich Mann’s *Der Untertan*
- Much more than a Passport: the National Identity of Expatriate Finns in Australia
- Fascist or Populist?: The New Right, Austrian Nationalism and the Two-Faced Politics of Jörg Haider
- Manipulated Realities: Understanding Peter Handke’s idealization of Yugoslavia and Serbia
- Bridges and Barriers: Unity, Division and Silence in Ivo Andric’s *The Bridge over the Drina*
- Europe after the Cold War: EU Enlargement and Changing Conceptions of European Identity
- Resisting Rebellion: Manifestations of non-violent Jewish Resistance in the Warsaw Ghetto
- The Concept of Adventure in Jean-Paul Sartre’s *La Nausée*
- A Vision for England: The Utopian Ideas of E.M. Forster
- Northern Ireland’s New Hero: Cinematic Representations of the IRA Volunteer.
- Psychologically Divided Men in Pat Barker’s “Regeneration Trilogy”
• An Exploration of Literature, Post-Totalitarianism and Civil Society in Vaclav Havel’s Essay “The Power of the Powerless” and Plays
• Fringes and Frontiers: The Construction of Personal Identity using Concepts of Boundaries, Borders and Marginal Spaces in David Malouf’s “An Imaginary Life” and “Remembering Babylon”
• Hans Castorp’s Return to Life: The Transforming Function of Love in Thomas Mann’s “Magic Mountain”
• Crisis and Change: Nationalism in Ukraine Before and After Chornobyl
• What is Oblomovism? The Origins of a National Stereotype in Goncharov’s Oblomov and its Reception in Russian Literature and Criticism
• The Children of Job: The Inter-relationship between History, Memory and Personal Identity in the Lives of Second-Generation Holocaust Survivors
• Asserting Power and Achieving Pleasure: Writing the Inexpressible Essence of the Body in Marguerite Duras’ “The Lover”
• Ivan Karamazov’s Rebellion: Ivan’s Rebellious Ideals and their Revelations in “The Brothers Karamazov”
• The Origins of the Literary Fantastic
• Escape, Belonging and Fear: The Complexity of Identity in Herta Müller’s “Herztier”
• The Laboratory of Twilight: Milan Kundera and Central Europe
• “Joy Beyond the Walls of the World”: The Function of Consolation in Children’s Literature using Concepts Developed by Tolkien and Bettelheim
• Enemies of Aslan: Goodness and its Adversaries in C.S. Lewis’ “Chronicles of Narnia”
• The Philosophical Importance of Literature: A Contemporary Humanist Perspective
• Beyond the Secret Door: The “Bluebeard Myth” and Other Stories
• Transitions and Transformations: The Re-negotiation of Identity in the Serbian and Croatian Australian Diasporas during the War in the Former Yugoslavia
• Unexpected Residents: Turkish Migration and Settlement in the Netherlands
• Franco-Mauritanian Identity in Dormann’s “Le bal du dodo”
• Fear of Institutionalized Corruption and Dehumanisation in Contemporary European Film
• Aiming Higher: An Analysis of Giorgio’s “Memorie” and the Radicalization of Italian Youth in the Armed Struggle of the 1970s
• Beyond the West: The Lord of the Rings
• The Secret Society in Wilhelm Meisters Years of Apprenticeship
• The Killer in Me: Serial Killing in Almodovar’s Matador and Kika
• Conformity, Culpability and the Dialectic of Causality: “The Quest for Christa T.” and the human cost of “real existing socialism”
• The Bridge as Metaphor: Narrative Techniques in Ivo Andric’s “The Bridge over the Drina”
• Urban Morality Tales: Moral Awakening and Redemption in the Films of Jean-Pierre and Luc Dardenne
• The Nature of Endings in Roth’s Radetzky March: Affirmation or Critique?
• Lefebvre’s ‘Critique of Everyday Life’: Between Marxism and Catholic Humanism
SUPERVISION POLICY

An Honours dissertation (or its equivalent) in European Studies must:

- articulate a literary, cultural or socio-historical problem;
- identify a text or texts, or other body of relevant primary sources, published and/or unpublished;
- describe clearly the methods, approaches, and theoretical presuppositions it brings to bear upon the subject (methodology);
- explain its significance and its importance in relation to existing scholarship, including books, journal articles, and other dissertations;
- manifest a research plan in which the argument and its exposition are clearly outlined in the form of chapters and sub-chapters;
- demonstrate its relationship to broader questions about European culture, society and ideas;
- represent a completed work of research in which the problem and its answers are clearly articulated.

