Honours Handbook 2012

BA Hons (English)
BA Hons (Creative Writing)
Bachelor of Creative Arts (Hons)

Honours Co-ordinator: Dr Nick Prescott

Department of English, Creative Writing and Australian Studies
Flinders University
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[Cover image Brian Dettmer, “Modern Progress” 2007 Altered Book 19x13x3cm” from www.mitobcn.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 GPA of 5.25 in 27 units of upper level topics in that major sequence.

For Creative Writing Honours, you are normally expected to grades of DN or better in at least 9 units of upper-level topics in the Creative Writing major sequence.

How is Honours different from second and third year?
Honours continues and extends the sort of work undertaken in the English and Creative Writing majors. 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 13 500-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 prerequisites (see ‘Are Your Eligible?’) may enrol in either Literature Honours or Creative Writing Honours. 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; it may be taken over one or two years, but only with the Honours Coordinator’s permission) involving a thesis and coursework.

THE HONOURS COORDINATOR

Before enrolling, all prospective English and Creative Writing Honours students must discuss their course proposals with the Honours Coordinator:

Dr Nick Prescott  
Humanities: Room 254 Humanities  
Phone: 82012635  
Email: Nick.Prescott@flinders.edu.au

INITIAL MEETING FOR 2012:

The first meeting, which all Honours students are expected to attend, will be on Friday the 17th of February 2012, in Humanities Room 234.

At this meeting students will formalise the structure of their honours enrolment.

Students who wish to contact Dr Nick Prescott (Nick.Prescott@flinders.edu.au; 8201 2635) ahead of this meeting with any queries about the Honours program should not hesitate to do so.
INTRODUCTION

The program:
As mentioned above, Honours studies in English or Creative Writing involves 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 Coordinator 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
   **13.5 units in total, enrolled in as 4.5 + 9 ENGL7700A and ENGL7700B**
   in any area of study offered by the Department of English, Creative Writing and Australian Studies.

2. ENGL7701, Research methods for Literature and Creative Writing (4.5 units) *(one semester)*. This topic will normally be compulsory in the year students undertake their thesis.

3. English Literature stream: 5 core topics
4. Creative Writing stream: 3 core topics + two electives
5. Bachelor Creative Arts (Creative Writing): 3 core topics + 2 electives
**TEMPLATE FOR ENROLMENT**  
**LITERATURE STREAM**

Students should enrol in a total of 36 units.

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THESIS PROJECTS FOR 2012:

Students must see the Honours Coordinator at the very start of semester to discuss possible topic areas for their thesis. The Coordinator 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 Coordinator 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. This document should be submitted to Nick during March. This will not be a restrictively binding document, but it should be a clear expression of intent.

The topic ENGL7701: Research Methods for Literature and Creative Writing will provide you with guidance about designing a more detailed topic proposal later in the semester.

The following pages detail the projects that English and Creative Writing staff members are available to supervise in 2012.
Dr Kalinda Ashton

Novel

Short story

Contemporary Australian writing

Contemporary American fiction

Literary theory (especially Marxist, post-colonial, feminist and psychoanalytic theory)

Fiction and politics/ethics

Dystopian/utopian writing

Cross-disciplinary projects: Intersection of creative writing and cultural studies/literary studies/critical theory.
Dr Giselle Bastin

**Adaptation Theory**: Literature on Screen: I’m interested in supervising any project to do with the relationship between literature and other media, particularly film and television.

**Biography**: The biography is a hybrid form. I’m interested in the narrative tropes of biographies and how the biographical form structures life stories. In my own research I focus on biopics about the British Royal Family. I’d be keen, also, to supervise projects about literary biographies.

**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 one of these decades in fiction, non-fiction, film and television (including ‘retrovisions’ such as *Mad Men*).

**Representations of Englishness in literature**: Social, cultural and political representations of ‘Englishness’ in literature and film (e.g. *Harry Potter* books; Heritage film); the country house [Ishiguro’s *Remains of the Day*; Fellowes’ *Gosford Park*; McEwan’s *Atonement*].

