

SML005/SML014/SML303

**RESEARCH
PROJECT
HANDBOOK**

This handbook is a modified version of the ESH365 English Dissertation Handbook, originally written by Richard Coulton and Matthew Mauger for the Department of English of Queen Mary, University of London. It has been adapted to the needs of the School of Languages, Linguistics and Film of Queen Mary, University of London by Miriam Bouzouita.

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Part One Research Project Practicalities

This part of the Research Project Handbook sets out some of the practical, administrative, and intellectual guidelines for the following modules: Modern Languages Research Project (SML005), European Studies Research Project (SML014) and Comparative Literature Research Project (SML303). In particular it covers:

- Overview of the modules
- Prerequisites of the modules
- Aims of the modules
- Teaching and learning strategies
- Learning outcomes
- Assignment guidelines
- Assessment criteria
- Finding support

1. Overview of the Research Project Modules

The Modern Languages Research Project (SML005), European Studies Research Project (SML014) and Comparative Literature Research Project (SML303) are two-semester modules (30 academic credit points) at Level 6 that are optional for all students in the School of Languages, Linguistics and Film (SLLF). Students are not permitted to take more than one Research Project module. These modules are assessed principally by a 8,000-word research project (including footnotes, but excluding the bibliography). In planning, writing, and completing your research project, you will have the guidance of a supervisor, who will normally be an established member of the SLLF. From the beginning of semester one of your final year, you will meet your supervisor regularly for a series of research project supervisions (more detailed guidance is supplied elsewhere in this handbook). The Research Project modules are worth 25% of your total mark for your final year. Depending on the length of your degree programme (3 or 4 years), this means that this single piece of work is worth between 11% and almost 15% of your entire degree. As such it is the most important piece of writing you will complete as an undergraduate.

The Single Semester Research Project (SML310) is a module open to Associate students that are enrolled at the College for the first Semester only, not to full-year Associate nor Queen Mary students. This one-semester module (30 credits) at Level 6 is assessed by a 7,000-word research project (including footnotes, but excluding the bibliography). As for the other Research Project modules, students will have the guidance of a supervisor.

The Research Project modules are convened by a member of the academic staff, who is responsible for the formal and administrative aspect of the module. If you have any queries relating to these matters, they should be directed to the module convenor; but

note that s/he is not able to provide academic guidance relating to your specific topic. Note further that the convenor for SML310 is not necessarily the same as for the SML005, SML014 and SML303 modules. Students are advised to verify who the module convenor is in Module Directory. For the academic year 2013-14, the course convenor for the Modern Languages Research Project (SML005), the European Studies Research Project (SML014) and the Comparative Literature Research Project (SML303) is Dr Olga Makarova (o.makarova@qmul.ac.uk).

2. Prerequisites of the Research Project Modules

Entry to the Research Project modules is not automatic. For the academic year 2013-14, students will be admitted on the basis of four criteria:

1. Previous attainment: a minimum 2.1 grade is needed
2. The letter of support of the adviser
3. The letter of support of the supervisor
4. The acceptance of the research project proposal

All students who wish to take one of the Research Project modules and who satisfy the previous attainment criterion must first ask their adviser to send the module organiser a letter of support in which it is confirmed that the student has a minimum 2.1 grade (i.e. minimum of 60%). The letter should also include the student's name, as well as the module title and code (SML005 for the Modern Languages Research Project, SML014 and SML303 for respectively the European Studies and the Comparative Literature one). Letters of support should be sent to **Dr Olga Makarova by May 30, 2013** at the latest. The subject of the email should be 'Letter of support from adviser'.

The student also needs to find a supervisor that is willing to oversee the proposed research project. Ideally students should meet with their potential supervisor before writing their proposal to discuss a possible topic. Once a topic has been agreed, the supervisor is expected to send a letter of support to the course organiser by **June 15, 2013** confirming that s/he agrees to supervise the student in question and that s/he has pre-approved the proposed research topic. The letter of support should mention the student's name, module title and code, as well as the provisional title of the research project. The subject of the email should be 'Letter of support from supervisor'.

Finally, the student needs to send a research project proposal to the module organiser at the latest by **June 15, 2013**. The subject of the email should be 'Research project proposal' followed by the module code (SML005 for the Modern Languages Research Project, SML014 and SML303 for respectively the European Studies and the Comparative Literature one). The proposal should be included as a PDF or a Word attachment. For further guidelines on the content and format of the research project proposal, see below.

2.1 Research Project Proposal Guidelines

Writing a Research Project Proposal will help you clarify and delimit the topic you wish to explore in your research project. You are advised to adhere to the following guidelines:

- Your Research Project Proposal should be sent as a PDF or a Word file
- It should be min. two and max. three pages in length
- Ensure that the proposal is written in Times New Roman 12 pt, is double-spaced and has margins of at least 2.5 cm
- Ensure that the pages are numbered
- Add at the top of the first page:
 - your name
 - student number
 - module code
 - name of your supervisor(s)

The following information should be included in your Research Project Proposal:

1. **A provisional project title.** Include a provisional project title. It should be concise, yet clearly reflect the research topic of your proposal.
2. **A statement and significance of research question.** State clearly what you will be exploring in your research project and how you plan to do this. Explain why this research question is important and interesting. The research question should be formulated in such a way that a reader who is not familiar with the field of study can understand the research question that you are proposing and the significance of this research in a larger context. If need be, define terms.
3. **Aims and objectives.** Describe the aims and objectives of the proposed research project.
4. **Background.** Demonstrate how your background gives you sufficient knowledge and skills to successfully complete the project. Explain how the proposed research project fits into your larger goals at university and what you hope to have learned by the end of it.

Do not forget to include a bibliography of the references you have mentioned in your proposal.

3. Aims of the Research Project Modules

- To enable you to write a 8,000-word independent study, under the supervision of a member of the academic staff, and in accordance with the published guidelines
- To provide you with the space and intellectual support to engage critically and analytically with key debates in your chosen field of enquiry
- To give you an opportunity to work independently on a substantial, self-managed project to facilitate your practice and further develop the research skills and methods you have acquired during the earlier stages of your degree programme.

4. Teaching and Learning Strategies

The Research Project is, above all, about your self-directed management and delivery of an independent research project. However, in planning, writing, and completing your research project, you will have the guidance of a member of the School's academic staff (your supervisor) with some expertise in your field. The role of the supervisor is to act as an interlocutor and observer of the research and writing process. In addition to formal supervision, you are required to participate in workshops that address various aspects of the research project writing process. Details of these activities and requirements will be finalised and published on a year-to-year basis via the QMPlus area.

5. Learning Outcomes

By the end of the module, you will be able:

- To define, focus, and research a topic within your chosen field, with due attention to questions of methodology and critical praxis
- To write a lengthy piece of research-based analysis and discussion, structured around a coherent intellectual thesis, and presented in line with scholarly expectations about standards of accuracy, style, and documentation
- To implement advanced research skills – transferable outside of an academic context – such as identifying and securing appropriate resources; analysing and evaluating complex data and arguments; and managing and delivering a substantial project
- To work independently in your chosen field, whilst engaging regularly and responsibly with an acknowledged expert

6. Assignment Guidelines

The Modern Languages Research Project (SML005), European Studies Research Project (SML014) and Comparative Literature Research Project (SML303) modules are examined via two differently weighed components:

1. A 1,500-word **Project Progress Exercise**, submitted in the second week after Reading Week: for the academic year 2013-2014, the deadline is **November 18, 2013 before 4pm**. Failure to submit this assignment will result in exclusion from the module through de-registration.
2. A 8,000-word **Research Project**, submitted during the Exam Period after the spring vacation: for the academic year 2013-2014, the deadline is **April 28, 2014 before 4pm**.

The Project Progress Exercise will make up **10 %** of the final mark.

The Research Project will make up **90 %** of the final mark.

6.1. Project Progress Exercise (1, 500 words)

The aim of the Project Progress Exercise is two-fold. Firstly, it provides you with the opportunity to demonstrate to your supervisor the direction and extent of your research to date, enabling an assessment of your progress (and suggestions for any necessary interventions). Your work for the Project Progress Exercise must present clear evidence of the emergence of an intellectually coherent and practically achievable research project. Secondly, by requiring you to reflect upon the progress of your project in written form, the exercise will encourage you to refine the direction and focus of your research project. There are only two formal stipulations about the Project Progress Exercise: that is around 1,500 words in length; and that sometime in advance of the deadline you will agree with your supervisor the precise form of your submission.

The Project Progress Exercise may take one of the following forms (but note that this is not an exhaustive list):

- An **Annotated Bibliography**, comprising a list of key critical, historical, and/or theoretical texts addressed so far; each should be supplemented by an evaluation of the arguments presented, and an assessment of their relevance for your project.
- A self-reflexive **Report** that describes your experience of the research project so far; this might reflect on choices you have made in relation to the direction or focus of your research project, and should account for any changes to its topic or scope.
- An extended **Research and Writing Plan** that details your topic's governing rationale, and provides a provisional chapter-by-chapter outline, clearly setting out the progress made to date and the work still to be done.
- A **Writing Sample**, composed and presented to the standard that you expect to achieve in the final research project. Your sample might be a draft that analyses one of the main texts considered by the research project, or a careful mapping of the intellectual territory that engages with key theoretical or critical texts. (Any such Writing Sample may be reproduced in full or in edited form within your research project.)
- A **Combination** of two or more of the above strategies.

Both paper and electronic submission via QMPlus are required. Failure to provide evidence of satisfactory progress will lead to de-registration from the Research Project modules.

6.2 Research Project (8,000 words)

The research project that you submit at the end of this module should demonstrate the intellectual outcomes of your year-long engagement with a research topic of your choosing. It must be presented as a piece of formal, academic writing, and should observe all the requirements of style and citation set out in the Style Sheet

recommended by the School of Languages, Linguistics and Film. Your Research Project should not exceed 8,000 words, a total inclusive of footnotes, but excluding the bibliography and any appendices that your supervisor deems necessary to the project. Projects that are over-length – or significantly under-length – will be penalised. It is expected that your project will be fully paginated, and that it will contain a title and contents page that outlines your chapter structure, and details any maps, illustrations, and/or tables that you have included. The School does not require you to have your project professionally bound; nevertheless, you are instructed to submit **ONE PAPER COPY**, which should be suitably secured so that there are no loose pages. In addition, you should submit your project **electronically via QMPlus**. There is no formal requirement to supply an abstract of your argument, although your supervisor may suggest this (in which case it should be positioned before the start of your introduction).

The aims and outcomes of the research project are fully explained elsewhere in this document, alongside extensive guidance about the research and writing process.

7. Assessment Criteria

The general assessment criteria for the Project Progress Exercise and the final Research Project are the same as for any piece of work at Level 6. Appendix 1 reproduces the relevant grade-band criteria contained in the Undergraduate Student Handbook issued by the School of Languages, Linguistics and Film. The specific assessment criteria that follow should therefore be read with those general guidelines in mind.

7.1. Project Progress Exercise

The Project Progress Exercise must demonstrate (and will be assessed on the basis of):

- An extended critical engagement with your research topic
- A clear intellectual focus upon your specific area of investigation
- The extent of the work that has been completed to date
- A sense of direction concerning your ongoing research and writing

7.2 Research Project

The Research project must present evidence of (and will be assessed on the basis of):

- The independent research you have undertaken, on a topic and at a level appropriate for a final-year undergraduate
- An intellectually coherent argument that is explained, developed, and sustained across the full length of your work
- Detailed critical engagement with relevant scholarship in your chosen field
- Academic writing produced to high standards of quality and organisation
- Meticulous presentation, and the rigorous observance of appropriate scholarly ethics

8. Finding Academic Support around Research and Writing

In addition to the advice that you receive from your supervisor concerning your specific research topic, a range of additional academic support is available for students taking the Research Project modules. During 2013-14, this support will be coordinated principally by Dr Olga Makarova.

8.1 Writing Workshops

A series of six optional writing workshops will run during the year – the dates are available via the ‘Writing Workshops’ folder on the QMPlus module areas for the research projects. Each workshop will cover a different aspect of critical writing, and will be organised around practical exercises that encourage you to work directly with the material you are developing for your research project. An anonymous system of peer review will enable you to comment constructively on the work of others, and to share advice together. The provisional schedule of workshops is as follows:

1. Building on your Research Project Proposal
2. Finding your Voice
3. Developing Close Analysis
4. Producing Critical Dialogue
5. Mapping your Terrain
6. Finishing off (redrafting, concluding)

The exact dates and location of the workshops will also be announced in due course and advertised on QMPlus. **Attendance to the Writing Workshops is compulsory and failure to attend may result in de-registration from the Research Project modules.**

8.2 One-to-One Writing Support

In addition to the intellectual support of your supervisor, who will help you to develop and explore your research thesis, there are two contexts in which one-to-one support will be available around the process of writing your research project:

1. Royal Literary Fund Writing Fellows – professional writers associated with the QMUL who offer one-off tutorials on aspects of the writing process. To find out more about the service, see http://www.library.qmul.ac.uk/royal_literary_fund
2. The SLLF Writing Support Centre, run by Dr Kirsteen Anderson (k.h.r.anderson@qmul.ac.uk), organises weekly drop-in sessions. Further details will be advertised through posters in the School, as well as on the website: <http://www.sllf.qmul.ac.uk/writingcentre/> Students are advised to bring a piece of academic writing to the sessions and to be punctual.

8.3 QMPlus Research Project Modules Area

The Research Project modules have a joint a QMPlus area, which will be available at the start of the academic year, and will contain a module calendar, downloadable versions of module documentation, and a discussion area where you can post questions to the module convenor. As a student enrolled on Modern Languages Research Project (SML005), European Studies Research Project (SML014) or Comparative Literature Research Project (SML303), you should automatically see this module area when you log-in to QMPlus. If for some reason you appear not to have access, follow the guidance offered by E-Learning Unit (ELU) at <http://www.learninginstitute.qmul.ac.uk/elearning/>

8.4 Module Administration

The module convenor during 2013-14 is Dr Olga Makarova (o.makarova@qmul.ac.uk). The convenor is responsible for the academic and administrative co-ordination of the Research Project modules. You should approach the module convenor if you have any queries or concerns about supervision, the submission of your assignments, or the broad area of research in which you have chosen to work. The module convenor will also co-ordinate an Orientation Meeting at the start of the academic year, which all candidates registered for a Research Project module are expected to attend. At the Orientation you will learn more about the support that is on offer within the School of Languages, Linguistics and Film, and will be advised in person about the formal requirements for completing the module.

Part Two Getting Started

This part helps you to think about the initial stages of the research project process, and explains some key information about the way in which the module works. In particular it covers the following themes and questions:

- What is a research project?
- The research project and your degree
- Originality
- Examiners' expectations
- Supervision and how it works
- Research project topics
- Refining your research question(s)
- How long will it all take?
- Initial tasks: research project plan and reading list

1. What is a Research Project?

A 'research project' can be best thought of as a 'research project', a term first used in the seventeenth century, derived from the Latin word for 'discourse' or 'disquisition' and which the *Oxford English Dictionary* (OED) defines as 'a spoken or written discourse upon or treatment of a subject, in which it is discussed at length'. A more specific, nineteenth-century usage is also listed in the OED, describing a research project as 'an extended scholarly essay, usually based upon original research, submitted for a degree or other academic qualification'. In the context of Higher Education in twenty-first-century Britain, 'research project' is often used interchangeably with 'thesis' (from the Greek word for 'position' or 'proposition'), to describe the long piece of self-directed work that students prepare as the culmination of a degree programme, whether at Bachelors, Masters, or Doctoral level.

Each of these elements of definition is useful in terms of thinking about the function and requirements of the research project you have chosen to embark on. You must identify a specific and suitable 'subject', which is to be 'discussed at length' over the course of some 8,000 words. The research project should be organised around the 'original research' that you complete during your final year (for more on 'originality', see section 3 below); and the final text that you prepare will be by far the single most important assignment that you submit for your 'degree' at Queen Mary. Finally, in order to succeed as an assessed component of your degree, it will need to be structured around a convincing and plausible thesis or intellectual proposition, which your research will have explored thoroughly, and which your research project will explain rigorously and comprehensively.

A dissertation is, in other words, an ambitious and independent piece of writing that should be the culmination of your degree studies (see below). It will offer you the

experience of self-directed, academic research, of the kind that is integral to any further studies you might hope to pursue in the Humanities (whether at MA or PhD level). At the same time, the Research Project will supply you with the occasion to implement and reflect upon your capacity to deliver many of the transferable analytical and research skills that your time as an undergraduate will have given you. In some ways it can seem like a very long essay, albeit one that places particular emphasis on independent research, the intellectual coherence of your argument, and the quality and organisation of your academic writing. Moreover, it is a form of assessment that hundreds of students at Queen Mary undertake and complete successfully every year, and there's no reason why – with adequate research plans and practices in place – you shouldn't be one of the many who thoroughly enjoys the intellectual challenges and rewards that the Research Project promises.

2. The Research Project and Your Degree

A brief look at the weighting of your research project in terms of your overall degree gives you some sense of its perceived importance within the School of Languages, Linguistics and Film. The 8,000-word research project is worth 90 % of SML005, SML014 and SML303. It therefore is the single most significant contribution that you can make to your degree. If you take the module seriously, work hard, listen to your supervisor's advice, and produce a good research project, you could well secure at a single stroke the 2.1 that you want. Equally, if you just let things drift and ultimately produce a poor project, all the hard work that you are putting into your other final year modules will be undone.

But this, perhaps, is not a particularly helpful way to think about the significance of the Research Project for your degree. Your work on the research project, in short, is what every other module that you've taken on your degree programme has been preparing you for. Over the years that you have spent as a student of the School of Languages, Linguistics and Film, you have been encouraged to think independently, to develop higher-level skills of critical enquiry and analysis. You have been acquiring the ability to read quickly; to problematise received opinions and devise your own research questions; to produce focused, astute and logically precise arguments. You are still developing these skills – but the Research Project will give you the opportunity to put them into practice, and to fine-tune them. More than any other module that you take during your degree programme, the emphasis is on self-directed study; and whilst you always have the support and advice of your supervisor (see section 5 below), the onus is ultimately on you to find your intellectual direction, and to pursue your project through hard work.

The reward that you will receive through all this hard work is also, first and foremost, an intellectual one. Pursued with energy, commitment, and rigour, your work on the Research Project will make it the most satisfying and exciting of all the modules that

you've taken. You have the freedom to decide what you work on, when you work, where you work; you're not tied down to formal module schedules or lecture timetables. The Research Projects modules, in short, treat you as students who are on the cusp of gaining a degree of the School of Languages, Linguistics and Film, the springboard into being treated as professionals in the various roles that you're going to be occupying in the next few years whether in the commercial, academic or other sector. But even within the context of your degree, the research project marks the intellectual climax of your time as an undergraduate student; it should be the piece of work that you look back on with pride when you think about your achievements in your degree.

3. Originality

More than any of the other modules offered by the School of Languages, Linguistics and Film, the Research Project modules provides students with the opportunity to pursue original research. However, in this context originality is usually about independent critical thinking rather than about the discovery of something entirely new. Your research project should demonstrate independent critical thinking on a topic that originates in your own intellectual analysis and research, rather than simply collating and describing the opinions of others. There is then no expectation that you will discover new facts, analyse previously undiscussed texts, or invent new theories of aesthetic production. Undergraduate research projects will normally investigate established critical debates with specific attention to relevant literary texts or cultural artefacts; the findings they produce will be based on wide reading, and will present evidence of a detailed personal understanding of the subject at hand.

4. Examiners' Expectations

As you begin to work more formally alongside your supervisor at the start of your final year, it is worth thinking about what his / her expectations might be about the piece of writing you are going to produce. After all, your supervisor will normally also be the principal examiner of your submission. The following comments have been supplied by permanent members of the academic staff in the School of Languages, Linguistics and Film at Queen Mary, each of whom has supervised and examined numerous undergraduate (and postgraduate) research projects. The three Examiners work in different areas and languages and so represent a real cross-section of the School. They have each laid out what they think are the features of the best and worst research projects that they mark.

Examiner A

What makes a good undergraduate research project?

