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STATEMENT OF OBJECTIVES

The Honours program is designed to increase understanding of literature and culture through sustained and close attention to particular texts (including film), key topics and major critical and theoretical issues, and advanced-level development of research skills, critical skills, and knowledge of theory and praxis.

ELIGIBILITY

You are eligible for Honours enrolment if you have completed a B.A. (Pass) degree from UWA or another institution within the last seven years, with grades of 70% or higher in English and other disciplines. (You should normally have 72 points worth of grades over 70%, and the average of your grades in English must be 70% or higher.)

• If you are uncertain about your eligibility, please see the Honours Co-ordinator. Even if you determine that you are eligible, you must discuss your application with the Honours Co-ordinator before applying through student connect.

• If your B.A. (Pass) is more than seven years old, you will be directed to apply for entrance to the HDR Preliminary. (Course has a quota.)

RESULTS

<table>
<thead>
<tr>
<th>Honours results are awarded as:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100%</td>
<td>First Class Honours</td>
</tr>
<tr>
<td>70-79%</td>
<td>Second Class Honours, Division 1</td>
</tr>
<tr>
<td>60-69%</td>
<td>Second Class Honours, Division 2</td>
</tr>
<tr>
<td>50-59%</td>
<td>Third Class Honours</td>
</tr>
</tbody>
</table>

Results for the HDR Preliminary are expressed as:

| PQ | (Prelim Qualified) |
| PN | (Prelim Not Qualified) |

To gain entry to postgraduate studies (MA or PhD) a student would need to obtain a percentage grade of at least 70%, but postgraduate study is usually most advisable in cases where the percentage grade is 75% or higher. Students wishing to pursue postgraduate studies in creative writing must also have normally had work published in order to be admitted to a postgraduate degree.

Information in this publication was correct as at 14 October 2015, but is subject to change from time to time. In particular, the University reserves the right to change the content and/or the method of presentation and/or the method of assessment of any unit of study, to withdraw any unit of study or program, and/or to vary arrangements for any program.
COURSE STRUCTURE

To complete Honours a student must complete 48 points of study as follows:

- by taking four seminar units (each worth 6 points; a total of 24 points)
- by writing a dissertation (worth 24 points).

The 48 points of study can be completed full-time (over one year) or part-time (over two years or over eighteen months). The dissertation must be completed over two consecutive semesters (this applies to full-time and part-time students alike).

A full-time student takes two seminar units in each semester; part-time students may spread the seminar units over two, three, or four semesters.

All students enrolling must take one core unit, ENGL4102 Methodologies.

Seminar units for 2016

These are 6-point units, each worth 12.5% of the final result. These units are offered subject to staff availability. A minimum enrolment of 8 students is normally required for the unit to proceed. (If a unit is to be cancelled, students would be notified at least 6 weeks in advance of the commencement date.)

Semester 1: ENGL 4102* Methodologies AND 1 unit out of the remaining 3 electives:

1) ENGL4103: Studies in Creative Writing and Performance
2) ENGL4105: Case Studies in Modern Literature
3) ENGL4108: Special Author Studies

Semester 2: choose 2 of the 5 electives:

4) ENGL 4104: Cinema and Cultural Studies
5) ENGL 4106: Case Studies in Early Medieval and Modern Literature
6) ENGL 4107: Australian Literary Studies
7) ENGL 4109: Literary Studies and the Digital Humanities
8) HUMA 4001: Feeling the Past: Emotions in History, 1100-1800

*Students enrolled in Joint Honours may be granted exemption from taking this unit if they are enrolled in a similar unit in another discipline.

The Dissertation

The dissertation is worth 24 points (12 points in each of the two consecutive semesters of dissertation enrolment); it is worth 50% of the final result.

The dissertation is written on an approved topic of your choice, supervised by a staff member. The word-limit is 12,000-15,000 words.
Students intending to **commence** the dissertation in **Semester 1 of 2016** must inform the Honours Co-ordinator of their broad topic area no later than Monday February 15th, 2016. (It is your responsibility to remember and meet this deadline.)

Deadlines for submission of the dissertation are as follows:

- For students completing in Semester 1: Friday 3rd June, 2016
- For students completing in Semester 2: Friday 4th November, 2016

*No late submissions will be accepted without an approved request for extension.*

**HOW AND WHEN TO ENROL**

**Deadlines for enrolment:**

Students wishing to commence Honours or HDR Preliminary in Semester 1, 2016 should **apply between Wednesday 23 September 2015 and Monday 1 February 2016.**

Late applications will be considered until Monday 1st of February 2016. See the below for information on how to apply.

Students wishing to commence Honours or HDR Preliminary in **Semester 2, 2016** should enrol **between April 2016 and July 2016** (actual dates TBC). (Late applications will be considered); see below for information on how to apply.

