A400 Bachelor of Arts (Honours)  
Expression of Interest Form

This Form must be completed at the same time as you apply for the course.  Applications are made through our application portals for [Domestic applicants](https://apply.deakin.edu.au/direct-applications) or [International applicants](https://student-deakin.studylink.com/index.cfm?event=security.showLogin&msg=eventsecured&fr=sp&en=default). Please ensure you include this expression of interest at the time of application.

The Expression of Interest enables us to consider research suitability within the Honours course and match supervisors.

**The application process**

1. Explore the [A400 Bachelor of Arts (Honours)](http://www.deakin.edu.au/course/bachelor-arts-honours) Deakin website. Deakin University offers Honours programs in on-campus and Cloud modes at the Burwood and Geelong campuses.
2. Identify a broad topic for your thesis and discuss this with your discipline’s Honours coordinator and a potential supervisor. If you are not sure who you would like to supervise your thesis, or what your topic might be, your discipline Honours coordinator can provide some advice.

**Discipline Honours coordinators**

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| DISCIPLINE | DISCIPLINE COORDINATOR |
| **Anthropology** | Rohan Bastin  Email: [rohan.bastin@deakin.edu.au](mailto:rohan.bastin@deakin.edu.au) |
| **Criminology** | Danielle Tyson  Email: danielle.tyson@deakin.edu.au |
| **Gender and Sexuality Studies** | Alyson Miller  Email: [alyson.miller@deakin.edu.au](mailto:alyson.miller@deakin.edu.au) |
| **History** | Jonathan Ritchie  Email: [jonathan.ritchie@deakin.edu.au](mailto:jonathan.ritchie@deakin.edu.au) |
| **Languages** | Ramón Lopez Castellano  Email: [ramon.lopezcastellano@deakin.edu.au](mailto:ramon.lopezcastellano@deakin.edu.au) |
| **Sociology** | Kiran Pienaar  Email: [kiran.pienaar@deakin.edu.au](mailto:kiran.pienaar@deakin.edu.au) |
| **Philosophy** | Jack Reynolds  Email: [jack.reynolds@deakin.edu.au](mailto:jack.reynolds@deakin.edu.au) |
| **Politics and Policy, International Relations** | Amy Nethery  Email: [amy.nethery@deakin.edu.au](mailto:amy.nethery@deakin.edu.au) |
| **Writing and Literature** | Alyson Miller  Email: [alyson.miller@deakin.edu.au](mailto:alyson.miller@deakin.edu.au) |

Preferences for supervisors will be accommodated wherever possible, but applicants should note that their first choice of supervisor cannot be guaranteed and will determined by the discipline Honours coordinator in consultation with the department and the Course Director to ensure supervisors have adequate time to provide high quality supervision to all students. Any alternative supervision arrangements will be discussed with the student.

For Honours administration enquiries please contact:

Faculty of Arts and Education

Tel: (03) 9246 8100   
Email: <mailto:artsed@deakin.edu.au>

1. Once you have spoken with a potential supervisor, complete the below form, including a research proposal. In preparing your research proposal, you are strongly encouraged to pay close attention to the guidelines provided at the end of this document.

Submit your application through the student portal for [Domestic applicants or International applicants ensuring you include this expression of interest.](https://apply.deakin.edu.au/direct-applications)

**Transcripts**

* Non-Deakin students must provide copies of all pages of their official academic transcript.
* Deakin students’ academic transcripts are automatically added to the application.

**Conditional offers**

Some applicants will be given offers that are conditional upon receiving a certain grade in units they may be completing at the time of application.

**Timeline for Trimester 1, 2024**

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| Application deadline | Notification of outcome | Commencement |
| Fri 1 December 2023 | By 15 December 2023 | T1, 2024 |
| Thurs 25 January 2024 | By 9 February 2024 | T1, 2024 |

**A400 Honours Expression of Interest Form**

|  |  |
| --- | --- |
| 1. Surname |  |
| 1. First name |  |
| 1. Phone |  |
| 1. Email |  |
| 1. Deakin student no. (if applicable) |  |
| 1. Year completed undergraduate degree (if more than 10 years, please also complete section 12 providing an overview of your recent work experience) |  |
| 1. Why do you want to do honours in your chosen discipline? Please include comments on future career or study outcomes you hope to obtain. [100 words] |  |
| 1. Major sequence in undergraduate degree | PoPolitical Science |
| 1. Proposed Discipline area for Honours degree |  |
| 1. Proposed supervisor |  |
| 1. Have you spoken with your proposed supervisor about doing Honours? | Yes / no |
| 1. If you wish to make a case for admission on the basis of ‘other evidence of academic capability judged to be equivalent’, please provide details here. [Note: This includes circumstances where candidates make a case that relevant recent work experience (paid or unpaid) should be considered as a factor for admission. This work experience would be relevant to the proposed research project or demonstrate research-related skills. This also applies if your bachelor degree was completed more than 10 years from the date you are applying to complete Honours. 200 words] |  |
| 1. Part time or full time |  |
| 1. Campus | Burwood / Waurn Ponds / Cloud |
| 1. Proposed trimester and year of commencement (Honours is only offered in T1 and T2) |  |