1. Students need to have engaged with the material quoted (primary and secondary sources). **Quotations never speak for themselves!**
2. Material needs to be consistently referenced.
3. Style of writing must be of academic quality, that is to say, no colloquialisms and abbreviations. Sparse use of First Person Singular.
4. Thought should be given by the student to the title and an introduction that does more than merely setting out what the text is supposed to deliver, namely provide succinct comments on research done to date on the topic of the student's choice.
5. The student's 'own view' should not merely appear at the end of the project but emerge from the way in which primary and secondary material is discussed.
6. The conclusion should not consist of a mere 'summary' but introduce one or two new thoughts. Final remarks should not be 'rounded off' by a mere quotation (see point 1). Students should add thematic / intellectual substance to the conclusion.

Examiner B

A dissertation in comparative literature is an opportunity to create new meaning by looking at a text through the lens of another text. Rather than a mechanical point-by-point comparison, it juxtaposes texts in mutually illuminating ways so as to refresh our understanding of these pieces. This is a genuinely exciting endeavour, which of course still requires all the usual scholarly virtues.

The best dissertations have a coherent thread that runs throughout. They combine a solid grasp of secondary literature with a specific and independent close reading of texts. What matters are not generalities but evidence of rigorous analytical thinking on specific passages, which leads to an appreciation of the complexity of the artistic texts involved. It is very important to define the research questions well. Only a focused approach will reveal the interesting specific details of a text, its hidden treasures, as it were. It is always a bit daunting when one starts, as one fears not to find enough material. But one must have confidence that if one looks close and long enough, things will come into view. So reading, re-reading, and re-reading (while taking notes and analysing them) is the key!

Of course, the execution is equally important. Great ideas can flounder if the dissertation is poorly organised and expressed. The reader must be able to comprehend the architecture of a thesis, so it is good to be explicit about your organisation. In this way, you show that you are in control. Finally, strong dissertations will have a smooth

and crisp style. Here again attention to detail is needed, and it is helpful to get into the habit of editing oneself repeatedly to improve the style. All in all, writing a dissertation is an exhilarating task, but be prepared for a few moments of doubt along the way. This is part of the creative process!

Examiner C

The best research projects I have read have combined a clear focus with a good knowledge of background. By a 'clear focus' I mean generally two texts, but up to four is feasible. And by 'knowledge of background', I mean both a good knowledge of what has already been said (or has not been said) on a particular topic and the ability to contextualize a comparison more broadly in terms of cultural history etc. All the best projects have been very clearly structured, pursuing a coherent argument in a single-minded fashion. Often they have involved seeing and showing something that no one else has seen in quite that way before.

Conversely, the worst research projects are those which do not have a clear thesis or structure; that often seek to compare things that are not strictly comparable either because they have nothing to do with each other or because they are in a relationship of direct influence; and that try to cover vast topics and end up repeating banalities of dubious truth. Another of the main difficulties with comparative literature research projects is that the element of comparison is often secondary to the individual textual analysis, with the result that one of the texts disappears from view for pages, and sometimes chapters at a time. And a third is the danger of getting distracted and introducing material that is not strictly relevant but was thought to be 'interesting and in some way connected with the main topic'.

5. Supervision and How it Works

As a student taking one of the Research Project modules, you will have the advice and support of a supervisor. Your supervisor will be a member of the academic staff in the School of Languages, Linguistics and Film, whose research and teaching interests are related to the topic of your research project (although this doesn't always mean that s/he already knows as much about your chosen topic as you will by the end of the year). You will generally have the same supervisor throughout the research and writing process, although patterns of staff leave may occasionally mean that you change supervisor at the start of semester two. Students will need to approach a suitable supervisor prior to preregistration (see section 2).

The most important contact you will have with your supervisor will take the form of a series of one-to-one supervisions during the two semesters of the academic year. The School of Languages, Linguistics and Film imposes a minimum requirement – equally

applicable to supervisees and supervisors – that every student will receive an appropriate supervision **at least twice each semester for 30 minutes or longer**. It may be the case that you are offered a greater number of supervisions over the course of the year, but as this can vary from person to person it makes sense to find out about your supervisor's availability and approach as soon as possible. Supervisions will normally be convened in your supervisor's office during regular working hours, unless otherwise agreed.

How your supervisions work will depend on you and your supervisor, but they will usually be organised around one or more of the following documents or discussion points:

- A **detailed research plan** that you have prepared in advance, and which is revised to clarify key objectives during the course of your supervision meeting;
- A **report** (verbal or written) that addresses the research and writing you have completed to date, in the light of the research plan agreed at the previous meeting;
- A **piece of critical writing** (around 1000-2000 words in length) that you have produced (perhaps a draft of part of a research project chapter), and that you have sent to your supervisor in advance of the supervision;
- A **draft** of the submission you are preparing for the **Project Progress Exercise**.

Whatever form your supervisions take, your supervisor expects you to be **proactive** in terms of both keeping in contact with him / her, and drawing up (and following) your research plan. S/he will almost certainly suggest some relevant texts that you might look at to get started, but will also expect you to go into the library and to use relevant web tools to find secondary material of your own.

You need to remember that your supervisor is a busy, professional academic, who is juggling a range of teaching, research, and administrative responsibilities. It is unlikely that your supervisor will be willing (or able) to reschedule a supervision at the last minute, or that s/he will have the time to read a piece of work that you send less than a week or so before a supervision. Your supervisor is unlikely to initiate contact with you at the start of the year, although it's worth bearing in mind that members of staff are often least busy at the start of the academic year, making it a good time to go and speak to them and get advice. Neither can you expect your supervisor to make regular enquiries about how your work is going as the year unfolds. You can however expect him / her to respond promptly to messages you send, and to be available in his / her designated office hours for brief consultations. It's important that you let your supervisor know what sort of researcher you consider yourself to be: only you know whether you will benefit from having a series of short-term deadlines, or whether you'd rather produce more substantial pieces of work and maintain less frequent contact with your supervisor.

A supervisor can expect a research project student to

1. Turn up to appointments, having prepared adequately for them.
2. Develop a plan for research, and perform the research tasks as agreed.
3. Write regularly, and to submit draft material according to an agreed timetable.
4. Tell the truth about the work s/he has done and has not done.
5. Keep in touch about work patterns, holidays, illness, etc.
6. Work independently, and to be excited by and interested in the research project.

Students can expect their supervisors to

1. Turn up to appointments, having read any drafts submitted by agreement.
2. Help to develop an appropriate plan for the research and writing process.
3. Help to identify appropriate resources (books, libraries, articles, theories).
4. Provide written / verbal feedback on the drafts submitted, and in reasonable time.

Can I expect my supervisor to read drafts of my work?

Yes, your supervisor will expect to read substantial drafts of your work (sections of 1,000-2,000 words long). His / her comments and discussion of your work will guide you to improve that section by revision, and help to plan how to approach the next section. Nevertheless, supervisors cannot be expected to read the same section more than once. This means that when you submit a 'draft', it must observe high standards of intellectual rigour and formal presentation, with no spelling mistakes, typos, or grammatical errors. Your supervisor is not a copy editor. Don't waste your supervisor's time (and your own supervision resource) by submitting unfinished or messy drafts.

Can I expect my supervisor to read the whole research project when finished?

No, your supervisor helps you to develop your plans and ideas, but the final responsibility for the submitted research project is yours. But you are advised to get somebody – a fellow student, a member of your family – to read your final draft, both in terms of content (argument, expression) and form (presentation, citations).

6. Topics

A research project topic must be **manageable and focused**; it mustn't try to cover too much ground, or be over-ambitious in terms of the amount of time that it will take. Importantly, if you're going to maintain momentum on the research and writing over the course of the year, it should also be something which you find **interesting**. In order to ensure that your research project is appropriately **grounded in a firm knowledge** of the texts, issues, or period under consideration, it is generally important your choice of topic is supported by the modules you have taken during your degree. Taking the previous into consideration, it should be underlined that students **are not allowed to duplicate material** between assessed coursework and the research project.

It is almost inevitable that your topic will change slightly and become more focused as you work on it during your final year; but unless expressly recommended by your supervisor, it is unwise to change course too dramatically once the year gets underway. Any changes to your overall topic will require the assent of both your supervisor and the module convenor.

7. Refining your Research Question(s)

The work that you complete for your research project will be organised in response to the research question that governs your project. A research question – it may not surprise you to learn – is a specific, summary statement that identifies the phenomenon that is to be studied, and articulates the question(s) towards which research will be directed. Many students are motivated to pursue a project by a vague sense of intellectual curiosity which could be expressed as ‘I’m interested in finding out something about ...’ You need to turn that ‘finding out something about’ into a question, one that will make the process of doing your research much more focused, and which will mean that your research consists of trying to answer that question. A research question is therefore a **starting point**, but it is also a **useful tool** that will help you to discern whether or not a particular avenue of enquiry is worth pursuing. If a particular critical monograph, journal article, or long novel is unlikely to help you get any closer to addressing your research question, then it is probably not something you should be tackling as part of your research project (or else you need to consider revising your research question).

You should already have drawn up a principal research question as part of your Research Project Proposal (see section 2). The start of the teaching year is a good time to review that question, and if necessary to revise it in light of the preparatory reading that you have completed over the summer vacation or the first weeks of the academic year. A good research question will be **clearly and precisely phrased**, and should be readily **comprehensible** to you and your supervisor. If one or both of you struggles to understand your research question, it is a clear indication either that it is badly written, or that the underlying project is poorly conceived. The research question that frames your research project should indicate a programme for independent study over the course of your final year that is manageable in terms of the reading and workload it requires, and that is commensurate with your own intellectual interests and academic abilities.

Nevertheless, it should also map out a substantial terrain for scholarly exploration, and should suggest some original (and perhaps even provocative) dimensions for investigation. Do not expect that finding a ‘good research question’ is quick and easy: you can’t even begin to write one without doing some preliminary reading, thinking, and research about your topic. But neither should you imagine that your question will necessarily remain fixed throughout your project – as you learn more about the texts

and contexts that your work is dealing with, so **you will need to refine your research question** in the light of your increasingly sophisticated grasp of the critical, theoretical, and / or historical debates with which your research project engages.

The transition from formulating a good research question to making a start on the research and writing of the research project itself can seem difficult to conceptualise. It is easy to feel daunted by the sheer scale of the project, and thinking about where you're going to begin can seem an onerous decision. However detailed your proposal may be, you nevertheless only created an outline of the project. Whilst the intellectual framework of the research project might be grounded in debates or perspectives that you know and understand, the detail of the project itself may as yet be only dimly glimpsed. This is, of course, exactly how it should be, as there would be no point in proposing, a research project that covers ground already well-known. But it does present a methodological problem: if neither you nor your supervisor has any clear conception of the argument or content of the research project, how do you know what books to read? What are you going to look out for in your research? How and when will the shape of the project emerge? The problem that all these issues address is, of course, one that you've confronted before – albeit in a less extreme fashion – each time you've completed a critical essay as part of your degree. Even when answering a question that has been set for you, rather than one you've made up yourself, you need to make decisions about how you are going to interpret the question, how you might set about answering it, and what texts you're going to use. You might then typically formulate an essay plan – and once you've done that, the 'transition' from pondering an essay to writing it no longer seems problematic.

Much of this process can be understood as a reflective engagement with the essay question itself; and it is via a similar reflective consideration of your research question and broader research project proposal that you can begin moving towards producing a **Research Plan** (see next section). Questions you could ask yourself about your proposal could include:

- What starting points for your project does the research question contained within your research project proposal identify?
- Is your research question sufficiently specific, or does it require refining?
- What intellectual debates or historical contexts underlie the project? Are they already known to you, or do you need to find out more about them?
- What parts of the project are most dimly conceived? Is there anything you can do at this stage to clarify things?
- Does the proposal identify key primary or secondary reading, or is this something you still need to make decisions about?
- Does the project have appropriate limits? 8,000 words may sound long, but don't try to achieve too much.

8. How Long Will It All Take?

One question that all students taking one of Research Project modules have to face at some point is the extent of time they need to invest in the project in order to produce a successful piece of work. It makes sense to think realistically about this from the very start. By the time teaching begins on the other modules in your final year, you should have begun to frame a clear idea about how you're going to accommodate the independent research and writing tasks required for your research project alongside the other academic and personal demands in your life. There is of course no easy answer to the question 'how much time do I need to spend working on my research project?', other than to say that you should aim to spend as long as possible working on it between now and the hand-in date. Some of your peers will appear to do little or no research and writing over the coming months, and yet will turn in perfectly respectable research projects. Others will seemingly work on their projects during every spare moment they have, and still struggle to pull it together at the end. All that's important at this stage however is that you are **honest with yourself** about the amount of research your research project topic necessitates, and the length of time you will need to set aside in order to write it to your (and your supervisor's) satisfaction.

Students should consider somewhere around **12 working weeks** (60 days) as a rough guideline for how long it takes to produce a 8,000-word undergraduate research project. As much as a third of this time (4 weeks) will be given over to primary research – to reading (or re-reading) and annotating the literary and / or theoretical texts that are the main focus of your research project. Hopefully you will have completed most or all of this already, during the summer vacation. The remaining 8 weeks can be split more or less equally between research and writing; 40 days, in other words, is the bare minimum that you need to incorporate into your work schedule between late September and early May during your final year. It will be hard to achieve this. Even if you factor in one whole day during each week of the two 12-week semesters, you will still need to find a further 16 days – more than 3 working weeks – during the Christmas and Spring vacations (when you'll inevitably have other extended research and writing projects to complete). And if you haven't yet finished your primary reading tasks, you'll need to fit this in elsewhere – in evenings, at weekends, whenever you have a chance.

While 8 weeks may sound like a lot of time to spend on an essay of 8,000 words, when you break it down it amounts to just 1 day to research (from scratch) and 1 day to write (in polished and coherent prose) each integrated 400-word segment of your research project. In other words, for a main chapter of 2,500-2,750 words you will have a total of just 12-13 days (including all the final redrafting, editing, and troubleshooting tasks that you put off to the last minute), which you might allocate as follows:

- 3 days of (secondary) research, focusing on broad contextual issues
- 2 days of exploratory writing, identifying questions for additional research
- 2 further days of more specific and targeted research

- 2-3 days to write up a full draft of the chapter
- a supervision, in which the draft is reviewed and analysed
- 2-3 days of further research and re-writing, in response to supervision
- 1 day of editing, polishing, tying up loose ends, sourcing images, etc.

You don't need to plan the whole of your project in this much detail at the start of the final year. However, what you should do is make an **outline plan** for your research project with anticipated word counts for each main section, and then to apportion between them the total time you have available for research and writing.

Ensure that this is **realistic** – that you allow yourself sufficient time for extensive research tasks, but that you also ensure you have long enough to complete elements of the process that you might defer until April or May (in particular writing up your introduction and conclusion, and fine-tuning your footnotes and bibliography). Talk through these decisions with your supervisor and peers, and use them as the basis for developing your Research Plan (see below).

9. Initial Tasks: Project Research Plan and Reading List

9.1 Research Plan

It's important that you maintain a balanced view of the piece of work to which you are committing yourself. On the one hand (and most importantly), your research project should be an absorbing intellectual challenge, one that makes the most of the interests and expertise you have developed during your undergraduate studies. On the other hand, your research project is also a project with a meaningful, material output – a 8,000-word document that plays a substantial role in determining your final degree classification. Whilst the practical considerations of completing the module should not over-ride your scholarly ambitions or curiosity, you do need to ensure that you are able to complete your research project by the advertised deadline, and to your overall satisfaction. Failing to plan for this, after all, may be tantamount to planning to fail your research project. If you haven't already done so by the start of the academic year, **you should draw up a Research Plan that charts key objectives, and prescribes the important deadlines** that you and your supervisor are setting for interim stages of the project. Use the blank calendar appended to this Handbook (see Appendix 2) to begin doing this, or draw up your own using a word-processor, spreadsheet, or e-planning tool such as Google Calendar or XMind (available online as freeware). Your Research Plan should break the task of producing each chapter or section of your research project into manageable chunks. You might conceive these as a series of causally related but nevertheless distinct phases of work. Each part of your final script – including your introduction and conclusion – should go through the following stages:

- Preliminary research and planning
- Main research and exploratory writing
- Writing the first draft

- Revision of your draft (reviewing, further research)
- Editing and fine-tuning

Your Research Plan should identify when each of these stages will be completed, remembering that some jobs (researching your first main chapter) will take rather longer than others (researching your conclusion). There's no need necessarily to do things chronologically – many academics find that writing the introduction is one of the final tasks they undertake – and you might decide to leave all the editing and formatting of your document(s) until the last week or two. Your Research Plan must however take into account other academic and personal commitments that you have in place for the year – it's no good aiming to research and write the whole of chapter two over the Christmas vacation if you know that you're going to have three other essays to complete by the start of semester two, and a series of family functions to attend.

9.2 Reading List

Ideally, you should have done some initial reading for your research project over the summer. Perhaps you read or re-read some key primary texts, or a monograph which provides a general overview of the historical, social, theoretical, or literary background of your project. Now you need to keep this momentum going, by identifying the books or journal articles which will allow you to identify and engage in the critical debates that are relevant to your topic area. In consultation with your supervisor, and making full use of the research tools available to you (see Part Three), you should begin to compile a more thorough **Reading List** for your research project. It might be helpful to think of this as being the equivalent of the Reading List provided for you by the convenor of a more conventional taught module in the Department. This shouldn't be considered as a precursor to your research: in fact, it's one of the most important stages of the research process (and is addressed in detail in the next part of this Handbook).

You should let your supervisor see your Reading List at the earliest opportunity, perhaps as the basis of one of your supervisory meetings. It will give your supervisor a clearer sense of the direction that your research will take, and it could suggest to them other books or articles that you should read. It might even form a key part of your submission for the Project Progress Exercise. Remember to find out about the length of each text that you have set yourself to read: the difference between a 150 page book and one of 500 pages amounts to several days of considered reading. Your Reading List **needs to be achievable**, and you will need to take account of this sort of issue in the Research Plan that you produce.

Part Three Research (and Writing)

This part of the handbook outlines the research process for the SML005, SML014 and SML303 Research Project Handbook. It is designed to help you to think about the role of research within your research project, and suggests some starting points for identifying and locating relevant research materials. The title of this section – ‘Research (and Writing)’ – also gestures towards the fact that the research and writing stages of any large academic project in the Humanities (like the one you are producing), are dynamically integrated rather than distinct from one another. Although there will be periods of your final year when your focus is on research rather than writing – and vice versa – there are ways in which writing skills and techniques can be used to inform and direct research. The sections in this part of the handbook (listed below) deal with this where appropriate.

- Why Research?
- Where Should I Research?
- Research Materials
- Achieving Breadth and Depth
- Intellectual Frameworks
- Producing Critical Dialogue
- Relationship between Research & Writing
- Refining your Thesis

1. Why Research?

Sections one and two of this handbook should already have given you some sense of the importance of research within your work for the Modern Languages / European Studies / Comparative Literature Research Project. This is even more evident if you take a look at the word-cloud on the next page, which maps the words of this handbook according to the frequency with which they appear. As can be seen, ‘research’ is the most frequently used word in this handbook (though you might also want to reflect on the relatively high profile of ‘project’, ‘writing’, ‘critical’, ‘argument’ and ‘question’). So what is research? Why do we spend so much time encouraging undergraduate students to develop something that we vaguely term ‘research skills’? And why is it that research is understood as having this key role within the Research Project?

‘Research Excellence Framework’). The outcome of the REF plays a key-role in a university department’s ability to attract funding to support its work; in fact, departments seen as performing below par in terms of their research have sometimes been forced to close. So research is not just about individual academic intellectual indulgence; it is also the life-blood of the university itself, the basis on which it understands its role within the wider community of which it is a part.

As students at a ‘research university’, you have the benefit of working alongside academics who are at the cutting edge of contemporary scholarship. Your work on the Research Project module you have chosen, with its focus on self-directed research, therefore allows you to participate in the core intellectual activity of the School of Languages, Linguistics and Film. You should conceive of research performing a number of roles in your dissertation:

- Situating your work in the scholarly field that you’ve chosen
- Locating key intellectual debates that you can engage with
- Enabling you to develop critical dialogue with other researchers
- ‘Backing up’ your analysis of texts or other cultural artefacts

Research should be entertaining, fulfilling, and a pleasant way to spend a large amount of time in your final year. But research is also a serious business: it goes to the heart of your engagement with the university of which you form a part, and with academic work in the Humanities as a whole. In a well-researched project, your critical interaction with other scholars is integral to the intellectual structure of the overall project. Yet it is also true that unfocussed research is difficult, timeconsuming, and ultimately frustrating. This section of the handbook shows you how to direct your research, how to identify relevant critical work, and how to begin to give some shape to your research findings through writing.