*LATE ENROLMENTS ATTRACT A FEE AND VERY LATE APPLICATIONS MAY NOT BE ACCEPTED.*

Planning Your Enrolment:

1) **Full-time** or **part-time**?

A full-time enrolment runs over two semesters (one year); a part-time enrolment normally runs over four semesters (two years) but can be contracted to three semesters (eighteen months). All students, whether full-time or part-time, work on the dissertation for two consecutive semesters (normally the final two semesters of their enrolment period).

2) **Joint Honours** or **Cognate Honours**?

A Joint Honours degree splits the Honours workload between two disciplines (for example, English and Anthropology, or English and History). You must be eligible for Honours in each discipline.

A Cognate Honours degree involves substituting Honours units to the value of 6 or 12 points from another discipline for English Honours units of equivalent points-value. (Thus a student who had majored in English and in Anthropology, and who was eligible for Honours in each discipline, might choose to enrol for Honours in English, but replacing 6 or 12 points of English Honours units with 6 or 12 points of Anthropology Honours units.)

**IMPORTANT:** Students intending to enrol in **JOINT HONOURS** or **COGNATE HONOURS** must arrange to see the Honours Co-ordinator in each discipline to plan their program.
How to apply:

1) Decide whether you wish to enrol full-time or part-time, and whether you wish to enrol in Honours in English, or Joint Honours in English and another discipline, or Cognate Honours in English with another discipline.

2) Make an appointment to see the Honours Co-ordinator. This must be arranged 3-4 days in advance, usually by email, and it is important that you provide your student ID number in this email. The Honours Co-ordinator will guide you in completing the online application process. **All students are required to discuss their enrolment with the Honours Co-ordinator; your online application cannot be processed until this has been done.**

**IMPORTANT POINTS TO NOTE:**

- We expect you to have read this information booklet fully and carefully.

- Changes to your selection of units must be made to the Honours Co-ordinator in writing and may require completion of a Special Approval form.

- Students are expected to attend classes. (Any changes to texts or timetables or assessment-methods may be worked out by mutual consent during classes.)

- Students writing a dissertation are expected to meet with their supervisor regularly (at least once a month) and to submit written draft-work regularly, meeting the Stages-of-Progress deadlines set out elsewhere in this booklet.

- Students are not permitted to repeat units for Honours or the HDR Preliminary; the grades achieved for the units you take will be factored into your overall results – so plan your program wisely.

- Students are NOT normally permitted to take Upper Level units as part of their Honours program. You must select units from those on offer in this booklet.

- If you have any problems or worries or queries, please come and talk about it! We’re here to help, and usually we can help a lot - but you need to let us know of the problem and give us time to deal with it. So don’t feel that it is an imposition to come and talk; you’ll be welcome.

- **Be aware that you must not “recycle” material taken from other assignments. All class papers, essays and dissertations must be new and original material. If in Honours work you return to a text or topic you have written on before, there can be no re-use (or even partial re-use) of material. No part of a submitted essay may form part of your dissertation, and an essay or assignment presented for assessment in earlier years may not reappear, even in part.**
PLAGIARISM

These seminar units, like all ECS units, require the production and submission of original material - that is, material created by the student with NO unacknowledged debt to some other writer or source. To pass off written work as your own, whether you have copied it from someone else or from somewhere else, is to deprive yourself of the real benefits of the course and to be guilty of plagiarism.

Plagiarism is a serious offence. It is ECS and University policy that plagiarism, the unacknowledged quotation of material from other people's work, is a ground for failure.

All material taken from published secondary sources must be acknowledged by footnote references; in addition, all quotation must be acknowledged by the use of quotation marks, or indentation in the case of longer passages.

KEY DATES – FOR MAY 2016 SUBMISSION

ECS expects students to meet the following deadlines as they progress with their dissertation.

10 July 2015  Broad topic area for the dissertation
Inform the Honours Co-ordinator of your broad dissertation topic-area in writing (mail or email) by this date at latest. The "broad topic area" should include the writers and/or concepts and/or time-period to be studied - for example, "Postmodernism in Australian fiction of the 1990s" or "The novels of Jane Austen" or "Theories of comedy applied to Pulp Fiction".

ECS will appoint a Supervisor for your dissertation as soon as possible after you formally notify us of your broad topic area. This means that supervision is determined to some extent on a first-come, first-served basis. Meet with your Supervisor no later than the first week of Semester 2 (otherwise the Supervisor may be re-allocated).

28 August 2015  Formal Topic Proposal
Submit your formal dissertation Topic Proposal by this date. (See following pages for details of what is required in the Proposal; it is important that your Proposal sets out a chapter-structure for your dissertation and links this structure with the progress-deadlines set out on this page.) Two copies of the Proposal are to be submitted: one to your Supervisor and one for the Honours Co-ordinator.

