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Faculty of Humanities

School of Arts, Languages and Cultures

MA Handbook 2012-2013

English and American Studies

Division of English, American Studies, and Creative Writing (EAC)

Welcome note from the MA coordinator

As MA Co-ordinator I would like to extend a very warm welcome to all English and American postgraduate students in the University of Manchester. I hope you will find the transition to postgraduate study to be a smooth one and that you will be stimulated by the mix of courses on offer. The School of Arts, Languages and Cultures is committed to providing a student experience of the highest standard, and we in English and American Studies hope that you can benefit from the experience of leading scholars in your field and from being part of a large and diverse postgraduate student community. This Handbook contains subject-specific information intended to help orientate you as you commence your postgraduate degree studies. Further information will be disseminated during the opening week of lectures, but for now I would ask you to take some time to read through this Handbook in order to familiarise yourself with the staff and structures of our seven MA programmes. If anything is unclear in this Subject Area section then please don't feel afraid to ask.

Dr David Alderson

Staff in EAC

Overall responsibility for EAC rests with the Subject Leader, currently Dr Hal Gladfelder until Dr David Matthews takes over in semester two. The PhD Co-ordinator in the Division is Dr Anastasia Valassopoulos and MA Co-ordinator is Dr David Alderson. All postgraduate students should feel free to approach the student representatives, or the relevant Postgraduate Officer or Co-ordinator with any problems, queries or other issues that need to be resolved.

ALDERSON, DR DAVID,	Senior Lecturer in English Literature: Marxism and cultural materialism; neoliberalism and culture, with specific reference to gender and sexuality. david.alderson@manchester.ac.uk
BERNAU, DR ANKE,	Lecturer in Medieval Literature and Culture: Gender, sexuality, nation and community; medievalism. anke.bernau@manchester.ac.uk
BOOTH, DR HOWARD,	Lecturer in English Literature: Late nineteenth-century and twentieth-century literature, masculinity, modernism and empire, D H Lawrence, E M Forster and Sylvia Townsend Warner. howard.booth@manchester.ac.uk
BROWN, DR DAVID,	Senior Lecturer in American History: Historical development of slavery, race and whiteness in North America; the American Civil War. david.brown@manchester.ac.uk

CASELLI, DR DANIELA,	Senior Lecturer in Twentieth-Century Literature and Culture: Literary modernism; critical theory; Samuel Beckett. (daniela.caselli@manchester.ac.uk)
DOAN, PROFESSOR LAURA,	Professor of Cultural History and Sexuality Studies; Gender and sexuality in Twentieth-Century British culture; lesbian studies; women and war. (laura.doan@manchester.ac.uk)
DE GROOT, DR JEROME,	Senior Lecturer in Renaissance Literature and Culture: Gender, sexuality and political identity 1630-1660; contemporary popular history. (jerome.degroot@manchester.ac.uk)
DUNCKER, PROFESSOR PATRICIA,	Professor of Creative Writing: Romanticism, Victorianism and Modernism; non-naturalistic fiction. (patricia.duncker@manchester.ac.uk)
FIELD, DR DOUGLAS	Lecturer in 20 th Century American Literature douglas.field@manchester.ac.uk
GALLAGHER, NOELLE	Lecturer in Eighteenth-Century Literature:Restoration and 18 th century British literature; historiography; poetics; (noelle.gallagher@manchester.ac.uk)
GLADFELDER, DR HAL,	Senior Lecturer in Eighteenth-Century Literature: History and theory of the novel; authorship; history of sexuality and gender. (hal.gladfelder@manchester.ac.uk)
GROARKE, VONA,	Lecturer in Creative Writing: Irish poetry; US poetry. (vona.groarke@manchester.ac.uk)
HARTE, DR LIAM,	Lecturer in Irish and Modern Literature: Modern Irish literature particularly twentieth-century fiction and autobiography, Louis MacNeice (liam.harte@manchester.ac.uk)
HYLAND, MARIA,	Lecturer in Creative Writing.