2. Where Should I Research?

Your research for the Modern Languages / European Studies / Comparative Research Project is going to necessitate long periods of time spent in libraries. The benefits of a library as the focal point for your research activity (rather than your home, for example) are obvious; you have physical access to the books and journals that you will need to work with, in addition to a wide range of important digital archives, bibliographies and databases. Perhaps just as importantly, a (generally) scholarly atmosphere helps you to concentrate on the tasks at hand; it can also often be quite a sociable place, especially if you arrange to work there on the same day as a friend. Different people behave differently in different contexts, however, and you may wish to incorporate periods of time in which you research at home, reading books that you’ve borrowed from the library and using the web to search academic bibliographies and databases. But if you choose to spend some of your research time in this environment, you must be confident

that you can work undisturbed, and that you can resist the distractions of daytime TV, housework, DIY tasks, and younger family members clamouring for attention. You need to reflect on two things – the nature of your research project, and your own personal lifestyle and preferences – in order to work out where you will best complete each component of your research. The following checklists will help you to think this through.

Thinking through your research project:

- Does your project require you to visit specific research locations in order to access archival material or rare texts?
- Can you easily get hold of copies of your primary texts, or do you need to access them in a library?
- Are the key secondary resources available to borrow from a library (in the case of monographs and edited collections) or to download (in the case of journal articles)? If not, where will you find them?
- What subscription-only electronic databases will you regularly need to use? Can you access them remotely (with a user-name and password) or do you need to be connected to a specific server (e.g. at Senate House or the British Library) to be able to do so?

Thinking through your lifestyle and preferences:

- The scholarly atmosphere of a research library can help you focus on your research; is your home somewhere you can work undisturbed, and for long periods of time?
- Is the library you plan to work in conducive to independent research? Some library spaces -including some areas of the Queen Mary Library- may not be appropriate for this purpose.
- Is it realistic for you to travel regularly to a major research library?
- Does your lifestyle enable you to spend extended periods in libraries, or do you need to fit in your research at times that make it difficult to utilise the resources they provide?

3. Research Materials

When academics think of materials that they might use to help with their research, they generally think of things that are themselves ‘research publications’. These tend to be **monographs** (specialist books on specialist topics by a single author), **essays** (by single or multiple authors) published in a collected edition, or **articles** published in academic journals. They may be published in hard-copy, online, or in both physical and digital formats. Such research publications go through a peer-refereeing process that means they are evaluated by specialist reviewers who decide whether they are fit to be published. These, then, are the types of research material that your supervisor will probably expect you to make extensive use of during the year.

Published academic work has therefore gone through a quality check that should be contrasted with most of the freely-available (often self-published) material that you find on the internet. Many internet publications and the content of most websites will not have gone through any refereeing process, and cannot therefore be considered reliable or authoritative in the same way as academic research publications. This is a disadvantage that has to be set against the fact that internet publication is often undertaken by enthusiasts who have a commitment to what they are saying and who will sometimes go to great lengths to obtain accurate information. Self-published internet work can therefore be valuable, but should be treated with caution.

3.1 Identifying Relevant Resources

How do you possibly go about identifying all the important books that you need to be aware of in your chosen field? It's very well to be told that there is a library full of them, and hundreds (if not thousands) of academic journals that might contain an essay that is relevant to your own research project – but how on earth do you locate them? How do you even become aware of their existence? The following list covers a series of resources that are available to you as undergraduate students in the School of Languages, Linguistics and Film. Not all of them will be relevant for your research project, but those that are will help you get started.

Your Supervisor

S/he should be your first port-of-call at the beginning of your research for the research project. Whilst your supervisor isn't necessarily going to be an expert on your specific research question, s/he will know the general field of scholarship to which it relates and will probably be able to suggest a resource which offers a historical, theoretical, or literary-critical survey that will be a good place to begin.

Encyclopaedias, Handbooks, Companions

You may feel that encyclopaedias are inappropriate for study at this level. However, whilst you may not want to quote from the Encyclopaedia Britannica in your research project, such resources can still constitute extremely helpful starting points for investigation. Particularly useful are thematic encyclopaedias such as The Oxford Companion to Romanticism, the Encyclopaedia of the Enlightenment, and similar titles. These resources often contain short essays on specific topics, and helpful bibliographies which can direct you to resources that you may wish to examine.

Bibliographies in 'Important Books'

Perhaps there is a particular critical work which gives an overview of your topic; this may have been a publication which you have encountered when studying on a second-year module, or one which your supervisor has suggested to you. Raid the bibliography of this book, taking note of any references which sound as if they may be helpful. Look these up, and repeat the exercise with those resources. In this way, you will soon establish a considerable reading list; a few hours spent in the library glancing through these publications will enable you rapidly to identify those which are worth looking at in more detail.

Browsing the Library Shelves

Research libraries aren't just random collections of books. The materials have been selected by academics working in relevant fields, and are catalogued (and thus arranged on the shelves) by expert subject librarians. Identify via the library catalogue where books relevant to your project are shelved (e.g. those concerning the author, critical movement, historical event you are focussing on), and then go to the shelves and browse. It is a common experience that the book identified on a library catalogue isn't quite what you had hoped it would be, but that a book one shelf down and a few to the right is just what you needed.

Library Catalogues

These are conventionally searched via 'author' or 'title', which is only really of use if you already know about the existence of a book and need to find its position on the shelves. However, 'keyword' search options can be useful for locating relevant material that you hadn't been aware of before. Note, however, that the catalogues of most libraries only search the titles of publications, and therefore will not find journal article titles, or the titles of individual essays within collected editions. A more comprehensive way of searching for these is offered by various electronic search engines (see below).

Queen Mary Library offers **subject support** for Linguistics and Languages. More information can be found on the following page:

<http://www.library.qmul.ac.uk/subject/languages>

Electronic Bibliographies

You might have heard of electronic bibliographies, such as the MLA International Bibliography or Historical Abstracts, but now is the time to learn how to use them in earnest. They are the single most efficient way of locating resources related to your topic, and offer a particularly effective means to find relevant journal articles and critical essays. The MLA International Bibliography is especially relevant for language students, and can be accessed via the Senate House Library website. Other electronic research tools allow you to search the full text of a journal article's 'abstract' (a short summary provided by the author). You could also try performing a search in a digital research archive such as JSTOR, although you should bear in mind that the results will be much less comprehensive than the MLA International Bibliography. For more information about available electronic resources see Appendix 3.

Lists of Further Reading

When writing your Research Proposal you had to formulate your specific research question. As part of this, you probably identified a module that you have taken (or one that you are now taking in your final year) that provides the intellectual foundation for the research project topic. An excellent source of research materials may well be the list of suggested further reading that the module convenor circulated. If you are unable to locate your copy of that reading list, contact the relevant member of staff directly and request one.

3.2 Locating Materials

Once you have a list of relevant books, journal articles and essays that you want to consult, tracking down physical copies of these will be the next challenge. The same might be true of your primary reading, especially if it includes books that have been out of print for several centuries. The Queen Mary library has a decent collection of books and journals relevant to the studies in the School of Languages, Linguistics and Film. However, it is almost inevitable that in pursuing research at this level, you will need to move beyond the confines of the college library and investigate the deeper resources available at larger and / or more specialist libraries elsewhere in London.

University of London Libraries

As students of the University of London, you also have access to the fantastic resources available at Senate House Library. It's worth checking the online catalogues of the libraries to find out which of the books and journals that you want to consult are held at which institution. Other colleges within the university will generally allow you to access to their libraries on a reference-only basis. A comprehensive list of relevant University of London libraries is included as part of Appendix 4.

The British Library

The incomparable resources of the British Library (near St. Pancras Station) are available to any serious researcher. In the past, undergraduate students were not routinely offered Readers' Passes, but policies in this area have recently changed. If you can convince the Readers' Services Department that your project requires the resources of the library, and that you've exhausted the other research libraries available to you in London, then you should expect to be allowed in. The great advantage of using the British Library is that, in almost all cases, you can be confident that they will have the book or journal you wish to consult in their collection. You should be aware, however, that the British Library operates a 'closed access' system: this means that most books are not available on open shelves and must be requested via the library catalogue (involving a delay of an hour or so). Many journals are housed off-site, which can involve a 48-hour wait before you can consult the volume you've identified. On the plus side, once you've obtained a Reader's Pass you can also request books remotely from home or College through the online public catalogue: that way you can plan to have your materials ready and waiting when you arrive.

Specialist and Local Libraries

There is a large number of well-resourced specialist and local libraries available to researchers in London. Appendix 4 contains contact details for many (although not all) of these institutions.

Full-Text Digital Archives (excluding journal articles)

Research in the humanities has been transformed in recent years with the emergence of online digital archives, which provide full-text digital reproductions of paper publications. Unless otherwise noted, the archives described below are available via the Senate House Library website: <http://ull.ac.uk/resources/full-text-databases.shtml>. Some, such as Early English Books Online (EEBO), Eighteenth Century Collections Online (ECCO) or Electronic Enlightenment (EE), are particularly valuable to researchers of specific historical periods. EEBO is a full-text digital archive of books published before 1700, whereas ECCO contains nearly 150,000 books and pamphlets published between 1700 and 1799, and EE is an online collection of edited correspondence of the early modern period, linking people across Europe, the Americas and Asia from the early 17th to the mid-19th century. ECCO allows you to perform full-text searches of its collection. The Times Digital Archive offers a complete searchable archive of the London Times newspaper from 1785 to 1985, and the English Poetry Full-Text Database is a searchable archive of all English poetry (including unpublished material) from the 7th century to the beginning of the 20th century. Google Books, freely available online, can also be a great way of finding digital versions of books, especially 19th and 20th century publications not covered by EEBO or ECCO. Where books are still under copyright, the Google Books view is usually limited to a few chapters. The online retailer Amazon also offers a 'look inside' feature for many new books, which may allow you to view the introduction and / or a sample chapter.

Full-Text Digital Archives: Journal Articles

Thousands of articles published in hard-copy journals are now available in online archives such as JSTOR and Project Muse, though you should be aware that these resources are not comprehensive and only contain articles from journals with which they have licensing agreements. JSTOR, available via the websites of both the Senate House Library and Queen Mary, is a full-text archive of a selected range of journals in a wide range of disciplines. It also includes a limited bibliographic search function. Note, however, that articles are often only released via JSTOR after a period of time (often a decade or more) has passed since their original publication. More recent articles are often available via Project Muse, which you can access via the Queen Mary Library website. Some new scholarly journals, referred to as e-journals, have no paper existence. You can access a large number of them via the 'journals' link on the Senate House Library homepage where it is possible to search them in combination, or to access their individual web sites. Always make sure that you are confident of the academic standards that the journal maintains. A good way to check this is to review the protocols that you would have to observe if you wanted to submit an article for publication. For more information about full-text archives see Appendix 3.

3.3 Supplementary Research Resources

In addition to monographs, essay collections and academic journals there are other published works that may be useful to you. These all come under the banner of 'supplementary research resources'.

Encyclopedias and Dictionaries

General encyclopedias, such as the Encyclopedia Britannica, and more specific encyclopedias such as the Blackwell Encyclopedia of the Enlightenment, the Encyclopedia of Latin American Literature or The Arthurian Encyclopedia, can offer useful introductions to aspects of your topic (see above). Dictionaries of 'etymology' offer information about the origins and usage over time of words, and can be particularly useful if you are writing a research project which historicises a specific idea (such as 'police' or 'fame') in literature. The full version of the Oxford English Dictionary (as opposed to 'compact' or 'pocket' editions) is an incredibly valuable resource that enables you to discover whether the meaning of a particular word that is a focus of your discussion has changed since the historical period you are dealing with. The full version of the OED (available in print in the Queen Mary Library, or online via the Senate House Library website) lists all the meanings that are or have been associated with a word; and supplies quotations to illustrate them. Other helpful dictionaries are those defining terms that have specific or technical meanings, such as The Princeton Encyclopedia of Poetry and Poetics or A Glossary of Literary Terms. Again both of these, and many others beside, are available in the Queen Mary Library. The Queen Mary Library also contains a variety of dictionaries for different modern languages. Most of these can only be consulted in the library. However, various concise dictionaries can also be consulted online, such as the The Concise Oxford German Dictionary or The Concise Oxford-Hachette French Dictionary.

Concordances

A concordance is a list of all the words used by a particular author, with an indication of where those words are to be found in his/her work. You can use a concordance to investigate the occurrence of a particular term in a writer's oeuvre, or as a way of interrogating a particular figure of speech that s/he uses repeatedly. For example, if you look up the word 'wit' in a Concordance to the Plays of William Congreve, you will find all the places where the seventeenth-century dramatist used that word; you can then work out what the particular meaning of that word must have been for Congreve by studying his deployment of 'wit' in a range of contexts. Most libraries will, at a minimum, have a concordance to the King James version of the Bible, which allows you to track down biblical allusions and quotations. If you want to know whether there is a concordance relating to your particular author, it's probably best to scan the shelves of the library which are devoted to books on that author. If no concordance is available, an alternative method is to track down a full electronic version of a particular text online (try googling the title of the text and the phrase 'electronic text' or 'e-text'), and then to use your browser's 'Find' function to search for a specific word or phrase.

Biographical Resources

Depending on how you feel about the use of biographical material, these can be an invaluable resource. In addition to the specific biographies of particular people, there are various resources such as the enormous reference work *Contemporary Authors* (which contains biographical and bibliographical information about current writers) and *Contemporary Literary Criticism* (which describes itself as ‘excerpts from criticism of the works of today’s novelists, poets, playwrights and other creative writers’). You can also access biographical information on a huge range of British writers, politicians, thinkers, and other public figures, using the *Oxford Dictionary of National Biography* (or ODNB), available via the Senate House Library website. Note, however, that the ODNB only contains entries for people who have died. Senate House library also has an online version of *Who’s Who*. If you are studying the critical reception of a particular writer, it is well worth keeping your eyes open for titles in the *Critical Heritage* series, which gathers critical sources on major figures in literature. These have now been published for many writers, and anthologise early criticism of authors’ works. *Blake: A Critical Heritage*, for example, includes all the known references to his poetry that were made by contemporaries, as well as a large selection of nineteenth-century criticism as well.

Other Historical Resources

Historical reference resources include annals, books which details events year-by-year. For example, if you are writing about Eliot’s poem *The Waste Land*, written in 1922, you may find it relevant to know about the events of that year. You could search for ‘1922’ on an online encyclopaedia such as Wikipedia, but beware that, as with many free-to-use online resources, there is no formal quality assurance. Other useful historical resources include indexes of newspapers. The Senate House Library website links to a full searchable edition of the *Times* newspaper from 1785 to the present, and a range of full-text digital archives of newspaper publications is available from the networked terminals in the British Library reading rooms.

4. Achieving Breadth and Depth

A central challenge of almost any of the research tasks that you will face this year is striking a balance between (on the one hand) investigating broad contexts for your argument, and (on the other) pursuing an in-depth examination of the specific texts and/or issues with which your work engages. Getting to grips with a whole field of critical enquiry that is entirely new to you (e.g. the cultural history of madness during the nineteenth century) can be a daunting and potentially endless undertaking. Equally, piecing together the tiny fragments of material that can make your research project impressive and original is also a time-consuming and often-frustrating process. Each section of your research project will require you to present your topic in a way that demonstrates both a breadth and depth of knowledge.

The nature of the research question(s) posed by your project as a whole, and the roles you have assigned to the various sections of your research project, mean that there is no rule of thumb that can be applied to the respective requirements to demonstrate 'broad' and 'deep' research. A research project that addresses a relatively broad question of literary history (e.g. how did the experiences of World War One affect dominant ideas about the purposes of literature?) would need to fulfil a significant breadth of research (e.g. concerning general historical background, early twentieth-century critical aesthetics, contemporary modes of literary production, etc.). It might then locate its overall arguments by attending specifically at strategic moments to a series of narrow case-studies that could be researched relatively quickly. Conversely, a research project that addresses a relatively specific question (e.g. why have literary scholars conventionally preferred Q2 to Q1 as the source text for *Romeo and Juliet*?) would probably pay attention to a very small number of primary texts (e.g. the two quartos in question) and a relatively restricted range of critical essays (e.g. literary critical responses to the variant editions of the play). In this instance, knowledge of broader contexts would still be important, but would be more likely to remain in the background of the argument that the research project was constructing.

As the time you have to spend on your research project is so pressurised, you will need to think carefully about the types and extent of research you are going to complete for each chapter of your submission. Once you have done this, you will also have to decide how to use the time you set aside for each section. For example, if you have ring-fenced 5 days to complete the main research for chapter one, how many different texts are you aiming to read in that time? Again there's a balance to be struck. Firstly, your research project needs to show an awareness of the broad debates within which it sits. If providing a contextual overview is the main function of a particular chapter, it may only be achievable by strategically reading key sections from 6 or 8 important monographs, and a similar number of journal articles. Some of this work may only result in a couple of parenthetical comments, or a single footnote. Secondly, you also need to work out which critical voices and opinions you are going to address directly. If precise scholarly dialogue is the primary goal of a given chapter (perhaps alongside close-analysis of a primary text), it is likely to mean reading just one monograph and 2 or 3 journal articles very carefully, but should result in a couple of thousand words of original critical analysis. Aside from you, your supervisor is the only person who will have real insight into the research demands made by a particular topic or chapter. You need to make the most of the support s/he can offer you in order to develop and refine your work plan as you go along.

Achieving breadth and depth in your research is therefore a challenge that you will need to tackle yourself on the basis of your project and its parameters. There are no hard-and-fast rules about how much reading you need to do – ultimately your research project will be marked on the basis of the quality rather than the quantity of research that it presents (although you should note that some significant independent research needs to be in evidence in your work before its quality can be evaluated!). Nevertheless, there are

some practical principles that you could bear in mind when you begin to research each new chapter. In the first day of research, you should generally be able to do the following:

1. Spend an hour or two mapping out the critical terrain. Use electronic bibliographies and other tools to identify as many texts as possible (see section 3 above).
2. Use this process to generate a bibliography for your chapter, and then look briefly at 2 or 3 of the most recent pieces of work on the topic at hand. What are the main frames of reference for this recent scholarship? What are the key critical, historical, and / or theoretical texts that are mentioned repeatedly in introductions and footnotes?
3. Make use of this information to begin to rank the various items in your bibliography according to how useful you think they'll turn out to be. Supplement this process by searching online for abstracts and reviews of this material – but ensure you stick to academic journals, rather than relying on the more haphazard authority of commercial or intellectually unregulated study aids.
4. Call up (or download) the 8 or 10 items from the top of your list. Begin to assess how useful they are, by skimming introductions, contents pages, and indexes. Identify the journal articles and the sections of longer texts that you should read. Work out how many pages this amounts to in total – and on the basis that in a day you might be able to read 60-80 pages of critical writing in depth, decide whether you need to add or remove items from your list.

By the end of your first day, you should therefore have acquired a clear sense of the field of scholarship within which you're working. You could then try to write a couple of paragraphs (500 words or so) that summarise the major positions that different writers take, or make a bulleted list of important developments within the field. You will then be in a position to develop your knowledge and understanding of the topic more precisely, by spending time with specific texts – reading carefully, making notes, writing down your own responses and analysis. As you go along, you will acquire a greater sense both of the balance between the breadth and depth of research necessitated by the chapter you are working on, and of the texts with which you need to sustain a detailed critical dialogue.

5. Intellectual Frameworks

One aspect of almost all successful research projects submitted in the School of Languages, Linguistics and Film is the cogent and self-reflexive awareness that they demonstrate of the **intellectual frameworks** that contextualise their research findings. The metaphor of the 'framework' is a productive one when thinking about the use that researchers in European Studies, Comparative Literature and Modern Languages make of the discourses of history, literary criticism, and / or critical theory. A framework is a structure designed to enclose or support something – and invoking the notion of

‘intellectual frameworks’ invites you to think about how the manner in which we (re-)imagine the past, or understand processes of cultural production, or view the dominant ideas that world cultures have constructed, supplies an architecture within which our specific responses to individual works of literature or art are built and maintained. The chances are that the more robustly engineered your intellectual framework, the greater will be the integrity and the impact of your research project.