The role of the supervisor is to:

- give detailed advice on the formulation of the topic, including coverage, scope, appropriate reference literature, structuring of the argument, sorting of material into sections and sub-sections, bibliographic and other advice;
- offer suggestions of pertinent books, articles, sources and propose various approaches, methods, lines of interpretation.
- provide you with ongoing academic advice, guidance and counselling on the topic and the research and writing processes;
- read and provide feedback on one draft of each chapter and a full draft of the dissertation;
- identify and discuss with you problems in the overall conceptualisation and presentation, especially in the structure of chapters or the work as a whole;
- note errors of spelling and grammar, identify problems of style and expression (clumsy language, clichés, unclear formulations);
- read your work as a critical scholar, assessing the logic of your argument, the pertinence and the persuasiveness of your evidence, and the acuity of your analysis;

The supervisor is not required to:

- edit and/or proof-read work, or to read which has not been through at least one drafting process, i.e. the supervisor will not read work in note-form or in scrappy first-draft form which has not been proof-read;
- read through repeated drafting exercises or more than one full draft of the dissertation.

As an Honours student you are expected to:

- attend fortnightly supervision meetings at a time set with your supervisor;
- prepare written notes including questions for guidance, suggested answers, etc. for all meetings with your supervisor during the early stages of supervision;
- submit drafts for discussion with your supervisor at least three days in advance of supervision meetings;
• submit work that is structurally cohesive as a section or chapter (not notes, or unfinished sections);
• submit work that is thoroughly proof-read and corrected for spelling and grammar, with accurate documentation and footnotes in an approved style (usually Chicago);
• respond to comments and corrections in the redrafting process; if you choose to ignore or reject them, to substantiate your choice in written form;
• recognise that there are time pressures, especially at the end of semesters, and that work completed cannot necessarily be corrected, commented on and returned within short periods of time (normally a week should be allowed for the return of work, although in peak periods, two weeks may be unavoidable).

As an Honours student you are advised to:
• work directly onto your computer, without using handwritten drafts;
• consult the Chicago Style Manual for advice on the conventions for bibliographic citation, and apply them accurately and consistently. The University provides a licence for Endnote Software (for bibliographies and footnoting) to enrolled students. Information is available from the Reid Library on this;
• acquaint yourself with a word-processing program such as MS-Word, so that matters of presentation, footnoting etc. become second nature to your writing;
• maintain two recently updated back-ups of your work on separate memory drives. Make sure that one recent backup is kept in a separate place to your computer, in case of fire or other damage.¹

Should you have problems or difficulties in the relationship with your supervisor, you are encouraged to discuss these directly with him/her. If you feel uncomfortable doing so, you may approach the Honours Coordinator or Chair of the Discipline Group of European Languages and Studies or the Head of School, or you may approach a staff member whom you trust and feel you can confide in, who will advise you of the best way to approach the problem. In all cases you should both give and expect confidentiality.

EUROPEAN STUDIES HONOURS
SEMINARS 2014

EURO7481 Advanced Research Skills (6 points, semester 1 or semester 2 – compulsory for all ELS honours students)
Unit Coordinator: Associate Professor Kati Tonkin
This seminar is run by the Honours Coordinator for European Languages and Studies and attended by honours students from European Studies, French, German and Italian. The seminar examines major aspects of developing a research project (in this case your honours dissertation): formulating a research question in relation to existing knowledge; developing a formal research proposal; structuring the project/dissertation; and advanced academic style. Students will have the opportunity to receive feedback on draft proposals from their peers in a supportive environment. Assessment will be based on the written research proposal and its presentation, a draft chapter of the dissertation and seminar participation.

EURO7482 Modern European Literary and Cultural Theory – Survey (6 points, semester 1)
Unit Coordinator: Associate Professor Kati Tonkin
This seminar is divided into six modules addressing leading movements and thinkers in European intellectual history drawn from French, German and Italian schools and including Marxist and post-Marxist criticism, psychoanalytical criticism, the Frankfurt School, existentialism, hermeneutics, structuralism and post-structuralism. It focuses on the application of important philosophical and conceptual models to literary and cultural texts also drawn from the European context. It locates literary ‘theory’ and ‘history’ in relation to European intellectual and cultural traditions, exploring important themes in European cultural history including, in particular, the relationship between artistic creation and the socio-historical experiences of twentieth century modernity.