	(maria.hyland@manchester.ac.uk)
KNIGHT, DR PETER,	Senior Lecturer in American Literature: Post-war American literature and culture. (peter.knight@manchester.ac.uk)
MATTHEWS, DR DAVID,	Senior Lecturer in Medieval Literature and Culture: Politics and nationhood; Chaucer; medievalism. (david.matthews@manchester.ac.uk)
McAULIFFE, MR JOHN,	Lecturer in Creative Writing: Creative writing, poetry, the novel. (john.mcauliffe@manchester.ac.uk)
McGUIRE, DR IAN,	Lecturer in Modern American Literature and Cultural Theory: Relationship between literature and economic history in 19th and 20th-century America; American realism and naturalism; Marxist critical theory. (ian.mcguire@manchester.ac.uk)
MITCHELL, DR KAYE,	Lecturer in English Literature: Intentionality; gender and sexuality, contemporary literature. (kaye.mitchell@manchester.ac.uk)
OWEN-CROCKER, PROFESSOR GALE,	Professor of Anglo Saxon Literature, Co-Director, Manchester Medieval Textiles Project: Old and Middle English language and literature, archaeology, art history and, particularly, dress of the Anglo-Saxon period. (groc@manchester.ac.uk)
PEARL, DR MONICA,	Lecturer in Twentieth-Century American Literature: American literature and film; cultural representations of AIDS; American life-writing. (monica.pearl@manchester.ac.uk)
PEARSON, PROFESSOR JACKIE,	Professor of English Literature: women writers and readers 1600-1820, Renaissance drama, Restoration drama, literary fantasy and feminism. (jackie.pearson@manchester.ac.uk)

PFANNECKER, DR MAREILE	Lecturer in Early Modern Literature mareile.pfannebecker@manchester.ac.uk
QUINN, DR EITHNE,	Lecturer in American Studies: African-American cultural history; black film studies; cultural studies; hip-hop culture; entertainment industries. (eithne.quinn@manchester.ac.uk)
RAWES, DR ALAN,	Lecturer in Romanticism: Byron and Byronism; Romantic (auto)biography. (alan.rawes@manchester.ac.uk)
RYMAN, GEOFF,	Lecturer in Creative Writing: Science Fiction. (geoffrey.ryman@manchester.ac.uk)
SANDERS, DR MICHAEL,	Senior Lecturer in Victorian Literature: Chartist literature (especially poetry); early Victorian literature and culture; working-class literature and culture. (michael.sanders@manchester.ac.uk)
SCOTT, DR IAN,	Senior Lecturer in American Studies: Film and American politics; the history and politics of California. (ian.scott@manchester.ac.uk)
SPENCER, DR ROBERT,	Lecturer in Postcolonial Studies: Postcolonialism; cultural and critical theory. (robert.spencer@manchester.ac.uk)
STACEY, PROFESSOR JACKIE,	Professor of Cultural Studies. New Queer Cinema, screen studies, feminism, cultural and critical theory (jackie.stacey@manchester.ac.uk)
STRANGE, DR THOMAS	Lecturer in American History thomas.strange@manchester.ac.uk
TAMBLING, PROFESSOR JEREMY,	Professor of Literature: Nineteenth and Twentieth-Century literature; literary and cultural theory; the city and modernity. (jeremy.tambling@manchester.ac.uk)

<p>VALASSOPOULOS, ANASTASIA,</p> <p>DR</p>	<p>Lecturer in World Literatures:</p> <p>Postcolonial literatures of the Middle East and North Africa; the cultural production and reception of Arab women's film and music; postcolonial feminist theory.</p> <p>(anastasia.valassopoulos@manchester.ac.uk)</p>
<p>ZACEK, DR NATALIE,</p>	<p>Lecturer in American History: Colonial America, Caribbean, the Atlantic world.</p> <p>(natalie.zacek@manchester.ac.uk)</p>
<p>WINTERSON, Jeanette</p>	<p>Professor of Creative Writing.</p>

Programme Aims and Learning Outcomes

Aims

- To provide graduates holding a first degree in English or a related subject with the opportunity to deepen their knowledge of literature in English.
- To provide a thorough grounding in modern theoretical approaches to literary or cultural studies relevant to the chosen programme.
- To make students fully conversant with the methods of scholarly research in a humanities discipline and the resources necessary for such research.