As part of your research for this module therefore, you would be advised to pay careful attention to the assumptions and value-systems that (to continue the metaphor of construction) underpin and scaffold the work of academics – both your own, and that of others. These assumptions and value-systems may be implicit or explicit; they may attract, irritate, anger, or nonplus us. We may judge that they allow the researcher to illuminate old texts in surprisingly instructive and convincing ways. Equally we might feel that on occasions, insistent adherence to a particular historical method, or critical tradition, or theoretical perspective, has unreasonably skewed the act of literary interpretation. But however you react, it is vital that you grasp **the importance of identifying and evaluating not just the research conclusions but also the research approaches and objectives of fellow critics**. This is part of the movement you should be making – if you haven’t done so already – from thinking about secondary criticism as evidence to back up your own ideas, to seeing it as a group conversation in which you can meaningfully participate as a scholar in your own right.

As well as evaluating the research approaches of others, you should also expect to spend some time this year appraising your own **research methodology**. ‘Methodology’ is the branch of knowledge that deals with the methods employed by a particular discipline or field of enquiry. Getting to grips with your ‘methodology’ implies a capacity to occupy (from time-to-time) a position outside of the immediate concerns of your work, a position from which you can contemplate and reflect upon the skills you are implementing and the knowledge you are producing. This is far more than a matter of navel-gazing and meditation – it is likely to mean your direct critical engagement with theoretical, historiographical, or other forms of reflective academic writing that are less about presenting research outputs than about critiquing intellectual methods. This will probably be one of the most challenging aspects of your research project, concerning which even the brightest students on the Research Project modules will need to seek their supervisors’ support and guidance.

At the start of your final year then, you would do well to set aside some time to think – or to speak with others – about the intellectual approach to your topic that you are adopting. You will probably find that your research project will broadly demonstrate one of the following **methodological orientations**:

- Historical – A project that interrogates and interprets its primary texts with particular attention to the specific historical events (e.g. the political turmoil of 1790s London) and intellectual contexts (e.g. Enlightenment ideas about Revolution and Republicanism) within which they were produced.

- Theoretical – A project that interrogates and interprets its primary texts with particular attention to a set of governing ideas and methods that it appropriates from one or more schools of philosophy and / or critical theory (e.g. a study of the Romantic poet Charlotte Smith that makes use of the feminist concept of *écriture féminine*, or of the psychoanalytical discourses of hysteria and libido, or of the Marxist category of alienation).
- Literary Critical – A project that interrogates and interprets its primary texts with particular attention to aspects of form and genre, and to their ongoing reception as literary – or non-literary – writing (e.g. a research project considering the Romantic poet William Wordsworth that interrogates his use of the lyric mode, and examines responses to Wordsworthian elegy in a range of twentieth-century literary criticism).

There is of course no rigid distinction between these three categories, and neither is this an exhaustive list. A project may well make predominant use of disciplinary approaches and methods (such as those pertaining to sociology or cultural studies) that don't neatly fit into any of the above; and a project that makes use of Michel Foucault's notion of disciplinary surveillance in order to explore the metaphor of the prison in William Blake's poetry (for example) would quite rapidly venture into all three areas. Nevertheless, there is significant value in making the effort to pin down the intellectual perspectives and methods that appeal to (or appal) you, not least because this will help you to question in a critical and constructive manner the research conclusions that you reach. Some attempt to acknowledge and address methodological limits and opportunities is also likely to impress your examiners; and more importantly should make your work for the Research Project modules a personally more exciting and challenging enterprise.

6. The Relationship between Research and Writing

One of the most difficult challenges facing students undertaking long research projects is not so much sustaining the momentum of the **reading** involved in their work, but rather knowing when – and how – to stop. Your research project will certainly require you to spend a lot of time reading: this will include the reading and re-reading of primary texts, and the secondary reading that you undertake as you develop your sense of your argument. But how do you know when you've done sufficient preparatory work to stop reading? How can you possibly determine when you know enough to put pen to paper? There is a real danger in these situations that research becomes a form of refuge or comfort blanket: you keep reading as a way of deferring the inescapable requirement to find some form of expression for your nascent ideas. The writing process may seem daunting because the project itself appears so vast; you might feel that you don't know where to begin, or that even a whole day of writing will make very little difference to the amount that is left to be written. You might also feel a certain pressure that the research project must be written from a position of 'expertise' on your topic, and that you won't yet feel in that position for many months to come.

In the discipline of scientific research, formal writing is often deferred to the very end of a project. A typical PhD student in biochemistry, for example, might spend most days for two or three years in a laboratory setting up a systematic series of experiments using various pieces of equipment, recording the results, and undertaking such additional experiments as may then seem necessary. At the end of that ‘research phase’, s/he will then – relatively quickly – compose the PhD research project in a part of the process termed the ‘writing phase’. On the face of it, the lives of PhD students in the SLLF are very different. They spend most of their time in various libraries, reading vast quantities of material, and writing almost continually. Only a small amount of that writing will appear in their final research projects, but that which does has undergone a long process of composition, revision, curtailment, reinstatement, and re-writing. PhD students in School of Languages, Linguistics and Film will tell you that writing itself is a key element of their research lives: the space where they try out ideas and see if they work, where they try to give their research some tangible form, and where they can identify the next steps in their project.

It is apparent, then, that the life of the researcher in SLLF is not, in fact, so different from that of the researcher in biochemistry. All that is different is the medium within which research findings present themselves. In the sciences, research predominantly becomes tangible via a process of continual testing and analysis, carried out in test-tubes, centrifuges, wind tunnels, computer models, or whatever specific equipment is relevant in a given field. In the humanities, too, **research becomes tangible through a process of continual testing and analysis: but the medium of research is the written word itself.** There is no moment when a SLLF student stops reading and starts writing. Both processes happen simultaneously and support each other. If you spent all year reading and never getting anything written down, you would still not feel that you knew ‘everything there is to know’ about your subject. You will certainly find yourself doing plenty of reading during the coming year – but you will also be encouraged by your supervisor, from the very start, to get things written down as well, even if you’re not entirely sure at this stage whether or not this piece of writing will end up in your research project. **Writing is a process whereby you can try to formalise your thoughts in order to see how things work;** your writing may well help you identify other aspects of your topic about which you need to find out more. In this way, writing will lead you directly back to another phase of research. And so the cycle repeats.

Writing and research, then, are integrated processes. You should take care not to defer writing to the end of your project; instead, try to get into the discipline of writing something after every significant period of work on your research project. This piece of writing may be something short, something that allows you to sort out a complex issue in your mind, something that attempts to give tangible form to an idea that seems really important but that you’re finding hard to articulate. Or it might be a longer piece of work that you’ll continue to refine and work on over a period of several days. The following suggestions should give you some ideas about how you can get writing at all stages of your research project.

Summaries – Have you just finished reading an important book or journal article? Before moving onto the next research task, give yourself an hour or two to write a summary of the writer’s argument, explaining to yourself why it seems a significant contribution to the field or the particular debate, and what light it might shed on your research question.

Research reports – After a period spent reading around a particular aspect of your topic, you might find it worthwhile to write a report setting out the key findings of this phase of your research, and the information it brings to bear on your research project. You might well find that this writing will find its way – in one form or another – into a research project chapter.

Research project overview – You might feel that your research has opened up a new area of enquiry in your research project, or that your focus is shifting away from your original research proposal. Try re-writing your proposal, from this position of greater knowledge and understanding of your topic. Summarise the project as you now perceive it, and think about whether you need to make changes to your outline chapter plan or thesis statement.

Draft chapters – Sometimes you just have to force yourself to sit down, and start writing a version of a research project chapter. It might help if, in the first instance, you don’t try to hold yourself to the highest standards of expression or clarity. Remember, the great freedom of the research project is that you are in charge of each process – you need never show this rough draft to anybody. You can simply use it as a way of trying to marshal your ideas into some kind of order.

7. Revising your Thesis

The thesis that your research project presents comprises the response that it provides to your central research question(s). A ‘thesis’ is, as the OED expresses it, ‘a proposition laid down or stated’, and more particularly, ‘a theme to be discussed and proved, or to be maintained against attack’. As part of the research project proposal process, almost every student taking one of these modules will have been required to formulate a working thesis statement (or ‘hypothesis’) that summarises the principal line of argument that his / her research project will hopefully establish.

Once the research process commences in earnest, it is virtually inevitable that you will have to reappraise and revise your thesis statement a number of times. Very few research projects will end up demonstrating the thesis as it was originally framed. **Revisiting your thesis statement** on a regular basis is a good scholarly practice that can help you to maintain focus and direction in your ongoing research and writing for the project – a helpful question to ask of any potential avenue for research is whether or not it will enable you to address your research question(s) and to demonstrate your

provisional thesis. You could consider keeping a copy of your thesis statement somewhere readily visible to you (e.g. on your bedroom wall, or as the scrolling text of your screen saver), or include within your schedule specific occasions on which you will consider it afresh.

It should go without saying, however, that you should not feel hamstrung by or anxious about the propositions articulated within your thesis statement. One of the great joys of working on your research project is the intellectual freedom that it offers you to indulge your academic curiosity and inclinations. Whilst you need to manage your research carefully, you should also allow your project to grow and evolve in response to your changing interests, or to your emerging awareness of new fields for enquiry. Don't expect to come up with the definitive version of your thesis statement until the very final stages of the writing process. And of course, if you feel at any point that your thesis needs to be altered dramatically, you should seek the advice of your project supervisor.

Part Four Writing (and Research)

This part of the handbook discusses how you might go about writing the text of your research project during the course of your final year. As the title of this section acknowledges, the writing of your research project cannot be divorced from the research you complete, but is rather an integrated activity that is all about articulating and refining your findings and argument. However, whilst this section will think about writing as a core element of the intellectual process for SML005, SML014 and SML303, it will also encourage you not to lose sight of the practical aspects of producing your submission, by asking you to think about when and where you should write, the style and tone that you should adopt, and the tasks you will need to complete as you go about editing the final draft of your research project. The following aspects of the research project writing experience will be addressed:

- When should I begin writing?
- Where should I write?
- Voice and Register
- Literature Review
- Critical Dialogue
- Structure and Argument
- Further Research
- Editing
- Printing and Submission
- Graduate Research

1. When should I begin writing?

As this Handbook has acknowledged, whilst the relationship between research and writing is both direct and dynamic, it can also be peculiarly difficult to pin down. Writing – it has been suggested in Part 3 – is an integral element of the research process. As you read around your topic you will be making notes, jotting down ideas, revising your thesis statement, beginning to articulate your arguments. But the successful completion of your research project will also require you to spend protracted periods of time during which your principal activity is not research-based, but is rather that of constructing and refining the text of your research project. Nevertheless, the practice of academic writing (or of producing a ‘research output’) relies necessarily upon that of research – whether that is primary research that has been completed in the past, or the ongoing research that is required to enhance a particular moment or metaphor. This final chapter of the Handbook is all about the shift in emphasis that is demanded by the movement from research (and writing) to writing (and research).

Yet for all this, the question of when to begin writing a draft of any one section of your research project remains somewhat fraught. The answer will depend both on your own scholarly habits and preferences, and on the nature of the topic that you are researching.

Some people like to get ideas down on paper as soon as possible – they mind neither that the initial draft of a chapter is somewhat formally ungrammatical and intellectually dishevelled, nor that as much as one-half or two-thirds of their text will have to be cut during the editing process. Others prefer to complete the majority of the research they have set themselves first, so that by the time they come to record their thoughts as text, they can be fairly confident that the first draft will not be that different from the final cut. Similarly, some projects (such as one that investigates the recurrence of a symbol or image in a series of short poems) lend themselves better to the early drafting of chapter sections than others (such as one that analyses a single, long novel in the light of a complex theoretical problem or historical event).

You are probably aware of what category of researcher-writer you fall into; and if you haven't done so already, you should begin to think about how the topic and shape of your research project might impact the relationship between the research and writing processes. Although these conditions will differently shape the projects that different students undertake, there are nevertheless some general points you can consider throughout the year in order to work out when you should begin writing different sections of your submission:

- How do you feel about the section of the research project that you are currently contemplating? Do you feel as if you've completed enough research to enable you to write a full draft of it? Are you able to articulate the key lines of argument that you want it to demonstrate? Can you identify obvious research gaps that need filling before you can begin to write? An intuitive feeling of readiness is often the surest indication that you should begin writing – and in an ideal world this is the position that many people would like to be in before they do so.
- What sort of researcher are you? Do you prefer to research and write more-or-less simultaneously; or would you rather complete a lot of research followed by a long period of writing? What are the potential benefits and pitfalls of your preferred approach?
- What sort of project are you researching? Are there ways in which it obviously lends itself either to short chunks of writing that can be linked together at a later date, or to longer writing tasks that rely on extensive research tasks having been completed?
- How far through your research plan are you? Even at the start of the academic year, if you've completed a good chunk of the primary and secondary reading for a chapter, it's time to get writing.
- What time constraints do you face? You need to balance your research ambitions for a particular section of the research project against the practicalities of completing the project. Even if you've only done two-thirds (or one-third) of what you'd intended, if time is pressing you should try to get something down on paper.

- What is your supervisor saying about the status of your project? Does s/he think that you need to do more research, even though you'd like to start writing? Does s/he think you should get writing, even though you'd like to do more research?

Within the relatively short period of time during which you get to work on your research project, you will inevitably find yourself having to make compromises between your desire to research a topic fully, and the need to produce a coherent essay of 8,000 words. Don't worry about this – it is almost always a necessary function of the research process: the more you find out about something, the more you discover there is to know. What you do need to do is to ensure that you are strict with yourself about observing the limits you have set in place around researching and writing the different sections of your research project. Remember: it is impossible to account comprehensively for every intellectual by-way that your topic may open up for you, and sometimes you will simply have to acknowledge within your text that an area of enquiry warrants future research that was beyond the scope of your current project.

2. Where Should I Write?

Section 2 of Part 3 in this Handbook considers in some detail the decisions that you might make about the **appropriate locations** for conducting your research, and the importance the research library as the focal point of that work. The place where you envisage doing the bulk of your writing for your research project may well, however, be different. The setting which you consider to be most conducive will depend on your own personality, the availability of relevant resources, and the ease of access to it. Research might be a relatively sociable activity for some, involving regular breaks to meet friends working in the same institution. Those people may, however, consider writing to be intrinsically more solitary, something to be completed in private and without the paraphernalia of research resources that can be distracting in a library. The following list offers some suggestions of places that you may find appropriate for writing; but don't feel limited by them. Typically, you might find that you work best by moving between different types of intellectual 'physical space' on a single day of research project work.

2.1 The Professional Space: a University / Research Library

There is a lot to be said for focussing all your energies on the research project within a single working space. A library may well be the place which you find most useful in terms of ready access to physical and online research resources, and where – in any case – you are used to completing regular short pieces of writing as part of the research project process. Articulating your ideas often identifies a significant number of minor research queries, and it may be part of your academic persona that you need to be able to answer these queries before moving on with the writing. Libraries can also be sociable spaces within which to write. Some academics find it valuable to identify a specific place as the primary arena for their research, one that is distinct from the

establishment where they engage in the teaching of students. Similarly, as a final-year undergraduate student your attention is pulled in many different directions; in the same way, then, identifying a specific library as the focal point for research project work may help you to bring the task to a satisfying conclusion.

Other researchers find libraries distracting places, for some of the same reasons outlined above. Ready access to research resources can prove to inhibit the writing process rather than to aid it, whilst being limited to the opening hours of an institution can be frustrating. Moreover, too much time spent in a single place can sometimes make work on longer research projects seem daunting or (even worse) tedious. If you find that your work on the research project is slowing down or becoming less satisfying, it could well be that you need a change of scene.

2.2 The Domestic Space: Home

Depending on your domestic circumstances, home might represent an attractive alternative setting for writing. If the place where you live is usually quiet, then the thought of writing there can seem natural and appealing. Ready access to your own choice of drinks and snacks can be welcome, and you can motivate yourself towards the completion of specific writing tasks by identifying an inane piece of daytime TV that you intend to watch, or by taking the dog for a walk, or by washing last night's dishes. Home can also often represent a useful 'halfway house' in terms of research resources. You are likely to be able to use the internet for quick online queries, as well as accessing dictionaries and other reference materials that might assist with the writing process. Having said that, you might feel that there are too many distractions within your living space, especially if you share a house with other students (or family members), or if you find it difficult to turn off the television or games console. There is nothing worse than the feeling that it's 2.30pm, that you haven't even left the house, and that you haven't yet sat down and focussed on the task at hand.

2.3 The Neutral Space: The Local Coffee Shop

Neutral spaces can often seem ideal locations for writing, especially on those occasions when the challenge presented by getting a difficult piece of your argument down on paper is hard to face. Your local coffee shop or cafe may be just the place to find the right words to write; the promise of caffeine-based drinks and chocolaty snacks might also provide just enough anticipation to provide the inspiration that seems elusive. The choice of establishment could be important. You might feel less guilty about occupying a table in a large coffee chain for a long period of time (having bought a single espresso), than you would in a tiny independent retailer. Of course, it's also true that the quality of the coffee and other aspects of the café's ambience might be even more important to you. Although free wi-fi networks are becoming increasingly common, the coffee-shop writer is generally cut off from all research resources; whether this is an advantage or a restriction is for you to decide.

2.4 The Combined Approach

In reality, you are likely to find that a combination of these spaces is most effective in managing the writing of your research project, especially in the second half of the spring semester when – in all likelihood – the balance of your work may increasingly incline towards that activity. You might feel that the library is the best place to articulate most intensively the parameters of a particular research idea, which you can then flesh-out during a half-day spent at home, or some other more relaxing space. Finally, you might feel that – having completed a rough draft of a particularly demanding section of the research project – you can reward yourself by walking to the local cafe, pub, or park where you can read through your work in order to identify areas that need further explication or specific focussed research.

3. Voice and Register

3.1 Voice

The concept of ‘voice’, perhaps self-evidently, refers to the way individuals articulate themselves. Whilst it most commonly refers to the physiological act of speaking, it is used in a more metaphorical sense to describe the way in which individuals communicate in written form. Just as you might adopt different voices when being interviewed for a job, speaking to your friends on the phone, or contributing to a seminar discussion, so you move between different voices in various forms of writing. You might object that this sounds like a form of ventriloquy, that requires you to masquerade as multiple personae in a range of writing situations; so it is important to emphasise that each mode of writing that you choose to employ is a version of your own unique voice.

3.2 Register

The various patterns of speech and composition that an individual might articulate are more accurately described via a term borrowed from the discipline of linguistics: they reflect changes of register. The term was first used by T.B .W. Reid in a 1956 essay for *Archivum Linguisticum*. Reid describes, in the academic parlance of his age, how:

‘The linguistic behaviour of a given individual is by no means uniform; [...] He will on different occasions speak (or write) differently according to what may roughly be described as different social situations: he will use a number of different registers.’

The notion of a ‘social situation’ might seem alien to an academic setting. But the research project – like any academic essay – is an address to a reader; it is an argument that is being put forward, a case that is being made. Moreover, as discussed in further detail in section 5, the research project should be seen as an **engagement in a critical dialogue**; it is a deliberate and purposeful intervention in a debate, a formal and deeply intellectual arena for interaction with others.

Finding a register that is appropriate for you involves making a compromise between what you might think of as an anonymous, generic ‘essay voice’, and your own more relaxed way of speaking. The register of the research project is quite clearly the product of considered and careful thought, evidenced in writing which has probably been drafted and re-written several times. It is a formal, scholarly register rather than a written-down version of the way you speak. Yet it also shouldn’t be over-formal or impersonal; in fact, you should make it personal by avoiding terminology or phrasing with which you are uncomfortable, or which self-consciously imitates someone else’s writing. To assist you in finding an appropriate register, try reading your sentences out loud. Whilst they will inevitably sound like written sentences, they should nevertheless be clear and sound like your sentences.

