Honours Handbook:
BA Hons (English)
BA Hons (Creative Writing)
Bachelor of Creative Arts (Hons)

2010

Honours Co-ordinator:
Dr Kate Douglas
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*Please note: BCA/Creative Writing Honours students should consult the BCA/Creative Writing Handbook for further information.*

[Cover image “My Reading Chair” from www.artsjournal.com]
HONOURS AT A GLANCE

Are you eligible?
Students intending to take Honours in English or Creative Writing will have completed an English or Creative Writing major sequence and achieved a grade of CR or better in one 6-unit topic taken in their third year for the major and a grade of DN or better in another 6-unit topic taken in their third year for the major. Students who achieve a grade of CR in 12 units of English in their third year for the English major may apply for special entry.

For Creative Writing Honours, you need to have completed 12 units of upper-level creative writing topics, of which one grade would normally be a Distinction.

How is Honours different from second and third year?
Honours continues and extends the sort of work undertaken in the English major. The principal difference lies in the increased emphasis on research. This is most apparent in the thesis, where you will be required to produce a 12 000 word piece of research or creative writing under the supervision of a lecturer.

Why is Honours worth doing?
You must be personally interested in doing further research and writing in English or Creative Writing to do honours; it is not a guaranteed path to wealth and fame. However, Honours does provide certain concrete qualifications beyond the level of a pass BA:

- It takes you to a level beyond the pass degree.
- It is a research qualification, which indicates a capacity to undertake and make sense of research in a whole range of employment in the information economy.
- It is a strong basis for occupations such as upper level secondary teaching and librarianship.
- It is the gateway to higher degree work (MA, MCA, PhD) in English and Creative Writing.

Two Kinds of Honours—Literature or Creative Writing
Students who meet the prerequisite (see ‘Are Your Eligible?’) may enrol in either Literature Honours or Creative Writing Honours. Students enrolled in Creative Writing Honours will be able to take literature segments, and those enrolled in Literature Honours have the option (with Jeri Kroll’s approval) of enrolling in one of the topics, Theory & Practice of Writing A or B, which are usually reserved for Creative Honours students only. For details of what both these types of Honours involve, please see the “Template for Enrolment”.

WHAT IS INVOLVED?

36 units of study (equivalent of 1 year full time, and it may be taken over one or two years, but only with the Honours convenor’s permission) involving a thesis and coursework. As completing the thesis often takes a great deal of effort, it is possible and, often, desirable for students to ‘overload’ their formal enrolment in their first semester of honours. Consult with the convenor about how to arrange this.

THE HONOURS CONVENOR

Before enrolling, all prospective English Honours students must discuss their course proposals with the Honours Convenor:

Dr KATE DOUGLAS
Humanities: room 246 Humanities
Phone: 8201 2292
Email: Kate.Douglas@flinders.edu.au

INITIAL MEETING FOR 2010:

The first meeting, which all Honours students are expected to attend, will be on Monday 15th February, in a room to be announced. Check the Notice Board outside the English, Creative Writing and Australian Studies Office.

At this meeting students will elect which three unit core segments they will be studying, and will fill in a template describing the content of their enrolment. This will be essential for tracking what students will actually be studying.

Students who wish to contact Dr Kate Douglas (Kate.Douglas@flinders.edu.au; 8201 2292) ahead of this meeting with any queries about the Honours program should not hesitate to do so.
The program:
Usually, Honours studies in English or Creative Writing involve an advanced one-year, 36 unit program of full-time study in the year following the completion of the three-year BA degree.

However, Honours may also be taken after a break from undergraduate study.

Honours may also be taken part-time, but students must complete their Honours over a maximum of four semesters. This option is best discussed with the Honours convenor before commencement of the Honours program.

While mid-year entry is possible, the program works a little more smoothly if students commence at the beginning of a year.

The Department’s program is built on the following components:

(1) Honours Thesis

12 units in total, enrolled in as 6 + 6 ENGL 7000, or as 3 + 9 units ENGL 7000P 3 units + ENGL 7000Q 9 units, in any area of study offered by the Department of English, Creative Writing and Australian Studies. (Students who are including topics from other Departments in their Honours program may, if they wish, take the Honours Thesis as one of their topics but are not required to do so.)

(2) HUMN 7000, Research Skills and Professional Practice (6 units)
(one semester). This topic will normally be compulsory in the year students undertake their thesis.

(3) Topics from the Hons Segment List

or, Creative Writing Honours Students

ENGL 7171 (Semester 1) Theory and Practice of Writing A (6 units)
ENGL 7172 (Semester 2) Theory and Practice of Writing B (6 units)

(4) One Special Topic (6 units)

- ENGL 7222: Special Topic: One English or English Approved 2/3 Topic (6 units), suitably adjusted for an Honours student as required. If a student wishes to take this option, they must discuss this with the convenor as early as possible.

5) Other topics in Drama, Women’s Studies, Cultural Studies, and other parts of the School of Humanities may also be suitable for an English Honours Program. Discuss these options with the Convenor.
Students should enrol in a total of 36 units.

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**TEMPLATE FOR ENROLMENT**

**BACHELOR OF CREATIVE ARTS**

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What follows is a list of projects that English staff members are available to supervisor in 2010.