19 October 2015  Progress deadline: first chapter/section
Submit this material to your Supervisor by this date.

19 November 2015  Progress deadline: next chapter/section
This should be submitted to your Supervisor by this date.

11 February 2016  Progress deadline: next chapter/section
Consult your Supervisor to set a February 2016 deadline-date which takes account of the Supervisor's leave arrangements. At the end of January you will have been working on the dissertation for 7 of the 10 months available, so you should have around 9000 words of your dissertation written by February.
7 March 2016  
**Dissertation Progress Report**

A Dissertation Progress Report should be emailed to the Honours Coordinator by this date. It should be a 1 page report containing:

- The final title of your dissertation & Name of your supervisor
- Date of expected submission
- 300 word abstract explaining the argument of the thesis
- Any problems regarding progress

30 March 2016  
**Progress deadline: next chapter/section**

This should be submitted to your Supervisor by this date. At the end of March you should have at least 12,000 words of your dissertation written.

28 April 2016  
**Progress deadline: full draft completed**

By this date you should be able to submit a full draft of the dissertation to your Supervisor. This should be 12,000-15,000 words in length. You will now have just over two weeks for revision and careful proof-reading.

**Friday 3rd June 2016  
Submission**

A PDF copy of your dissertation must be emailed to the ECS Coordinator (Ned Curthoys) and your supervisor by this date. Two bound copies of your dissertation must be submitted to the ECS Office. (Joint Honours students writing a joint dissertation must submit two bound copies to ECS, in addition to the copies required by the other discipline.)

**KEY DATES – FOR OCTOBER 2016 SUBMISSION**

*ECS expects students to meet the following deadlines as they progress with their dissertation.*

12th February 2016  
**Broad topic area for the dissertation**

Inform the Honours Co-ordinator of your broad dissertation topic-area in writing (mail or email) by this date at latest. The "broad topic area" should include the writers and/or concepts and/or time-period to be studied - for example, "Postmodernism in Australian fiction of the 1990s" or "The novels of Jane Austen" or "Theories of comedy applied to Pulp Fiction".

ECS will appoint a Supervisor for your dissertation as soon as possible after you formally notify us of your broad topic area. This means that supervision is determined to some extent on a first-come, first-served basis. Meet with your Supervisor no later than the first week of Semester 1 (otherwise the Supervisor may be re-allocated).

28th March 2016  
**Formal Topic Proposal**

Submit your formal dissertation Topic Proposal by this date. (See following pages for details of what is required in the Proposal; it is important that your Proposal sets out a chapter-structure for your dissertation and links this structure with the progress-deadlines set out on this page.) Two copies of the Proposal are to be submitted: to your Supervisor and to the Honours Co-ordinator.
25 April 2016  Progress deadline: first chapter/section
Submit this material to your Supervisor by this date.

27 June 2016  Progress deadline: next chapter/section
This should be submitted to your Supervisor by this date. At the end June you will have been working on your dissertation for more than 6 months of the 10 months available, and you should have produced around 6000 words.

25 July 2016  Progress deadline: next chapter/section
This should be submitted to your Supervisor by this date. At the end of July you should have around 8000-9000 words of your dissertation written. If this is not the case, you should discuss progress with your Supervisor as you may be falling behind.

22 August 2016  Dissertation Progress Report
A Dissertation Progress Report should be emailed to the Honours Coordinator by this date. It should be a 1 page report containing:

- The final title of your dissertation
- Name of your supervisor

- Date of expected submission
- 300 word abstract explaining the argument of the thesis
- Any problems regarding progress

29 August 2016  Progress deadline: next chapter/section
This should be submitted to your Supervisor by this date. You should by now have at least 12,000 words of your dissertation written.

26th September 2016  Progress deadline: full draft completed
By this date you should be able to submit a full draft of the dissertation to your Supervisor. This should be 12,000-15,000 words in length. You now have just over two weeks for revision and careful proof-reading.

Friday 4th November 2016  Submission
A pdf copy of your dissertation must be emailed to the ECS Coordinator (Ned Curthoys) and your supervisor by this date. Two bound copies of your dissertation must be submitted to the Humanities Office (Arts) before 4:30pm on this date. (Joint Honours students writing a joint dissertation must submit two bound copies to ECS, in addition to the copies required by the other Honours discipline.)
INFORMATION FOR STUDENTS WISHING TO PRESENT A DISSERTATION IN CREATIVE WRITING

Students presenting a dissertation in Creative Writing will normally be expected to have completed

ENGL2204: Theory and Practice of Creative Writing or ENGL2501 Creative Writing: Theory and Practice and/or ENGL2260: Myself and the Aliens or ENGL3501 Autobiographical Narrative and/or ENGL1113: An Introduction to Creative Writing or ENGL1501 Reading Creatively/Writing Creatively. Normally a final result of 70% or above will be required in at least one of these units.

