



EXAMPLE OF RESEARCH PROPOSAL SUBMISSION

RESEARCH AREA: Creative Writing

DEGREE: Masters

Please note that all identifying information has been removed from this research proposal and replaced with XXX.

Research Proposal: MA (Creative Writing)

Name (Student#)

A. Proposed Study

A-1. Provide a title.

Creative component - "The Library of Babel" (novel)

Dissertation component - "Coincidence, Causality and the 'Literary Page-Turner'"

A-2. For PhD: not applicable

A-3. For Masters: Rule 1.3.2.3 specifies that a Masters study must be a "substantial work generally based on independent research which shows a sound knowledge of the subject of the research, evidence of the exercise of some independence of thought and the ability of expression in clear and concise language". In what way is the proposed study expected to fulfil this requirement?

(a) Creative component - "The Library of Babel" (novel)

This creative work will be a novel of approximately 70 000 words.

Against the wishes of his wife Anita and his dying grandfather, Tom Lamond begins work at the quaint Sinclair Morgan Library in Perth, the place his great grandmother worked a century earlier. Rising twelve storeys on Heirisson Island in Perth, the library was established at the turn of the twentieth century by the powerful industrialist Sinclair Morgan as a monument to himself. But what Morgan wanted more than anything was immortality, and two generations of descendants have carried on his name, pretending to be him, as the wealth has dried up and all that is left is the now decaying library, ruled over by the third incarnation of Sinclair Morgan, now supposedly 170 years old.

Tom negotiates two spheres of life: home and work, the connection being the shadow his great-grandmother begins to cast over both. Tom and Anita's relationship is troubled by the hurts inflicted early in their marriage when Tom was diagnosed with cancer only to go into remission. With this brush with death still weighing on Tom's mind, the death of his grandfather furthers his preoccupation with mortality. Moving into his grandfather's house, Tom unearths clues about his great-grandmother's life. His great-grandmother was not just any library worker but the first head librarian, Alice Greene - a scandalous and feisty woman ahead of her time and entangled in a complicated relationship with the original Sinclair Morgan and his successor.

Courted by forces of rebellion within the library, Tom is torn between competing loyalties when Morgan befriends him and takes him into his confidence. Tom's final betrayal of Morgan leads to the library's downfall.

The library is not just a setting but a theme in itself, as the narrative explores the competing visions of a universal library - a depository for every text - and the library as a select house of treasured books. The traces generations have left in the library and the legacy of centuries of books feed into the questions the novel asks about mortality and success.

My hope is that the novel will be a fully realised narrative of publishable standard. It will represent underexplored themes - mortality, success and libraries - in a Perth setting in a plot with strong narrative drive.

(b) Dissertation component - "Coincidence, Causality and the 'Literary Page-Turner'"

Although it is a convention of nineteenth century novels, coincidence is a problematic device for contemporary novelists. Writing books advise would-be writers to avoid

coincidence and create a world of strong causality. Screenwriter Robert McKee¹ urges aspiring writers to strive for the causality of what he calls the ‘archplot’. McKee writes that the archplot ‘means a story built around an active protagonist who struggles against primarily external forces of antagonism to pursue his or her desire, through continuous time, within a consistent and casually connected fictional reality, to a closed ending of absolute, irreversible change.’² For McKee, the ‘causally connected fictional reality’ expresses ‘the interconnectedness of reality’³, giving life meaning and creating a strong story which hooks the audience or reader.

McKee’s advice simplifies some contested issues. Neither the definitions of coincidence nor causation are settled and there are examples of compulsively readable narratives that use coincidence. Alice Mattison⁴ offers a counterpoint to McKee’s approach, ultimately arguing against the idea of a ‘craft’ of writing and the usefulness of conventions. She examines the differences between the way coincidence operates in real life and in fiction, and why many coincidences in narratives of the past seem unconvincing. Her contention is that coincidence has a useful function in fiction, keeping stories out of the ‘dead-end’ of ‘epiphanies’, where the only action is interiorised. Instead, she calls for the use of coincidence to create the ‘illusion of simultaneity’. Her essay is an important alternative to McKee for me to consider in my thesis.