By this stage in your academic study, you probably have a pretty good idea of what formal academic prose looks and sounds like: the kind of writing that your tutors – as markers – expect when reading your work. Perhaps you feel that the way you wrote instinctively, at the age of 16, has been drilled out of you by A-levels and much the work you’ve been doing at university. But by the time you’ve reached your final year, you should also have reached a level of confidence in your own writing that enables you to let some of yourself back into it. Academic writing shouldn’t be dull and impersonal – it should be intellectual, certainly, but it should also be engaged, curious, and perhaps at times even passionate.

If you haven’t done so already, you should begin to think about whether it is time to stop hiding behind circumlocutions relating to the origin of your ideas, and let the first person pronoun ‘I’ back into your writing on occasion. This may have been discouraged when you were first being trained in the composition of formal prose, as a way of urging you to strive for balance and measure in your writing, to produce arguments that were evidence-based and that acknowledged the force of relevant counter-arguments. But as students in the final year of your degree, you should by now be in a position to re-take ownership of your own writing, to present an argument that is self-consciously and unembarrassedly your own, written in a style that might even be recognized by those who know you.

3.3 Sentence Length

Written sentences are often longer than spoken sentences – this is because readers are generally expected to spend longer with a piece of writing than they can with the spoken word. In written English moreover, punctuation is used as a way of indicating a sentence’s structure, enabling readers can cope more easily with the grammatical complexity of sentences containing multiple clauses and sub-clauses. Nevertheless, formal written English still often favours relatively short sentences (especially in comparison to other languages, such as Spanish), which help keep writing clear and comprehensible – and, it has to be said, often lend a sense of confidence to the arguments that are being put forward. If you can’t decide on the appropriate piece of punctuation to continue your sentence, never be afraid of using a full stop. At the same

time, the overuse of really short sentences can become very monotonous – always keep in mind the possibility of building more complex thoughts by developing more complex sentences. If you're going to do that, make sure that you know the rules about when to use semicolons, colons, hyphens, and commas. This is not the place to explain them, but if you're at all unsure you should consult a reliable punctuation guide.

4. Literature Review

In many academic disciplines, the 'Literature Review' is a core element of any extended piece of scholarly writing – whether an undergraduate research project or a peer-reviewed journal article. It is a distinct section of such texts, usually operating as a bridge between the introduction and the first main section of analysis. Its primary function is to survey the sphere of intellectual investigation within which the principal research findings are to be situated – by identifying the most influential critical voices within it, and by summarising the current condition of the knowledge and debate that it affords. **A Literature Review is not a space for presenting original research, but rather one for explaining the contexts for the work that has been conducted.** To that extent it is an aspect of an academic text that a writer should bear in mind throughout the research process, but which is often best written towards the end of the project.

The concept of the Literature Review is not a fashionable one within Humanities, perhaps principally because of theoretical concerns with the category of 'literature' as a contested and problematic cultural category, or alternatively with disciplinary constructions of 'literature' as primary research object. Nevertheless, even if you don't include a section called 'Literature Review' in your research project (and there's an argument that perhaps you shouldn't), the scholarly tasks that it accomplishes for writers in other disciplines (such as the social sciences) still need to be fulfilled within your work. Your research should be understood as a contribution to an existing and ever-changing field of knowledge; your research project therefore needs to describe your understanding of what that knowledge comprises. The project that you engage in during your final year both draws upon the work of others, and adds something to it. These elements of the research process both need to be acknowledged within the text of your submission.

Producing a comprehensive and credible Literature Review obviously requires you to have carried out extensive secondary research around your topic. This may sound like a tall order: you cannot possibly read everything that has been written about the author(s), text(s), or theoretical concept(s) that you have chosen to investigate – nor even everything about a particular subtopic of your project (unless it is remarkably specialised). It follows that in surveying the intellectual terrain within which your own work operates, you will not be able to map everything in depth. Your role therefore is not that of writing a complete summary of everyone else's thoughts and discoveries

about matters relevant to your research project, but of **identifying and justifying the specific points of critical dialogue that your project enters into with what others have written** (and to some extent with what others have yet to write). The background reading that your Literature Review describes should serve to **contextualise and underpin your individual research project**, rather than act as a substitute for it. A well written and intellectually rigorous Literature Review will indicate to your examiner both that you know your topic, and that you know that you have an original perspective, approach, or body of knowledge to bring to it.

At some stage you will need to make a set of practical decisions about the Literature Review in your research project. Will you write an extended introduction that covers all of the relevant ground, or will each chapter begin with a brief survey of its particular sub-topic? This may partly depend on the nature of the overall project. For example, are you examining closely-related aspects of a single cultural phenomenon, or are you rather exploring a number of historically distinct case-studies that each requires specific contextualisation? You will also need to determine what proportion of your text will be given over to 'Literature Review' material. One-tenth, one-fifth, perhaps even one-third of your final submission may be the appropriate answer here, depending on whether you are making a relatively minor contribution to a major area of research (e.g. Flaubert and gender), or a relatively major contribution to a minor area of research (e.g. verse responses to the calendar reform of 1752).

A Literature Review should also reflect (to some extent at least) the research process itself. Depending on the research question(s) that you are investigating, your secondary reading will incorporate texts with a series of common historical, literary critical, and / or theoretical interests. These interests will sometimes be manifest as you are led from one text to another by an internal reference or shared term that explicitly connects them. At other times it will be a more oblique textual or methodological link – or perhaps your desire to juxtapose two quite different approaches to the same topic – that helps to forge your chain of reference. The narratives that inform these connections as you go about your own research can help to provide some structure for your Literature Review – after all, its job is to provide the context for your own project, rather than an abstract overview of other peoples' work. At the same time, you need not always be brutally honest with your reader about the happenstance occurrence that led you to a key secondary text. Explain the selection of writers with whom your project enters into debate on the basis of scholarly rationale rather than grounds of circumstance.

Overall, a Literature Review – or equivalent section(s) – should seek to accomplish the following ends within your research project:

- Outline the major contributions that others have made to the topic(s) under consideration
- Identify, define, and explore any important critical or theoretical terms that your research project appropriates or adapts from elsewhere

- Provide an historical or intellectual narrative that connects the key contexts for your research
- Refer accurately – if sometimes only in a footnote – to all (or most) of the critics, historians, and theorists whose work you've read for the project
- Introduce the principal lines of investigation and argument that your research project will pursue
- Demonstrate your mastery of the subject matter and disciplinary methods with which your submission engages

5. Critical Dialogue

As the section on producing a 'Literature Review' has explained (see above), one of the most important accomplishments of a good undergraduate research project is that of **generating and engaging in critical dialogue**. 'Critical dialogue' is a phrase that refers to the practices of discussion, debate, and disagreement that are the fabric of scholarly discourse. It is what happens when academics (and non-academics) 'talk' to one another with intellectual rigour about matters of critical thinking, theory, analysis, and interpretation. Critical dialogue can occur in an immediate, interpersonal environment: it simply requires two or more experts on – or students of – a given topic to enter into a direct exchange of views and ideas (whether at an international conference, doctoral viva voce examination, or undergraduate seminar). But more conventionally – and more importantly for the Research Project modules – critical dialogue takes place within writing, such as that contained in academic journal articles, monographs, websites, and student research projects.

5.1 Generating Critical Dialogue

One of the two main modes of critical dialogue that examiners will expect to encounter in your research project is produced when you draw a number of literary, academic, and / or other expert voices into conversation within your text. This form of critical dialogue is generated as you analyse different thinkers and writers alongside one another, teasing out intellectual connections between them, and identifying points of shared interest or reference that they exhibit. As you go about your research – and in particular, your secondary reading – you need to think actively about how the literary critics, theorists, and historians on whom you have chosen to focus demonstrate (or suggest) points of intersection. Be sure to make a note of these, perhaps jotting down a couple of sentences that summarise such ideas as they occur to you. As you draw up your literature review – or develop a close-reading of a specific passage that other critics have already written on – it is important to advertise and describe the ways in which your research project acknowledges and develops existing scholarly debates.

The critical dialogue that you detect during your research may well be explicit. It is often the case that one literary critic or critical theorist opts openly to assent to or dissent from the views propounded by another. On occasion, an entire article or

monograph may be prompted by what a writer perceives as the pioneering work – or persistently woeful misreading – of a colleague. More usually however, it will be a particular analytical method or series of interpretative moments that is flagged up in the writing of another and subjected to scrutiny. The contribution that the later text makes to the scholarly debate may be limited to a parenthetical comment in a footnote; conversely of course, it may extend across a number of pages, or even sustain a whole section or chapter. You'll probably need to adopt both techniques in your own work. Preface footnoted references (where appropriate) with phrases signalling the breadth of your reading and the quality of your critical judgment, such as 'For a less theoretically informed perspective, see [...]', or 'For an account that does refer to the 1818 edition, see [...]'. At other times of course, you'll want to involve yourself in more sustained and detailed conversation with others.

When you decide that an instance of explicit critical dialogue is important for your own research project – perhaps because the interest or usefulness of one writer's ideas rests on her careful rebuttal of another's – it's crucial that you present an awareness in your own work of what each party has to say. Return to the essay or book that has prompted another's response. Are the arguments that it puts forward and which (in the later text) are being challenged – or, alternatively, built upon – reasoned and demonstrable, or are they flawed and untenable? Has the earlier work been fairly portrayed, or has its content or methodology been inaccurately represented? Is the discussion continued subsequently in other publications; and if so, is there any alteration in the tone or content of what is said? Can you detect any political, methodological, or less-admirable motives that may have led one of the scholars to respond to the other in a particular manner?

In addition to identifying instances of open critical dialogue, a more demanding (but probably more rewarding) task is that of constructing debate between critics whose texts don't explicitly speak to one another. This will usually be the case when two writers are separated by a significant space of time or by disciplinary allegiances; and you may also find scholars working on similar topics who appear simply not to have read each other's work. In such cases of implicit critical dialogue, your initial role is not so much to act as an arbiter but as the facilitator of conversation, explaining why it is you think that two (or more) academics needs to be evaluated in conjunction with one another, and outlining the position or perspective that each occupies. This is, essentially, a particularly critically-engaged form of literature review. Once you have made the case for considering the writers as participants in the same intellectual debate, you can begin to construct some hypotheses about how the work of one might complement or (alternatively) undermine that of the other, and then to express your own judgements about the relative validity of the conclusions that each of them reaches.

Examples of the kind of scholarly material in which you might identify and assess implicit critical dialogue include:

- Two (or more) pieces of literary analysis that consider the same piece of text (but perhaps deriving conflicting interpretations from it); or that draw similar conclusions whilst making use of different passages, texts, or writers
- Two (or more) pieces of critical writing that appropriate the same theoretical models or concepts, whether in complementary (or more interestingly) divergent ways
- Two (or more) pieces of literary history that deal with the same event(s), whilst making use of different pieces of historical evidence ; or which use the same evidence to support markedly different accounts of historical occurrences and their meanings

5.2 Engaging in Critical Dialogue

The second mode of critical dialogue that examiners will want to see evidenced in your research project is that of **engaging directly with other critics, theorists, and historians**. This will often emerge from the processes of ‘Generating Critical Dialogue’ (see above). ‘Engaging in Critical Dialogue’ means introducing your own research discoveries, ideas, and conclusions into a scholarly debate, and then using them to respond to, complement, qualify, improve, or countermand the contributions of others. It means, in other words, appropriating to yourself the intellectual authority to converse with existing specialists in your field – and consequently offering your own research methods and arguments for critical consumption by others. But how – and on what basis – are you to go about claiming for yourself the level of intellectual authority required to participate in academic debate?

As a student engaged in an extended research project, you should increasingly find yourself becoming an expert in your chosen topic (or at least in certain aspects of it). It is this expertise that will provide you with the perspective and the platform from which to assess the methods and arguments of other scholars in a more authoritative manner than might usually have been the case in your written work. By the midpoint of the year you should be exceptionally well-versed in your primary material; and you will also be developing a keen sense and understanding of the key literary, historical, and theoretical debates within which you're operating. This growing familiarity with your chosen set of texts and contexts will enable you to produce sophisticated analysis not just of a particular play, poem, or essay, but also (crucially) of the ongoing critical reception of the central issues that it raises, or of the circumstances of its production. You will, to put it another way, find that you have things to say in response – whether in corroboration or objection – to the critical contributions that others have made to your topic. By articulating those responses you will engage in critical dialogue.

Your participation in such dialogue must of course be conducted in a respectful manner. Very often you will find yourself acknowledging the strength and ingenuity of another’s research; although on occasion you will need to question (and more rarely dismiss) earlier scholarship. Whether you are responding to the work of other researchers with

approbation or condemnation, there are two crucial points to observe concerning the way to do so. Firstly, you should do so on ‘critical’ grounds of analysis, evidence, or methodology. It will be through identifying particular discrepancies (or alternatively strengths) in another’s practice within one of these areas that you will supply yourself with the points at which critical dialogue can be initiated. Secondly, you should engage in this ‘dialogue’ from a position of relative intellectual parity, secured by the knowledge and skills acquired through your research. By the time you’re refining your introduction and conclusion in the spring, you should be well past thinking about secondary reading as somewhere that you can mine evidence to support your arguments. Instead, you should consider the research publications of other scholars as opportunities for *interlocution* – ‘the action (on the part of two or more persons) of talking or replying to each other’ (OED).

A number of construction-based metaphors crop up in this Handbook (in an idle moment you could think about why that is). Here’s another, one you might find helpful at the close of this subsection. Imagine that all the scholars who have ever engaged in research have been participating in raising up a magnificent edifice. Each scholar has individually contributed at least one brick to this building (although some will have provided several). The overall design is radical, organic, and sporadically subject to revision by the finest architects (although no-one quite knows who they are). Each brick has a critical and necessary role to play in the design; and all of them derive the strength of their positions from the carefully laid bricks on which they are placed. You too have been assigned a brick in the fabric of this palace of knowledge, but only you can determine how it fits into the grand plan. In doing so you must pay due attention to what has been built already. The responsibility for adding your first brick to this intellectual structure is beginning to lie heavily upon you. Use it wisely.

6. Structure and Argument

All academic writing – irrespective of its length, its anticipated audience, or the role it might play in wider critical discussion – involves the **articulation of an intellectual position**. This may be an intervention in a debate, and / or the reporting of a series of discoveries. But the bare statement of a critical view does not, through the mere act of being stated, acquire scholarly validity. As described above, academic work must locate itself within its field; it should identify the contours of current research, and seek to engage with key discussions that have taken place in recent scholarship. But even that critical apparatus doesn’t confer any specific authority upon the proposition that a piece of writing advances (though it may well be ancillary to it). The missing ingredient, of course, is the **argument** itself. This is the most important principle of writing that underpins every successful piece of academic work: the line of reasoning by which its accuracy, truth, and scholarly rigour is made evident to the reader. All judgements of intellectual validity ultimately rest on this foundation.

The argument of a successful research project should therefore perform several functions. In no particular order, it should:

- Provide the line of logical reasoning that demonstrates the veracity of the intellectual position advanced
- Marshal evidence which offers strength to your assertions, in the form of quotations from primary texts, analysis of your research materials, or the discovery of hitherto unknown – or unrecorded – facts (though you should note that there is little expectation that your work on the Research Projects modules will result in such ‘discoveries’)
- Acknowledge possible counter-arguments, and justify the research project’s own position through synthesis with, or rejection of them (or, more likely, a combination of these strategies)
- Outline in general terms the literary, historical, theoretical or cultural contexts within which your particular contribution is to be understood

It is worth observing at this point that there are some obvious tensions here. An argument must provide specific evidence, and yet also establish general contexts. It should purposefully acknowledge the validity of your position, whilst acknowledging the importance of the (counter-) positions that other scholars have offered. It should be forthright, focused, and persuasive; yet somehow also gracious, discursive, and curious. Knowing when and how to manage these tensions, and perhaps even when to turn them to your advantage, is an important part of managing the argument of your research project. Remember: the goal is not to engage in some kind of scholarly squabble – the common meaning of ‘argument’. Rather, you must assert in a focussed manner the accuracy of your intellectual position, distinguish it from the views of other critics or acknowledge its debt to their work (as appropriate). You should leave your reader in a position where even if they’re not persuaded into adopting your intellectual claim, they nevertheless have little doubt of the scholarly rigour with which it has been pursued.

The logical basis for your research project is composed of a series of interconnected moves. It is no accident that the metaphors commonly used to describe this process (the steps of an argument, a chain of reasoning, a line of thought, the fabric of an essay) all promote this sense of sequence and order. It’s not possible for your reader to jump from the first section of the research project straight to the last, or to begin halfway through, and expect to follow the argument. An argument isn’t something that can be seen in all its detail at a single moment; rather, it evolves and presents itself as a piece of work is read. Nevertheless, there is one important consequence of the shape of your research project’s argument that has a direct impact on the way it looks: the key discussions through which your research project presents its case are reflected in its overt structure, manifested in its division into chapters.

6.1 Chapter Structure

A research project will typically have between two and four main chapters, and a separate introduction and conclusion. Each chapter should deal with a specific aspect of the argument and will, to some extent, exist as a distinct piece of academic writing in its own right (with its own introductory and concluding remarks). The moment when one chapter ends and the next begins will differ depending on the topic of the research project. However, it might be suggested by:

- An alteration of the discussion's focus from one specific primary text to another
- A movement to a different period in the artistic life of the author being studied
- The consideration of the work of another writer, or a focus on a different cultural / historical aspect of the research project's topic
- The introduction of a new theoretical perspective

Whichever of these (or other) principles guide your chapter divisions, they will share one thing in common: the end of a chapter provides your reader with a clear and definite sense that the argument has reached an intermediate conclusion. It is the most significant of all 'breaks' in the text of your research project; it is announced visibly – in all likelihood – by a large area of blank white space, with text reappearing only at the top of the next page under the title of the following chapter. You will need to justify that break by bringing the discussion to a temporary and meaningful halt both in terms of the logic of the argument itself, and – more rhetorically perhaps – in the way that you compose the final paragraph(s). It therefore follows that you will need to develop a clear sense of the relationships between your chapters. It might help to think of two rather polarized models for a research project:

- 1) **The Stand-Alone Chapter Model:** In this research project, each chapter is conceived as a more-or-less separate essay. Perhaps the research project aims to understand the representation of the disordered nature of the city in three novels by Emile Zola. Within the broad contexts of the discussion set out in the introduction, each chapter then proceeds – quite systematically – to investigate those contexts in one of the three novels. Each chapter has its own distinct argument leading to a series of closing observations about the novel in question; the following chapter begins more-or-less from scratch. The concluding remarks of each chapter will finally be picked-up again in the research project's conclusion, and the central research question interrogated once more in the light of the summary findings.
- 2) **The Cumulative Chapter Model:** In this research project, each chapter follows on from the conclusions of the previous one. This, therefore, is an argument which more clearly asserts itself via the structure of the research project. Perhaps the project in question examines the ongoing interrogation of the idea of fragmentation in the work of T. S. Eliot. Each chapter will, in all likelihood, build on the findings of earlier chapters. The first chapter might set out relevant contexts in interwar Europe; the second might suggest ways in which Eliot's contemporaries responded

artistically to the aftermath of the First World War; the third might then concentrate on Eliot's particular achievements in *The Waste Land*. It's worth observing, though, that even in this research project the candidate would be encouraged to regard each chapter as a distinct unit in the unfolding argument. Each chapter-break allows the reader to recognize a key moment in the interrogation of the research question. The role of the research project's formal conclusion in such a model is then diminished; rather than picking up the various strands of each chapter (as in the 'stand-alone' model), its function may be more to summarise the discussion that has taken place.

Both of these models are acceptable frameworks for your 8,000 word research project. The 'stand-alone' model is perhaps simpler, easier to conceive and to plan, but requires a strong introduction and conclusion in order to promote the cohesiveness of the whole. The 'cumulative' model is more complex in terms of its internal arrangement and linkages, but might produce a research project which overall is more satisfying and unified. In all likelihood, the model that you adopt for your research project will combine elements of both of these approaches. It is probable that you will conceive of the research and writing of each chapter as a distinct event in your research project work. At least at the start of the final year, at least, considering each chapter as an 'essay' in its own right is a useful way of making the job of writing the 8,000 word research project appear manageable. As you progress, however, you are likely to find that your research project acquires a life of its own, and new contexts for enquiry emerge out of work already completed. It is likely in these circumstances that the research project structure will become more cumulative.