The components of a dissertation in Creative Writing are:

- An original creative piece (or pieces) amounting to approximately 10,000 words of prose fiction or 25 pages of play script or 15 pages of poetry, substantially written during the period of candidature;
- A 3,000-5,000 word essay on a literary/theoretical/cultural issue related to the creative writing submitted.

The two elements of the dissertation are examined together, with only one overall grade awarded. Thus, both elements are important, as is the link between the two.

PREPARING THE PROPOSAL FOR YOUR DISSERTATION TOPIC

The Proposal should be around 1200-1500 words in length (including bibliography, timeline, etc.). Think of the Proposal as an informative letter to your Supervisor, in which you set out your thoughts and plans concerning the proposed area of study. Your Proposal should normally cover all or most of the following points:

- Chief author(s) or work(s) to be studied
- Time-period covered
- Critical or theoretical methodologies to be adopted
- Major topics or features to be discussed
- Units you have studied which may provide you with background for this topic.

Your Proposal must include the following:

- Your name and supervisor
- A descriptive working-title for the dissertation
- A short preliminary bibliography (divided into appropriate sub-headings and with an asterisk indicating items which have already been read)
- A chapter structure (indicating the broad content of each chapter – the authors/texts/issues to be discussed)
- A timeline (based upon the Progress Deadlines from the relevant “Key Dates” page) indicating submission-deadlines for your chapters (or sections of chapters).

Submit TWO copies of your Proposal (to your Supervisor and the Honours Co-ordinator).
The Proposal is not graded, but submission of a satisfactory Proposal is required for satisfactory progress in Honours.

PREPARING THE PROPOSAL FOR A DISSERTATION TOPIC IN CREATIVE WRITING

The Proposal should outline your proposed creative work in 1200-1500 words, giving an indication of genre, content, and technique. In a further 200-500 words you should outline the proposed topic for your 3000-word essay, showing how it links with your creative work. The outline of the essay should indicate key works to be discussed in the essay; these may be creative and/or critical and/or theoretical. Think of the Proposal as an informative letter to your Supervisor in which you set out your current thoughts and considered plans concerning your project.

Your Proposal must include the following:

- Your name and supervisor
- A descriptive working-title for the dissertation
- A short preliminary bibliography (divided into appropriate sub-headings and with an asterisk indicating items which have already been read)

- A timeline (based upon the Progress Deadlines from the relevant "Key Dates" page) indicating submission-deadlines for segments of your work. (The creative component of your dissertation should be completed by late August, so that the essay can be written in September; the early weeks of October can then be devoted to revision and proof-reading.)

Submit **TWO** copies of your Proposal (to your Supervisor and the Honours Co-ordinator).

The Proposal is not graded, but submission of a satisfactory Proposal is required for satisfactory progress in Honours.

FREQUENTLY ASKED QUESTIONS ABOUT THE DISSERTATION

How do I choose my topic?

- You have a free choice, but it's usually wise to work in an area in which you have developed substantial background knowledge from some of the units you have already taken. (For example, if you’ve never studied Australian literature or feminist theory, it might not be very wise to plan to write your dissertation on feminist aspects of Australian writing.)

On the other hand, the dissertation can offer an opportunity to carry out substantial research in a field which has always been of interest to you but which you have never had the opportunity to study in formal units. (Examples of this kind include detective fiction, women’s romances, science fiction, fantasy, etc.) In such cases, although you may not have "substantial background knowledge from units taken", you would have substantial knowledge based upon your own reading.
How do I know who my Supervisor will be?

- Once you have a broad idea about your area of study ("I want to write on Dickens’ unfinished novel" or "I’m interested in the field of postcolonialism"), you should make an appointment to discuss your idea with the Honours Co-ordinator, who will give you the names of possible supervisors. There will often be two or even three members of staff who may be appropriate to supervise your topic. We will suggest that you have an informal chat with each of the people named, then let us know which person seemed to you to be most appropriate as a Supervisor.

How often should I meet with my Supervisor?

- It will vary, for we try to be flexible and to meet student needs. In general, though, you should not go more than 3 weeks without meeting with your Supervisor. Once you have written work to present for the supervisor’s scrutiny, you would probably meet for about 30-45 minutes every 2-4 weeks.

One other point: if you are going to hand in written work for the supervisor to read and discuss with you, you should submit this work a week or two before the planned meeting date. If you want your work to be given careful consideration, please allow the time for careful consideration!

WRITING THE DISSERTATION

When to start:

The earlier you begin, the easier it will be to choose a topic which suits you and to explore it thoroughly. Aim to be able to read for the dissertation with some confidence and purpose over the break between semesters (summer or winter, depending upon when you are commencing). It’s much easier to sustain momentum over the break between semesters than to start cold when the semester begins, for the early weeks of each semester will bring demands from the units you’re studying.

How to start thinking about a topic:

It will help to speak to a staff member (such as your tutor, or the Honours Co-ordinator) about your plans. They may be able to assist in your choice of a broad topic area.