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

**Specific Author Studies**: These are the authors I’d be more than happy to supervise projects about: Charles Dickens, Jane Austen, Ian McEwen, Helen Garner, Kate Grenville, Charlotte Brontë, Emily Brontë.

**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. I haven’t read the *Twilight* series, I must admit.
Dr Kylie Cardell

**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 Danielle Clode

I am willing to supervise in the following areas, but may also be able to supervise other proposed projects after discussion. My own books have been about whaling, bushfires, palaeontology, museums and natural history exploration in Australia and I retain an interest in these areas as well as the following specific projects.

**Creative writing:** I am interested in supervising creative writing projects with a significant non-fiction element, including science fiction, historical fiction, science writing and creative non-fiction (preferably short forms only).

**Comparative studies of science and humanities publications:** There are striking differences in writing styles across the sciences and humanities, which reflect fundamental differences in rhetorical approach, historical origins, the transmission of ideas and systems of argument. These differences have a substantial impact on citation patterns and publication metrics, as well as contributing to historical divisions between the fields. This project may suit students with an interest in the sciences or social sciences, although a science background is not essential.

**Publishing trends:** Current trends in the publishing industry such as readership patterns, commercial and technological changes have significant implications for authors, publishers, retailers and readers. Projects might investigate how these trends impact on different sectors of the industry and how authors respond to these trends. This project may suit students with cross disciplinary interests in social science, business or law.

**Reading and structure:** Writers and editors make many assumptions about the way in which people read different kinds of texts but there is little empirical evidence about how (or if) different narrative devices improve clarity and flow. We now have access to the latest eye-tracking technology and software to examine how people actually read (as well as comprehend) different kinds of texts. This cross-disciplinary project may suit students with an interest or background in behavioural sciences, and good computer skills.
Associate Professor 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 writings.
Dr Steve Evans

Primarily interested in creative writing of poetry and prose (fiction and creative nonfiction) and the publishing industry, including the following more specific aspects:

**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.

**Creative writing practice: narrative function in lyric poetry:** A critical and/or creative project exploring how connotation and narrative allusion operate in lyric poetry.

**Creative writing practice: poetry at the margins:** A critical and/or creative project that considers the response to Language poetry, online poetry, collaborative/anonymouse (de-authored) poetry, etc. and the various claims that are made by its practitioners and detractors.

**Creative writing practice: recent poetry of middle Europe:** A critical and/or creative project that looks at the poetry of middle European poets of the C20th century.

**Creative writing practice: 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.

**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?
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
   • 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.
Dr Gay Lynch

**Contemporary Australian fiction**
Brian Castro, Michelle de Kretser, Delia Falconer, Alex Miller, Eva Hornung/Sallis

**Australian historical fiction writing**
Peter Carey, Richard Flanagan, Kate Grenville, Sarah Hays, Gail Jones, Christopher Koch, Roger McDonald; settler and frontier stories; South Australian history

**Ngarrindjeri history and culture** (collaboration with Yunggorendi essential)
Studies of contemporary Indigenous texts (Kym Scott, Alexis Wright); writing race.

**Nineteenth-century Australian-Irish diasporic studies**
This includes the history of Galway, Celtic myths and apocryphal stories, Irish-Australian writers (Miles Franklin,

**Nineteenth-century Irish fiction** (projects welcome on Maria Edgeworth, Lady Augusta Gregory, Lady Morgan, Anthony Trollope).

**Australian poet Adam Lindsay Gordon**

James Joyce

Patrick White

**Creative writing theory and practice**

**Australian children’s literature, including picture books**
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

I would welcome projects on:

**Fiction, postmodernism and intertextuality**

I am deeply interested in the uses to which various authors put intertextuality in their work. While the majority of my work on intertextuality has concerned contemporary American writers Don DeLillo and Thomas Pynchon, I would be interested in supervising projects that examine other authors’ uses of allusion and intertextual gesturing.

