FLINDERS UNIVERSITY

Department of English
Creative Writing &
Australian Studies

HONOURS HANDBOOK

2008

Convenor
Dr Kate Douglas
Are you eligible?
Students intending to take Honours in English or Australian Studies will have completed an English or Australian Studies 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 Australian Studies 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, Creative Writing or Australian Studies.

Two Kinds of Honours—Literature/Australian Studies or Creative Writing
Students who meet the prerequisite (see ‘Are Your Eligible?’) may enrol in either Literature/Australian Studies 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.

We encourage you to think about completing Honours in the one year.

The actual content of the courses is outlined in the following pages of this booklet. The following pages provide the briefest and clearest outline of the most common patterns of formal enrolment.
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 2008:**

The first meeting, which all Honours students are expected to attend, will be on **Monday 18th 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 **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.
INTRODUCTION

The program:
Usually, Honours studies in English or Australian Studies 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, or as AUST 7000C and AUST 7000D (6+6 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) Twelve Compulsory Units from the Segment List (12 units):

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), to be selected from the following list:

- **ENGL 7221: Special Topic: Two Extra English Honours Segments** (6 units) or **ENGL 7221A** (3 units semester 1) or **ENGL 7221B** (3 units semester 2).

- **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.

- **ENGL 7223** (3 units) or **7223A** (6 units): **Special Topic: An Approved Short Project**
  Where a clear program of study exists — either a concrete research project or a semester long course of study laid out in advance — an individual Honours student working with a staff member on an approved research project *(one semester, either 3000 word for 3 units or 6000 words for 6 units).* This will need to be agreed between the student, the convenor, and the staff member involved, and should not be used for the purposes of vague projects such as ‘doing something on Renaissance poetry’.

- For students **not** writing a Creative Writing thesis, but only with the approval of the Creative Writing Convenor (Jeri Kroll), either
  **ENGL 7171 Theory and Practice of Writing A** (6 units)
  OR **ENGL 7172 Theory and Practice of Writing B** (6 units).

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.
# Template for Enrolment

## Literature Students

Students should enrol in a total of 36 units.

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 7000 Thesis (6 units)</td>
<td>ENGL 7000 Thesis (6 units)</td>
</tr>
<tr>
<td><strong>or enrol thesis as</strong></td>
<td><strong>or</strong></td>
</tr>
<tr>
<td>ENGL 7000P (3 units)</td>
<td>ENGL 7000Q (9 units)</td>
</tr>
<tr>
<td>HUMN 7000: Research Skills and</td>
<td></td>
</tr>
<tr>
<td>Professional Practice (6 units)</td>
<td></td>
</tr>
<tr>
<td><strong>English Honours Segments</strong></td>
<td><strong>English Honours Segments</strong></td>
</tr>
<tr>
<td>(see under ‘English Honours Segments’ for code numbers)</td>
<td>(see under ‘English Honours Segments’ for code numbers)</td>
</tr>
<tr>
<td>(6 units)</td>
<td>(6 units)</td>
</tr>
<tr>
<td><strong>or</strong></td>
<td><strong>or</strong></td>
</tr>
<tr>
<td>(3 units)</td>
<td>(3 units)</td>
</tr>
<tr>
<td>Special Topic (for 3 or 6 units)</td>
<td>Special Topic (for 3 or 6 units)</td>
</tr>
<tr>
<td><strong>or</strong></td>
<td><strong>or</strong></td>
</tr>
<tr>
<td>Approved Short Project (for 3 or 6 units)</td>
<td>Approved Short Project (for 3 or 6 units)</td>
</tr>
</tbody>
</table>
Students should enrol in a total of 36 units.

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 7000P Thesis (3 units)</td>
<td>ENGL 7000Q Thesis (9 units)</td>
</tr>
<tr>
<td>HUMN 7000: Research Skills and Professional Practice (6 units)</td>
<td>ENGL 7172: Theory and Practice of Writing B (6 units)</td>
</tr>
<tr>
<td>ENGL 7171: Theory and Practice of Writing A (6 units)</td>
<td></td>
</tr>
<tr>
<td>Special Topic (for 3 or 6 units)</td>
<td>Special Topic (for 3 or 6 units)</td>
</tr>
<tr>
<td>or/</td>
<td>or/</td>
</tr>
<tr>
<td>Approved Short Project (for 3 or 6 units)</td>
<td>Approved Short Project (for 3 or 6 units)</td>
</tr>
</tbody>
</table>
Students should enrol in a total of 36 units.