Hilary Dannenberg⁵ examines the idea of the ‘coincidence plot’ as a recurring strategy from Renaissance romance to the contemporary novel, involving the idea of ‘kinship reunion’, where estranged relatives are brought together by coincidence. She examines different ways in which narratives explain coincidence and attempt to conceal the authorial manipulation that actually lies behind it. She contends that coincidence is not just a nineteenth century phenomenon; attempts to simplify it like this have neglected its role in modernist and postmodernist fiction.

My thesis will examine the challenges of causality and coincidence in the craft of writing. I will examine the tension between causality and coincidence in two contemporary novels - American writer Paul Auster’s *Moon Palace*⁶ (a novel with a strong level of coincidence) and British writer Ian McEwan’s *Atonement*⁷ (a novel with a stronger level of causality but some narrative elements that can be seen as coincidental). Both novels, although literary, have been acclaimed as page-turners. *Atonement* has been described as “a page-turner combining the propulsive sweep of *Enduring Love* (1998) with the psychological precision of *Amsterdam* (1999)”.⁸ Another review writes that McEwan demonstrates a “mastery of craft and virtuosic control of narrative suspense”.⁹ While the reviews of *Moon Palace* were mixed, one reviewer writes that “the rather unbelievable coincidences make this an absorbing tale”¹⁰ and another that it is “so hard to put down”.¹¹

I want “The Library of Babel”, like these two novels, to be page-turning and absorbing. I intend to investigate what role causality and coincidence play for McEwan and Auster in writing a page-turner. My investigation will use McKee’s theory as a dialogue partner. These insights will inform an examination of the ways in which I have handled coincidence and causality in my own novel.

¹ Robert McKee, *Story* (New York: HarperCollins, 1997).

² *ibid.*, 45.

³ *ibid.*, 52.

⁴ “Coincidence in Stories : An Essay against Craft,” *Writer's Chronicle* 36, no. 6 (2004).

⁵ “A Poetics of Coincidence in Narrative Fiction,” *Poetics Today* 25, no. 3 (2004).

⁶ (London: Faber and Faber, 1989).

⁷ (London: Vintage, 2002).

⁸ Troy Patterson, “Review: ‘Atonement’ Is a Soulful Game,”

<http://archives.cnn.com/2002/SHOWBIZ/books/03/18/ew.rec.book.atonement/>.

⁹ Michiko Kakutani, “And When She Was Bad She Was . . .” *New York Times*, 7 March 2002.

¹⁰ Anonymous, “Books -- Moon Palace by Paul Auster,” *The Antioch Review* 47, no. 2 (1989).

¹¹ Matthew Gilbert, “A Hypnotizing Tale from Paul Auster,” *Boston Globe*, 30/03/1989 1989.

4. If the proposed study includes a creative component, describe the creative component and show in what way the thesis and creative components may be linked.

My dissertation will contribute to the field by examining how theories about coincidence influence the process of writing and revising a novel, as well as assessing how the use of coincidence in two significant contemporary novels. It will be connected to my novel by both reflecting and informing the creative choices I make in shaping a narrative.

B. Research Direction

B-1. The specific aims of the project - the problem(s) it hopes to solve; or particular question(s) it will answer; issues it will explore; and the new knowledge it will create.