Objectives

By the end of the programme successful students will normally:

- have acquired an advanced knowledge of selected aspects of English-language literatures and cultures, as appropriate to the specific programme selected by the individual student;
- have developed an understanding of modern theoretical approaches to the advanced study of literature and culture;
- have mastered the essential skills necessary to pursue independent research in literary, editorial, cultural or creative studies in relation to the student's selected programme;
- have demonstrated, through a dissertation, their specialised knowledge of a chosen field, their research skills, and their ability to write in an appropriately lucid, rigorous and scholarly manner.

Programme Structure

English and American Studies currently offer eight MA programmes:

- English and American Studies Director: Dr David Alderson
- Literature and Culture 1200-1700 Director: Dr Jerome de Groot
- American Studies—History or Literature and Culture Director: Dr David Brown
- Post-1900 Literatures, Theories and Cultures Director: Dr Howard Booth
- Gender, Sexuality and Culture Director: Prof Laura Doan
- Creative Writing Director: Ms Maria Hyland (semester 1); Ms Vona Groarke (semester 2)
- Contemporary Literature and Culture Director: Dr Kaye Mitchell
- Medieval Studies Director: Dr Cordelia Warr

All programmes have, broadly speaking, the same structure, requiring students to complete a dissertation and four course units. A number have a core course which students must take. All course units are worth 30 credits each (whether they are taught over one semester or both semesters). In order to complete your Master's degree successfully, you will need to pass courses worth a total of 180 credits as follows:

Full-time students take course units equivalent to 120 credits (normally four 30 credit course units) plus the Dissertation (which includes the Research Training Unit) for 60 credits. Total = 180 credits.

Part-time students take two course units in Year 1 (60 credits), two course units (60 credits) in Year 2, plus the Dissertation (which includes the Research Training Unit) for 60 credits. Total = 180 credits

Students are allowed to submit the dissertation after satisfying the examiners in their taught course units. However, Dissertation supervisors will only be allocated following the successful completion of the Research Outline.

FULL-TIME DEGREE COURSE

Literature and Culture 1200-1700; Postcolonial Literatures and Cultures; Gender, Sexuality and Culture; Contemporary Literature and Culture; Medieval Studies

Core course unit (30 credits)

Option course unit (30 credits)

Option course unit (30 credits)

Option course unit (30 credits)

Dissertation (60 credits)

English and American Studies; American Studies (both pathways); Post-1900 Literatures, Theories and Cultures

Option course unit (30 credits)

Dissertation (60 credits)

PART-TIME DEGREE COURSE

Literature and Culture 1200-1700; Contemporary Literature and Culture; Medieval Studies

Year 1

Core course unit (30 credits)

Option course unit (30 credits)

Year 2

Option course unit (30 credits)

Option course unit (30 credits)

Dissertation (60 credits)

English and American Studies; American Studies (both pathways); Post-1900 Literatures, Theories and Cultures

Year 1

Option course unit (30 credits)

Option course unit (30 credits)

Year 2

Option course unit (30 credits)

Option course unit (30 credits)

Dissertation (60 credits)

CREATIVE WRITING

This course runs as a full-time course only. Students take four compulsory 30-credit units and submit a completed novel (which takes the place of the dissertation).

A full list of course outlines can be found at

<http://courses.humanities.manchester.ac.uk/pg/>

Teaching and Learning

SELF-DIRECTED LEARNING

In addition to the elements of organised teaching and learning described above, all postgraduate students are expected to undertake their own programme of self-directed learning and skills acquisition. This may involve self-directed reading, languages, computer training, attendance at research seminars, visits to local galleries and museums, and many other forms of encounter.