**Contemporary American Fiction**

I am interested post-WWII American fiction, in particular with regard to the ways in which American writers process, reflect and comment upon America’s geo-political engagement with the rest of the world.

**Genre Fiction, esp. Crime and Detective Fiction**

I welcome projects on particular types of genre fiction; I am interested in these areas in crime fiction:

- The Ratiocinative Pioneers – Edgar A. Poe and Arthur Conan Doyle, and adaptations of their works (e.g. the BBC’s *Sherlock*)
- “Golden Age” detective fiction (Agatha Christie, Margery Allingham, etc.)
- The Hardboiled Era (Raymond Chandler, Dashiell Hammett, James M. Cain et al)
- Crime Fiction and Aberrant Psychology in the works of Patricia Highsmith
- Postmodern Crime Fiction
- Crime and Detection in television and film
Dr David Sornig
(not available 2012)

Climate change and fiction
Critical and creative projects that investigate how contemporary fiction is responding to climate change.

Apocalyptic non-fiction
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
Creative and critical projects engaged with the use of images, particularly photography, in the novel and fictional autobiography, and the use of image and text together in the graphic novel. Writers of interest include WG Sebald, Brian Castro, Andre Breton and Marjana Satrapi

Writing and social media
Critical and creative projects that explore the place of the author in the context of online social media
Dr Ruth Starke

**Fiction writing.**
Particularly, but not limited to, writing for young people

**Representations of hero/heroines/sexuality in contemporary YA fiction**

**Imagined lives: mixing fact and fiction**

**History of literary festivals in Australia and their contribution to Australian culture**
Professor Graham Tulloch

Medievalism
Over the last two centuries novelists and poets have been fascinated by the Middle Ages and have attempted to recreate them in modern literary works. What picture of the Middle Ages have they developed? You should probably confine your thesis to one or two authors. You might like to concentrate on one figure (e.g. Robin Hood), or one period (the Crusades) or one place (e.g. England).

Editing Literary Texts
How do editors create the editions we read? One way to find out is to edit a short text for yourself. Texts which exist in manuscript and printed form are particularly interesting to edit but any text which exists in at least two versions is appropriate. I spend a lot of my time doing this and it's fun.

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?

Historical Fiction
How does fiction represent the past? After a period of neglect historical fiction has re-established itself as a dominant and pervasive genre. What can we learn from writing and/or studying historical fiction?
THE HONOURS THESIS
ENGL 7700A/ENGL7700B
GUIDELINES FOR LITERATURE
HONOURS STUDENTS
AND CREATIVE WRITING HONOURS STUDENTS

Coordinator: Dr Nick Prescott
Full Year Topic (normally)
Units: 13.5 (4.5 + 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 13.5 units of the total 36 units required for the degree.**

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

Students must see the Honours Coordinator at the very start of semester to discuss possible topic areas for their thesis. The Coordinator 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 Coordinator 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 Coordinator. This will not be a restrictively binding document, but it should be a clear expression of intent. The topic ENGL7701 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 approximately 13,500 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 ENGL7701 and using a referencing system based on MHRA referencing conventions. The expectations regarding referencing and style will be outlined in much more detail early this semester in the Research Methods for Literature and Creative Writing topic. The entire referencing system is available at the MHRA website.
  

- For more detailed information on presentation, students should consult their supervisors.
- The English department will assist in making copies of the thesis 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 dates

- There are two due dates for your thesis.

  - The internal due date for your thesis is Monday, 17th September, 2012. You should have an entire draft of your thesis prepared for your supervisor by this date. This will give your supervisor enough time to read 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. It is important at this stage that you attend to any conceptual problems in the thesis, and that you edit the thesis to a professional standard.

  - The external due date for the thesis is Thursday, 18th October, 2012.
Thesis Submission Guidelines for Students and Supervisors

Submission instructions:

1. Students provide a single copy of the thesis on Thursday 18th October 2012. They may arrange with their supervisor to print out the final copy, or use their own printing resources.