(a) Creative component aims

- To create a convincing plot, negotiating coincidence and causality. The most important coincidence which needs to be represented convincingly is Tom's discovery of his great-grandmother's involvement with Sinclair Morgan back in the early years of the twentieth century. I also need to determine how Tom contributes to the fall of the library and of Sinclair Morgan and to what extent these events are consequences of his actions.
- To provide insight into the themes of mortality and success through characters whose wrestling with the prospect of death rings true. Tom's brush with death is in the past; a few years earlier he recovered almost miraculously from a brain tumour. Yet the experience has left him overly conscious of his mortality and wondering what in life is worth doing. In the present, mortality and success are explored through his interactions with his dying grandfather and the objects left when his grandfather dies. Sinclair Morgan, meanwhile, has become who he is through three generations perpetuating a myth of longevity while creating a monument to themselves.
- To create a convincing character, Sinclair Morgan, based on research into historical figures including the American financier and library founder, Pierpont Morgan, and the founding librarian of the State Library of Western Australia, J.S. Battye. Sinclair Morgan will share some of the biography of Pierpont Morgan, relocated to an Australian context, including his success in business and the establishing, late in life, of a library of treasures. Like Battye, Morgan clings to his position long past his prime and has links to freemasons and the elite of Perth. Tom's great-grandmother is also inspired by Pierpont Morgan's independent and feisty librarian, Belle de Costa Greene. Like Belle, Tom's great-grandmother has secrets of race and family that she hides. She lives scandalously by the standards of her contemporaries while maintaining a veneer of respectability with the city elites.
- To create a setting - the library - which give readers a sense of wonder and fascination. I aim to evoke the atmosphere, sights, sounds and smells of a library filled with a mass of ancient manuscripts and rare books as well as the dross of millions of forgotten books.
- To provide insight into the experience of marriage through a convincing depiction of the relationship between the characters Anita and Tom. Problems in their marriage stem from the difficult time of their early marriage when

(b) Dissertation component aims

- Assess recent perspectives on coincidence and causation amongst literary critics and creative writing teachers, especially Hilary Dannenberg, Alice Mattison and Robert McKee.
- Define the nature of coincidence and causation in narrative fiction, interacting with Dannenberg, Mattison and McKee.
- Evaluate the effect of coincidence and causality on the readability of a novel, with special reference to *Moon Palace*, *Atonement* and my own novel. I will use this evaluation to assess McKee's claims about coincidence in creating convincing plots.
- Critically reflect on the effect of coincidence and causality on the revision of my novel and my creative process. I am particularly interested in analysing the identification of problematic coincidences and the strategies to remedy these.

B-2. The methods to be used or the approach to be taken. What similar projects have been undertaken here or elsewhere; have similar methods been used before?

(a) Creative component

The title of my novel is taken from a short story of the same name by Jorge Borges¹². In Borges' story, the entire universe consists of a library containing every single possible permutation of letters within a book of 410 pages. Most books are gibberish; but the library also contains every possible book that could be written. The story reflects some of the futility of the idea of the universal library to which Morgan aspires, which by containing everything becomes useless. Both Borges and I find in the universal library the promethean vanity connected to the myth of the Tower of Babel.

Paul Auster's *Moon Palace* is an influence on my novel. In this novel, Auster achieves a first-person narrative voice with a combination of humour, seriousness, profundity and scope that I also want to achieve. This narrator, Marco Stanley Fogg, is a similar character in his preoccupations - books and arbitrary projects - to my central character, Tom. Another character, Thomas Effing, the aging, obnoxious recluse composing his obituary, is similar to the character of Sinclair Morgan in my novel.

Like my novel, A.S. Byatt's *Possession*¹³ is concerned with contemporary characters reconstructing a love story of the past from textual evidence. Roland Mitchell discovers a draft of a letter by a famous nineteenth century poet slipped inside an old book once belonging to the poet and now resting in the archives of the London Library. This sets in motion a hunt for more clues to the romance hinted at by the letter and ultimately significantly altering the state of research into the poet and his lover. "Library of Babel" has a similar 'detective' story at its heart as Tom unearths clues that his great-grandmother had an illicit affair.

Carson McCullers' final novel *Clock Without Hands*¹⁴ is a compelling exploration of mortality. I hope to capture the poignancy of the dying pharmacist, JT Malone, in my own work. The octogenarian character, Fox Clane, preoccupied with his own greatness and dreaming of reviving the Confederacy, feeds my imagination for the character of

¹² *The Library of Babel* (Boston : David R. Godine, 2000).

¹³ (London: Vintage, 1990).

¹⁴ (Middlesex: Penguin, 1961).

Sinclair Morgan. *Clock Without Hands* is similar to my work in depicting characters assessing their lives and their achievements in the face of their mortality.