Students are encouraged to record and reflect upon these activities in some form or another (e.g. a dedicated notebook or on computer). Particular attention might be paid to noting down difficult or stimulating ideas which prompt you to think about your academic work in new (especially unexpected) ways. Such self-directed learning facilitates students in developing intellectual independence, confidence and creativity.

Other activities

MA students are also expected and to participate in the broader research culture of the School of Arts, Languages and Cultures, where they are regarded as playing an important role. Activities include research seminars in all the disciplines of the School as well as postgraduate forums, conferences and workshops. Details are available at www.arts.manchester.ac.uk/sage/

MA Dissertation

The dissertation is the single most demanding and most important piece of work you will undertake in the course of your MA. It tests your ability to design and execute a substantial research project. As a result, it tests your ability to identify a research topic and formulate a research question, to identify and carry out the necessary research to answer that question, to synthesize and analyse the results of that research, and to present your findings in the form of a cogent and focused argument sustained over 12,000 - 15,000 words.

The dissertation is not an easy task, which is why we begin preparing you for it from Semester One. Training and preparation for the dissertation begins with a series of subject-specific group workshops in Semester One before moving to individual supervision in Semester Two. Subject-specific training is complemented by the generic skills training provided by SAGE. We **strongly advise** students to take full advantage of this.

NB: Students are allowed to submit the dissertation after satisfying the examiners in their taught course units.

Key Dates for Full Time Students

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

Tuesday 19th February 2013

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

Monday 2nd September 2013

Key Dates for Part Time Students

NOTE FOR FIRST YEAR PART TIME STUDENTS: All submission dates in your second year will be confirmed in the 2013-14 handbook. All assessment below is required, but some only in your second year.

Semester One Interim Coursework

Tuesday 30th October 2012

Semester One Coursework

Tuesday 15th January 2013

Submission of Written Research Outline

September 2012 starters – Tuesday 19th February 2013

September 2013 starters – to be confirmed in 2013-14 handbook

Semester Two Coursework

Tuesday 14th May 2013

Semester Two Coursework – with performance element

Tuesday 28th May 2013

Resubmitted Coursework

Friday 16th August 2013

MA Dissertation Submission

September 2011 starters – Monday 2nd September 2013

September 2012 starters – to be confirmed in 2013-14 handbook

Late Submission

Any assessed coursework submitted after the deadline (5pm on the day of submission) without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submission.

English, American Studies and Creative Writing Research Training Unit

Semester One

Session 1 (week 1): Working at Masters Level

This session will explore the transition from undergraduate to postgraduate study. In particular we will focus on the skills necessary for the successful completion of an MA. This will include the specific demands of postgraduate essay-writing (such as working with primary and secondary sources) in English & American Studies (EAS). The session is designed as a subject-specific supplement to SAGE's MA Academic Writing course.

Session 2 (week 3): Subject-specific and interdisciplinary research

This session builds on the previous one by thinking more closely about the nature of 'primary' materials within the disciplinary boundaries of EAS. Our particular focus will be on the ways in which methodology and theory inform and shape research projects by helping to formulate research questions as well as imposing rigour on the research process.

With the help of a panel drawn from across the Department we will explore the wide range of 'primary materials' academics choose to examine and write about in both subject-specific and interdisciplinary research projects. The panel will discuss the kinds of materials they examine in their own work and lead a broader discussion about what might constitute a 'primary source'; for example, a piece of literature (such as a novel or poem), a film, a newspaper or some other piece of popular or mass media, a visual object (such as a painting, photograph, or sculpture), a statue or monument, a personal journal or memoir, an epistle or group of letters, a manuscript, a personal narrative or testimony, a case study, a speech, a sermon, a performance, a dance, music, a song (or just song lyrics), a radio or television broadcast, or even something like an archive, a space, a building, or a cityscape. **Each student should also bring in (or be ready to describe in detail) a 'primary source' that is of particular interest to them.** In the second half, students will break into small groups and discuss these primary materials.