Dr Giselle Bastin

Adaptation Theory: Literature on Film
This topic would examine aspects of adaptation theory as it applies to the transposition of literature from page to screen. Primary material can be Canonical or popular. One area that is attracting on-going attention is the English canon on film (e.g. Jane Austen, and offshoots such as Bridget Jones’s Diary, Lost in Austen).

Representations of Englishness in literature
Social, cultural and political representations of ‘Englishness’ in literature and film (e.g. Harry Potter books; royal biopics [The Queen; The Young Victoria]; the country house [Ishiguro’s Remains of the Day; Fellows’ Gosford Park; McEwan’s Atonement]).

20th Century American literature
The decades of the 1930s, 40s, 50s and early 60s are of particular interest. A project in this area also has the potential to explore representations of the era in contemporary film (e.g. an interesting combination of texts to be studied might be The Bell Jar [fiction], The Feminine Mystique [non fiction], and the television series Mad Men).

Gothic Literature
The gothic genre permeates a range of writing categories, from the late 18th century, and 19th century gothic novel proper, through to gothic themes in children’s literature and contemporary adult novels.

Discourses about the Private and Public Spheres
Gossip, narratives of fame, celebrity and notoriety in literature, non-fiction (e.g. The Duchess), and film.

Biography
The biography is a hybrid form. I’m interested in the narrative tropes of biographies and how the biographical form structures life stories.
Dr Kylie Cardell (available only in semester 2)

**Therapy and Life Writing:** examining the ethics and contexts of the idea of therapeutic autobiography through case studies.

**Digital Lives:** exploring, identifying and critically contextualising digital and online genres of life writing.

**Image and Text:** exploring the juxtaposition of image and text in non-fiction representation. Could consider a range of genres, from the practice and poetics of artist diary drawings and or/ graphic memoir to the use of photography and other visual representation in autobiography, biography, travel writing or journalism.

**The Aesthetics of Authenticity:** issues of authenticity in life writing, historical or contemporary case studies. Could also consider the hoax or fake.

**Self-Helping:** Aspects of the self-help industry as it relates to contemporary literature and culture.

**The Cult of the Author:** exploring the rise of literary festivals, author websites or other self-branding, and investigating the idea of literary celebrity.

**Feminism and the Self:** contexts for thinking about women’s writing.
Dr Kate Douglas

Representations of trauma in contemporary life writing:
A critical and/or creative project which uses case studies to explore the productive relationships (and tensions) between trauma and life writing.

Life writing and social justice:
A critical and/or creative project which employs case studies to examine the ways in which life writing texts are mobilised to advance social justice causes.

Digital testimony:
A critical project which explores the ways in which everyday people use digital texts (for example, blogs, media sharing and/or social networking sites) to offer trauma testimony.

Young people and life writing:
A critical and/or creative project which looks at the ways in which young people take up life writing tools, technologies and subjects to tell stories about their lives.

Reading Christos Tsiolkas:
A critical project that focuses on Tsiolkas’s individual fictions or compares and contrasts different texts.

Reading Augusten Burroughs:
A critical project that focuses on Burroughs’s autobiographical texts Running with Scissors, Dry and A Wolf at the Table.

Life Writing and Sex Work:
A critical project which explores the evolution of sex worker memoirs before focusing on contemporary case studies.
Steve Evans

**Influences on the Australian publishing industry**
A critical project looking at issues affecting the operation of publishers in Australia, such as the changes in federal publishing subsidies, book promotion campaigns, revision of the parallel importing provisions, and altered reading habits.

**The practice of creative writing: how editors and writers work together**
A critical project examining aspects of editorial practice that reflect the experiences of both writers and editors. Would involve interviews and research of published accounts.

**The practice of creative writing: writers in the academy**
A critical project researching the teaching and writing practices of established writers who are engaged in tertiary teaching that is related to their craft: the benefits and drawbacks of being imbedded in the academy.

**The practice of creative writing: the function of writing groups**
A critical project looking at how writing groups function in fostering a creative environment for writers in the community. What are their objectives, successes, failures, etc.?

**The practice of creative writing: narrative function in lyric poetry**
A critical and/or creative project exploring how connotation and narrative allusion operate in lyric poetry to expand beyond the surface field of reference in the poem.

**The practice of creative writing: poetry at the margins**
A critical and/or creative project that considers the response to Language poetry, online poetry, collaborative/anonymous (de-authored) poetry, etc. and the various claims that are made by its practitioners and detractors (Dana Gioia and Joan Houlihan among the latter).

**The practice of creative writing: hoax, fabulism and plagiarism in life writing**
A critical project on an issue of ethics in life writing, this topic would examine how and why writers fictionalise, distort and borrow content when constructing biography and autobiography. It would also consider public reaction to discovery of that practice, and authors’ fabrication of aspects of their own identity.

**The practice of creative writing: recent poetry of middle Europe**
A critical and/or creative project that looks at the poetry of middle European poets of the C20th century such as Czeslaw Milosz, Miroslav Holub and Wislawa Szymborska. Essentially, considering how their early work was shaped by and reflected social and political factors in their environment, and how that subsequently changed.