6.2 Managing the Argument

The research project presents, over the course of a number of chapters, an argument that is likely to be of considerable complexity. You will need to think carefully about how you make evident to your reader the important steps in the argument, and about how you make sure that s/he doesn't lose the train of your thought. This close management of the way in which the research project makes its case is an essential part of the academic discipline. **A convincing argument needs to sound confident and controlled**; and there are several places in the research project where you can make sure that this is the case.

Introduction

The exact nature of the relationship between each chapter will depend on the structure that you've chosen. However, the best research projects all have a strong introduction – usually conceived as a chapter in its own right – which prepares readers adequately for the detailed discussion to come. In particular, an introduction should:

- 1) State with clarity the research question that the research project will be investigating.

- 2) Map out the contours of the field of critical scholarship with which the research project engages; this might take the form of a formal literature review (see Part 4, section 4 above).
- 3) Establish the general contexts (be they historical, theoretical, cultural) within which the particular topic at hand is to be understood.
- 4) Set out in summary form the argument of the research project as a whole, including the conclusions which it will work towards.
- 5) Make it obvious the aspects of the research question which are interrogated in each chapter.

In relation to points four and five above, students can sometimes be resistant to providing too much information about the research project as a whole in their introductions, with some anxiety that being up-front about the project's conclusions from the start will somehow 'spoil the ending'. Don't fall into the trap of regarding the research project as some kind of detective novel. The ending shouldn't be surprising or unexpected, it shouldn't be a moment where you pull some kind of metaphorical rabbit out of a critical hat. In fact, if it is, then something has gone seriously wrong with the structure of the research project itself. To repeat: the conclusions of your research project should be heralded at its very start.

For this reason the introduction – like the literature review which it will probably contain – is often one of the very last parts of the research project to be written.

Signposting within the Main Chapters

Even in the simplest of research project models, **you will need to remind your reader at regular intervals of the overall structure of the argument.** These 'signposts' allow your reader to navigate your research project, without forever having to refer back to the introduction. A signpost at the beginning of a chapter might remind the reader what this section of the argument will be considering, and observe how that relates to the topic of the previous chapter. Another signpost at the end of the chapter might summarise what this part of the discussion has asserted, and anticipate how this is going to be taken up in the next chapter. Even within a single chapter, you might feel that it is necessary to signpost where, specifically, the argument is being taken (especially if you feel that a particular section might otherwise seem something of a digression from the main topic).

Clear signposting isn't a substitute for a well constructed argument; so if you feel the need to insert excessive guidance for your readers, you should ask yourself whether – in fact – there might be a more logical arrangement for your material. Equally, however, you shouldn't feel anxious about signposts being 'artificial' interventions in the unfolding of an argument. Even in the most elegantly crafted of research projects, your readers are likely to feel grateful that they are being guided through your discussion. A signpost somewhere near the beginning of the chapter, for example, might typically take one of the following three forms:

- ‘Chapter two considered the effects of [...] In this chapter, the focus shifts to [...]’
- ‘I have shown in the previous chapter that [...] Now / turn to the question of [...]’
- ‘As we have seen thus far [...]. Now we move on to examine the way in which [...].’

The first example is perhaps the most formal of the three. The avoidance of the first person pronoun makes the piece of writing itself the active agent in the development of an argument. The second example uses the singular first-person pronoun ‘I’, acknowledging a certain self-consciousness of the scholar’s role in presenting this thesis. The third example is the least formal; the use of the plural first-person pronoun ‘we’ suggests a degree of comradeship between author and reader, as if they are together embarked on some kind of quest. A fourth type of signpost could make use of the second person pronoun ‘you’. It might read: ‘You will have seen that [...]. Now I’m going to show you [...]’. Most examiners would consider this kind of construction as excessively informal, and unsuited to academic writing.

Conclusion

Students can often feel that the conclusion is where their research project will stand or fall. Some think that it is here that the great critical climax takes place, the revelation that will leave the reader gasping in amazement at the daring intellectual risks taken, and the dazzling display of logic which finally becomes apparent. In general, however, the conclusion of a good research project shouldn’t need to do any of these things – in that sense, you might feel that it is a somewhat pedestrian or even ‘boring’ part of the writing process. To some extent, the role of the conclusion will depend on the model that you have chosen. A research project written as a series of independent essay-chapters will need a strong conclusion to **draw their findings together in a convincing and unified whole**; but a research project whose argument builds in a cumulative fashion across the chapters only needs a **summary restatement of that argument**. In your conclusion, you will probably want to:

- Revisit the original research question, and the thesis statement outlined in the introduction
- Review the findings of each of the main chapters
- Offer readers some sense of what they have learned through the research project that they might not have known before
- Make suggestions about how the research project might be extended were you to have the opportunity – this might involve the consideration of additional primary texts, or a further refinement of the original research question

7. Further Research

One aspect of research that the process of drafting your research project will almost certainly illuminate is the patchiness of the coverage which you have afforded to your topic. It is a common experience of researchers in Humanities that as they begin to articulate and demonstrate their arguments in writing, so they become aware both of gaps in their knowledge; and – equally frustratingly – of the extensive attention they have given to subtopics that (upon reflection) now seem rather marginal to the overall concerns of the project. It is therefore virtually inevitable that at various points during your work for SML005, SML014 or SML303 you will find that you need to supplement and improve the content of a section or chapter which you have already drafted by engaging in further research. Don't worry about this – but do ensure both that you make allowance for it in your initial Research Plan, and that you manage carefully the time that you spend following it up.

There are a number of ways in which the need for further research may come to your attention. However, some of the more commonly experienced triggers include:

- Comments made by your supervisor after s/he has read a draft of your work (this is after all a primary function of supervision);
- A sense that you have upon returning to a draft chapter that it is deficient in its coverage of a particular area of research;
- An awareness as you write that you are glossing over events, concepts, or analytical possibilities (make sure that you make a note of these – perhaps using the 'Insert Comment' function in your word processor – and return to them later);
- A considered feeling that the process of writing is grinding to a halt because you simply don't know enough about a given historical moment, theoretical idea, or literary motif that is central to your project.

Once you become aware of the need for further research, it is important not to panic – and certainly not to feel that the work you have already completed is somehow wasted or useless. Instead you should try to think through how you can improve – through clear and targeted research – the writing that you have already produced. It is not unusual to find that a passage of apparently redundant close-reading can be transformed by placing within the context of a newly theoretical framework; or that a piece of unsatisfactory literary-historical argument can be revived by finding out about and inserting some key biographical data or documentary evidence. Indeed, even though it will often be tempting to think that an entire chapter needs to be scrapped and rewritten – and occasionally, on the advice of your supervisor, this might be the right thing to do – you are in general unlikely to have the capacity (in terms of time or intellectual energy) to do so. Instead, as the deadline for the research project nears, you should think about how you can use short periods of focused research to correct and enhance the moments of your text that seem to be either of questionable quality, and/or of greatest significance to the argument as a whole.

With good planning, you should find that you have a day or two to conduct further research for each of your main chapters. However, even if this is the case, it is clearly an inadequate length of time to become fully acquainted with a major intellectual avenue within your project that you have not travelled before. An important research skill to deploy will therefore be to identify exactly what it is you want to discover more about, and then to do so effectively and convincingly without getting sidetracked or distracted by less relevant details. Here are some tips for how to do so effectively:

- a) Make a list of further research tasks to complete, either on a separate piece of paper, or within the draft of your research project itself (ensuring that you remember to delete them before submission!). You may find it helpful to do this as you go along from the very start of the writing process. However, try not to defer to a later date anything too significant for your topic: the further research under discussion here is about improving complete (or near complete) sections of your text, rather than about overhauling poorly or under-researched ones.
- b) In drawing up this list (especially if it's starting to look rather long), always ask yourself two questions about each element of further research that you are proposing. If your answer to either of them is unclear or unsatisfactory, there may not be scope to complete that specific task:
 - In what ways will this additional research enhance my overall project and / or speak to the overarching argument of the research project?
 - How will I integrate the material that I generate through this additional research with the writing I have completed already?
- c) Be smart about your research methods. Use online databases to find out what you can. Read journal articles relatively quickly, and then write some summary notes when you have done so (rather than more substantial ones as you are reading). Use indexes ruthlessly to identify the information you need.
- d) Where possible, write each additional research component into the text of your research project as you complete it. You can certainly do this if you are simply gathering a specific piece of data to insert, although it may be quite difficult if the information you discover needs to be worked through a long series of passages in your writing. However, be aware that over the course of an hour or two you might accrue some quite deep and specific understanding of a given theoretical model or historical process that later dissipates rather rapidly.
- e) Ensure that further research tasks are fitted to the time you have available, rather than being allowed to expand and take on a life of their own (hopefully you will have had the opportunity for this at an earlier stage!). By the final fortnight of the research project project, the emphasis needs to be on producing a completed and coherent piece of writing, rather than an incomplete and incoherent series of individually perfect segments.

Finally, use your further research with confidence, whilst recognising the limits of a necessarily sketchy investigative procedure. Facts that are newly ascertained can of course be entered into your prose or footnotes without anxiety; but where you are referring to an area of critical, theoretical, or historical debate of which you were previously unaware, tread somewhat cautiously. Your examiner will be pleased to see you signal an awareness of a relevant intellectual context for your work; s/he will be less impressed if you try to claim extensive knowledge of something you clearly know relatively little about. If you haven't heard of Slavoj Žižek, Juvenalian satire, or the Cultural Revolution until the night before you submit your research project, you are unlikely to be able to discuss them with great confidence or assiduity in your final text. In some instances, the correct (if necessarily unsatisfactory) response to a further research task that you or your supervisor once identified will be to cross it off your list.

8. Editing

The final few weeks of work on Research Project modules are likely to be extremely busy. You will probably be working on the final chapter of the project, or drafting the introduction or conclusion; moreover, you will typically be doing this in the context of completing essays for other modules. In these often fraught circumstances, simply completing all the writing by the deadline date can seem a frightening challenge.

It is nevertheless essential that you build into your research project plan a period for editing and revision. How long you allocate to this task will depend very much on the state of your chapter drafts – but you should **set aside at least a week, and ideally two**, to make sure that your submission is accurate, consistent, and lucid. This period is particularly crucial for the research project because, due to the size of the project, you will have been working on distinct parts of your argument in isolation. By the time the draft of the final chapter has been completed in March, it might be four months since you last considered the material contained in the first chapter. In other words, the final period of work on your research project will be very much focused on making the individual units of the project cohere.

8.1 Revising and Redrafting Chapters

It is best to wait until a full draft of the research project is in place before you begin the process of revising your individual chapters. Depending on your pattern of work, you will probably have drafts of each chapter, most of which may have been read and commented upon by your supervisor. You may already have some sense of which of these chapters need more work in order to raise them to 'submission standard'. These are likely to be the chapters that you worked on longer ago; they may well have to be modified to take account of the changes in direction that your research project follows in its later sections, or to incorporate suggestions made by your supervisor. Perhaps these chapters will require wholesale redrafting in some sections, rather than a more straightforward 'revision'. Whatever the degree of revision required, you will need to bear in mind the following considerations when revising a chapter:

- **Accuracy** – Are there any facts claimed, or analyses offered, that seem uncertain or unclear? Is there anything that you need to check before the research project is examined?
- **Evidence** – Has information been provided (or an argument alluded to) which needs referencing? Do you offer an analysis or make a claim which needs further ‘backing up’ via quotation from your primary texts?
- **Coherence and logic** – Does the chapter sustain a clear line of argument from beginning to end? Are there unambiguous signposts to remind your reader of the chapter’s structure, and of its place in the research project overall?
- **Paragraphing** – Is the chapter paragraphed correctly? Does each paragraph deal with a distinct step in your argument? Are there clear links between each paragraph?
- **Elegance and style** – Could your prose be tightened up in places? Does it occasionally sound awkward? Is there a better way to articulate your argument? Is there superfluous material that can be cut out?
- **Spelling and grammar** – Your spelling and grammar should be flawless. Do you need to check the spelling of key terms, or of authors’ names? Is each sentence a *complete* grammatical unit, with its own subject and verb?

A good way, to check the logical arrangement of a chapter is to write a summary. Taking each paragraph in turn, write a sentence that summarises the argument it presents. If you feel that you can’t summarise the whole paragraph in a single sentence, then you should probably think about whether you need to split the paragraph in half, or maybe even into three. When you reach the end of the chapter, you should find that, taken together, your ‘paragraph summaries’ constitute a précis of the chapter as a whole. This précis reflects the chapter in miniature, allowing you to diagnose problems in the argument more readily and with greater clarity. An inconsistent summary (perhaps one which seems to ‘jump about’ erratically) suggests an underlying inconsistency in the chapter itself that you need to address; you may need to think very carefully about its structure and reorder the material accordingly. If you sense that there needs to be an additional sentence linking one line of the summary to the next, then – in all likelihood – this points to a section of the chapter where you will need to insert an additional paragraph. If a sentence in your summary doesn’t really seem to offer anything that hasn’t already been stated elsewhere, there may be a latent redundancy or repetitiveness in that section of the chapter (which will, accordingly, need to be addressed). Time spent doing this is some of the most important you can spend in editing your work, no matter how polished you might consider a chapter draft to be.

Spelling and even simple typographical errors can stubbornly survive even the closest checking of a chapter; this can be because you are so familiar with a given sentence, that you compensate for the errors without noticing. Automated spelling checkers are rarely of any assistance in this situation. Some claim that reading a piece of writing backwards (i.e. starting at the end and reading back to the beginning) is a good way of

spotting these mistakes, as it defamiliarises the prose, and separates it from its meaning. Reading a chapter out loud is also an effective technique as it forces you to slow down, and give voice to the sentences that you've written – this can make errors of spelling and grammar much more noticeable, and might even alert you to problems in the articulation of your argument.

8.2 Reading through the Revised Research Project

Once the separate chapters of the research project (including the introduction and conclusion) have been revised along the lines discussed above, attention should be paid to the research project as a whole. There is no shortcut here – this can only be achieved via a careful read-through of the whole thing, in a single sitting. In fact, if you have the time, try to do this more than once. Bear the following considerations in mind as you read:

- Is the overall shape of the research project made evident in the introduction, and reinforced through each chapter?
- Are the chapters presented in a logical order?
- Are there clear links provided between the chapters?
- Does the project ultimately cohere as an argument emerging out of a clearly defined piece of scholarly research?

Ask your friends or relatives to read it through (though be realistic in your expectations if they are not trained in your area of research). Tell them exactly to what you want them to be attentive.

8.3 Checking the Accuracy of Citations

Remember that each time you make reference to the work of another scholar, you need to provide a footnote **acknowledging the source**: this is irrespective of whether a specific quotation has been provided, or if the scholar's name has been stated in the main text. These references must then be repeated in the bibliography which appears at the end of the research project. The best time to check these references is towards the end of the revision of the research project, when the scholarly apparatus of each chapter has been finalised. Tick off each reference as you verify it, or highlight it if you need to check the style guide for advice. For more details on how to cite and structure the bibliography following the guidelines issued by the School of Languages, Linguistics and Film, see Appendix 5.

8.4 Formatting and Presentation

As with any piece of assessment completed within the School, you have the freedom to choose the details of formatting and presentation for your research project. Your research project (like any other assignment) should:

- Be presented in a readily legible font, at a readable point size
- Be printed on A4 paper (single – not double-sided), with line spacing set to double or one-and-a-half
- Have page numbers and your Student Number clearly displayed in the header or footer of each page

It is nevertheless true that the research project presents formatting questions that are beyond the scope of these general guidelines. You should address these in ways that seem most appropriate for your piece of work. You may choose, for example, to print a separate title page for your research project (though under no circumstances should your name appear on this page). You could also offer a contents page, with the individual chapters clearly referenced. You will need to make a decision about how you present a new chapter, and apply that consistently across the research project (most students choose to begin each chapter at the top of a new page). If you have given your chapters separate titles, these should appear before the first line of text. Appendices (if required) should be provided after the bibliography, as the very last items in the research project.

You are not required to supply an abstract of the argument, nor should you waste valuable time in compiling an index. Dedications are also unnecessary; though if you feel moved to include one, it should be placed between the title page and contents page. In summary, the contents of your research project will normally follow the following model:

- (i) Title page
- (ii) Dedication / Acknowledgements
- (iii) Contents page
- (iv) List of illustrations, figures, tables, etc (if applicable)
- (v) Introduction
- (vi) Main chapters
- (vii) Conclusion
- (viii) Bibliography
- (ix) Appendices (if applicable)

9. Printing and Submission

Once you have completed the final editing and formatting tasks for your research project, you'll probably want to heave a pretty voluminous sigh of relief (or perhaps issue a long and painful groan). As you enter this reverie of delight or despair however, don't forget that the process is not yet complete. The jobs of printing and submitting your work are both practical undertakings that require some degree of planning and effort.

Printing the hard-copy of your research project – especially if it spans multiple electronic documents, or contains illustrations, tables, and / or appendices – can be a

fiddly and error-strewn experience, particularly in a state of heightened, sleep-deprived anxiety. It is almost certainly the longest piece of work you will have had to print out at Queen Mary, and you need to ensure that you have the resources to do so. It will be helpful at some point then to consider where and when this will happen:

- Do you have access to a printer at home, or at a friend's or relative's house? Is this where you're going to print your research project? If so, ensure you have sufficient blank paper and a spare ink or toner cartridge to hand (and stock up on these well in advance). Remember that in the final days of the process you will probably want to print multiple copies of your work for editing and correction, so you could easily get through a ream or two of paper.
- Would you rather print your work in College, or at a commercial printing business? If so, ensure you're fully apprised in advance of what's required. Do you have sufficient credit to use the College printers? Do you know how to top up your account? If you're going to a commercial print-shop, do you know its opening hours, and the likely fee for the job? In both instances, do you know in what format you need to save your word-processed files in order to print them out? If in doubt go for a standard doc (rather than docx) or pdf file extension.

These might seem like obvious questions to raise, but it's surprising how many students (and professional academics for that matter) don't consider them until the very last minute. Knowing what to expect from (and what might go wrong with) a printer – whether at home, College, or elsewhere – will help you to stay calm when time is tight, and thus to make sure you get your work in by the deadline. Remember: experiencing minor technical difficulties is not an acceptable explanation for late-submitted work.

The final job to complete will be that of handing in your research project at the School of Languages, Linguistics and Film. You should have the deadline date and time firmly embossed in your brain once the final few weeks of the process come around, but it's always worth checking again on the module documentation and departmental intranet that you've got it correct. It goes without saying, of course, that if you're travelling from any sort of distance to submit your research project you'll need to allow yourself plenty of time to get to Queen Mary. And once you get to College, things will go more smoothly if you've completed your assignment coversheet in advance; and (crucially) if you've remembered that you need to hand in **ONE PAPER COPY** via the College mailbox and you should also submit your project **electronically via QMPlus**. If you're really organised (and at least moderately sociable) you might even plan your submission at the same time as your friends – after all, there's nothing more miserable than completing something this significant, and not having anyone to celebrate (or at least sympathise) with.

10. Graduate Research

Some of you will no doubt reach the end of the research project resolving never again to undertake an academic research project of this magnitude. But others will have been inspired and excited by the process to the extent that they are seriously interested in pursuing research as postgraduate students. There are two main further types of degree for which you can study in British universities: Masters degrees and doctorates.

10.1 Masters Degrees

Masters degrees (MA, MPhil, MRes, etc.) offer the opportunity for further academic study at a level beyond that which you will have experienced on your Bachelor's degree course. They usually last for one (but occasionally two) years of full-time study. Most Masters programmes will include a significant taught element, often closely connected with the immediate research interests of the various module convenors. However, all Masters degrees require students to produce an extensive and original piece of research in the shape of a final research project, usually of somewhere between 15,000-20,000 words (although some will focus even more heavily on independent research and demand a longer piece of writing of up to 40,000 words).