Finding a "broad topic area":

Your "broad topic area" can be a literary period, an author, a single work, a theoretical issue, a cultural or critical concept, etc. What you need is some definition of your interest clear enough to permit useful reading of texts which might eventually lie at the centre of your dissertation, and of works to extend and refine your general understanding of the chosen area. It may not be profitable to plunge immediately into specialist monographs and journal articles; make an attempt to establish in your early reading the broader outlines of the area you’re considering. This helps with both the selection and the understanding of more specialised studies later on.
Choosing a topic:

Once you have settled upon a broad topic area (such as “Postmodernism in Australian Fiction of the 1990s” or “Theories of Comedy applied to Pulp Fiction”), you will need to think about the specific topic you will explore within that area. Remember that your topic must be manageable in 12,000 - 15,000 words. Consultation with your Supervisor is vital.

Note-taking:

Very important: Always note the exact publishing details of a book, and keep track of the pagination. Make sure you record details of authors/editors; publisher; place-of-publication; year-of-publication. When taking a photocopy, write the details on the first page. This saves much time in the writing-up stage. Record clearly what is quotation (or paraphrase) and what is not.

Take some notes from anything you read, even if you don’t think highly of it. Your opinion might change later, and you won’t have time to read the book or article twice.

Don’t just take notes. From an early stage, write more connected, discursive passages about what you’re working on. These are much easier to write when work is fresh in your mind, and much easier to work from later than jotted notes. Your best ideas are likely to come to you while you’re writing. Even the jotting down of a few connected sentences is worthwhile. You may find your topic growing out of what you write.

Drafts:

Attempt a first draft early and be prepared to change it. It need not include the introduction. If you’re held up over some problem with the topic, a draft of a chapter or a particular section will provide a useful test for solving the problem, and should keep your work from stalling. Once you have begun to write, you will probably feel less awed by specialist studies in the field and you should be able to read them with more profit.

Taking supervision:

Make sure you understand your Supervisor’s comments. Don’t incorporate suggestions you don’t understand or disagree with. Try not to write your way around an objection, but to meet it. In this way you will avoid any sudden gap or reversal in your argument. It usually helps to let a few days pass between writing something and receiving comment on it; comments can then be viewed more objectively. Consult regularly with your Supervisor.
The final draft:

Allow plenty of time for this, since ideas will come to you as you write and you will need time to include them and reshape your work. Final work on footnotes, bibliography, and proof-reading usually takes considerably longer than expected, so allow for this.

PRESENTATION OF THE DISSERTATION

You are required to email a PDF copy to your ECS Coordinator and supervisor. You must also submit TWO bound copies of your dissertation to the ECS Office on the due date; Joint Honours students writing a joint dissertation must submit TWO bound copies to ECS plus other copies to the other discipline. (Binding can be organised cheaply and speedily through UniPrint at the UWA Guild Village.)

These copies should observe the following conventions:

- Lines of text must be set out with one-and-a-half spacing or double-spacing, except for quotations and footnotes, which can be single-spaced.
- Quotations of three lines or more must be indented.
- Leave generous margins all-round the page. We recommend 3cm for the left margin, 2cm for the top, bottom, and right margins.
- Number all pages consecutively.
- Ideally footnotes should appear at the foot of the page, but they may be grouped together at the end of the dissertation, if this is easier.

- Divide the thesis into chapters or major sections of some kind.

You should set out the title page of your dissertation as follows:

- Your name
- Dissertation title
- Year submitted
- Name of your supervisor
- Name of the course (BA Honours or HDR Preliminary).

The general order of contents for the dissertation would be as follows:

- Title page
- Contents page
- Dissertation
- Bibliography.

The general order of contents for a creative writing dissertation would be as follows:

- Title page
- Contents page
- Creative work
- Essay
- Bibliography.
REQUESTS FOR EXTENSIONS

Extensions are handled by the Faculty, and requests must be submitted in writing through the Honours Co-ordinator. (If you are thinking of applying for an extension, you must see the Honours Co-ordinator first.)

A period of 10 months is available for the writing of the dissertation, and prudent planning would allow for a proportion of that time to be consumed by illness or other exigencies. Therefore students applying for an extension would be expected to face exceptional circumstances.

EXAMINATION OF DISSERTATIONS

Dissertations are marked independently by two examiners, each of whom writes a brief report on the work. To ensure the high standards and competitiveness of UWA degrees and diplomas, one of these examiners will be an External Examiner (from interstate or outside UWA). Because of the involvement of this External Examiner, it is vitally important that dissertations be submitted to deadline. (You will receive a copy of each Examiner’s report when you collect your dissertation.)