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AUST 7000C Thesis</strong> (6 units)</td>
<td><strong>AUST 7000D Thesis</strong> (6 units)</td>
</tr>
<tr>
<td><strong>HUMN 7000: Research Skills and Professional Practice</strong> (6 units)</td>
<td></td>
</tr>
<tr>
<td><strong>Honours Segments</strong> (use English Honours Segments codes; chosen topics must be approved by the Honours convenor as having an appropriate level of Australian content for an Australian Studies program)</td>
<td><strong>Honours Segments</strong> (use English Honours Segments codes; chosen topics must be approved by the Honours convenor as having an appropriate level of Australian content for an Australian Studies program)</td>
</tr>
<tr>
<td>(6 units)</td>
<td>(6 units)</td>
</tr>
<tr>
<td>or</td>
<td>or</td>
</tr>
<tr>
<td>(3 units)</td>
<td>(3 units)</td>
</tr>
<tr>
<td><strong>AUST Special Topic:</strong> (for AUST Hons segments, or u/grad topic upgrade)</td>
<td><strong>AUST Special Topic:</strong> (for AUST Hons segments, or u/grad topic upgrade)</td>
</tr>
<tr>
<td>AUST 7997 (6 units)</td>
<td>AUST 7997 (6 units)</td>
</tr>
<tr>
<td>AUST 7997B (3 units)</td>
<td>AUST 7997B (3 units)</td>
</tr>
<tr>
<td>AUST 7997C (3 units)</td>
<td>AUST 7997C (3 units)</td>
</tr>
<tr>
<td>or Approved Short Project (use ENGL codes for 3 or 6 units)</td>
<td>or Approved Short Project (use ENGL codes for 3 or 6 units)</td>
</tr>
</tbody>
</table>
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/Australian Studies Honours program. It may be optional for students who take joint honours, that is, who include studies from departments other than English/Australian Studies 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, by March 24 (or August 18 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.

It is recommended that you formulate two, maybe three, possible general topic areas that you might research, as it is not always possible that a supervisor is available, or able, to oversee your first choice of study area.
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 outlines 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 2008. 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 2008. 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 or/ Australian Studies) Year ‘(e.g. 2008)

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
FURTHER THESIS GUIDELINES:  
CREATIVE WRITING HONOURS STUDENTS ONLY

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.
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.
## Staff Members

**Dr Giselle Bastin**
- American Literature
- Writing about Literature and Film
- Literary/Cultural Theory
- Gendered Discourses
- 20th Century Australian Literature

**Dr Kylie Cardell**
- Life Narrative
- Creative Writing
- Genre Theory
- Literary Cultural Studies
- Creative Nonfiction
- Therapy and Writing
- New Media and Ethics

**Dr Kate Douglas**
- Life Writing (in various media)
- Trauma theory
- Cultural Memory
- Postcolonial Literatures
- 21st Century Literature
- Popular culture/everyday life
- Literature and social justice/human rights
- Creative theses

**Dr Shannon Dowling**
- Australian Literature
- Migration and Identity
- Holocaust Representation
- War and Memory
- Jewish Identities
- Critical Theory

**Steve Evans**
- Poetry, particularly American, Australian, Middle-European and UK since the 1950s
- Contemporary short fiction
- Creative Nonfiction
Assoc. Prof. Rick Hosking
- Nineteenth century British & Australian popular fiction
- Indian Writing in English
- Travel Writing
- Historical fictions
- Creative Theses

Prof. Jeri Kroll
- Twentieth-Century Poetry and Prose (selected writers)
- Children’s Literature
- Creative Theses (poetry, fiction, nonfiction)

Assoc. Prof. Peter Morton
- Victorian English Literature
- Science Fiction
- Professional English & Expository Writing
- Modern British Fiction

Assoc. Prof. Robert Phiddian
- Renaissance drama and poetry, especially Shakespeare
- Seventeenth and Eighteenth Century Literature
- Parodic and Satirical Writing, especially in 17th-18th and 20th-Century texts.
- Current political satire, especially cartoons.
- Literary Theory, and/or theorised approaches to specific texts or issues.

Dr Nick Prescott
- Fiction, Postmodernism & Intertextuality
- Contemporary American Fiction
- Issues of Adaptation from Text to Screen
- Fiction & Sociopolitical Commentary

Prof. Graham Tulloch
- Scottish Literature since 1700
- Nineteenth Century British and Australian Novels
- Scottish writers in Australia
- Editing Literary Texts
- Literature and the Past
- History of the English Language (including dialects)
- Old English Literature
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 literature review of their scholarly field, and 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: Jeri Kroll
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)

**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:** 2 hours per week or fortnight for each of 4 segments; 7 weeks for weekly segments, one semester for fortnightly segments.

**Topic Rationale:**  
These segments are compulsory for all Honours students except those who take a thesis in Creative Writing (Creative Writing students may do two Segments under coding for “Special 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 4 segments from a list of segments, the course outlines of which appear below. It is possible to select a further 2 of these segments under the ambit of ENGL 7221 (or ENGL 7221A and 7221B) Special Topic in Honours; this can be discussed with the Convenor upon enrolment.