**The practice of creative writing: poetry and inspiration**
A critical and/or creative project that considers the process by which poetry is created; how poets perceive the emergence of their work and how they develop this beyond the first ideas. How much is craft and how much inspiration? Likely to be mostly interview-based.

**The Poets Laureate**
A critical project tracing the poets laureate (UK or USA) and evaluating their contribution to the reading and writing of poetry in their countries. Is the position worthwhile?
Associate Professor Rick Hosking

Literature

Contemporary historical fiction
from the UK, USA, Australia, Canada and India; I will supervise theses that draw on
genre theory and/or on individual authors.

Genre Studies: travel writing.
While I am interested in the travel writing of the nineteenth century in particular, I
will also supervise people interested in contemporary travel writing.

Contemporary Australian literary fiction,
especially those fictions that have been awarded literary prizes at both the state and
national level.

Fictions representing India.

The cultural history of (South) Australia.

Representations of the contact zone:
encounters between Indigenous and non-Indigenous people in Australia;
representations of the frontier in Australia, and especially violent conflict.

Colonial literary studies.

Masculinities.

Creative Writing
• Writing an historical novel.
• Writing a thriller.
• Travel writing, in both Australia and Asia.
• Creative nonfiction, especially representing cultural landscapes.
• Creative nonfiction, representing cross- and transcultural encounters in the
  colonial period.
Professor Jeri Kroll

Literature and/or Creative Writing

Twentieth-century American and/or British poetry focused on one of the following:

a) The Imagists;

b) The early moderns;

c) The confessional poets;

d) The postconfessional poets;

e) The role of the women writer since the rise of the feminist movement (1970 on – in either America or Australia); or

f) contemporary Australian women’s poetry or fiction, focused on the various anthologies produced since the 1970s.

Writing for Young People

The challenges of writing for young people focused on one of the following areas:

censorship;
multicultural agendas;
environmental agendas; or
speculative fiction.

Creative Writing:

Poetry

Prose poetry

Short fiction (longer fiction for MCA/MA/PhD)

Writing for young people

Creative nonfiction.
Dr Dymphna Lonergan

**Australian English and politics**
This topic would examine the use and role of iconic Australian terms such as 'mateship' and 'fair go' in Australian political discourse.

**The language of social networking sites**
This topic would examine linguistic patterns in social networking sites such as Twitter and Facebook among others and whether a distinctive discourse is emerging in Australian social networking sites.

**The language of Shakespeare's domestics**
The language of Shakespeare's servants, maids and nurse maids is naturally different to the language of his major characters; how is it constituted and are there levels of linguistic difference among these characters?

**The bushranger as narrator: The Jerilderee Letter, Robbery Under Arms, True History of the Kelly Gang**
This topic would discuss the role of the narrator in telling the tale, the language used by the narrators of these three works in particular and the literary influences involved in each work.

**Celtic place names in South Australia**
This research would collect Irish, Scots, Welsh and Cornish place names in South Australia and discuss them from cultural and post colonial theory perspectives.

**Emigrant letters in South Australia**
This topic will lend itself to finding linguistic patterns in existing and yet to be discovered emigrant letters.
Associate Professor Robert Phiddian

Is there much satire in Shakespeare?
One of the few moderately under-researched elements of Shakespeare is the extent to which the discordances in the comedies and ‘problem’ plays can be attributed to incursions of the satirical mode. The plays this most directly relates to are Merchant of Venice, Twelfth Night, Much Ado, As You Like It, Measure for Measure, Timon of Athens, and Troilus and Cressida.

The precocious postcolonialism of Gulliver’s Travels
I’ll supervise anything on Swift and Pope, and most things on their immediate contemporaries, but the extent to which many passages of Gulliver’s Travels prefigure postcolonial critique of British and European empire is a neat topic.

What are the effects of satire?
The major current research project I’m pursuing is on the social and/or cognitive effects of satire – the various different experiences, reactions and interpretations that occur when people read satirical texts. I would be very happy to help design specific projects in this field.

Australian political cartoonists since World War II
I’m happy to look at projects of a biographical and/or critical nature on Australian political cartoonists of recent decades.

I have broader supervisory interests in the following fields, and am happy to discuss honours projects within them:

- Comic novels
- English poetry, 1550-1750, especially Marlowe, Milton, Dryden, Finch, Pope, Montague
- Shakespeare and his dramatic contemporaries
- Australian political writing, especially satire
- Parody, metafiction, and deconstruction (preferably as a combination)
- Cognitive poetics
- Creative writing projects with a clear comic or satirical dimension.
Dr Nick Prescott

Projects on:

- Fiction, postmodernism and intertextuality
- Contemporary American Fiction
- Issues of adaptation from text to screen
- Fiction and socio-political commentary
Dr David Sornig

Climate change and fiction

I’m interested in critical and creative projects that investigate how contemporary fiction is responding to the climate change.

The apocalyptic non-fiction imaginary

How does writing that emerges from science journalism and popular science non-fiction develop a sense of crisis and looming apocalypse? I’m interested in writers such as Jared Diamond, Alan Weisman and James Lovelock.