RETURN OF DISSERTATIONS

One copy of your dissertation will be available for collection from the ECS Office, together with copies of the Examiners’ reports, normally 6-8 weeks after the scheduled submission date. (The other copy of your dissertation is held in the ECS archive for 6 years.)
The following pages give details of seminar units for 2016

Please note that each seminar unit is offered subject to (i) staff availability and (ii) a minimum enrolment of four students.

- Each seminar unit will commence with an administrative/introductory session in Week 1 of the semester in which it runs. (Enrolled students will be notified by mail of the date and time of the first meeting.)

- After the administrative/introductory session in Week 1, there will be one two-hour seminar each week over 10 weeks. (The dates of these subsequent meetings will be provided at the first session.)

- Specific assessment details for each unit will be available in a Unit Outline distributed at the first meeting. There are no exams in Honours units, and whilst modes of assessment will vary from unit to unit, students in each unit will receive a grade of 10% (or more) for attendance and participation (including one or more seminar presentations).

- ECS will email enrolled students with information about the first meeting of units (as an Honours student you are expected to check your UWA student email account regularly), and we will send you other important information by email throughout the year. If a unit should need to be cancelled, we will inform you of this by email. It is important to keep the University informed of your current address at all times. If your address changes, you should notify the ECS Office and the Honours Co-ordinator immediately (as well as informing UWA Student Administration).

Class-times for these units will be announced approximately four weeks before classes begin (sooner if possible). Notification will be sent by email so check your UWA email account regularly (you may be disadvantaged if you do not).
**SEMESTER 1, 2016**

**ENGL4102: Methodologies (compulsory)**

Honours study in English and Cultural Studies offers an advanced understanding of literature, writing and culture through the sustained and close analysis of texts, topics and critical and theoretical issues, and the development of high-level research skills (including preparation of research proposals and critical bibliographies, acquisition of research materials and determination of methodological issues).

In particular, successful completion of this unit will enable students to: (i) have a subtler, non-mechanistic understanding of the practice of reading; (ii) be conversant with current debates and new paradigms in critical theory; (iii) integrate such concepts into their own critical writing and reading; and (iv) possess highly developed skills in critical literacy.

**Texts:**

To be advised.

**Assessment:**

Details of assessment will be provided at the first meeting.

**Co-ordinator:*** Assoc. Professor Tony Hughes-D’Aeth  
[Room G.14 Arts; 6488 3495; tony.hda@uwa.edu.au]
SEMESTER 1, 2016

ENGL4103: Studies in Creative Writing

All substantial fiction manuscripts, even the most apparently effortless, are the product of personal fascination with the subject, careful planning, drafting, re-assessment and revision. At the same time the concerns of potential readers must be taken into account. Fascination with the subject and initial drafting is comparatively easy. Re-drafting may be demanding. Many writers find that it is as if the writer's attachment to the manuscript must be broken in order for the objectivity required in re-drafting to take place, then of course it must be re-established so that the writer can re-engage with the work. The process can be quite isolated and daunting. If the writer is lucky this re-assessment is inspired by the advice of astute readers. In a professional situation these readers are likely to be fellow-novelists, an agent or a publisher. In 'Advanced Fiction Writing' it is assumed that students wish to work on substantial, even novel-length manuscripts and our class will perform the role of astute professional readers of one another's work.

At the same time as we read one another's work and offer insight and support to one another, we will be considering criticism of contemporary fiction and narrative tactics which will be made available in the Course Reader. How might an experienced novelist manage suspense and disclosure? How might he or she manage the balance between the detail required to make the work full and interesting and the need for clarity and momentum in terms of plot or event? How can we work with history or with the contemporary? How might an adept novelist bend the rules of continuity within a narrative? How might a novelist who has an urgent political message position that message within compelling narrative?

In this course we will plan and shape extended works of fiction and we will complete a section of this work for assessment during the Semester.

Text: Course Reader

Assessment is by:

- One story outline that presents the form and subject of the Folio (1,000 words; 20%)
- Attendance, preparation and participation, including one written presentation in which the narrative structure of a set text will be analysed and at least one piece of fiction which will be distributed prior to the workshop in which it will be discussed (30%)
- One Folio piece (3,000-4,000 words; 50%)

Unit Co-ordinator: Brenda Walker (brenda.walker@uwa.edu.au)
SEMESTER 1, 2016

ENGL4105: Case Studies In Modern Literature

This seminar is interested in the shifting coalitions between photography and narrative. Today photographs are ubiquitous; in his wildest dreams, photography pioneer William Fox Talbot could not have anticipated selfies, Flickr and Instagram. Hence, it is hardly surprising that they also make appearances in literature and film, (although the crossing of borders between photography and narrative has a long history, as this unit attests).

In this unit we will be thinking about a series of issues relating to the creative and political relationships between photography and narrative, which turn around subjectivity, time, loss, desire, power, reality, place, affect, history. To do so, we will be studying a sample of films and written texts that incorporate photographic elements–‘real photographs’, photograph techniques, references to photographs–with the aim of doing something more than ‘illustrating’ the narrative. Considering the conjunctions between photography and narrative offers us the opportunity to investigate how these forms work to shape both representation and how we read.