Session 3 (week 5): Essay Writing Workshop

This session develops your research interests as well as your analytical and writing skills by means of a peer workshop focusing on essay writing. It is intended as a subject-specific supplement to the SAGE MA Academic Writing course and it will give you the opportunity to workshop a section of an ongoing coursework essay.

Session 4 (week 7): Planning your Research Proposal

This session is intended to prepare you for SAGE's Speed Research Design workshop which runs in January. It will focus on how to decide upon an appropriate MA dissertation topic and how to structure your research proposal. We will explore the question of what makes for a good dissertation topic in EAS. Particular emphasis will be placed on the importance of making it clear how your project can make an intervention in the existing critical and/or theoretical discourse by attending to gaps or weaknesses in what others have already said about the issues, themes, concerns, or primary materials in question. Finally, the session will address the importance of identifying a potential dissertation supervisor.

Session 5 (week 9): Literature Review Session

This session addresses the Literature Review section of your Research Proposal. It starts from the premise that an important research skill consists of being able to distinguish between the literature that is vital to a given research project, that which is useful and that which it is unnecessary to read. We will, therefore, examine the question of how you compile a bibliography and pay particular attention to the ways in which you can use secondary reading to refine your research question(s).

Session 6 (week 11): Employing your Dissertation

This session explores the ways in which the particular skills set that you will develop through your dissertation will assist you in your future career. A Careers Consultant will give a talk exploring your post-MA options and what the University Careers Service can offer you. Academic careers in English and American Studies will also be discussed, including researching and writing a PhD dissertation and obtaining funding for PhD study. This session is intended as a subject-specific supplement to the careers advice offered on the SAGE programme.

After Session 5 we strongly recommend students to enrol on the SAGE Speed Research Design course which runs in Week 14. This two-day course is designed to prepare students for their compulsory Research Outline which must be submitted in mid-February in order to facilitate the allocation of supervisors to research projects.

Semester Two

Mid-February

Submission of research outline (see appendix 1 for details of the research outline).

March

Oral presentations

MA Programme Director allocates individual supervisors.

NB: Individual supervisors will only be allocated to students following the successful completion of both the research outline and the oral presentation.

April - July

MA Dissertation Supervisions

Style Guidance for English, American Studies and Creative Writing MA Students

Writing well comes easily to few people. For most of us, it is a skill that needs to be constantly practised and refined. As you must know by now, *how* you write is as important as *what* you write, so it is essential that your submitted work at MA level is structurally and stylistically polished. Indeed, poorly presented work and unclear prose can affect your grades. All coursework essays must be submitted in typewritten form, using 1.5 line spacing, accompanied by a School cover sheet. The title should be clearly written on the first page and pages should be numbered throughout.

There are endless variations in published recommendations for academic style, and every handbook and journal style sheet differs in large or small measure. **The best general advice is: follow an established model – the Harvard style, for example – and adhere to it consistently throughout your essay or dissertation. Do not use combined styles and avoid switching between styles.**

The following is a brief general guide to some of the stylistic conventions to be observed.

Italicise titles of separately published texts, including titles of journals: *Hamlet*, *Pride and Prejudice*; *Paradise Lost*, *Essays in Criticism*.

Use single inverted commas for sections of texts, e.g. sections or chapter titles in novels ('The Lighthouse' from *To the Lighthouse*); individual poems within a volume ('Ode to a Nightingale', in Keats's *Odes*). For a quotation within a quotation, switch from single to double quotation marks.

Use single inverted commas for the title of an article in a journal: eg, Patricia Meyer Spacks, 'Statement and Artifice in Thomas Gray', *Studies in English Literature*, 5 (1965), pp. 51-73.