Geoff Nicholson's *Everything and More*¹⁵ is a cult fiction novel with thematic similarities to my work. Arnold Haden bears resemblance to the character of Sinclair Morgan in my novel. He is the reclusive owner of a department store called 'Everything and More', the building modelled on Brueghel's painting *The Tower of Babel*. A struggling artist, Charlie Mayhew, takes a job as a porter there and becomes mixed up with the mutinous porters who aim to bring the store to its knees. Meanwhile, a determined woman seeking revenge for her mother's treatment at the hands of Arnold is making her way up the corporate ladder of the store. It is my hope to learn from some of the weaknesses I perceive in this work to build a more resonant narrative and more fully realised characters.

Like "The Library of Babel", Carlos Ruiz Zafon's *Shadow of the Wind*¹⁶ is a novel about the wonder and beauty of books. Forgotten books are kept safe in the Cemetery of Forgotten Books. The plot is put in motion when the main character chooses a book called *Shadow of the Wind* from the cemetery. My novel will attempt to capture the wonder of books in a similar way. As a literary thriller, *Shadow of the Wind* has something of the narrative drive I am striving for.

Umberto Eco's *Name of the Rose*¹⁷ evokes the wonders of a medieval library, serving as a notable antecedent for my setting. Its concern with memory and manuscripts reflect some of the concerns of my novel. Its magical realist sensibility is one I am considering for my novel, and like my novel it concludes in the destruction of the library.

A novel with a Perth setting is Tim Winton's *Cloudstreet*,¹⁸ evoking the western suburbs and the Swan River of Perth in the 1960s. Tom and Anita live in this same area but in the present day. Tracy Ryan's novel *Sweet*¹⁹ evokes the south-eastern suburbs of Perth in the 1980s. Simone Lazaroo's novel *The World Waiting to Be Made*²⁰ is set in the northern suburbs of Perth. To get at the universal themes of my novel, I need, paradoxically, to be grounded in a strong depiction of the particular, of Perth, something these novels have achieved.

Two creative non-fiction works on libraries are similar works to mine. Matthew Battles' *Library: An Unquiet History*²¹ interprets the history of libraries in terms of the attempt to create universal libraries as monuments to power and knowledge, and their inevitable fall through fire, war and neglect. Alberto Manguel's *The Library At Night*²² is a thematically arranged book, examining the history and idea of the library through a number of models. He captures the wonder and mystery books and their collection have had for civilisation over centuries, but in the framework of a personal memoir. Both of these books offer a vision of libraries similar to what I am attempting to capture in my novel. Their description of the relationships between power, mortality and libraries will inform my writing.

(b) Dissertation component

Robert McKee²³ approaches coincidence as a narrative problem that should almost always be avoided. Alice Mattison²⁴ offers a counterpoint to McKee's approach, ultimately arguing against the idea of a 'craft' of writing and the usefulness of conventions. Hilary

¹⁵ (London: Victor Gollancz, 1994).

¹⁶ trans. Lucia Graves (Melbourne: Text, 2003).

¹⁷ (San Diego: Harcourt Brace Jovanovich, 1983.)

¹⁸ (Melbourne: McPhee Gribble, 1991).

¹⁹ (Fremantle: Fremantle Press, 2008).

²⁰ (Fremantle: Fremantle Arts Centre Press, 1994).

²¹ (New York: W.W. Norton, 2003).

²² (New Haven: Yale University Press, 2006).

²³ *Story*.

²⁴ Mattison, "Coincidence in Stories : An Essay against Craft."

Dannenberg²⁵ examines different ways in which narratives explain coincidence and attempt to conceal the authorial manipulation that actually lies behind it. She contends that coincidence is not just a nineteenth century phenomenon; simplifying it like this has neglected its role in modernist and postmodernist fiction. Like my thesis, her work attempts to define coincidence and understand how its depiction reflects the worldview of the author.