Each topic is available individually.
SEGMENT OFFERINGS FOR 2008

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.

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 7213  Epic Transformations</td>
<td>ENGL 7215  Post-War American Literature</td>
</tr>
<tr>
<td>ENGL 7218  Happy Snaps: Cultural Memory, Trauma</td>
<td>ENGL 7220  Editing Project</td>
</tr>
<tr>
<td>and Nostalgia</td>
<td></td>
</tr>
<tr>
<td>CULT 7001  Cultural Theory (6 units; can be taken</td>
<td>Indigenous Representations: Texts, Screen</td>
</tr>
<tr>
<td>as a 3 unit topic using the Special Topic Codes;</td>
<td>Public Discourses</td>
</tr>
<tr>
<td>please discuss with convenor)</td>
<td>(enrol under one of the ‘Approved Short Project’</td>
</tr>
<tr>
<td></td>
<td>codes below)</td>
</tr>
<tr>
<td>ENGL 7217  Poetic Techniques: Romantic to Modern</td>
<td>Life Writing</td>
</tr>
<tr>
<td>Poetry in the English Tradition</td>
<td>(enrol under one of the ‘Approved Short Project’</td>
</tr>
<tr>
<td></td>
<td>codes below)</td>
</tr>
<tr>
<td>ENGL 7208  Post-modern Literature in English</td>
<td></td>
</tr>
<tr>
<td>ENGL 7221, 7221A, 7221B, 7222 Special Topic</td>
<td>ENGL 7221, 7221A, 7221B, 7222 Special Topic</td>
</tr>
<tr>
<td>ENGL 7223/7223A or AUST 7797, 7997B, 7997C</td>
<td>ENGL 7223/7223A or AUST 7797, 7997B, 7997C</td>
</tr>
<tr>
<td>An Approved Short Project</td>
<td>An Approved Short Project</td>
</tr>
</tbody>
</table>
Semester One
Segment Offerings
ENGL 7217

POETIC TECHNIQUES: ROMANTIC TO MODERN POETRY IN THE ENGLISH TRADITION

<table>
<thead>
<tr>
<th><strong>Convenor:</strong></th>
<th>Peter Morton</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>When:</strong></td>
<td>Semester 1</td>
</tr>
<tr>
<td><strong>Units:</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Class contact:</strong></td>
<td>2 hours per week for 7 weeks</td>
</tr>
</tbody>
</table>

This segment permits students to extend their skills of practical criticism by focussing on works by the canonical English poets writing between c. 1798 and 1950, or approximately from Wordsworth to Auden. Poets covered *en route* may include Shelley, Keats, Blake, Tennyson, Browning, E.B. Browning, Christina Rossetti, Hardy, Yeats and Eliot.

The skills of practical criticism are best acquired by concentrating on comparison and contrast, so we will not be proceeding chronologically. We will be looking at the main concepts of *prosody*; that is to say, the structural principles of poems, such as metre, rhythm and stanza structures; and we will sample various poetic *forms*: the sonnet, the lyric, the ode, the villanelle, etc. We will also look at poetic resources and literary *devices* such as word play, metaphor and metonymy, symbolism and imagery. Another way of organising our material will be by *topic*: love poems, poems about loss and death, nature poems, poems celebrating or denying religious faith, poems of philosophical reflection, and so on.

Throughout, this segment aims to stress the continuities and connections which have linked poets across two centuries, and the assigned work will reflect that emphasis.

**Text**


**Assessment**

One analytical paper comparing and contrasting a pair of poems: 1000 words
One comparative essay: 2000 words.
ENGL 7213

EPIC TRANSFORMATIONS

Convenor: 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 7218

HAPPY SNAPS: CULTURAL MEMORY, TRAUMA AND NOSTALGIA

Convenor: Dr Kate Douglas
When: Semester 1
Units: 3
Class Contact: 2 hours per week for 6 weeks

How do cultural texts (such as literature and film) represent trauma? And what do we do when we read these traumatic texts? This topic introduces the concepts of trauma and cultural memory. We explore the effects of trauma upon the production and consumption of cultural texts via two themes (1. terrorism and trauma; and 2. post-apocalyptic trauma), and focus on the following four set texts:

- Cormac McCarthy *The Road*
- Alfonso Cuarón (dir.) *Children of Men*
- Steve Westh (dir.) *Bom Bali*
- Michael Ondaatjie *Anil's Ghost*
- + a Topic Reader

Assessment

Text-based reflections (4 x 250 words = 1000 words total, 30%)
Major essay (2000 words, 60%)
Participation (10%)
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 Ihab Hassan. 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** will include:

Course reader

Hospital, Janette Turner *The Last Magician* (2003)

**Assessment**

One seminar presentation paper (1000 words, 30%)
Comparative essay (2000 words, 70%)
Semester Two
Segment Offerings
ENGL 7215
POST-WAR AMERICAN LITERATURE

Convener: 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 writers of the American modern period. Spanning from 1939 to the late 1950s, the texts in this segment trace the emergence of a strong anti-establishment literary movement.