Long quotations (verse quotations of more than two lines; prose quotations of more than forty words) should be separated from the text, usually introduced by a colon, indented and presented in single spacing without quotation marks. For example:

The episode concludes with a demonstration of the vanity of human wishes, expressed through the use of bathos:

In a year the wings were finished, and, on a morning appointed, the
maker appeared furnished for flight on a little promontory: he waved
his pinions a while to gather air, then leaped from his stand, and in an
instant dropped into the lake.¹

Short quotations should be enclosed in quotation marks and run on with the main

text. For example:

The episode concludes with a demonstration of the vanity of human wishes, as the engineer's attempt to fly is met with the abrupt bathos of 'in an instant dropped into the lake'.²

Indicate omissions within quotations by three dots (...) and additions of your own by square brackets [my emphasis].

Always cite line references in round brackets after quotations (l. 6, ll. 3337 etc.). For plays, cite act, scene, line numbers (I.v.22; III.ii.3336 etc). Citing chapter numbers is often the most convenient method for referencing quotations from novels, but page numbers from your specified text (see below) may also be cited.

Footnotes and Endnotes

The first quotation from a text should footnote or endnote details of the edition used: eg, *The History of Tom Jones*, ed. R. P. C. Mutter (London: Penguin, 1966). Cite full information for first reference: for example, Margaret Anne Doody, *The Daring Muse: Augustan Poetry Reconsidered* (Cambridge, 1985), p. 97. Use abbreviated form for subsequent references: for example, Doody, *The Daring Muse*, p. 102.

¹ Footnote/Endnote should give full bibliographical details of source of quotation, including page number.

² Footnote/Endnote should give full bibliographical details of source of quotation, including page number.

Bibliography

Every essay or dissertation must contain a full bibliography. This should list:

Primary sources: Provide full information in the following order: (place of publication: publisher, date of publication of the edition used), as follows:

Burney, Frances. *Evelina* (Oxford: Oxford University Press, 1968).

List in alphabetical order of author surname, and of works within one author's oeuvre.

Secondary sources: Provide full information, as follows:

Books:

Bell, Ian A. ed. *Peripheral Visions: Images of Nationhood in Contemporary British Fiction* (Cardiff: University of Wales Press, 1995).

Bhabha, Homi K. ed. *Nation and Narration* (London: Routledge, 1990).

Brown, Terence. *Ireland: A Social and Cultural History, 1922-1985* (London: Harper Perennial, 2004).

Articles:

Donnelly, B. 'Roddy Doyle: From Barrytown to the GPO', *Irish University Review*, 30:1 (Spring 2000), pp. 17-31.

Taylor, T. D. 'Living in a Postcolonial World: Class and Soul in *The Commitments*', *Irish Studies Review*, 6:3 (December 1998), pp. 291-302.

Internet sources:

As you know, there is now a vast amount of information on literary and cultural topics available to students on the internet. When making use of this valuable research tool, it is important that you retain a critical scepticism towards the academic integrity and reliability of sources. Information taken from the internet must be fully referenced in your footnotes/endnotes and bibliography, just as you would reference material taken from books or journals. Failure to provide full and accurate references will leave you open to charges of plagiarism. For an excellent guide to referencing electronic resources, visit: http://www.bournemouth.ac.uk/library/using/guide_to_citing_internet_sourc.html

For specific guidelines on the presentation of the MA bibliographical essay, visit:

<http://www.currentstudents.arts.manchester.ac.uk/pg/sa/eas/>

Select bibliography:

Johnson, Roy. *Writing Essays* (Manchester: Clifton Press, 1998)

Johnson, Roy. *The A to Z of Writing Essays: Guidance Notes for Computer Users* (Manchester: Clifton Press, 1996).

MHRA Style Book: Notes for Authors, Editors, and Writers of Dissertations (London: Modern Humanities Research Association, 1971); 5th ed., 1996; online

Pirie, David. *How To Write Critical Essays: A Guide for Students of Literature* (London: Routledge, 1985).