**Research Proposal**

In 500-600 words, please outline your proposed project. For Humanities and Social Science disciplines, please see Appendix A for further details. For Writing and Literature disciplines, please see Appendix B for further details. Though you can discuss the broad ideas of your thesis with your potential supervisor, you must complete this proposal independently.

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| Working title |
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| **Research problem** – What is the problem you are investigating? What are your proposed research questions? [150-200 words] |
|  |
| **Research approach** – How will you research this problem? What sources and/or methods will you use? [150 – 200 words] |
|  |
| **Research significance** – why is this project important? What is the contribution of your project to the existing literature and/or knowledge? [150-200 words] |
|  |
| **Bibliography** (please provide at least 10 scholarly references relevant to your topic) |
| *[You may use any referencing style, as long as it is correct and consistent.]* |

**Appendix A: Guidance on developing your research proposal: Humanities and Social Sciences**

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| Working title |
| ***The title focuses on the central idea, and the subtitle on the scope of the project.***  ***Please provide only one title for your project.***  **Examples:**  Indigenous land rights in Latin America: The role of international human rights norms in shaping indigenous land claims in Bolivia, Ecuador and Chile   Race and pluralism: Diversity and race in Hannah Arendt’s political philosophy |
| **Research problem** – What is the problem you are investigation? What are your research questions? [150-200 words] |
| ***Every research project starts with a problem that needs thinking through. You need to articulate this problem in two or three very clear sentences.***  **Examples:**  Indigenous people in Latin America have made significant gains in securing land rights over recent decades in countries like Ecuador and Bolivia. However, these gains have not been consistent across the continent, and indigenous people in some other Latin American countries, such as Chile, still face challenges. We do not understand enough about the role of human rights norms in creating opportunities for these people, and in spreading new norms through the region.  Hannah Arendt’s political philosophy is known for its emphasis on pluralism as important for human freedom. However, her work also contains traces of overt and implicit racism. More work is needed to understand the implications of this racism for her theory of pluralism.  ***From your research problem, you then need to articulate one or two particular questions that you will respond to in your thesis. Remember to keep these modest – 16000 words seems a lot now, but you will quickly discover it’s quite short. You don’t have to answer all life’s big questions!***  **Examples:**  How have human rights norms been used by indigenous activists in Bolivia and Ecuador to advance land claims? How have these norms been used differently in Chile, where indigenous people have had less success?  What evidence is there of racism in the work of Hannah Arendt? What are the implications of this racism for her theory about the importance of pluralism in public life? |
| **Research approach** – How will you research this problem? What sources and/or methods will you use? [150 – 200 words] |
| ***Here you need to indicate what you’re going to do in order to respond to your research question. This will vary significantly by discipline. In some disciplines you might do some* *original research (e.g. interviews, a survey or a mini-ethnography), but this is not essential. In all disciplines you will read literature on your topic, so try to name that literature.***  **Examples:**  This thesis will study the campaigns of one indigenous group per country in Bolivia, Ecuador and Chile. It will examine their websites, social media accounts and media coverage, as well as scholarly studies of these groups to determine their strategies and tactics, and the role of international human rights norms in these strategies. I will then compare these three cases to see what lessons can be learnt about effective campaigning strategies and human rights norms. In addition, I will read the literature on indigenous land claims in Latin America, and on human rights and norm diffusion, to inform my theoretical framework.  For this thesis I will conduct and in-depth reading of Hannah Arendt’s work, focusing on the texts in which most explicitly develops her thinking around pluralism and diversity. These will include *The Human Condition, On Revolution*, and *On Violence*, among possible others. I will also read the secondary literature on Arendt’s idea of pluralism; the small but significant secondary literature on Arendt, race and racism; and lastly, I will read key works by critical race theory scholars. I will bring these literatures together to form an argument about the role of race in Arendt’s theory of pluralism. |
| **Research significance** – why is this project important? [150-200 words] |
| ***This is where you justify why someone should spend a year working on this topic! Significance refers to what is important about this project, and what is new about it. At honours level you are not expected to undertake original research, but it’s good if you can explain what’s special about your take on this problem.***  **Examples:**  Indigenous people in Latin America have suffered loss of land, livelihood, way of life and in many cases, also their lives, since colonisation began in the region in 1492. Today, they are trying to reclaim stolen lands and rebuild lives that are free from poverty, and that are rich in culture. However, the laws of many Latin American countries, until recently, have made this difficult for them. The continent is now, arguably, transitioning to being more supportive of indigenous peoples’ goals. This study, by comparing two countries where land rights claims have been successful (Bolivia and Ecuador) with one country where they haven’t had the same success (Chile), will generate important insights about effective strategies and how they can be translated across national contexts.  Hannah Arendt is one of the most influential theorists of political pluralism in the fields of political philosophy and theory. Many political philosophers have taken up her work to argue for the importance of diversity in democratic societies. However, some obscure passages of her work are overtly racist, and this raises questions about whether her idea of pluralism is one that can accommodate Africans and African-Americans in particular. If we are to continue to use her work to argue for pluralism, we must have a clearer understanding of whether or not that includes racial diversity. If her racist bias is having unacknowledged impacts on her theory of pluralism, we must better understand whether or not those impacts can or do undermine her theory as a whole. |
| **Bibliography** (please provide at least 10 scholarly references relevant to your topic) |
| ***Make sure these are all scholarly sources. We want to know you know how to distinguish between scholarly and other kinds of sources, that you know how to do basic research, and that you can identify texts that are very relevant to your topic.***  ***These need to be peer-reviewed books, book chapters or journal articles.***  ***You may add additional references that are not scholarly, but are credible and relevant, but these must be in addition to the ten scholarly sources.***  **You may use any referencing style, as long as it is correct and consistent.** |