EURO7483 TBA (6 points, semester 2)
Unit Coordinator: TBA

EURO7484 Jewish Writers of the Interwar Period in Germany and Austria (6 points, semester 2)
Unit Coordinator: Associate Professor Kati Tonkin
The First World War was a turning point in German-Jewish relations. Before the war, assimilated German and Austrian Jews had been only vaguely aware of anti-Semitism and tended to see it as being directed not at them but at the unassimilated Eastern Jews who inhabited the fringes of the German and Austrian Empires. Increasingly strident anti-Semitism in the Weimar and Austrian Republics after the war unsettled Jewish writers and intellectuals and elicited a variety of responses from ‘dissimulation’ – the return of assimilated Jews to a racial Judaism – to Jewish self-hatred.
In this seminar we explore the literary manifestation of these responses in works by writers including Joseph Roth, Jakob Wassermann and Stefan Zweig.
Cognate Unit
One or two seminars at the appropriate level may be taken in a discipline cognate to the European Studies program. This can include European language units, units in English, History, Philosophy, Classics and Ancient History, or other relevant disciplines. You should discuss the cognate unit(s) of your choice with the Honours Coordinator when you apply for Honours.

Joint Honours
Joint Honours involves at least 18 points in each of two disciplines with a total of 48 points. The 18 points may comprise seminar work alone, or a combination of seminar and dissertation work, depending on the internal regulations of individual disciplines.
HONOURS ASSESSMENT

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<tr>
<td>Honours Dissertation</td>
<td>24 pts</td>
<td>50%</td>
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<tr>
<td>Honours Coursework (Seminars)</td>
<td>24 pts</td>
<td>50%</td>
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<td><strong>TOTAL</strong></td>
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There are no examinations in European Studies Honours. The final Honours grade will be averaged out from the student’s performance in all sections of the year’s work.

Honours degrees are awarded as:

- First Class Honours (H1) 80-100
- Second Class Honours, Division 1 (2A) 70-79
- Second Class Honours, Division 2 (2B) 60-69
- Third Class Honours (H3) 50-59
- Fail – Unsatisfactory 0-49

Results for the HDR Preliminary are expressed as Pass or Fail.

**Seminar Attendance**
Students are expected to attend all seminars and participate in class discussions. Insufficient attendance and/or insufficient preparation and participation will result in loss of grades or even failure. (A doctor’s certificate must be supplied in the case of illness.)

**Essays & Written Work**
Students should always make a photocopy of work before it is submitted for marking. Online submission of written work is not acceptable.

**Research Seminars**
Honours students are also expected to attend lectures and seminars given by visiting academics, and to attend staff and student research seminars. Failure to attend such seminars might result in reduced grades.
DISSERTATION TIMELINE

Dissertations beginning in first semester

It is most important that you meet the following deadlines. Failure to do so can constitute grounds for unsatisfactory progress.

December ............ preliminary discussions with supervisor regarding areas of interest and possible topics; finalisation of area of interest, written up as a short pre-proposal of approximately 200 words (on the required form)

January ................ finalisation of topic with supervisor; finalisation of material (works etc.) to be included; formulation of working title, research plan and preliminary bibliography

March .................. completed full research proposal (including: chapter summaries)

April ................... draft introduction

May .................... draft chapter one (c. 4000 words)

June .................... draft chapter two

July ..................... draft chapter three (if relevant)

August ................ full draft conclusion

September ........... full draft with acknowledgements, documentation and bibliography for checking by supervisor (at least four weeks before the end of semester)

Week 13 .............. Last Friday of Teaching Period – at noon or before: submission of 2 bound hard copies and one soft copy (pdf) of completed dissertation to School of Humanities Office, room 2.21.

Preparatory work for the dissertation should begin during the summer vacation. This includes wide reading on topics of interest, identification of a topic and formulation of a working title. Meetings with the supervisor will take place on a fortnightly basis from the beginning of semester one. Students should book a time in February.
DISSEPTION TIMELINE

Dissertations beginning in second semester

It is most important that you meet the following deadlines. Failure to do so can constitute grounds for unsatisfactory progress.

June ...............preliminary discussions with supervisor regarding areas of interest and possible topics; finalisation of area of interest, written up as a short pre-proposal of approximately 200 words (on the required form)

July ...............finalisation of topic with supervisor; finalisation of material (works etc.) to be included; formulation of working title, research plan and preliminary bibliography

September ........completed full research proposal (including: chapter summaries)

October ...........draft chapter one (c. 4000 words)

December.........draft chapter two

February.........draft chapter three (if relevant)

March.............draft conclusion

April..............full draft with acknowledgements, documentation and bibliography for checking by supervisor (at least four weeks before the end of semester)

Week 13 ..........Last Friday of Teaching Period – at noon or before: submission of 2 bound hard copies and one soft copy (pdf) of completed dissertation to School of Humanities Office, room 2.21.