The Freudian uncanny

Critical and creative writing that engages with Freud’s seminal essay ‘The Uncanny’

Image and text

My interest here is in the creative use of photography in the novel and fictional autobiography, and the use of image and text together in the graphic novel.
**Professor Graham Tulloch**

**Scottish Literature and Language**

The identity of Scottish literature has been much tied up with language. This topic can be studied in relation to individual authors or to literary movements or to particular areas of Scotland.

**Walter Scott, James Hogg, Robert Louis Stevenson**

These three authors are a major focus of my current research and I would be interested in supervising material on many aspects of their work.

**Editing Literary Texts**

Students who have completed the Honours Editing Project might like to apply similar techniques to an edition of a longer literary text. Texts which exist in manuscript and printed form are particularly interesting to edit.

**Scottish Literature in Australia**

Scottish literature has had a surprisingly large presence in Australia. There are a number of aspects of this that could be examined: presence in newspapers, readership (as evidenced by library borrowings), allusions to Scottish literature in Australian literature; individual Scottish writers in Australia, etc..

**The Literature of the Anglo-Saxons**

What was the earliest English literature like? What was it aiming to do? How can it usefully be compared with literature of other times and places?
**THE HONOURS THESIS**

**ENGL 7000/7000P/7000Q**

**GUIDELINES FOR LITERATURE HONOURS STUDENTS AND CREATIVE WRITING HONOURS STUDENTS**

Convenor: Dr Kate Douglas

Full Year Topic (normally)

Units: 12 (done as either 6 + 6 units, or as 3 + 9 units; Creative Writing Honours students are required to enrol as 3 + 9 units.)

The Honours thesis, in an area of study offered (including Creative Writing), is required of all students doing a full English Honours program. It may be optional for students who take joint honours, that is, who include studies from departments other than English in their Honours program.

**The Thesis counts for 12 units, i.e. a third of the total 36 units required for the degree.**

*Choosing a Topic for Your Thesis & Allocation of a Supervisor*

Students must see the Honours Convenor at the very start of semester to discuss possible topic areas for their thesis. The Convenor will give approval for a topic only if a supervisor is *available* and *able* to supervise the thesis.

All thesis proposals must go through the Honours Convenor first.

On being given approval for a thesis topic and allotted a supervisor, students must submit an initial topic proposal (one paragraph briefly describing what the student proposes to do), signed by themselves and the supervisor, during **March** (or **August** for students starting in semester 2) to the Convenor. This will not be a restrictively binding document, but it should be a clear expression of intent. The topic HUMN 7000 will provide you with guidance about designing a more detailed topic proposal later in the semester.
**How long should the thesis be?**

- Theses should be 12000–15000 words in length, i.e. approximately 40–50 typed pages (double-spaced) on A4 paper, including notes and bibliographies.

**Thesis Format**

- The thesis must be carefully presented, following the details of layout and presentation outlined during HUMN 7000 and using the referencing system outlined in the Humanities Style Guide:
  

- For more detailed information on presentation, students should consult their supervisors.
- Theses must be typed. Word-processing is strongly recommended. The English department will assist in making copies and binding them.
- Students will need to provide the English Office with one copy of their final thesis, and admin. staff will make two copies (one for the external examiner, and one for the Library).

**Thesis due date**

- The due date for the thesis is 15th October 2010. This means that a first complete draft should be completed four weeks earlier to allow time for the final stages through which the thesis will still have to proceed.
- It is **ESSENTIAL** to hand in as complete a draft as possible of the whole thesis to your supervisor well before (i.e. at least a month or so before) the final submission date. This will give your supervisor enough time to read and edit your work and provide comprehensive comments on it, which will then enable you to revise the thesis (sometimes very extensively and/or repeatedly), without getting into unnecessary difficulty.
Thesis Submission Guidelines for Students and Supervisors

Submission instructions:
1. Students provide a single copy of the thesis on 15th October 2010. They may arrange with their supervisor to print out the final copy, or use their own printing resources. Theses should be laser printed.
2. Students submit this copy by hand to admin staff in the English, Creative Writing and Australian Studies Office.
3. The department will generate 3 copies of each thesis: one for each examiner, and another for the Library.
4. The title page of the thesis should include:
   - Your full name
   - Title of thesis
   - Department of English, Creative Writing and Australian, Flinders University
   - And have the wording added to the bottom of the page: ‘Submitted in partial completion of the requirements for the Bachelor of Arts, Honours in (English or Creative Writing) Year’ (e.g. 2010)
Other preliminary sections of the thesis will have been discussed with you in the HUMN 7000 tutorials on thesis presentation. These sections are: Contents page, Acknowledgement page, a Declaration page (‘I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief does not contain any material previously published or written by another person except where due reference is made in the text.’); Introduction; Chapters; Conclusion; Bibliography.
5. Two copies of your thesis will be returned to you, with both thesis reports after the examination meeting in early December.
6. One copy will be retained by the department and given to the Central Library.
7. If you do not wish a copy of your thesis to be kept in the Library, or if you wish to place any restrictions on who may read it, contact the Honours Convenor.
8. The Department of English, Creative Writing and Australian Studies is offering heat binding of theses only, in plastic covers. Should you wish to have the thesis bound more attractively, you are welcome to do so, but at your own expense.
The examination process for once the thesis has been submitted:

1. The external examiner marks all theses and does a report on each, then sends the reports to the Honours Convenor. Reports will normally fill most of a single typed page.