Stephen Kern's *A Cultural History of Causality*²⁶ examines how novels over time have depicted the causal factors that lead a character to murder. His work traces the shift in thinking about chance and causation and connects it to shifts in science and wider culture. Roy Jay Nelson's *Causality and Narrative in French Fiction From Zola to Robbe-Grillet*²⁷ explores similar themes to Kern, but focuses on causation at the level of readers' creation of it and engages more with literary theorists. Both works provide a wider scholarly frame for my thesis.

A representative collection of the critical response to McEwan's *Atonement* is provided in *The Fiction of Ian McEwan: A Reader's Guide to Essential Criticism*.²⁸ Most of the criticism focuses on the literary antecedents of McEwan's novel and the final postmodern twist. James Harold²⁹ examines how *Atonement* engages ordinary readers and produces emotions in them. He argues strongly that part of *Atonement*'s appeal is in the flexibility it allows readers in interpreting the narrative and constructing the implied author.

Significantly, or perhaps coincidentally, one of the exemplars of the coincidence plot Dannenberg³⁰ uses is Paul Auster's *Moon Palace*. She analyses the novel as a postmodern exemplar of the 'kinship reunion' plot, examining how a series of coincidences lead the protagonist, Marco Stanley Fogg, to be reunited with his father and, unknowingly, his grandfather. Her analysis compares the novel to nineteenth century kinship reunion plots and argues that it stands in a long tradition. Several reviews of *Moon Palace* mention the extensive use of coincidence. Kornblatt³¹ states that the novel 'is held together by unlikely coincidences... The plot of the novel is so unbelievable, its narrator often has trouble being convinced by it himself.' Conversely, the previously mentioned anonymous *Antioch* reviewer states that "the rather unbelievable coincidences make this an absorbing tale."³² Marc Chenetier's monograph on Auster³³ understands *Moon Palace* as central to Auster's oeuvre. He analyses the use of narrative and structure in the novel.

B-3. What efforts have been made to ensure that the project does not duplicate work already done?

(a) Creative Component

Although libraries serve as the incidental backdrop to scenes in a number of novels, very few novels have been published in which the library is the essential setting. In "The Library of Babel", the idea of libraries themselves is a key theme. Most explorations of libraries are non-fiction, such as Battles and Manguel's works discussed above.

²⁵ Dannenberg, "A Poetics of Coincidence in Narrative Fiction."

²⁶ *A Cultural History of Causality : Science, Murder Novels, and Systems of Thought* (Princeton: Princeton University Press, 2004).

²⁷ (Columbus: Ohio State University Press, 1990).

²⁸ Peter Childs (ed.), *The Fiction of Ian Mcewan: A Reader's Guide to Essential Criticism* (Basingstoke: Palgrave Macmillan, 2006).

²⁹ "Narrative Engagement with Atonement and Blind Assassin," *Philosophy and Literature* 29, no. 1 (2005).

³⁰ "A Poetics of Coincidence in Narrative Fiction."

³¹ Joyce Reiser Kornblatt, "The Remarkable Journey of Marco Stanley Fogg," *New York Times Book Review* (1989): 8.

³² Anonymous, "Books -- Moon Palace by Paul Auster."

³³ *Paul Auster as the Wizard of Odds: "Moon Palace"* (Paris: Didier Erudition, 1996).

The Perth setting also distinguishes the novel from similar works. The similar works I surveyed are all either European or American. The exploration of mortality, success, ambition and marriage for characters in their twenties is unique on its own. Coupled with a Perth setting, it ensures that this novel will not duplicate any novels currently in print.

My novel will also have a differentiated sensibility to the similar works surveyed. I will be striving for the readability of *Everything and More* and *The Shadow of the Wind*, but it will be a more serious work than either of these. Perhaps it will be similar in tone to *Moon Palace*, but its narrative will be more conventional, not concerned with breaking down causation and not picaresque.

The novel's uniqueness lies in its bringing together of themes and setting which have only previously been separately treated. It is unlike anything published in Western Australia, perhaps similar only to my own first novel, *The Fur*, and even then significantly different, with that a science-fiction coming of age novel.

(b) Dissertation Component

As a guard against possible duplication, I have checked several research directories (including the Australasian Digital Theses Program and the British Library's EthOS). Dannenberg's bibliography³⁴ comprehensively surveys the field and does not reveal any duplication.