Preparatory work for the dissertation should begin during May. This includes wide reading on topics of interest, identification of a topic and formulation of a working title. Meetings with the supervisor will take place on a fortnightly basis from the beginning of semester two. Students should book a time during May.
PRESENTATION AND SUBMISSION OF THE DISSERTATION

Honours students in European Languages and Studies are required to submit two bound copies of their dissertation to the School of Humanities Office by 12 noon on the last teaching day of the semester. These paper copies will not be returned to the student but students may request a copy of the examiners’ reports.

In addition, from 2012 onwards, Honours dissertations in the School of Humanities must be submitted as a single electronic file (in PDF format) to the dissertation supervisor on the last teaching day of the semester in which Honours students complete their final dissertation units (see http://www.humanities.uwa.edu.au/1951786). Submission should be via email with a copy going to the School office (admin-hum@uwa.edu.au). After assessment, the file may be made publicly available through the internet. It is therefore particularly important that students own the copyright to, or have permission to use, all material in their dissertations. This file will constitute the School's record of the Honours dissertation and will be permanently stored.

The dissertation should be presented in the following format:

1. Typing should be double or one-and-a-half-spaced, except for quotations and footnotes (use these, not endnotes), which can be single-spaced.
2. Quotations of three lines or more must be indented in single spacing with no quotation marks.
3. All pages must be set up for A4 paper and numbered consecutively with the following minimum margins:
   - left and right: 30 mm
   - top and bottom: 20 mm
4. The title page should include the following information (see example, next page):
   - student’s name
   - dissertation title
   - year submitted
   - supervisor’s name
   - Dissertation submitted to European Studies in the School of Humanities at the University of Western Australia in partial fulfilment of the requirements for the degree of Bachelor of Arts with Honours
5. The page directly after the title page (or on the reverse of the title page for dissertations printed double-sided) must include the signed declaration: I declare that this thesis is my own account of my research, written in the full knowledge of what constitutes plagiarism and documented accordingly, and contains as its main content work which has not previously been submitted for a degree at any university. I consent [or "do not consent"] to the publication of this document on the internet via a UWA site.
Area of Interest
Outline in approximately 200 words the area you are considering focusing on in your Hons dissertation. Please append in typewritten form.

As a means of beginning, you might like to look through your lecture notes from previous European Studies units, in order to pinpoint those areas which you found most interesting. At this stage you should simply outline the area (or areas) in which you are interested in carrying out research. This will form the basis for your first discussions with your supervisor. You should include:

- Major topics or features to be discussed;
- Chief authors, works, text, film or other object of study;
- Time period of study;
- Critical or theoretical methodologies to be adopted;
- Courses you have studied which provide you with background for this topic.

Example
I am interested in following up the themes of national identity and ethnicity in literature. I was particularly interested in the conflict between Albanian ethnicity and imperial authority in Ismail Kadare’s Palace of Dreams, a novel which I read in the unit Dictatorship and Literature and have reflected on in relation to the themes addressed in the unit Imagined Homelands. In this novel a young man of Albanian heritage experiences a “rebirth” of ethnic identity after hearing an Albanian epic from the medieval period. Kadare’s hero, Mark-Alem, is the son of a powerful family, the Quprili, living in the capital of a multi-ethnic empire loosely based on the Ottoman Empire. His Albanian identity comes into conflict with his position as a functionary in an important government department: The Palace of Dreams. In the novel, much is made of the difference between the various forms of the Balkan epic, in Serbian and Albanian, in which the exploits of the Quprili family are mentioned. The novel may also be read as an allegory of Eastern Europe before the fall of communism. As such, it introduced the theme of ethnic identity into the socialist novel.

Text/Source
What text or sources do you propose to base your research on?
In the above example, the choice of text is determined by the topic, namely Ismail Kadare’s *Palace of Dreams*. If, however, your interest is primarily in a theme, such as the representation of men and masculinity in war, you will have to identify a text or texts (i.e., literary texts) or other material for study such as theoretical texts (e.g., Freud’s ‘Why War?’).

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**Thesis Question**
Can you redefine and reduce your area of interest above to a short statement of a problem to be researched?

This should be a **single sentence** in the form of a question.

**Example**
*How does Ismail Kadare represent the conflict between ethnic identity and imperial politics in The Palace of Dreams?*

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**Title**
Now try to put your thesis-question into the form of a title.

This should take the form of a short (2-4 words) heading followed by a colon and a sub-title indicating the topic and the text.

**Example**
*Ethnie and Empire: Albanian Identity and the Multi-national State in Ismail Kadare’s Palace of Dreams.*

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**Preliminary Bibliography**
This is not intended to be an exhaustive literature search; at this stage a short checklist of works is required under the following headings:

* important items already read
* important items to be read in the next 6-8 weeks.