2. Internal examiners do the same with the theses allocated to them.

3. If the marks are within 5% of each other and in the same grade, the Convenor will halve the difference and treat it as an agreed mark.

4. If the two marks are further apart than that, the Convenor gives the examiners each other’s reports and they contact each other about an agreed mark/grade. Any revision of reports occurs at this point.

5. Agreement generally follows, but if it doesn’t it comes back to the Convenor and s/he finds a third opinion. All three of these reports are brought to the examination meeting and a final mark is arrived at, either by averaging the three marks or by excluding one mark as aberrant and averaging the other two.

6. All marks are officially accepted at the examination meeting in early December. This is the point when supervisors may query reports, but they can have no influence on the result. The final marks are accepted by the department as a whole, by vote if necessary.

7. After an agreed mark is recorded, the student gets the agreed mark, both reports and two copies of the thesis.

The marking scale for Honours theses is:
85—100 HD/First-class
75—84 DN/H2A
65—74 CR/H2B
50—64 P/H3
49 and less Fail
The Creative Honours Thesis: details

The creative/critical Honours thesis, like the traditional thesis, comprises a 12-unit full-year topic. Creative Writing honours students are required to enrol in 3 (semester 1) and 9 (semester 2) units.

This thesis is in effect a combination: a creative product and an exegesis (critical component). Those students wishing to follow this path should begin talking to potential supervisors as soon as possible. Staff members with their qualifications and interests are listed in the Creative Writing Handbook.

The creative component gives you the opportunity to work closely with a staff member on an extended creative piece (a short selection of poems or short stories, a novella, or creative nonfiction, for example). You negotiate the project with your supervisor.

The critical component, or exegesis, sets the work in a contemporary or historical context, offers a conceptual framework that identifies its relationship to the creative product and demonstrates how you have incorporated theory into practice. Students will carefully annotate their sources as in any Honours thesis.

Your thesis will be assessed in-house as well as by an external arts industry professional (if available) or an academic interested in this type of thesis.

Assessment by Exegesis and Creative Product:

1. Exegesis
Students will submit a written exegesis of between 5000-6000 words, supported by an appropriate bibliography. All deadlines and other requirements will conform to standard Department of English, Creative Writing and Australian Studies practice. See the Honours Handbook for further information about the preparation and submission of theses.

The critical research relates specifically to the student’s own creative product.
2. Creative Product

Length: This depends upon artform category.

As a guideline, these submissions would be acceptable:

- a chapbook collection of poems;
- a selection of short fiction (a number of stories, depending on length); a novella, or
  chapters of a novel.

The creative product demonstrates the student’s ability to perform competently in
his/her chosen artform. It displays a reasonable mastery of the appropriate craft.

The exegesis and the creative product can be separately bound but do not have to
be.

Total word length: as in the standard thesis, 12000-15000 words.

Weighting:

Exegesis: 40%

Creative Product: 60%

Assessment for Creative Honours degrees will be in-house and by external
professionals/academics in appropriate fields.
You and Your Thesis Supervisor

Literature Honours & Creative Honours Students

At the outset, the subject of the research, the definition of the problem or approach, and the method and schedule for research and writing should be discussed in detail with the supervisor. A schedule of regular supervisory meetings—at least fortnightly at first—should be arranged. It is expected that theses, unlike term essays, will be submitted in draft form, and revisions discussed with the supervisor before the final version is submitted. It is often advisable to begin with a reading plan; as much of this reading will appear in the final Bibliography, it is advisable to keep methodical records. Later, a writing plan should emerge. It is sometimes helpful to think of the 15000 words in terms of, say, five linked chapters of 3000 words each, but ideally each thesis develops its own appropriate form, and it is essential for the thesis as a whole to form a coherent project.

HUMN 7000 Research Skills and Professional Practice in the Humanities exists to provide guidance in these matters. It meets on Fridays in first semester, 11 am to 1 pm.

Use of Secondary Sources in Honours Theses

Students are normally expected to have some knowledge of secondary material directly relevant to the subject of their thesis. The quantity of primary and secondary research involved in a thesis should be greater than for any individual project undertaken during the undergraduate major. It is the research dimension that sets honours apart from previous work.

However, the amount of material available varies greatly. With some popular and established authors there may be more monographs and articles than anyone could hope to read, and not all of them will be worth reading. But with some recent authors there may be no more than a few reviews, some of which may be of high quality, and some not; in such a case, a student may be expected to have read all the available material.