Texts include:

John Maloof and Charlie Siskel, dir. Finding Vivian Maier
Gail Jones, Sixty Lights
Michael Ondaatje, Coming Through Slaughter
Roland Barthes, Camera Lucida
Walter Benjamin, Berlin Childhood around 1900
Michelangelo Antonioni, dir. Blow Up
Mireille Juchau, Burning In
John Berger and Anne Michaels, Railtracks
Hollis Frampton, dir. (nostalgia)
W. G. Sebald, The Emigrants

Seminar co-ordinator: Tanya Dalziell
Email: Tanya.Dalziell@uwa.edu.au
Telephone: 6488 2120
Office: 1.15 Arts Building
SEMESTER 1, 2016

ENGL4108: Special Author Studies

This unit aims to develop a critical understanding of Dickens's writing and reputation. We will study a selection of his fictional and non-fictional texts, examine his self-construction as an author and literary professional, and the history of his critical reception.

Dickens is both a widely beloved and a critically esteemed author, whose bicentenary in 2012 was celebrated around the world. This unit combines a close reading of a representative sample of his fiction and journalism with a consideration of how that reputation has been developed, examining his own work as author and editor, and the role of literary institutions and influential readers. Among the institutions of literature to be studied are ideas about authorship itself, modes of publication such as serials in periodicals and collected editions, literary reviews and schools of criticism.

One class session will be held in the Special Collections area of the Reid Library, where we will be able to see some original editions and formats of Dickens's fiction and the periodicals he edited. The syllabus includes three novels, interspersed with shorter works. We will spend two seminars on each of the novels, and one seminar for shorter works.

In view of the renowned length of Victorian novels, it is recommended that you read some of the novels over the summer.

Unit coordinator:

Kieran Dolin (kieran.dolin@uwa.edu.au)
Room G12 Arts Building

Assessment:

One critical exercise: due mid-semester, worth 35%
One research essay: due end of semester, worth 50%
Tutorial presentation and participation: worth 15%

Texts:

David Copperfield (Oxford World's Classics edition)
Bleak House (Oxford World's Classics edition)
Great Expectations (Oxford World's Classics edition)
Unit Reader (contains shorter texts by Dickens and others, and critical readings)
SEMESTER 2, 2016

ENGL4104: Cinema and Cultural Studies

In this unit students develop their understanding of key aspects of cinema studies and cultural studies. They are assigned foundational and current writings in the theory and the critical practice of cultural studies and film studies, films and other visual media texts, and other contemporary cultural phenomena. The precise focus of the unit may vary from year to year, depending on the interests of the available staff, in particular the balance between cinema studies and cultural studies. The unit offers specialised studies in some of the most significant and innovative forms and sites of cultural production today, and in the practice and theory of cultural criticism.

Assessment:

Typically this unit is assessed in the following way(s):
(1) discussion paper;
(2) research essay;
(3) tutorial presentation; and
(4) tutorial participation.

Further information is available in the unit outline

Text list TBA.

Seminar co-ordinator: TBA
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Telephone: 6488 2107
Office: G.38 Arts Building
SEMESTER 2, 2016

ENGL4106: Case Studies in Medieval and Early Modern Literature - Performing Revenge: Tragedy, Morality, and 'Wild Justice'

This seminar unit will explore the ongoing resonance of the revenge motif in performance from the Elizabethan/Jacobean period to the present. This will be through an analysis of the themes, forms and conventions of a selection of Revenge Tragedy play and film/video texts.

The body of works labelled as Revenge Tragedy problematise often neat divisions between tragedy and comedy, raise questions of authorship and ownership, and produce an ongoing debate over the morality of revenge – how much, how soon, how often, and so forth. Students will explore such topics as:
- What circumstances may lead individual revengers to forego the justice of gods or kings, or whatever powers that may be, to enact their own revenge?
- Beyond the world of the Elizabethan and Jacobean stages and political contexts, where does the concept of revenge and its representations sit in the contemporary world?
- When is revenge justified?

Throughout, there will be a strong focus on these texts as performed – revenge in action. It should be recognised from the outset that our access to these texts is mediated by very different social, moral, and performance contexts to that of the Elizabethans and Jacobians.

Texts.
The final list of texts will be advised before the start of semester but students will need to purchase from the bookshop the following texts:
Thomas Kyd. The Spanish Tragedy.
Christopher Marlowe. The Jew of Malta.
Gamini Salgado, ed. Three Revenge Tragedies. Consisting of Tourneur’s The Revenger’s Tragedy; Middleton/Rowley’s The Changeling; Webster’s The White Devil.

A Unit Reader will include critical analyses of the set texts, as well as relevant critical material germane to the subject.