10.2 Doctoral Degrees

Doctoral degrees (PhD, DPhil) are examined solely on the basis of an extended research project, usually in the region of 80,000-100,000 words, and produced over the course of 3-4 years of intensive research. They are usually taken following the successful completion of a Masters degree. Study for the degree of PhD requires and enables students to participate more and more fully in the academic field within which their work is located – by the end of a programme of doctoral study, successful students can with justification claim to be experts on their topics. A doctorate is conventionally seen as a key prerequisite for a full-time academic career.

10.3 Next Steps

If you wish to discuss the possibility of undertaking further study, whether at Queen Mary or elsewhere, you should talk things through with your research project supervisor or personal advisor. You will need in the first instance to identify a Masters course and institution that appeal to you, and will also have to think about how you fund your next degree. There are various options for securing tuition fees and / or living expenses, but you should be aware that competition for these is fierce, and the deadlines for application may come relatively early during your final year.

Appendix 1 Benchmarks and Assessment Criteria for Undergraduate Work at Level 6

The benchmarks for modules on literature / culture for Level 6, as given in the School's 'Handbook for Undergraduate Students', are as follows:

Level 6: At this level students are additionally expected to demonstrate:

- Comprehensive and detailed knowledge of major discipline(s), and of areas of specialisation
- Capacity to identify own strengths and learning needs, autonomy to plan and carry out study and research tasks and to use, with minimum guidance, the full range of resources and methodologies for the discipline available
- Capacity to analyse abstract concepts and texts or cultural products without guidance, using a range of historical, theoretical and critical approaches appropriate to the subject, with confidence and fluidity
- Capacity to contextualise a wide range of concepts, texts and cultural products from a variety of perspectives
- Confidence in identifying and defining the complexity of subject(s) or problem(s) and ability to engage with the implications and contradictions resulting from that complexity
- Confidence in use of own criteria and judgement and in challenging of received opinion
- Capacity to analyse comprehensively the formal attributes of primary texts and cultural products
- Capacity to engage effectively in debate and to produce professionally presented pieces of written work following the norms appropriate to the discipline
- Ability to construct a coherent argument

Criteria for marking modules on literature/ culture, linguistics and film

This is how the School's 'Handbook of Undergraduate Students' describes the criteria required for marks to be achieved in the following grade bands at Level 6.

Examiners bear in mind a number of different criteria when determining what mark to award. One relates to the coverage of the particular topics or questions addressed: relevant issues should be identified and implications addressed. You are expected to display an understanding of relevant criticism. Argumentation is expected to be clear, consistent and balanced, and should be supported by relevant evidence and exemplification. Depending on the nature and difficulty of the topic, an appropriate level of originality, imagination, insight or ingenuity in exemplification, argument, approach, problem statement or solution is expected. From a presentational point of view, work should be neat and tidy, clearly structured, well written, precise and directly relevant to the topic, without unnecessary digression or errors in spelling or grammar,

with proper attention to presentation of examples, citation and the form in which bibliographical information is presented. Technical terms should be used correctly. Conciseness is important (e.g., length restrictions should be adhered to).

Not all of the criteria below apply equally to all kinds of assignments (essays, exercises, transcriptions, practical projects, sequence analyses, etc.). In general, weakness in one area may be compensated by extra strength in another. A brief outline of the qualities expected of a piece of work in a non-language module at a given level is presented below:

Work of A-grade Standard

A piece of work will normally be awarded an A grade, and be considered of *excellent* standard, if it displays the following:

1. Follows the assignment brief; is confident in handling key terms and concepts; may also productively challenge and question key terms and concepts
2. Excellent knowledge / understanding of the topic of the assignment; excellent knowledge / understanding of the wider subject area, including relevant theoretical / critical approaches; the assimilation and integration of additional material not directly covered in the module
3. A coherent line of argument throughout the assignment backed up with excellent analysis; an ability to go beyond the arguments presented in the critical literature; evidence of independent and/or original thinking
4. An appropriate and elegant structure that ensures excellent organisation of material and detail
5. Excellent command of language, including accurate spelling, grammar and punctuation; the use of a suitable scholarly register; fluency, flair and an assured use of difficult and specialised terminology
6. Impeccable referencing and bibliography presented according to the School of Languages, Linguistics and Film's preferred referencing system
7. Excellent presentation of work (word processed in *at least* 11 point font, one and a half line spacing, pages clearly numbered, etc.).

Note – a piece of assessed work that is excellent in all these criteria should be awarded the highest possible grade of 85%.

Work of B-grade Standard

A piece of work will normally be awarded a B-grade mark, and be considered *good*, if it displays the following:

1. Follows the assignment brief; is confident in handling key terms and concepts
2. Good knowledge / understanding of the topic of the assignment; good knowledge / understanding of the wider subject area, including relevant theoretical / critical approaches

3. A coherent line of argument throughout the assignment backed up with good analysis; good understanding and synthesis of the arguments presented in the critical literature
4. An appropriate structure that ensures good organisation of material and detail
5. Good command of language, including accurate spelling, grammar and punctuation; the use of a suitable scholarly register
6. Good referencing and bibliography presented according to the School of Languages, Linguistics and Film's preferred referencing system
7. Good presentation of work (word processed in *at least* 11 point font, one and a half line spacing, pages clearly numbered, etc.).

Work of C-Grade Standard

A piece of work will normally be awarded a C-grade mark, and be considered *satisfactory*, if it displays the following:

1. Follows the assignment brief; satisfactory handling of key terms and concepts
2. Satisfactory knowledge / understanding of the topic of the assignment; satisfactory knowledge / understanding of the wider subject area, including relevant theoretical / critical approaches
3. An identifiable line of argument throughout the assignment backed up with satisfactory analysis; some problems understanding and synthesising the arguments presented in the critical literature
4. A functional structure that ensures satisfactory organisation of material and detail
5. Satisfactory command of language, including reasonably accurate spelling, grammar and punctuation; the use of a suitable scholarly register
6. Satisfactory referencing and bibliography presented according to the School of Languages, Linguistics and Film's preferred referencing system
7. Satisfactory presentation of work (word processed in *at least* 11 point font, one and a half line spacing, pages clearly numbered, etc.).

Work of D-grade Standard

A piece of work will normally be awarded a D-grade mark, and be considered *weak*, if it displays the following:

1. Does not always stick to the assignment task set; problems handling key terms and concepts
2. Weak knowledge / understanding of the topic of the assignment; weak knowledge / understanding of the wider subject area, including relevant theoretical / critical approaches
3. Weak argument throughout the assignment not well integrated with weak analysis; problems understanding and synthesising the arguments presented in the critical literature

4. A weak and incoherent structure that does not ensure satisfactory organisation of material and detail
5. Weak command of language, including inaccurate spelling, grammar and punctuation; failure to use a suitable scholarly register
6. Inconsistent and / or incomplete referencing and bibliography; does not follow the School of Languages, Linguistics and Film preferred referencing system
7. Weak presentation of work (not word processed, illegible font, pages not numbered, etc.).

Work of E-grade Standard

A piece of work will normally be awarded an E-grade mark, and be considered *poor*, if it displays the following:

1. Does not always stick to the assignment task set; problems handling key terms and concepts
2. Poor knowledge / understanding of the topic of the assignment; poor knowledge / understanding of the wider subject area, including relevant theoretical / critical approaches
3. Poor argument throughout the assignment not well integrated with weak analysis; problems understanding and synthesising the arguments presented in the critical literature
4. A poor and incoherent structure that does not ensure satisfactory organisation of material and detail
5. Poor command of language, including inaccurate spelling, grammar and punctuation; failure to use a suitable scholarly register
6. Inconsistent and / or incomplete referencing and bibliography; does not follow the School of Languages, Linguistics and Film preferred referencing system
7. Poor presentation of work (not word processed, illegible font, pages not numbered, etc.).

Work of less than E-grade Standard

A piece of work will normally be awarded a *fail* if it shows a number of significant shortcomings, such as the following:

1. Does not stick to the assignment task set; severe problems handling key terms and concepts
2. Little or no knowledge / understanding of the topic of the assignment; little or no knowledge / understanding of the wider subject area, including relevant theoretical/critical approaches
3. No argument throughout the assignment and no analysis; no understanding or synthesis of the arguments presented in the critical literature
4. Non-existent structure that leads to disorganised presentation of material and detail

5. Very poor command of language, including inaccurate spelling, grammar and punctuation; failure to use a suitable scholarly register; the marker may find it impossible to actually read the assignment
6. No references or bibliography; does not follow the School of Languages, Linguistics and Film preferred referencing system; may contain plagiarised material.
7. Extremely poorly presented.

Note – narrative or descriptive (rather than analytical) essays will not normally be given a grade higher than C.

APPENDIX 2**RESEARCH PROJECT PLANNING CALENDAR**

	OCTOBER	NOVEMBER	DECEMBER	JANUARY
Additional deadlines & activities				
Planning				
Research & reading				
Writing first draft				
Revising				
Editing & submission				
TOTAL DAYS				

	FEBRUARY	MARCH	APRIL	MAY
Additional deadlines & activities				
Planning				
Research & reading				
Writing first draft				
Revising				
Editing & submission				
TOTAL DAYS				

APPENDIX 3

ONLINE RESOURCES FOR RESEARCH

This list of resources may be useful in your research. You will be able to access most of the electronic resources from home and work, but bear in mind that some resources will require a password.

Abbreviations

QM	Queen Mary Library (Mile End) http://www.library.qmul.ac.uk/e-resources
SH	Senate House Library, Malet St, Bloomsbury
SHweb	Senate House Library website, allowing offsite accessible to most online resources : http://www.ucl.ac.uk/resources/databases.shtml . For a complete list of full-text databases: http://www.ucl.ac.uk/resources/full-text-databases.shtml
BL	British Library, St Pancras (resources not accessible off-site). For a complete alphabetic list of the electronic resources available in the reading rooms at the St Pancras site, see http://www.bl.uk/eresources/main.shtml ; For a list sorted by subject within the Arts and Humanities: http://www.bl.uk/eresources/ahsub/electsuboff.html

1) ELECTRONIC BIBLIOGRAPHIC RESOURCES

These are resources that give details of what has been published, and are searchable by keyword, subject, author name, etc. Think of them as like library catalogues, which give information about articles and individually-authored chapters of books, as well as whole books themselves. Although they are sometimes connected to full-text databases like JSTOR (see below), allowing you to click on a citation and pull up the article in full text, they are primarily geared to providing bibliographic information. It is these resources you should go to first to find out what has been published on a particular area, or on particular authors, or by particular critics.

Modern Languages Association (MLA) International Bibliography (QM, SH, SHweb, BL; print version: SH, BL)

Produced by the MLA of America, it contains bibliographic citations to critical documents on literature, languages, linguistics and folklore. It indexes journal articles, book articles, dissertations, monographs and series. Over 3, 000 journals and series are indexed annually. The CD and web-based versions cover 1963 to the present and are updated every three months. There is also a print version that extends much further back.

- This is the first port of call because it is the most extensive of the databases. It does not include everything, and it's stronger on work published in the US than

in Britain (it's listing of theses is particularly slanted in this direction), but it is the best way to survey the field initially.

Periodicals Contents Index (SH, BL; also includes some full-text content)

An electronic index to articles in some 3,500 humanities and social sciences journals from the early nineteenth century to the early 1990s. Many of these journals have never previously been indexed in an electronic database. Information is taken from the tables of contents of the journals, and book reviews are included. It currently contains the full text for over 140 complete journal runs. The full text journals are set to grow by approximately 100 titles a year.

- This is far less comprehensive than MLA, but it reaches much further back and includes social science information (psychology, psychoanalysis, sociology, etc). If you wanted to see if people had reviewed the first translations of Freud, for example, this would be where one might start.

Art and Humanities Citation Index (QM, SHweb, BL)

Bibliographic details of articles, editorials, letters, reviews, since 1981. The data is updated weekly. For most journals this is less than four weeks after publication. Follow the tutorial first (or ask for help) since it can be a bit tricky to use.

- The USP of this index is the frequency with which it is updated (much more frequent than MLA which is updated every three months) and the fact that it registers citations (references to works by other critics). If you search for Fredric Jameson's *Postmodernism, or the Cultural Logic of Late Capitalism*, for example, it will list all the reviews of the book, and all the articles which cite it. This is very useful if you want to research debates around an idea and if you want to find out how influential a critic, or a particular critical work, has been.

Linguistics and Language Behaviour Abstracts (QM, BL)

This database abstracts and indexes the international literature in linguistics and related disciplines in the language sciences. The database covers all aspects of the study of language including phonetics, phonology, morphology, syntax and semantics. Documents indexed include journal articles, book reviews, books, book chapters, dissertations and working papers.

Bibliografía de la Literatura Española desde 1980 (BL)

A resource for scholars of Spanish literature comprising a comprehensive bibliography of all related documentation published in any language (1980-...).

Handbook of Latin American Studies (QM, BL)

A bibliography on Latin America consisting of works selected and annotated by scholars.

Bibliographie der deutschen Sprach- und Literaturwissenschaft (QM, SH, SHweb, BL)

An international bibliography of German language and literature, covering books, pamphlets, articles, dissertations and reviews (1985-...).

FRANCIS (BL, SH, SHweb)

Indexes multilingual, multidisciplinary information published in over 4,200 journals covering the humanities, social sciences, and economics. The database is strong in religion, the history of art, psychology, and literature (with particular emphasis on current trends in European and world literature). It contains bilingual (English – French) subject descriptors, and has abstracts in 80% of the records. FRANCIS represents a wide range of materials, including serials, journal articles, books, book chapters, conference papers, French dissertations, exhibition catalogues, legislation, teaching materials, and reports.

Historical Abstracts (SHweb, BL)

Indexes and abstracts critical literature published from 1954 on modern European history (from c1450). Includes articles from over 2, 000 journals in around 50 languages, some recently published books, and dissertations. Abstracts are in English.

- This is the MLA for historical studies, and the fact that the articles are summarised (unlike MLA) is very useful. Use this if you need to find information about a particular historical event, debate, or idea.

ESTC (The English Short Title Catalogue) (SHweb, BL)

The English Short Title Catalogue provides extensive bibliographical descriptions and holdings information for printed materials printed in Great Britain from the beginnings of print to 1800. The key finding aid for pre-nineteenth century English language publications.

Art Index and Art Index Retrospective (BL)

Art index indexes criticism in art history, including exhibition reviews, from 1984. The Art Index Retrospective runs from 1929-1984, and is the MLA for art history.

Bibliography of the History of Art (SHweb)

Indexes and abstracts articles, art-related books, conference proceedings, dissertations, and art exhibition and dealer's catalogues.

America: History and Life (SH, BL)

The equivalent of Historical Abstracts for the history of North America.

Google Book and Google Scholar

Use the advanced search function to find a vast collection of books and journals. Some out-of-copyright items are available in full text, and can be downloaded as pdfs.

2) FULL TEXT RESOURCES

The advantage of full text resources is of course that you can type in your key words and they will pull up resources which mention them anywhere in the text, rather than just in the title or subject area information (as MLA). Although these resources survey far fewer critical works than MLA, they enable you to find additional articles in which your topic may feature more obliquely. Use in conjunction with MLA, but don't restrict yourself to full text resources. We expect you to research the most important work in your field, not just that which is most easily accessible.

JSTOR (QM, SHweb, BL)

Full text archive of core scholarly journals covering a variety of disciplines, including modern language and literature studies, back to the early 20th century. Note that the Senate House subscription is to a much larger corpus of journals. Database allows searching of the full text of the articles and articles can be printed or downloaded.

- Distinct from Project MUSE (below) because it provides coverage up to between three and five years ago, depending on the journal. It explicitly does not archive recent work, therefore, but does provide the long history of a journal.

Project MUSE (QM, BL)

Offers full text access to recent issues of nearly 250 journal titles from 40 scholarly publishers. It covers the fields of literature and criticism, history, the visual and performing arts, cultural studies, education, political science, gender studies, economics, and many others.

- Unlike JSTOR, MUSE covers recent volumes of journals, mostly post-1998.

Oxford Dictionary of National Biography (SHweb, BL)

Documents the lives of nearly 50,000 people. Entries combine fact, anecdote and personal memoir. You can find the details of individuals by name, title, gender, dates or occupation, or a combination of these – or by any word appearing anywhere in the text. Selections of text or whole articles can be printed out. Note that this replaces the old *Dictionary of National Biography* which is also available online.

ECCO: Eighteenth Century Collections Online (SHweb, BL)

ECCO contains digital facsimile page images of most English language publications from the period 1700-1800 (the collection is still growing). The facsimile pages are searchable, although the search function should not be considered infallible. A small number of periodicals is included so far.

- Copies of texts can be downloaded as pdfs and printed.

EEBO: Early English Books Online (SHweb, BL)

Early English Books Online (EEBO) contains digital facsimile page images of virtually every work printed in England, Ireland, Scotland, Wales and British North America and works in English printed elsewhere from 1473-1700.

- Full text facsimile of all printed books before 1700; many full-text searchable. Includes some periodicals, such as the Thomason Collection.
- Copies of texts can be downloaded as pdfs and printed.

Encyclopaedia of Islam Online, Second Edition (QM)

The full-text online edition of one of the greatest resources available in English on Islam, and Islamic culture and history. Edited by P. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel and W.P. Heinrichs.

Oxford Reference Online (QM)

Oxford Reference Online is a collection of reference works published by Oxford University Press, including dictionaries and encyclopaedias. The 'Literature' subject section includes reference works on literature (companions and dictionaries, including Chris Baldick's *Dictionary of Literary Terms*).

19th Century British library Newspapers (SHweb, BL)

19th Century British Library Newspapers contains full runs of 48 influential national and regional newspapers representing different political and cultural segments of the 19th century British society.

Victorian Popular Culture (SHweb)

Victorian Popular Culture is a full-text database of material related to popular entertainment in America, Britain and Europe in the period from 1779 to 1930, with strengths in stage magic, psychic phenomena, card tricks, and popular spectacles.

Slavery, abolition and social justice 1490-2007 (SHweb)

A collection of resources, in print, manuscript and visual images, about slavery, abolition and social justice from 1490 to 2007.

House of Commons Parliamentary Papers, Eighteenth, Nineteenth and Twentieth century (SHweb)

House of Commons sessional papers from 1715 to the present, with supplementary material back to 1688.

The Times Digital Archive (SHweb, Bl)

Searchable full text of *The Times* newspaper between 1785 and 1985. Includes advertisements, photographs and illustrations as well as text.

- Pages can be downloaded as pdfs and printed.

ABI Inform Archive (SHweb)

Searchable database of recent issues of newspapers, often abstracted.

Goethes Werke (BL)

Based primarily on the Weimar edition of Goethe's works, originally published between 1887 and 1919 by Hermann Bohlau. It is supplemented by material not found in the Weimar edition, namely Goethe's *Gesprache*, edited by Woldemar Freiherr von Biedermann (Leipzig 1889-1896) and all the letters discovered since the completion of the Weimar edition.

Persée: le portail de revues scientifiques en sciences humaines et sociales (SH, BL)

A portal to entire back runs of French language social and human sciences journals. Subject areas covered include anthropology, law, politics, history, sociology and geography. Includes the full text of the *Revue française de science politique* from 1951 to 5 years behind the current date. Free access is guaranteed to back issues only. New articles are added annually but most titles remain 3-5 years behind the current date. All articles are in French.

Appendix 4 Important libraries in London

1) Libraries of the University of London

Queen Mary Library (Mile End Campus)

328 Mile End Road

London E1 4NS

Telephone: 020 7882 7917

Website: <http://www.library.qmul.ac.uk/>

Email: library-enquiries@qmul.ac.uk

Tube: Mile End or Stepney Green

University of London Research Library Services

Comprises Senate House Library and those of various University of London Institutes.