The MA Research Outline

Successful completion of the Research Outline is the compulsory pre-requisite for the completion of the MA dissertation. Students are required to submit a written Research Outline (see key dates) and then present their Research Outline as a formal oral presentation followed by discussion and verbal feedback from their supervisor and peers. Presentations are arranged by the MA Programme Director or Postgraduate Officer in your discipline.

We **strongly recommend** that students should make contact with one or more members of the academic staff with appropriate experience in their chosen field for advice and feedback on the proposed research before submitting the written proposal. Contact details and research interests are provided in the subject area section of this handbook.

Aims:

- To help structure the second semester of the MA leading to the writing of a significant research-based dissertation
- To invite students to plan their project in a concise manner with a clear timetable and concrete attainable research objectives
- To enable students to present orally and in written form their research ideas in order to enable them to obtain rapid feedback at an early stage
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future career
- To help students considering further research to draft a potential funding application

Intended Outcomes:

- a well defined research question
- a clear awareness of sources available to address the question
- a clear awareness of the methodological issues that need to be addressed in the research
- a clear awareness of research planning and timetabling
- correct use of bibliographical conventions applied in the discipline

The Written Research Outline

Written Research Outlines should be submitted following the same guidelines as for other pieces of course-assessed work.

The research outline must consist of a **core document** of 500-750 words followed by an appendix. The core document should state clearly:

- Your reasons for undertaking this project
- The research problems or questions you intend to address
- The research context in which those problems or questions are located. In describing the context, you should refer to the current state of knowledge and any recent debate on the subject.
- The particular contribution to knowledge and understanding in this area that you hope to make. You should explain why the work is important. The fact that an area has not been studied previously is not, in itself, a reason for doing it.
- The methods and critical approaches that you plan to use to address the problems or questions you have set. We don't just need to know what you are going to work on, we need to know how you plan to go about it

In the **appendix** you should provide supporting information:

- A brief breakdown of the chapters or sections of the thesis (1 page maximum)
- A timetable of research and writing (1 page maximum)
- Additional training and preparation you may need, indicating any ethical issues which may arise and could require clearance from the Ethical Committee (1 page maximum)
- A working bibliography of sources that you intend to use. In the case of unpublished or rare materials you will need to state where these sources are located and how these will be accessed. For example, if you are undertaking an archaeology project, do you need a permit to access a particular site and how will this be obtained? It is sometimes helpful to put forward alternative strategies or approaches if you are aware that problems might arise. (2 pages maximum)

The Oral Presentation and Feedback

The oral presentation should be no more than **5 minutes** in length and concentrate on the **context of the question** and **clearly defining the methodology** to be employed. Images and video or sound clips may be used in support of your presentation, but students are **strongly discouraged** from using unnecessary powerpoint or OHP slides in their presentation.

The presentation will take place in a small group as arranged by the programme director.

Discussion and feedback of issues arising from the Research Outline will follow the presentation. This feedback is an opportunity for students to assess the validity of their project in terms of aims and methodology and represents the beginning of supervised guidance.

Guidance for the Assessment of the Research Outline

The Research Outline is marked on a pass/refer basis: it is not given a numerical mark and in that sense does not contribute towards your overall degree result. A successful Research Outline will contain all the elements specified above, and will demonstrate satisfactorily that this is a viable project capable of being brought to completion in the time available. Successful completion of the Research Outline results in an agreement in principle to proceed to the dissertation. Students who do not achieve the agreement in principle will be allowed to resubmit the research outline up until the final submission date for semester two coursework. Re-submissions can be made at any time before that date and, in agreement with the potential supervisor, students can re-submit as many times as they wish before the

final deadline. All submissions and re-submissions should be made to the Taught Programmes office.

A final fail will be recorded if the outline remains grossly inadequate on re-submission or if the student has failed to submit a research outline. Failing to resubmit the research outline will result in the student being ineligible to submit a dissertation.