Assessment: Details of assessment will be provided at the first meeting.

Coordinator: Associate Professor Steve Chinna
[Room G.09; 6488 2103; stephen.chinna@uwa.edu.au]
SEMESTER 2, 2016

ENGL4107: Australian Literary Studies

This unit offers students the opportunity for specialist studies in Australian Literature. It draws on innovative approaches to the study of writing and literary institutions in Australia, and aims to provide a contextualised study of Australian texts. Students will reflect on the shifting definitions of Australian Literature, on nationalist, revisionist and transcultural approaches to national literary histories, and on a variety of genres, modes and ideological aspects of Australian Literature through the close study of a group of texts. The unit will also introduce students to current debates about methodology in Australian literary studies, and to developing digital resources of primary and secondary texts.

Assessment: Details of assessment will be provided at the first meeting.

Meeting Time: To be decided.

Co-ordinator: Winthrop Professor Philip Mead

[Room G.11 Arts; 6488-2434; philip.mead@uwa.edu.au]
SEMESTER 2, 2016

ENGL4109: Literary Studies and the Digital Humanities

How are digital technologies, new media, computational methods, and electronic resources affecting research in literary studies? What sorts of research questions are possible now that millions of books have been digitised? This unit aims to introduce students to the history, foundational principles and practices, current critical debates, and future directions of digital humanities as it continues to influence the theory and practice of literary studies.

While this is an advanced studies unit in English and Cultural Studies, students will also develop a critical understanding of digital humanities (or “DH”) as a distinct field of inquiry and in relation to other established humanities disciplines, and become familiar with fundamental concepts and processes associated with DH research. Topics will include, but are not limited to, the history of computing in literary studies and the humanities; digitisation of analogue materials and data remediation; text analysis and data visualisation; digital editions and editing; GIS, mapping, and virtual reconstructions; digital publishing and scholarly communication; computational stylistics and authorship attribution; and, ‘distant reading’, quantitative analysis, and new models for literary history.

On completion of this unit, students will be able to (a) critically evaluate digital projects and resources, (b) understand and apply basic methods associated with DH and assess their relative strengths and weaknesses, (c) appreciate the development of DH and its impact on literary studies and traditional humanities more broadly, (d) identify aspects of their own research amenable to computation, and (e) work independently and as a member of a collaborative group.

A class session on the digitization of analogue materials will be held in the Special Collections of the Reid Library, where students will be introduced to the handling of rare books, manuscripts, and archival materials. A final class session will take the form of a student-run mini conference, in which students will present 10-minute research papers on an accepted topic followed by 5 minutes for questions and discussion.

Texts

The final list of texts will be advised before the start of semester but students will need to purchase from the bookshop the following texts:

Thomas Kyd. The Spanish Tragedy.

Christopher Marlowe. The Jew of Malta.

Gamini Salgado, ed. Three Revenge Tragedies. Consisting of Tourner’s The Revenger's Tragedy; Middleton/Rowley's The Changeling; Webster’s The White Devil.

A Unit Reader will include critical analyses of the set texts, as well as relevant critical material germane to the subject.

Assessment: Details of assessment will be provided at the first meeting.
Coordinator: Assistant Professor Brett Hirsch
[Room 1.51; 6488 1173; brett.hirsch@uwa.edu.au]
**SEMESTER 2, 2016**

**HUMA 4001: Feeling the Past: Emotions in History, 1100-1800**

**Cross-disciplinary Honours elective with English & Cultural Studies, History and European Studies**

The unit is designed in five, two-week modules, with Introduction and Conclusion sessions. The modules focus on key concepts in the historical understanding, practice and expression of emotions in European tradition from 1100-1800, using relevant primary sources and significant secondary references, with reference to historical events that focused intense emotional energies, for example, the Crusades, the Reformation and the French Revolution. These concepts are drawn from and illustrated by historical documents, literary and theatrical texts, examples of visual and material culture, and examples of intellectual discourses on the emotions of various kinds.

The unit will include examination of the changing intellectual, social and cultural significance of concepts such as 'love', 'the passions', and 'empathy', and consideration of major conceptual frameworks within which the role of human emotions have been understood: physiological; psychological, philosophical/theological, political and popular. Attention will also be given to the history of 'emotionology': the changing social and cultural regulation of emotional expression. Attention will be paid to gendered aspects of these fields of enquiry.

As well as emphasising past understandings of emotions, the unit introduces students to a variety of contemporary theoretical and methodological approaches to studying the history of emotions. It encourages reflection on the emotional factors that may affect contemporary understanding of the past, and on the continuing effects of European traditions of emotion in contemporary emotional life.

**Texts**

The final list of texts will be advised before the start of semester.

**Assessment:** Details of assessment will be provided at the first meeting.

**Coordinator:** Professor Andrew Lynch  
[Room 1.09; 6488 2185; andrew.lynch@uwa.edu.au]