Senate House

Malet Street

London WC1E 7HU

Telephone: 020 7862 8500

Fax: 020 7862 8480

Website: <http://www.ulrls.lon.ac.uk>

Tube: Goodge Street or Russell Square

Little Magazines Library

The Library

University College London

Gower Street

London WC1E 6BT

Telephone: 02073807796 (direct line) or: 02073877050 ext 7796

Fax: 0207 380 7727

Website: <http://www.ucl.ac.uk/Library/special-coll/litmags.shtml>

Tube: Goodge Street

Courtauld Institute of Art Library

Somerset House

Strand

London WC2R 0RN

Telephone: 020 7873 2649

Fax: 020 7873 2410

Website: http://www.courtauld.ac.uk/new/research/index_lib.html

Tube: Charing Cross

School of Oriental and African Studies Library

Thornhaugh Street
 Russell Square
 London WC1H 0XG
 Telephone: 020 7323 6109
 Fax: 020 7636 2834
 Website: <http://www.soas.ac.uk/Library/index.cfm>
 Email: libmembership@soas.ac.uk
 Tube: Goodge Street or Russell Square

School of Slavonic and East European Studies Library

Senate House
 Malet Street
 London WC1E 7HU
 Telephone: 020 7862 8523
 Fax: 020 7862 8644
 Website: <http://www.ssees.ac.uk/libarch.htm>
 Tube: Goodge Street or Russell Square

University of London Institute of Education Library

20 Bedford Way
 London WC1H 0AI
 Telephone: 0207 612 6000
 Website: <http://ioewebserver.ioe.ac.uk/ioe/>
 Email: lib.enquiries@ioe.ac.uk
 Tube: Russell Square

University of London Institute of Historical Research Library

Senate House
 Malet Street
 London WC1E 7HU
 Telephone: 020 7862 8740
 Website: <http://www.history.ac.uk/ihrlibrary/index.html>
 Email: ihr@sas.ac.uk
 Tube: Goodge Street or Russell Square

Warburg Institute Library

Woburn Square
 London WC1H 0AB
 Telephone: 020 7862 8949
 Fax: 020 7862 8939
 Website: <http://www.sas.ac.uk/warburg/mnemosyne/entrance.htm>
 Tube: Russell Square

2) Major National Libraries

British Library: Humanities and Social Sciences

The national reference library for the humanities, social sciences, and all subjects except current science. Receives all books printed in this country. Large collections of older books and of foreign literary and scholarly works, musical scores, maps, official publications from all countries. National collection of manuscripts.

96 Euston Road

St Pancras

London WC1E 7HU

Telephone: 020 7412 7676 (reading room); 0207412 7677 (membership enquiries)

Website: <http://www.bl.uk/>

Email: Reader-services-enquiries@bl.uk

Tube: Euston or Kings Cross

British Library Newspaper Library

Daily and weekly newspapers and periodicals, including London newspapers and journals from 1801, English provincial, Welsh, Scottish and Irish newspapers from about 1700, and collections of Commonwealth and foreign newspapers. Most recent dates vary from six months to four years back, but current files of the Times, Guardian, Independent, Telegraph, Observer, Sunday Times.

Colindale Avenue

London NW9 5HE

Telephone: 020 7412 7353

Fax: 02074127379

Website: <http://www.bl.uk/collections/newspapers.html>

Email: newspaper@bl.uk

Tube: Colindale

British Library National Sound Archive

Music recordings of most periods, styles and countries; oral history, spoken literature and drama; wildlife sounds and sound effects. Duplicate recordings of BBC material. Free public listening service by appointment.

96 Euston Road

London NW1 2DB

Telephone: 020 7412 7440

Fax: 020 7412 7441

Website: <http://www.bl.uk/collections/sound-archive/nsa.html>

Email: nsa@bl.uk

Tube: Euston or King's Cross

British Library Asia, Pacific and Africa Collections

Most comprehensive collection of Oriental material in the world in the humanities and social sciences in the languages of Asia and North-East Africa excluding the languages of the ancient Near East. Includes Oriental & India Office Collections.

96 Euston Road
 London NW1 2DB
 Telephone: 020 7412 7873
 Fax: 020 7412 7641
 Website: <http://www.bl.uk/collections/asiapacificafrica.html>
 Email: oioc-enquiries@bl.uk
 Tube: Euston or King's Cross

Public Record Office

Comprehensive collection of historical documents and manuscripts including material relating to censorship, trials etc.

Ruskin Avenue
 Kew
 Richmond
 Surrey TW9 4DU
 Telephone: 020 8392 5200
 Fax: 020 8392 5286
 Website: <http://www.pro.gov.uk/>
 Email: enquiry@pro.gov.uk
 Tube: Kew

3) Some Local Libraries***Barbican Library (City)***

Finance, banking, natural resources, socialism and London history. Fine art and music. One of London's best public libraries.

Barbican Centre
 London EC2Y 8D5
 Telephone: 020 7638 0569
 Website: <http://www.barbican.org.uk/information/library/index.shtml>
 Tube: Barbican, Moorgate, St Paul's.

Guildhall Library (City)

History and literature in London history of commerce and the City of London.

Aldermanbury

London EC2P 2EJ

Telephone: 020 7332 1868 or 1870

Website: <http://collage.cityoflondon.gov.uk/>

Tube: St Paul's, Bank or Moorgate

St Bride Printing Library (City)

Printing, publishing, graphic design and related subjects. Early technical manuals, manufacturers' prospectuses and type specimens. Trade serials and directories.

Bride Lane

Fleet Street

London EC4Y 5EE

Telephone: 020 7353 4660

Website: <http://www.stbride.org>

Tube: Blackfriars or St Paul's

Marylebone Library (Westminster)

Medical collection, including dentistry and nursing. Also the Sherlock Holmes Collection which contains material relating to Conan Doyle and the history of detective fiction and can be seen by appointment only.

109-117 Marylebone Road

London NW1 5PS

Telephone: 020 7641 1037

Fax: 020 7641 1044

Website: <http://www.westminster.gov.uk/libraries/findalibrary/marylebone.cfm>
<http://www.westminster.gov.uk/services/libraries/special/sherlock/>

Email: marylebonelibrary@westminster.gov.uk

Tube: Baker Street or Marylebone

4) Specialist Libraries***Bishopsgate Institute Library***

Offers free public access to collections on London, labour, and free-thought.

230 Bishopsgate

London EC2M 4QH

Telephone: 020 7392 9270

Fax: 020 7392 9275

Website: <http://www.bishopsgate.org.uk>

Tube: Liverpool Street, Aldgate East

Catholic Central Library

Theology, scripture, church history, Christian mysticism, ecumenism, religious life, philosophy, sociology, liturgy, hagiology, catechetics. Post-reformation Catholic history, papal documents, and Vatican II.

Lancing Street (off Eversholt Street)

London NW1 1ND

Telephone: 020 7388 4333

Fax: 020 7388 6675

Website: <http://www.catholic-library.org.uk/>

Email: librarian@catholic-library.org.uk

Tube: Euston

Commonwealth Resource Centre

The Commonwealth Literature Library has a unique collection of 11,000 books, written and translated into English on all aspects of Commonwealth and postcolonial literature. The Commonwealth Resource Centre provides multi-media resources for loan and information on all 54 member countries, peoples and organisations making up the contemporary Commonwealth community.

Commonwealth Institute

Kensington High Street

London W8 6NQ

Telephone: 020 7603 4535 ext. 210

Fax: 020 7603 2807

Website: <http://www.commonwealth.org.uk/home.htm>

Email: crc@commonwealth.org.uk

Tube: High Street Kensington

Fawcett Library (The National Library of Women)

Women's history, fiction, poetry, magazines, feminism and feminist criticism. The UK's best resource for women's history and literature.

London Guildhall University
 Calcutta House
 Old Castle Street
 London E1 7NT
 Telephone: 020 7320 2222
 Fax: 020 7320 2333
 Website: <http://www.thewomenslibrary.ac.uk/>
 Email: enquirydesk@thewomenslibrary.ac.uk
 Tube: Aldgate East, Toynbee Hall exit

The Great Britain – China Centre Library

China and Chinese Culture. About 4000 books in English some in Chinese. Periodical titles in English and Chinese.

15 Belgrave Square
 London SW1X BPS
 Telephone: 020 7235 6696
 Fax: 020 7245 6885
 Website: <http://www.gbcc.org.uk/library.htm>
 Email: info@gbcc.org.uk
 Tube: Hyde Park, Knightsbridge or Victoria

Imperial War Museum (School of Printed Books)

History of the two world wars, and other wars and military undertakings involving Britain and the Commonwealth since 1914.

Imperial War Museum
 Lambeth Road
 London SE1 6HZ
 Telephone: 020 7416 5342
 Fax: 020 7416 5374
 Website: <http://collections.iwm.org.uk/>
 Email: books@iwm.org.uk
 Tube: Lambeth North

Poetry Library

Extensive collection of 20th century poetry in English and in translation.

Level 5
 Royal Festival Hall
 South Bank Centre

London SE1 8XX

Website: <http://www.poetrylibrary.org.uk/>

Email: info@poetrylibrary.org.uk

Tube: Waterloo or Embankment

The Wellcome Institute for the History of Medicine Library

210 Euston Road

London NW1 2BE

Telephone: 020 7611 8722

Fax: 020 7611 8369

Website: <http://library.wellcome.ac.uk/>

Email: library@wellcome.ac.uk

Tube: Euston or Euston Square

Dr Williams' Library

Theology and ecclesiastical history, esp. 16th-18th century non-conformism, and philosophy.

14 Gordon Square

London WC1H OAG

Telephone: 0207387 3727

Website: <http://www.dwlib.co.uk/dwlib/>

Email: enquiries@dwlib.co.uk

Tube: Euston or Russell Square

5) Private Subscription Libraries

The London Library

Literature and general interest. Extremely useful (if idiosyncratic) collection of early periodicals and otherwise hard-to-obtain 19th c. popular fiction most of which is available on loan. Membership is quite expensive but there are special arrangements for students.

14 St James's Square

London SW1Y 4LG

Telephone: 020 7930 7705

Fax: 020 7766 4766

Website: <http://www.londonlibrary.co.uk/>

Email: inquiries@londonlibrary.co.uk

Tube: Piccadilly Circus

6) Websites Giving UK Library Information

UK Public Libraries

<http://dSPACE.dial.pipex.com/town/square/ac940/weblibs.html>

COPAC

<http://www.copac.ac.uk/>

Searches the collections of major UK university libraries

M25 Consortium

<http://www.M25lib.ac.uk/>

Links to over 100 libraries in the London area.

Appendix 5 Stylesheet for Footnotes & Bibliographies (second edition)

This is a concise guide to referring to primary and secondary references in essays and research projects (that is to say, footnotes and bibliographies): not only to books and articles, but also electronic media and film. It does not offer advice on matters of style, punctuation or grammar, nor does offer advice on essay writing technique. The conventions detailed below follow those recommended by School of Languages, Linguistics and Film's Handbook for Undergraduate Students.

1. Documenting your Research Project

We do not expect your work to consist purely of your own ideas and opinions. It will naturally include some material that you have acquired from books, articles in journals, and websites. **The rule is that, whatever sources you use, you must acknowledge them. Not to do so is dishonest since it is seeking credit for someone else's work, i.e. plagiarism.** To acknowledge a source means: (i) to list it in a bibliography; (ii) to give references in the text of your essay itself. Both are essential. The form these acknowledgements take is largely a matter of convention. Other departments may require you to do things slightly differently. But when submitting assignments or research projects to the School of Languages, Linguistics and Film, please make sure you keep to the following guidelines.

The School of Languages, Linguistics and Film prefers the so-called 'Author-date' (or 'Harvard') system. This means that, rather than having to add a footnote or endnote every time you need to document the source of an idea, you simply add a bracket in the text giving the surname of the author, the date of the publication referred to, a colon, and the relevant page numbers. Thus, if you found a particular point on page 330 of an article by Charles A. Ferguson, published in 1950, you should, after making that point in your essay, add a brief reference in the form (Ferguson 1950: 330). To enable your reader to make sense of these references, you will then need to include at the end of your essay a **bibliography** giving the full details of all the material you read for that essay. These should be listed alphabetically by author and chronologically by date (i.e. they should begin with exactly the information included in the brackets in your text). They should contain enough information to enable the reader to check the reference for him or herself, including the exact title and the exact place of publication. Ferguson's article is entitled 'Diglossia' and appeared in the 15th issue of a journal called *Word*. In a bibliography therefore it would appear as: Ferguson, Charles A (1950), 'Diglossia', *Word*, 15: 325-40.

Notes: Besides the bibliography, you may also want to add information to your work other than in the text. This is best done through notes, with a number superscripted in the text referring to the note which then appears either at the bottom of the page ('footnotes') or after the end of the essay itself ('endnotes'). However, notes should always be kept to a minimum, and in many essays are quite unnecessary.

2. Writing a Bibliography

Remember: **All research projects must have a bibliography attached at the end; failure to provide one will have a serious effect on your mark.** This list should include all the reading you have done in the preparation of your project, even if you haven't used it directly. If you are writing about a particular text or texts, do not forget to include details of the edition(s) you have used. Do not include in this list anything you have not read.

Within the School we recommend that in your bibliography you should adopt the following conventions:

Books. Give, in this order:

1. the surname of the author, followed by a comma;
2. the author's first name (or initials only, if the title-page has only initials);
3. the date of publication (in parentheses) followed by a comma;
4. the title (in italics if you can when word processing, or if not, underlined);
5. the place of publication (followed by a colon), and the name of the publisher (both in parentheses).
E.g.: Garman, Michael (1990), *Psycholinguistics* (Cambridge: Cambridge University Press).

Films. Give, in this order:

1. the surname of the director, followed by a comma;
2. the director's first name (or initials only, if that is how the director is known);
3. the date of release (in parentheses) followed by a comma;
4. the title (in italics if you can when word processing, or if not, underlined).
E.g. Jordan, Neil (1992), *The Crying Game*.

Articles in periodicals. Give, in this order:

1. the surname of the author, followed by a comma;
2. the author's first name (or initials only, if that is what the author gives);
3. the year (in parentheses) followed by a comma;
4. the title of the article in single quotation marks, followed by a comma;
5. the name of the journal (in italics if you can when word processing, or if not, underlined) followed by a comma;
7. the volume number, followed by a colon;
8. the first and last pages of the article.
E.g.: Ferguson, Charles A. (1950), 'Diglossia', *Word*, 15: 325-40.

Articles in collective volumes. Give, in this order:

1. the surname of the author, followed by a comma;
 2. the author's first name (or initials only, if that is what the author gives);
 3. the date of publication (in parentheses) followed by a comma;
 4. the title in single quotation marks, followed by a comma then the word *in*;
 5. the title of the book in which the article appears (underlined or in italics),
 6. followed by a comma;
 7. the abbreviation *ed.*, followed by the first name (or initials) and surname of the
 8. editor(s) of the volume;
 9. the place of publication (followed by a colon), and the name of the publisher (both in parentheses);
 10. the abbreviation *pp.*, followed by the first and last page numbers of the article.
- E.g.: Crystal, David (1980), 'Neglected Grammatical Factors in Conversational English', in *Studies in English Linguistics: For Randolph Quirk*, ed. Sidney Greenbaum, Geoffrey Leach, & Jan Svartvik (London: Longman) pp. 150-187.

Electronic Media (e.g. the Internet). As for print media, except:

1. if it is not clear which medium you are referring to, say so immediately after the title, in square brackets;
 2. if it is not possible to establish when something was posted, write *n.d.* instead of the date;
 3. on a new line, give the complete address for the Internet source you are citing, including, where appropriate, *http://* (in angled brackets < >) followed by a comma;
 4. always give the date when you found something on the Internet, in the form *accessed 20 August 2002*.
- E.g.: Borrow, George (1996), *The Zincli: An Account of the Gypsies of Spain* [online text], Project Gutenberg
<<ftp://ftp.ibiblio.org/pub/docs/books/gutenberg/etext96/znccli10.txt>>, accessed 20 August 2002.

Bowmal, Paul et al. (1999), 'Why "Polemics: Against Cultural Studies"?' , *parallax* [online journal], 5 (2): 1-2
<<http://ninetta.catchword.com>>, accessed 20 August 2002.

Luther, Martin (1996), 'Letter to the Archbishop of Mainz, 1517' in *The Works of Martin Luther*, ed. and trans. Adolph Spaeth et al. (Philadelphia: A.J. Holman 1915) Vol. 1, pp. 25-28
<<http://www.fordham.edu/halsall/source/lutherltr-indulgences.html>>, accessed 20 August 2002.

Note the capitalisation of words in English titles. In other languages, other rules apply: in Catalan, German, Italian, Russian, and Spanish, the normal rules of prose apply; in French, the first noun and all preceding words are capitalised, the remainder of the title being treated like normal prose.

3. Quotation from Literary Texts

If the research project you are writing is a literary one based on a text or texts, refer to the text(s) you are discussing as much as possible and quote from it when you feel it is necessary or appropriate. Wherever possible you should quote in the original language.

- Titles of works should always be italicised (or underlined in a handwritten essay). Many novels or plays are named after a character within them (e.g. *Don Quijote*, *Madame Bovary*, *Tristana*), and italics/underlining makes clear when you are talking about the text, as distinct from the character.
- Use single inverted commas for sections of works, and for individual poems, essays or chapters of books.
- Do not give the titles of foreign-language works in English. Likewise, give names of characters as they occur in the text, not in their English forms.
- When you quote from a text, say where in a text you are quoting from. There are various ways to do this, depending on the type of text:

Poems: give line numbers, if possible, e.g. abbreviated to 'l.' or 'll.': e.g. l. 8, ll. 23-26.

Plays: these are usually divided into acts and/or scenes. Give the number of the act in Roman capitals, that of the scene in Arabic: thus Act Four, Scene Two is written 'IV.2'.

Novels: these may be divided into parts or chapters or both: give the reference as 'Part II, ch. 9' (or simply II.9, if you think that will be clear enough). Add the page number as well, in the edition you are using, which you will have listed in your bibliography.

Films: give a very brief description of the point in the film at which the image, scene or sequence occurs.

All these references may be given in brackets after the quotation. Giving references will help the reader to check if necessary and aid your revision when the time comes.

(For clear guidance on all the subtler points of referencing, consult Chapter 15 ('References and Notes') of: Ritter, R.M. (ed. & comp.) (2002), *The Oxford Manual of Style* (Oxford: Oxford University Press) pp. 504-576.)

4. Presentation

How you present your research project matters greatly. Effective presentation should be thought of not just as something useful for writing projects, but as a life-skill. But remember, presentation is not a question of using fancy fonts and bindings, but about ensuring that your work is clear to read and to mark.

Word-processing: You will normally be expected to word-process your essays in order to submit an electronic copy through QMPlus.

- Ensure that your text is *double-spaced* and has margins of at least 2.5 cm. This is the universal convention for academic writing, and it ensures that there is enough space for your tutor's comments and corrections.
- Ensure that the pages are numbered, and correctly stapled/binded together.
- In word-processed text it is easy to put in any notes as footnotes, which puts them closer to their point of reference.
- Be careful when you move text within your project. This may lead to the need for adjustments to surrounding paragraphs (both in the place where you moved the text from, and in the place where you moved it to), and you should carefully re-read and amend your work after any such reshaping.

Checking: Teachers, and examiners, give much weight to the technical accuracy of the essay. Check very carefully for spelling mistakes, wrong quotations and typing errors. Ensure that the footnote numbers correspond with those in the text.

Suggestions for further reading

The following books contain detailed advice on developing your study skills:

Barrass, R., *Students Must Write: A Guide to Better Writing in Coursework and Examinations* (London: Routledge, 1995). An excellent, clearly written and comprehensive guide.

Buzan, T., *Use Your Head* (London: BBC, 1974).

Dunleavy, Patrick, *Studying for a Degree in the Humanities and Social Sciences* (London: Macmillan, 1986).

Clanchy, John, & Brigid Ballard, *How to Write Essays: A Practical Guide for Students*, 2nd ed. (Melbourne: Longman Cheshire, 1992).

Johnson, R., *Writing Essays: Guidance Notes for Students* (Manchester, 1991).

Jordan, R. R., *Academic Writing Module*, Nelson Study Skills in English (London: Nelson, 1992). [An excellent guide for students whose first language is not English.]

Lewis, R., *How to Write Essays* (London: Macmillan, 1979).

Useful reference works on good written style include:

Gowers, Ernest, *The Complete Plain Words* (Harmondsworth: Penguin, 1978).

Fowler, H. W., *A Dictionary of Modern English Usage*, 2nd ed., revised Ernest Gowers (Oxford: Oxford University Press, 1965).

The *MHRA Style Book: Notes for Authors, Editors, and Writers of Theses*, 5th ed. (London: Modern Humanities Research Association, 1996) gives much more detailed advice on style, referencing, etc.