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 included in this segment portray characters who are questioning the values of a society hell-bent on enjoying a long-awaited prosperity. Some of the characters are struggling to succeed, and some, as in the case of the ‘Beat’ text, On the Road, portray characters that have ‘dropped out’ altogether. Collectively, the texts in this segment offer an introduction to some of the predominant concerns of American literature in the modern era.

Texts
West, Nathanael. The Day of the Locust (1939)
Williams, Tennessee. The Glass Menagerie (1945)
Salinger, J.D. The Catcher in the Rye (1951)
Kerouac, Jack. On the Road (1957)

Assessment
One seminar presentation paper (1000 words) and one comparative essay (2000 words).
ENGL 7220
EDITING PROJECT

Convenor: 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 hand written 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 7223 (3 UNITS)  
ENGL 7223A (6 UNITS)  

AN APPROVED SHORT PROJECT

Convenor: Allotted Staff Member  
When: Semester 1 or 2  
Class Contact: To be discussed with staff member allotted to supervise you.

Under the supervision of an English staff member, and with permission from the Honours convenor, students may undertake a 3000 word (for 3 units) or a 6000 word (for 6 units) research essay on material of interest to them and the staff member. Students may not duplicate work done earlier in the major, but may extend ideas or areas of interest broached in the undergraduate degree.

Students must consult with the member of staff and sign off on a description of the material to be covered. As a 3 unit topic, the project should involve at least 4 meetings and generate a research essay of 3000 words. More involvement may be required if taken as a 6 unit option. Where more than one student is interested in similar areas with one staff member, those students may be seen together in a sort of mini-course.

Students will not normally be permitted to take more than one Approved Short Project in the course of their honours year. It is important also to realise that, due to staffing constraints, English cannot guarantee that we will be able to agree to research on any topic that interests you. Some negotiation may be necessary. Please see ‘Staff Members’ page, and discuss your ideas with the Convenor.
**SPECIAL TOPICS**

ENGL 7221: Two Extra English Honours Segments (6 units; may be enrolled in as 7221A 3 units, S1, or 7221B 3 units, S2)

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

ENGL 7223A: An Approved Short Project (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

**Literature Honours Students**

Literature Honours students may choose one of the following:

- **ENGL 7221: Two Extra English Honours Segments** if they are looking to take more than 4 English Honours Segments. May be enrolled in as ENGL 7221A 3 units, S1, or ENGL 7221B 3 units, S2)
- **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.
- **ENGL 7223A: An Approved Short Project** with an allotted staff member. This project will allow students to work with a member of staff on a research topic of mutual interest not catered for by the standard honours Segments in the English honours program.

**Assessment of Approved Short Project**

Students will negotiate an appropriate assessment arrangement with the member of staff with whom they elect to work. Normally students will complete the equivalent of a 6000 word essay or research project. In some circumstances three 2000 word essays might be expected, in others one 2000 word essay and a 4000 word research assignment, in others a 3000 word essay and a 3000 word research assignment. The length and breadth of the project will be adjusted if this is taken as a 3-unit option as ENGL 7223). In fact, the Convenor will, in most cases, prefer this taken as a 3 unit option, and it is only offered here as a 6 unit option for students with special circumstances.

- **Theory and Practice of Writing A** : semester 1 (as code: ENGL 7171)  
  Or **Theory and Practice of Writing B**: semester 2 (as code ENGL 7172). Only one of these may be taken, and only with the prior approval of Professor Jeri Kroll.
Indigenous Representations: Texts, Screen and Public Discourses (3 units—Semester 2 only)

This topic will consider the relationships between contemporary representations of Indigenous people in literature, on the screen and in public discourses. Critical and cultural theory will be used to consider the ongoing connection between representation, race relations and social justice in Australian society. A number of cultural 'sites' will be selected emerging from popular films, novels and public debates.

Please contact the convenor: Steve Hemming (Steve.Hemming@flinders.edu.au) for further information.

Life Writing (3 units—Semester 2 only)

This is an independent study topic in which the student will produce one 3000-word piece on a topic of their choice—broadly in the field of Life Writing. Students will initially prepare a working bibliography for a topic, and then devise an essay topic (creative/critical or literary/critical) with the convenor.

Please contact the convenor: Dr Kate Douglas (Kate.Douglas@flinders.edu.au) for further information.

Other topics/projects TBA: please ask convenor in semester 1 2008.
EXTRA OPTIONS UNDER ‘SPECIAL TOPICS’

Any appropriate topic from another discipline’s offerings; for example, please check offering 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 2008 (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 ☺