My dissertation is distinctive in focusing on coincidence and causation in a scholarly way from a writer's perspective. Mattison writes, 'When I began thinking about coincidence, I asked a graduate student of literature whom I know whether there was something I ought to read, some poststructural classic on the topic, perhaps. "No," he said. "Nobody's thinking about plot."' ³⁵

Like me, McKee is working from a writer's perspective, but his work is not scholarly and does not begin to consider the nature of coincidence. His hints at alternatives to coincidence need fleshing out and his 'solutions' to coincidence can be tested in relation to my own novel. Dannenberg's research is the most significant scholarly consideration of the issue, but she is approaching the question as a literary critic and an observer of fiction. She is less interested in what makes novels 'work' - readable, interesting, compelling. Her work also has a narrower focus on the idea of 'kinship reunion', a coincidence plot that is less applicable to my dissertation, which will consider coincidence more broadly. Kern and Nelson's works are less concerned with coincidence and both explore different fields of literature to my dissertation.

B-4. Students should show familiarity with the research topic by including a bibliography giving publication details for the most relevant literature in the field.

Works relating to the creative component

Alexander, Fred. "Battye, James Sykes (1871 - 1954)." In *Australian Dictionary of Biography*, 212-14: Melbourne University Press, 1966.

Ardizzone, Heidi. *An Illuminated Life : Belle Da Costa Greene's Journey from Prejudice to Privilege*. New York: W.W. Norton, 2007.

Auster, Paul. *The Book of Illusions*. London: Faber and Faber, 2002.

———. *Moon Palace*. London: Faber and Faber, 1989.

³⁴ "A Poetics of Coincidence in Narrative Fiction."

³⁵ "Coincidence in Stories : An Essay against Craft," 6.

- Battles, Matthew. *Library : An Unquiet History*. New York: W.W. Norton, 2003.
- Borges, Jorge Luis. *The Library of Babel*. Boston : David R. Godine, 2000.
- Byatt, A.S. *Possession*. London: Vintage, 1990.
- _____. *Babel Tower*. London: Catto & Windus, 1996.
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- Chesney, Celia. "A Man of Progress: Dr James Sykes Battye." Unpublished diss., UWA, 1998.
- Childs, Peter, (ed.). *The Fiction of Ian McEwan: A Reader's Guide to Essential Criticism*. Basingstoke: Palgrave Macmillan, 2006.
- Doctorow, E.L. *Ragtime*. New York: Random House, 1974.
- Eco, Umberto. *The Name of the Rose*. Translated by William Weaver. San Diego: Harcourt Brace Jovanovich, 1983.
- Harrison, Robert Pogue. *The Dominion of the Dead*. Chicago: University of Chicago Press, 2003.
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- Lazaroo, Simone. *The World Waiting to Be Made*. Fremantle: Fremantle Arts Centre Press, 1994.
- Manguel, Alberto. *The Library at Night*. New Haven: Yale University Press, 2006.
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- Nicholson, Geoff. *Everything and More: A Novel*. London: Victor Gollancz, 1994.
- Ryan, Tracy. *Sweet*. Fremantle: Fremantle Press, 2008.
- Sinclair, Andrew. *Corsair: The Life of J. Pierpont Morgan*. Boston: Little Brown, 1981.
- Strouse, Jean. *Morgan: American Financier*. New York: Random House, 1999.
- Turnley, Cole. *Cole of the Book Arcade: A Pictorial Biography of E.W. Cole*. Hawthorn, Vic: Cole Publications, 1974.
- Winton, Tim. *Cloudstreet*. Melbourne: McPhee Gribble, 1991.
- Zafon, Carlos Ruiz. *The Shadow of the Wind*. Translated by Lucia Graves. Melbourne: Text, 2003.