2. Students submit this copy by hand to admin staff in the Humanities Professional Practice and Postgraduate Services office (HUM215).

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 Studies, 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 Bachelor of Creative Arts (Creative Writing) Honours Year (e.g. 2012)’

5. A copy 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 Coordinator.

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 writes a report on each, then sends the reports to the Honours Coordinator. 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 Coordinator will halve the difference and treat it as an agreed mark.

4. If the two marks are further apart than that, the Coordinator 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 Coordinator 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 a copy 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 13.5-unit full-year topic. Creative Writing honours students are required to enrol in 4.5 (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 here 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, (i.e. approximately 40 percent of your total thesis) 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, 13,500 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 13,500 words in terms of, say, five linked chapters, but ideally each thesis develops its own appropriate form, and it is essential for the thesis as a whole to form a coherent project.

ENGL7701 Research Methods for Literature and Creative Writing 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.
HONOURS TOPICS 2012

SEMESTER 1
ENGL 7701
RESEARCH METHODS FOR LITERATURE AND CREATIVE WRITING

Coordinator: Dr Nick Prescott
Semester: 1
Class contact: 2 hours per week, Friday 11-1
Prerequisites: Students intending to take this topic (ENGL7701) will have qualified for entry to the honours program of an English and Creative Writing major

Topic Outline
This topic is a compulsory component in the honours program for English and Creative Writing students. Students will explore discipline-specific research methodologies during an intense six program (i.e. over the first six weeks of the topic). This six-week program includes discussion/application of the following:

- Benchmarking Honours-level research/practical research skills
- Working with secondary sources
- Theoretical approaches to research
- Methodologies for creative research; methodologies for literary research
- Ethical research
- Writing at Honours level

Topic Aims
- provide students with the research tools needed to complete an Honours project
- instil in students an awareness of the creative and/or critical methodologies that they use in their creative and/or critical practices

Assessment
Students will complete work towards their theses in the form of a thesis proposal.
**ENGL 7712**  
**ADVANCED LITERARY STUDIES**

**Coordinator:** Dr Steve Evans  
**When:** Semester 1  
**Units:** 4.5  
**Class Contact:** 1 x 2 hour seminar

**Topic Outline**

This topic is a component in the English honours program for English or Creative Writing students. It builds on core literary knowledge from undergraduate literature topics: critical theories and methodologies for studying literary genres.

The primary area of interest in 2012 is the use of poetic language, which we explore in relation to food, on the one hand, and issues of sex and/or love on the other. A key aspect is the way that such language and subject matter combine to capitalise on the reader’s existing stock of particular cultural references.

We also look at technical aspects of poetic language. Metaphor, for instance, is a key feature of representation in all genres and markedly in poetry where very imaginative examples are routinely expected. Other technical aspects of figurative language will be considered to see how writers and readers employ them.

Readings will include theory articles, plus poems and material on the craft of writing poetry. Students will be expected to respond critically to the selected poems and to produce some poetry of their own that reflects the core interests of the topic.

**Set Texts:**

Topic Reader available from Unibooks

**Assessment:**

Short essay 10%  
Seminar paper 30%  
Major essay 60%

**Contact:** steve.evans@flinders.edu.au
ENGL 7714
THINKING ABOUT THEORY

Coordinator: Dr Nick Prescott
When: Semester 1
Units: 4.5

Class Contact: 1 x 2 hour seminar (weekly Friday 9-11)

In this topic students will focus on literary theory and its application in interpreting literary texts. Students will be exposed to a series of literary theories (including: Marxism, feminism, post-colonialism, psychoanalysis and gender theory) which will then be applied to literary texts.

Set Texts:

Topic Reader (available Unibooks)

Primary texts TBA (please contact the Coordinator directly)

Assessment:

Presentation 50%
Assignment 50%

Contact: Nick.Prescott@flinders.edu.au
Coordinator: Dr Kylie Cardell
When: Semester 1
Units: 4.5
Class Contact: 1 x 2 hour seminar (weekly Thursday 9-11)

This topic forms part of the English honours program for Creative Writing students. Students will discuss a series of readings which explore various theoretical approaches to creative writing. Students will be given the opportunity to write in critically and creatively in response to these readings.