The amount of secondary material, and its importance to a thesis, will thus vary greatly. It is essential that students consult with their supervisors and gain a clear understanding of how much secondary material they are expected to read. Supervisors will also advise students on the best way of beginning a survey of the relevant material. With established authors it may be best to begin by looking at some of the recent publications, and seeing which books and articles are frequently referred to in the text and notes. With more recent authors it may be best to start by looking at journals and magazines which are likely to contain reviews of the author’s works.
No matter how many secondary resources are available for the author or topic in question, students will be expected to ‘know the field’. This is a research project and is likely that the examiners will comment on the extent to which such up-to-date knowledge is revealed in the thesis.
HUMN 7000: RESEARCH SKILLS AND PROFESSIONAL PRACTICE

Convenors: Dr Kate Douglas
Semester: 1
Class contact: 2 hours per week, Friday 11-1, room 121 Humanities
Prerequisites: Students intending to take this topic (HUMN 7000) will have qualified for entry to the honours program of a School of Humanities major

Topic Outline

Students will be exposed to a range of theoretical concepts and methodological approaches at the core of the Humanities. A key aim of the topic is to provide support for students writing Honours theses in the Humanities.

Practical skills to be developed may include framing research questions; assessing evidence; mounting a coherent argument; ethics; and preparing a polished final thesis.

Topic Aims

- To help students become familiar with the range of analytical and research techniques used in the Humanities.
- To help students achieve a better ability to decide whether theories are supported, or undermined, by data—and to put this understanding into practice at Honours level.
- To help students develop and support the extended argument needed for Honours level research.

Assessment

Students will complete work towards their theses in the form of a thesis proposal.

For further information, please see topic outline for HUMN 7000.
CREATIVE WRITING HONOURS A & B

ENGL 7171 THEORY AND PRACTICE OF WRITING A
ENGL 7172 THEORY AND PRACTICE OF WRITING B

Convenor: Dr David Sornig
Units: 6
Class Contact: 3 hours per week
Semester: 1 (7171) and 2 (7172)

The topics aim to introduce students to a range of issues that affect the creative, professional and economic well-being of the writer. They will consider aesthetics and literary theory as well as the more practical side of the writing life. They aim to familiarise emerging writers with the creative process, supporting them as they create their own work. In addition, the topics offer knowledge about the business of publishing and about the alternative paths writers can follow to make a living.

Both topics will be divided into two parts. The first is supported by funds from Arts SA and comprises a series of seminars that feature predominantly local writers in all genres: fiction, poetry, drama, film and TV scripts, writing for young people and nonfiction. Guests will also include those involved in the practical side of writing and its dissemination: publishers, editors, booksellers and designers. Students will gain knowledge about the literary culture of South Australia and, thus, have a broad context into which they can place information from previous creative writing topics.

The second part of each topic comprises discussion and workshopping. Students will consider the aesthetics and craft of selected writers and use this knowledge to decide how to balance theory and practice in their own productions. Small groups will offer constructive feedback on students’ major thesis projects and/or other creative work.

Assessment
Assessment will be flexible, allowing students to pursue their own interests while learning about the culture and industry of writing and publishing in Australia. It will be by creative work and by a choice of other written modes to be negotiated (for example: essay, book review, fictocritical essay, journal, work experience report, interview). Total: 5000-6000 words.

Texts
Appropriate reading will be distributed as needed.

Timetable
Three hours of contact per week.

**WORKSHOP GROUP (TWO HOURS): TIME TO BE NEGOTIATED.**
(MOST PROBABLY THURSDAYS FROM 9-11. PLEASE CONTACT THE ENGLISH OFFICE FOR CONFIRMATION BEFORE THE START OF EACH SEMESTER)

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**WRITERS AND THEIR WORLDS**

**Writers and Their Worlds Seminars (1 hour):** Thursday 12-12:50 in the Noel Stockdale Room, Central Library.

Seminars usually begin in week three. A schedule of speakers will be circulated.
HONOURS SEGMENTS

For students writing a literature-based thesis, 12 units of English Honours Segments are compulsory.

Each segment is worth 3 units.

Convenor: Dr Kate Douglas
Semester: 1 and 2
Class Contact: usually 2 hours per week or fortnight for 6 or 7 weeks

Topic Rationale:
Students choose segments based upon the number of remaining credit points they need for their Honours degree. Conventionally Literature students take most of the segments offered where BCA/Creative Writing students take roughly half of the offered segments (in tandem with their Creative Writing workshop topics).

Topic Aims:
- To introduce students to more specialised teaching and learning approaches common in Honours
- To introduce students to selected areas of literary studies
- To develop students’ research skills
- To provide an opportunity for a range of staff to use their research in a productive way in honours teaching.

Method:
Students select segments from a list of segments, the course outlines of which appear below.
## Segment Offerings for 2010

All English Honours segments are worth **3 units each**.

Precise arrangements about times and rooms will be made at the beginning of each semester, in consultation with students.

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Semester One
Segment Offerings
ENGL 7212
AUTOBIOGRAPHICAL WRITING: DIGITAL LIVES

Convenor: Dr Kate Douglas
When: Semester 1
Units: 3
Class Contact: 2 hours per week for 6 weeks (Friday 9-11 Humanities 115) (please note, some weeks will be by external study)

The topic explores the myriad ways in which people engage in life writing to represent themselves on-line: from blogs to Facebook, through Twitter and Postsecret (to name just a few examples). We will speculate on the place of on-line life writing within creative writing more generally. And in particular we’ll explore the idea of “digital testimony”: the ways in which consumers use the internet as a means for telling personal stories, many of which involve traumatic disclosures.

