



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

FACULTY OF ARTS

English and Cultural Studies
HONOURS /HDR Preliminary Guide 2017



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STATEMENT OF OBJECTIVES

The Honours program in English and Cultural Studies (henceforth ECS) 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 ECS Honours enrolment if you have completed a B.A. (Pass) degree from UWA or another recognized tertiary institution within the last seven years, with an average grade of 70% or higher in your 300 level ECS units.

- 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 and thus outside the currency of knowledge rules, you may be directed to apply for entrance to an HDR Preliminary. (Course has a quota.)

RESULTS

Honours results are awarded as:		
80-100%	First Class Honours	(H1)
70-79%	Second Class Honours, Division 1	(H2A)
60-69%	Second Class Honours, Division 2	(H2B)
50-59%	Third Class Honours	(H3)
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 May 25 2016, 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). It is important to note that **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.

COURSE RULES

(1) To make satisfactory progress in a calendar year **a student must pass all units in which they remain enrolled after the final date for withdrawal without academic penalty.**

(2) For the dissertation component of the honours degree course the relevant board determines whether satisfactory progress has been made having regard to the report of the student's supervisor.

For more detail on the course rules for Honours see:

<http://handbooks.uwa.edu.au/rules?id=20312>

Seminar units for 2017

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 4 students is normally required for the unit to proceed.

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) ENGL 4106: Emotions in the Theatre

Semester 2: choose 2 units from these electives:

- (4) ENGL 4104: Cinema and Cultural Studies
- 5) ENGL 4107: Australian Literary Studies
- 5) ENGL4108: Special Author Studies
- 7) 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.*

Please note that if you are a full-time Honours candidate completing in one year **you must take two units in your first semester and two units in the following semester**, no other combination is allowable.

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** their research dissertation in **Semester 2 of 2016** must inform the Honours Co-ordinator of their broad topic area no later than **Monday the 18th of July**, two weeks prior to the beginning of semester two. (It is your responsibility to remember and meet this deadline.)

Students intending to **commence** their research dissertation in **Semester 1 of 2017** must inform the Honours Co-ordinator of their broad topic area no later than **Monday 13th of February 2017**, two weeks prior to the beginning of semester one. (It is your responsibility to remember and meet this deadline.)

Deadlines for submission of dissertations in 2017 are as follows:

For students completing in Semester 1:	Friday 2nd June, 2017
For students completing in Semester 2:	Friday 3rd November, 2017

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 2, 2016 should apply before 1 July 2016.

Late applications **may be considered after this date**. See the below for information on how to apply.

Students wishing to commence Honours or HDR Preliminary in Semester 1, 2017 should **apply when applications open in late September. Applications will close in late January.**

(Late applications **may** be considered); see below for information on how to apply. Enrolments must be finalised by the first week of your course, without exception.

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 (often 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 and **complete a minimum of 18 points in each discipline**, which often entails splitting the 24 points of the dissertation between the two disciplines. **Please note that a combined dissertation requires joint supervision from the two disciplines and entails writing a thesis that satisfies examiners from both disciplines.**

A Cognate Honours degree involves substituting Honours units to the value of up to 12 points (six or twelve 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 replace up to 12 points (either one or two units) 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 - 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.

PLAGIARISM AND ACADEMIC MISCONDUCT

Academic misconduct warning: 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.

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 FRIDAY JUNE 2ND 2017 HONOURS DISSERTATION SUBMISSION

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

Monday 18 July 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 2 (otherwise the Supervisor may be re-allocated).

Monday 22 August 2016 (week 4) 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.

Monday 26 September 2016 (study-break) Progress deadline: first chapter

Submit first chapter to your Supervisor by this date.

Monday 21st November 2016 (study-break) Progress deadline: second chapter

Submit second chapter to your Supervisor by this date.

Monday 23 January 2017 Progress deadline: third/final chapter

Submit third chapter to your Supervisor by this date.

Consult your Supervisor to set a late **February 2017 deadline for a complete draft of the thesis argument** including a conclusion.

Monday 20th March 2017 Final Dissertation Progress Report

A Dissertation Progress Report should be emailed to your supervisor and 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

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

Monday 24th April 2017 *Progress deadline: Complete draft of your dissertation*

This complete draft of your dissertation incorporates the editorial comments of your supervisor, and includes title pages and bibliography or works cited. It should be submitted to your Supervisor by this date in order to allow time for further feedback.

24th April –June 1st 2017 *Editing of dissertation, consultation with supervisor*

This includes revision and careful proof-reading. Conversion of thesis to a unified pdf document for submission to supervisor and Honours coordinator. Temporary binding for two thesis copies to be presented to Grace Ryan in room 248 of the Arts building (second floor) or Milda Whitaker in room 222 of the Arts Building if Grace is unavailable.