Set Texts: Topic Reader

Assessment:
Seminar paper and write up 40%
Creative writing assessment 60%

Contact: kylie.cardell@flinders.edu.au
ENGL 7711

READING LIKE A WRITER: ETHICS AND CONTEMPORARY AUSTRALIAN MEMOIR

Coordinator: Associate Professor Kate Douglas
When: Semester 2
Units: 4.5
Class contact: TBA

In this topic we’ll discuss some recent Australian memoirs and explore the ethical issues which arise within and around these memoirs. After reading and researching on these memoirs and engaging in discussion with peers, students will complete a written project in response.

Texts:

ENGL 7711 Reader

(from)
Marieke Hardy You’ll be Sorry When I’m Dead
Kate Holden The Romantic
Benjamin Law The Family Law
Judith Lucy The Lucy Family Alphabet

*please note: students are required to write on at least two of these memoirs in their major work.

Assessment
Essay, project or creative piece + exegesis: 100%

Contact
Associate Professor Kate Douglas, Humanities 246, phone 8201 2292,
Email: Kate Douglas@flinders.edu.au
ENGL 7713
ADVANCED GENRE STUDIES
EPIC TRANSFORMATIONS

Coordinator: Associate Professor Robert Phiddian
When: Semester 2
Class Contact: 2 hours per week

The central aim of this topic is to introduce students to the major successful epic poem in English, John Milton's *Paradise Lost*. We will start by briefly looking at Edmund Spenser's *Faerie Queene* and Christopher Marlowe's *Hero and Leander*, spend several weeks on *Paradise Lost*, then conclude with Dryden’s, *Absalom and Achitophel* and Pope’s *Rape of the Lock*. The focus will be on reading the poems in cultural, historical, and literary context. This will involve attention to some of the rich scholarship these texts have attracted.

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
Presentation and response on a literary critical or historical text: 15%
Brief recitation (15-25 lines) from one of the poems: 5%
Major essay: 3500 words (80%)

Associate Professor, Robert Phiddian, Humanities 249, phone 8201 3717,
Email: Robert.Phiddian@flinders.edu.au
ENGL 7715
PUBLIC CULTURES OF WRITING

Coordinator: Dr Kalinda Ashton
When: Semester 2
Units: 4.5
Class Contact: 1 x 2 hour seminar (weekly Thursday 9-11)

This topic forms part of the English honours program for Creative Writing students. Students will engage with aspects of the public culture of writing and writers in Australia and internationally.

Through readings and other forms of media, attention will be drawn to the debates about the function of critics and reviewing, writers' festivals, and other activities of writers in the public sphere.

Students will be given the opportunity to write critically in response to these debates.

Set Texts: Topic reader

Assessment: Case study or creative writing 40%
Major essay 50%
Submission report 10%
CREA7777
CREATIVE WRITING INDUSTRY PLACEMENT

Coordinator: Dr Steve Evans
When: Semester 2
Units: 4.5

This topic allows Bachelor of Creative Arts Honours (Creative Writing) students to work within a professional environment on professional projects. Students will be able to learn about how the workplace operates in creative arts and communication fields (e.g., publishing, journalism) and how they can best contribute to that working environment. This will enable them to gain a realistic sense of the path ahead if they choose a career in this area.
Below are some links to Flinders University support services that might be of use during your studies:

**Health Service**

www.flinders.edu.au/current-students/healthandcounselling/health.cfm

**Counselling Service**

www.flinders.edu.au/current-students/healthandcounselling/health.cfm

**Students with disabilities**

www.flinders.edu.au/current-students/healthandcounselling/disabilities.cfm

**Student Learning Centre**

www.flinders.edu.au/current-students/slc/

**Equal Opportunity 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-served 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 COORDINATOR ☎️