The themes we will cover include: truth, subjectivity, self, identity, privacy/disclosure, memory, trauma, and the ethical, moral and legal issues surrounding the representation of the self and others in life writing modes. Students will explore both the theories and practice of on-line life writing genres, and will be given the option of critical and/or creative life writing pieces for their assessment.

Set Texts
Topic Reader
Digital texts (websites, blogs, social networking sites) (links will be provided)

Assessment
Blog (2500 words, 80%)
Responses to the blogs of other students (roughly 500 words / 20%)
ENGL 7213

EPIC TRANSFORMATIONS

Convenor: Associate Professor Robert Phiddian
When: Semester 1
Units: 3
Class Contact: 2 hours per week for 7 weeks

The central aim of this segment is to introduce students to the major successful epic poem in English, John Milton's *Paradise Lost*. We will start by briefly looking at Spenser’s *Faerie Queene*, spend several weeks on *Paradise Lost*, then conclude with Dryden’s, *Absalom and Achitophel* and Pope’s *Rape of the Lock*.

Texts
The texts are all available in the *Norton Anthology of English Literature* Volume 1 (*7th* ed.). This is an expensive text to buy, and I will understand if students find copies of the poems from other sources. However, the *Norton* contains an awful lot of literature, very usefully edited, and students should consider it a lifetime's investment in literature unlikely to go out of date, rather than as a set text for a single course.

Assessment
A total of 3000 words in one or two pieces (format to be agreed in consultation between students and the lecturer).
ENGL 7219
A PASSIONATE FEAST:
FOOD, LOVE AND SEX IN RECENT POETRY

Coordinator: Steve Evans
When: Semester 1
Units: 3
Class Contact: 2 hours per week for 6 weeks

This topic focuses on the wealth of poetry that uses food as its central concern and, particularly, that which exploits its rich metaphoric possibilities to comment on the emotional and sexual landscape of relationships.

Our primary interest is poetry from the 1950s onwards. Students will be expected to respond critically to selected poems and to produce some poetry of their own. Through taking this topic, students should develop their critical thinking and research abilities while gaining an understanding of the technical and theoretical issues involved when food and sex references are combined in poetry. A Passionate Feast should appeal to those who are interested in the techniques employed in imaginative writing, especially where they intend further writing or study of poetry.

The only set text is the topic handbook, which must be brought to every class. Other readings will be distributed during the semester and some works will be recommended for reading as the topic progresses.

Assessment

1. One seminar presentation paper (1000 words), including a revised version of own previously workshopped poem (30%)
2. One 2000-word comparative essay (70%)
Semester Two
Segment Offerings
ENGL 7220
EDITING PROJECT

Convenor: Professor Graham Tulloch
When: Semester 2
Units: 3
Class Contact: 2 hours per week for 7 weeks

In this segment students will edit a literary text starting with the handwritten manuscript and ending with a fully edited text with an introduction, note on the author and explanatory notes.

The convenor will provide manuscripts that can be edited or students can, with the approval of the convenor, choose their own manuscript.

This segment will give students experience in editing texts and in writing the kinds of material that usually accompany literary editions.

Assessment
The final piece of work including the edited text itself, the introduction, note on the author and the explanatory notes will be 3000 words.
ENGL 7215

POST-WAR AMERICAN LITERATURE

Convener: Dr Giselle Bastin
When: Semester 2
Class Contact: 2 hours per week for 7 weeks

Offered in the first half of semester, weekly sessions in Giselle’s room (233) unless numbers are too large.

In this segment students will survey some of the most well-known works of literature and film from (or about) a fascinating period in America, spanning 1951 to 1963.

The first decades of the post-war period saw the United States attain unprecedented levels of wealth and power. Yet despite (or, perhaps, because of) this, it has been characterised as an era “of subtle and pervasive stress”. Writers and filmmakers included in this segment portray characters who are questioning the values of a society hell-bent on enjoying a long-awaited prosperity and offer a glimpse of creative responses to the considerable social upheavals that were occurring in this period.

We will read some literature and view some film from this period of mid-twentieth century America, as well as consider some of the non-fiction writing from the time that seeks to analyse American culture. There will also be scope to look at some contemporary film and television that looks back and re-frames American society from the 1950s and early 1960s.

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<tr>
<th>FICTION</th>
<th>FILMS from, or set in, 1950s and early 1960s</th>
<th>Extra Reading (as excerpts)</th>
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<td>J.D. Salinger, Catcher in the Rye (1951)</td>
<td>Good Night, and Good Luck (2005; set in early 1950s)</td>
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<tr>
<td>Truman Capote, Breakfast at Tiffany’s (1958)</td>
<td>Far from Heaven (2002; set in 1950s)</td>
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<td></td>
<td>Pillow Talk (1959)</td>
<td>Betty Friedan, The Feminine Mystique (1963)</td>
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Assessment
One seminar presentation paper (1,000 words) and one comparative essay (2,000 words).
ENGL 7208
POSTMODERNISM

Convener: Dr Nick Prescott
When: Semester 2
Class Contact: 2 hours per week for 7 weeks

The term “Postmodernism”, to quote Ihab Hassan, describes “an endlessly contested category”. This segment will attempt to demystify this recent historical and cultural moment by examining fertile literary texts that demonstrate, propose or partake of Postmodern elements. We will consider numerous elements of Postmodern theory as they relate to literary and wider cultural concerns, and we will examine the ways in which the set novels and their writers demonstrate a playfulness and experimentation that entails genre subversion, intertextuality, socio-political critique and satire.