Friday 2nd June 2017 *Submission of Honours dissertation*

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 Grace Ryan in office 248 of the Arts Building, see above. (Joint Honours students writing a joint dissertation must submit a pdf copy to the ECS coordinator and to the ECS supervisor as well as two bound copies to Grace Ryan, in addition to the copies required by the other discipline.)

KEY DATES – FOR FRIDAY NOVEMBER 3rd 2017 SUBMISSION

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

Monday 13th February 2017: 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).

Monday 20th March 2017 (week 4) 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.

Tuesday 18th April 2017 (study-break) *Progress deadline: first chapter*

Submit first chapter to your Supervisor by this date.

Monday 26th June 2017 *Progress deadline: second chapter*

Second chapter should be submitted to your Supervisor by this date..

Monday 7th August 2017 (week 2,) *Progress deadline: next chapter/section*

Third chapter should be submitted by this date.

Monday 18th September 2017 (week 8): deadline for a complete draft of the thesis argument including a conclusion.

Monday 25th September 2017: 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
- 300 word abstract explaining the argument of the thesis
- Any problems regarding progress

Monday 9th October 2017 *Progress deadline: Complete draft of your dissertation*

Submit complete draft of your dissertation to supervisor, incorporating the editorial comments of your supervisor and including title pages and bibliography/ works cited, allow time for further feedback.

9th October–Thursday November 2nd 2017: Editing of dissertation, consultation with supervisor

This includes revision and careful proof-reading. Conversion of thesis to a unified pdf document for submission to supervisor and Honours coordinator. Temporary binding for two thesis copies to be presented to Grace Ryan in room 248 of the Arts building (second floor) or Milda Whitaker in room 222 of the Arts Building if Grace is unavailable.

Friday 3rd June 2017: Submission of Honours dissertation

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 Grace Ryan in office 248 of the Arts Building, see above. (Joint Honours students writing a joint dissertation must submit a pdf copy to the ECS coordinator and to the ECS supervisor as well as two bound copies to Grace Ryan, in addition to the copies required by the other 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.

Eligibility requirement: **Normally a final result of 70% or above will be required in all 200 level and 300 level creative writing 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 playscript or 15 pages of poetry, substantially written during the period of candidature;
- A 3,000-5,000 word exegetical essay on a literary/theoretical/cultural issue related to the creative writing submitted. For more information on the exegetical essay as a 'discussion of research methodology and the place of the research in the field or discourse of the discipline' see 5.3.3 of the University Policy on Honours Award at: <http://www.governance.uwa.edu.au/procedures/policies/policies-and-procedures?policy=UP07%2F123>

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. For more information about the dissertation in Creative Writing please consult with your supervisor.

PREPARING THE PROPOSAL FOR YOUR HONOURS 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 of relevant secondary literature on your topic** (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) by the relevant due date above.

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 words, giving an indication of genre, content, and technique. In a further 500 words you should outline the proposed topic for your 3000-word exegetical essay, showing how it will provide a theoretical and methodological justification for your creative work that will satisfy stipulation 5.3.3 of the University Policy on Honours Award. Your outline of the exegetical essay should indicate key works of creative fiction and secondary criticism to be discussed in the essay. Think of the Proposal as an informative letter to your Supervisor in which you set out considered plans concerning your project that **ensure it satisfies the criteria of a research dissertation**.

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. Please work out with your supervisor a suitable delivery date for the creative writing component of your dissertation, preferably at least six weeks before final submission.

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 prudent in a compressed time-span to plan to write your dissertation on feminist aspects of Australian literature.

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, and are approaching the submission date, you might meet your supervisor as regularly as once a week, but this frequency is always the result of negotiation.

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. Consider using sophisticated citation software such as EndNote. 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 Grace Ryan in office 248 of the Arts Building, see above. Joint Honours students writing a joint dissertation must submit a pdf copy to the ECS coordinator and to the ECS supervisor as well as two bound copies to Grace Ryan, in addition to the copies required by 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 minimum 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.
- Paper size: A4.
- 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 Student Office, 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**. There are serious equity issues involved given that Honours results help to determine eligibility for postgraduate study including scholarship rankings, so special consideration should only be sought for Honours dissertation extensions in exceptional circumstances.