**Appendix B: Guidance on developing your research proposal in Writing and Literature**

The School of Communication and Creative Arts offers supervision of dissertation-style theses and creative practice-based theses consisting of critical and creative components.

**Conventional thesis**

A conventional thesis or dissertation is a written document of original research, normally based on:

* Analysis of primary material (including but not limited to documents – literary, popular culture, print, screen or digital texts, etc)
* Re-examination or re-analysis of existing studies
* Theoretical discussion of analytical issues relevant to the study of the discipline

**Creative thesis**

Students with a major in Creative or Professional Writing may choose to produce a creative artefact (e.g. poetry, fiction, film, script), which will constitute the major component of the research. The creative work should answer a research question and must be accompanied by a scholarly written component (an exegesis) that should be in the range of 6000 words. The exegesis must demonstrate the student’s analytical understanding of their creative research and set the creative work within disciplinary and/or theoretical debates or frameworks. Creative works must not have been submitted for credit in other units, courses or awards**.**

**Conventional thesis**

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| Working title |
| ***The title focuses on the central idea, and the subtitle on the scope of the project.***  ***Please provide only one title for your project.***  **Examples:**  Mindshaping: The role of Jane Austen’s fiction in framing readers’ understanding of social norms |
| **Research problem** – What is the problem you are investigation? What are your research questions? [150-200 words] |
| ***Every research project starts with a problem that needs thinking through. You need to articulate this problem in two or three very clear sentences.***  **Examples:**  There has been an unchallenged assumption that novels, especially since the late eighteenth-century, have had a basically subversive function. More work needs to be done to explore the extent to which late eighteenth-century fiction produces or subverts social norms.  ***From your research problem, you then need to articulate one or two particular questions that you will respond to in your thesis. Remember to keep these modest – 16000 words seems a lot now, but you will quickly discover it’s quite short. You don’t have to answer all life’s big questions!***  **Examples:**  To what extent are readers able to register norms by way of the text alone?  To what extent are they reliant upon the critical reception of the text or author?  To what extent is reception influenced by the social or cultural context in which the text is written and read? |
| **Research approach** – How will you research this problem? What sources and/or methods will you use? [150 – 200 words] |
| ***What existing theory, criticism and background research will be used to answer the research questions? What or whose intellectual framework will you use to organise your thesis and why?***  **Examples:**  By combining the arguments about … found in Pierre Bourdieu’s … and Paul Ricoeur’s …, this thesis will …  ***How will the research be conducted? What method or methods will you be using and why?***  **Examples:**  Use close textual analysis of the representation of social situations and resultant interactions amongst characters in …  By surveying five adolescent and five adult readers of Austen’s …  Using historical research to inform the composition of a sequence of short stories evocative of Jane Austen’s …  Bourdieu’s theory of cultural capital will inform a comparative analysis of the … characters in the novel. |
| **Research significance** – why is this project important? [150-200 words] |
| ***This is where you justify why someone should spend a year working on this topic! Significance refers to what is important about this project, and what is new about it. At honours level you are not expected to undertake original research, but it’s good if you can explain what’s special about your take on this problem.***  **Examples:**  This thesis synthesizes the thinking of Bourdieu and Ricoeur on normative practices ignored in ...  This thesis enlarges the scope of feminist appraisals of Austen’s depiction of social norms by …  This thesis introduces the recent biological hypothesis about “mindshaping” into reader-response literary criticism … |
| **Bibliography** (please provide at least 10 scholarly references relevant to your topic) |
| ***Make sure these are all scholarly sources. We want to know you know how to distinguish between scholarly and other kinds of sources, that you know how to do basic research, and that you can identify texts that are very relevant to your topic.***  ***These need to be peer-reviewed books, book chapters or journal articles.***  ***You may add additional references that are not scholarly, but are credible and relevant, but these must be in addition to the ten scholarly sources.***  **You may use any referencing style, as long as it is correct and consistent.** |