Our central theoretical writings will be drawn from writers including Linda Hutcheon, Umberto Eco, Richard Rorty, and David Lehman. These readings will be positioned in order to render comprehensible the unwieldy theoretical debate that Postmodernism has become. Crucial concepts will include: the function and effects of intertextuality, the dissolving of conceptual boundaries between “high art” and “low art”, and the function of parody in social critique.

Set Texts:

Course reader (and readings to be distributed weekly)

Hospital, Janette Turner: The Last Magician (2003)
Pynchon, Thomas: The Crying of Lot 49 (1966)

Assessment:

One seminar presentation paper (1000 words, 30%)
Comparative essay (2000 words, 70%)
### SPECIAL TOPICS

**ENGL 7222: One English or English Approved 2/3 Topic (6 units)**

Convenor: Dr Kate Douglas  
Semester: 1 or 2  
Units: 6  
Class contact: Differs according to Special topic code chosen  
Prerequisites: Entry to honours program in English

With approval from the Honours convenor, Honours students may choose to take **ENGL 7222: One English or English Approved 2nd/3rd year topic** (which they have not undertaken in the course of the major) at honours level. Please consult the current 2nd/3rd year Topic Handbook for choices.

### EXTRA OPTIONS UNDER ‘SPECIAL TOPICS’

Any appropriate topic from another discipline’s offerings; for example, please check offerings in Drama, Women’s Studies and Cultural Studies. We particularly recommend:

**CULT 7001: CULTURAL THEORY**

Units: 6 or 3  
Level: Honours  
Duration: Semester 1  
Class Contact: 2 hour seminar per week  
Time: TBA  
Associated Majors: Women’s Studies (Honours)  
Degree Restrictions: BA (Hons), MA (Qual)  
Topic Coordinator: Dr Shannon Dowling

This topic is offered as a six point topic, but may also be taken as a 3 point topic by negotiation with topic coordinator.
This multidisciplinary topic is designed to familiarise students with contemporary cultural theory and theorists and with current debates within this broad field of knowledge. The relationship between cultural theory and the understanding of ‘every day’ practices will be explored and dominant ways of making meaning will be examined. Students will learn to ‘read’ popular cultural texts and understand the role of the media in disseminating cultural meaning. Social constructs such as gender, race, ethnicity, class and sexuality will be explored for their bearing on our ‘every day’ practices. Students will develop their critical and analytical skills to enable them to become more sophisticated readers of cultural artifacts.

Reading
Cultural Theory Reader 2010 (available at Unibooks)
Below are some links to Flinders University support services that might be of use during your studies:

**Health Service**

http://www.flinders.edu.au/healthcounsel/health_service.htm

**Counselling Service**

http://www.flinders.edu.au/healthcounsel/counselling.htm

**Students with disabilities**


**Student Learning Centre**

http://www.flinders.edu.au/SLC/

**Equal Opportunity Unit**

http://www.flinders.edu.au/eo_unit/
CAREERS INFORMATION FOR HONOURS STUDENTS

Careers and Employer Liaison Centre
Third Floor Student Centre
Tel: 8201 2832
Email: careers@flinders.edu.au
www.flinders.edu.au/careers

The Careers and Employer Liaison Centre aims to maximise the opportunities for University students. Our recruitment activities, work experience/ internship, career management and skill development programs allow students to realise their career potential and facilitate the transition from university to the world of work.

Graduate Placement Service
TARGETED TOWARDS ASSISTING STUDENTS INTO PROFESSIONAL EMPLOYMENT WITH LOCAL, NATIONAL OR INTERNATIONAL EMPLOYERS.

Employer Liaison Program and Recruitment Fairs
Each year we have contact with around 1500 employers, recruiting from a variety of disciplines. We organise on campus recruitment fairs: watch out for the Arts and Business and Recruitment Agencies fairs. Meet employers who can offer you work.

Gradjobs Email lists
All graduate vacancies received are emailed to one of our GRADJOBS lists. Subscribe today!

Website & Publications
Visit our comprehensive website. Pick up our job search publications to assist you.

Graduate Mentor Program
Link with graduates from Flinders University in your field of career interest.

WorkReady, Vacation Work & Internships
Take part in internships, work experience or vacation work.

Leadership & Graduate Skill Development programs
Develop the skills employers seek and add extra value to your CV.

Appointments
‘Drop Ins’ where a duty counsellor is available for students on a first come first serve basis are held at least five times a week during term time. Individual appointments are available for students seeking assistance with their career direction.

Details on all these services are available from our website.

GOOD LUCK WITH HONOURS! IF YOU HAVE ANY QUESTIONS OR PROBLEMS, PLEASE CONTACT THE CONVENOR 😊