EXAMINATION OF DISSERTATIONS

Dissertations are marked independently by two examiners, each of whom writes a brief report on the work. The final mark for the dissertation is agreed to consensually by those examiners in consultation with other moderators if required. To ensure the high standards and competitiveness of UWA degrees and diplomas, we do endeavour as best practice to seek an External Examiner (from interstate or outside UWA) when possible. Because of the possible 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 Honours coordinator, 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 2017

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 at least 10% (usually more) for participation (which may include 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 Arts Student 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, 2017

ENGL4102: Methodologies (compulsory unit for all ECS Honours students)

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, 2017

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

Typical 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: TBA

SEMESTER 1, 2017

ENGL4105: Case Studies in Modern Literature (PhotoTexts)

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 (that we MIGHT study in this seminar) include:

Roland Barthes by Roland Barthes
Annie John by Jamaica Kincaid
Blow Up dir. by Michelangelo Antonioni
Sixty Lights by Gail Jones
Nadja by Andre Breton
Coming Through Slaughter by Michael Ondaatje
(nostalgia) dir. by Hollis Frampton
Berlin Childhood around 1900 by Walter Benjamin
A Seventh Man by John Berger and Jean Mohr
Three Guineas by Virginia Woolf
Rear Window by Alfred Hitchcock

(The text list will be confirmed in first semester, 2017).

Seminar co-ordinator: Tanya Dalziell

Email: Tanya.Dalziell@uwa.edu.au

Telephone: 6488 2120

Office: 1.15 Arts Building

SEMESTER 1, 2017

ENGL4106: Emotions in the Theatre

How can modern actors approach early modern emotions, and what is the relationship between the emotions of a playwright, an actor, a character, and a spectator or reader? Is early modern drama emotionally therapeutic? Emotionally risky? Are some emotions universal? In Theatre Studies, we have been asking questions about the purpose and function of the emotions since Aristotle theorized catharsis, and through the work of Diderot, Stanislavski, and many others these issues have remained at the forefront of the discipline. By looking at History of Emotions scholarship alongside approaches from Theatre and Performance Studies, we will consider how early modern drama mobilizes, regulates, names, and characterizes emotions; how the early modern theatre can be understood in terms of emotional communities, emotional regimes, and emotional refuges; how elements such as the spatial configuration of the playing space, the circulation of objects, and the bodies of the actors create sites of emotional blending or emotional scaffolding; and how historical and modern approaches to acting affect the circulation of emotions in performance.

Texts include:

Erin Hurley, *Theatre & Feeling*

Tiffany Watt Smith, *The Book of Human Emotions*

William Shakespeare, *Macbeth* and *Measure for Measure*

Christopher Marlowe, *Edward II* and *Dr Faustus*

Ben Jonson, *Volpone* and *Every Man in His Humour*

John Webster, *The Duchess of Malfi* and *The White Devil*

Seminar co-ordinator: Kathryn Prince, University of Ottawa (kprince@uottawa.ca)

SEMESTER 2, 2017

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

Typical 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, 2017

ENGL4104: Cinema and Cultural Studies

In this unit we take up the cultural studies scholar Graeme Turner's influential conception of film as a 'social practice'. Rather than treating film primarily through aesthetic analysis, in which the film's formal unity, its arrangement of sound and image, is the primary subject of attention and marker of success, we will focus on film as entertainment, narrative, cultural event, and ideological intervention. Throughout the unit we will focus on film as both an artistic achievement and a fluid receptacle for a variety of social significances and audience investments over time. As a social practice film help us to understand how a culture makes sense of itself, or is subject to transformation, through narrative, character, and image making.

Beginning in week 2 students are introduced to exemplary films and to foundational and current writings in the theory and critical practice of film studies which address various contemporary problems in film analysis including (1) the relationship between cinema, collective memory, and historical representation, (2) the capacity of film to ethically represent historical atrocities by focusing on their perpetrators and victims (3) the historical, epistemological, and ethical claims of documentary films which increasingly use fictional and other experimental non-mimetic techniques to make a broader social commentary.

Typical Assessment:

Typically this unit is assessed in the following way(s):

- (1) reflective essay
- (2) research essay;
- (3) oral tutorial presentation
- (4) tutorial participation.

Further information is available in the unit outline

Text list (to be confirmed):

Dir. Gillo Pontecorvo - *The Battle of Algiers* (1966):
Dir. Michael Haneke - *Caché* (2005) (Hidden)
Dir. Alain Resnais - *Night and Fog* (1955) .
Dir. Claude Lanzmann - *Shoah* (1985).
Dir. Michael Moore - *Bowling for Columbine* (2002)
Dir. Joshua Oppenheimer - *The Act of Killing* (2012)
Dir. James Marsh- *Man on Wire* (2008)

Seminar co-ordinator: TBA

Email: ned.curthoys@uwa.edu.au

Telephone: 6488 2107

Office: G.38 Arts Building

SEMESTER 2, 2017

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.

Co-ordinator: Winthrop Professor Philip Mead

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

SEMESTER 2, 2017

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]