**Creative thesis and exegesis**

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| Working title |
| ***The title focuses on the central idea, and the subtitle on the scope of the project.***  ***Please provide only one title for your project.***  **Examples:**  Beautiful Truths: ‘memoir’ and its dual commitment to poetic truth and factual veracity |
| **Research problem** – What is the problem you are investigation? What are your research questions? [150-200 words] |
| ***What is the over-arching problem or issue to be investigated? What shared question will be addressed by both components of the research in their different ways?***  **Examples:**  There is a considerable body of critical and creative material that expresses memoir’s commitment to factual accuracy alongside poetic considerations. However, this project seeks to highlight the importance of poetic truth specifically, using lens of the work of Badiou and exploring tensions arising from his distinction between truth and veracity. How does the form of memoir manage a commitment to artistic or poetic truths as well as honour its contract with its readers regarding certain expectations of factual veracity?  ***From your research problem, you then need to articulate one or two particular questions that you will respond to in your thesis. Remember to keep these modest – 16000 words seems a lot now, but you will quickly discover it’s quite short. You don’t have to answer all life’s big questions!***  **Examples:**   What are the limits of the category of ‘memoir’ for the purpose of the project?  What intervention has Badiou’s writings on ‘truths’ made philosophically, but also, more specifically, what might be their potential intervention into this genre of writing and reader-expectations?  How will my creative artefact explore this tension and extend the category of memoir via this conceptualisation of its role and mechanisms? |
| **Research approach** – How will you research this problem? What sources and/or methods will you use? [150 – 200 words] |
| ***What existing theory, criticism and background research will be used to answer the research questions? What or whose intellectual framework will you use to organise your thesis and why?***  **Examples:**  By mobilising recent philosophical work by Alain Badiou regarding Truths to unpack existing critical work that addresses a similar divide and to extend and challenge a number of existing critical positions in both my exegesis, and also by performing these manoeuvres in my creative artefact.  I will compose a memoir piece that both conforms to the genre’s expectations, and also subverts or extends them in light of Badiou’s contribution to delineating truth and veracity. |
| **Research significance** – why is this project important? [150-200 words] |
| ***This is where you justify why someone should spend a year working on this topic! Significance refers to what is important about this project, and what is new about it. At honours level you are not expected to undertake original research, but it’s good if you can explain what’s special about your take on this problem.***  **Examples:**  This thesis will clarify the central operations in the writing of memoir, providing an alternative vocabulary for writers working under this dual pressure of poetics and factual veracity.  This thesis will produce a piece of creative work that performs both the tension inherent in this dual commitment as well as offering a version of how the latter might be dynamically resolved or rather ‘included-without-resolution’.  This thesis will apply the work of Badiou to memoir, thereby rigorously extending both the field of memoir itself and performing his philosophical provocations in a practice-led work of research. |
| **Bibliography** (please provide at least 10 scholarly references relevant to your topic) |
| ***Make sure these are all scholarly sources. We want to know you know how to distinguish between scholarly and other kinds of sources, that you know how to do basic research, and that you can identify texts that are very relevant to your topic.***  ***These need to be peer-reviewed books, book chapters or journal articles.***  ***You may add additional references that are not scholarly, but are credible and relevant, but these must be in addition to the ten scholarly sources.***  **You may use any referencing style, as long as it is correct and consistent.** |