Works relating to the thesis component

- Anonymous. "Books -- Moon Palace by Paul Auster." *The Antioch Review* 47, no. 2 (1989): 249.
- Auster, Paul. *Moon Palace*. London: Faber and Faber, 1989.
- Barwell, Ismay. "Understanding Narratives and Narrative Understanding." *Journal of Aesthetics & Art Criticism* 67, no. 1 (2009): 49-59.
- Birkerts, Sven. "Postmodern Picaresque." *The New Republic* 200, no. 13 (1989): 36.
- Booth, Wayne C. *The Rhetoric of Fiction*. 2nd ed. Chicago: University of Chicago Press, 1983.
- Brian, Finney. "Briony's Stand against Oblivion: The Making of Fiction in Ian McEwan's *Atonement*." *Journal of Modern Literature* 27, no. 3 (2004): 68.
- Chenetier, Marc. *Paul Auster as the Wizard of Odds : "Moon Palace"*. Paris: Didier Erudition, 1996.
- Dannenberg, Hilary P. "Coincidence and Counterfactuality: Plotting Time, Space and Mind in Narrative Fiction, 1580-1998." University of Freiburg, 2001.
- . "A Poetics of Coincidence in Narrative Fiction." *Poetics Today* 25, no. 3 (2004): 399-436.
- Dennis, Barone. "Paul Auster as the Wizard of Odds: "Moon Palace"." *Review of Contemporary Fiction* 17, no. 2 (1997): 296.
- Eagleton, Terry. "A Beautiful and Elusive Tale." *Lancet* 358 (2001): 2177.
- Edwards, Thomas R. "Sad Young Men." *The New York Review of Books* 36, no. 13 (1989): 52.
- Goldknopf, David. "Coincidence in the Victorian Novel: The Trajectory of a Narrative-Device." *College English* 31, no. 1 (1969): 41-50.
- Grim, Jessica. "Fiction -- Moon Palace by Paul Auster." *Library Journal* 114, no. 2 (1989): 81.
- Hannay, John. "What Joyce's *Ulysses* Can Teach Us About Co-Incidence." *University of Dayton Review* 19, no. 2 (1988): 89-97.
- Harold, James. "Narrative Engagement with *Atonement* and *Blind Assassin*." *Philosophy and Literature* 29, no. 1 (2005): 130.
- Ickstadt, Heinz. "Loose Ends and Patterns of Co-Incidence in Don DeLillo's *Libra*." In *Historiographic Metafiction in Contemporary American and Canadian Literature*, edited by Bernd Engler, 299-312. Paderborn: Schöningh, 1994.
- Kafalenos, Emma. *Narrative Causalities*. Columbus: Ohio State University Press, 2006.
- Kakoudaki, Despina. "World without Strangers: The Poetics of Coincidence in Pedro Almodóvar's *Talk to Her*." In *Camera Obscura*, 1-39: Duke University Press, 2008.

- Kakutani, Michiko. "And When She Was Bad She Was . . ." *New York Times*, 7 March 2002.
- Kavanaugh, Thomas, ed. *Chance, Culture and the Literary Text*. Ann Arbor: University of Michigan, 1994.
- Kern, Stephen. *A Cultural History of Causality : Science, Murder Novels, and Systems of Thought*. Princeton: Princeton University Press, 2004.
- Kornblatt, Joyce Reiser. "The Remarkable Journey of Marco Stanley Fogg." *New York Times Book Review* (1989): 8.
- Lubbock, Percy. *The Craft of Fiction*. London: Cape, 1921.
- Mathews, P. "The Impression of a Deeper Darkness: Ian McEwan's *Atonement*." *English Studies in Canada* 32, no. 1 (2006): 147.
- Mattison, Alice. "Coincidence in Stories : An Essay against Craft." *Writer's Chronicle* 36, no. 6 (2004): 4.
- McDonald, Walter. "Coincidence in the Novel : A Necessary Technique." *College English* 29 (1967): 373-88.
- McEwan, Ian. *Atonement*. London: Vintage, 2002.
- McKee, Robert. *Story*. New York: HarperCollins, 1997.
- Merritt, Moseley. "A Dangerous Imagination." *The World & I* 17, no. 8 (2002): 215.
- Nell, Victor. *Lost in a Book : The Psychology of Reading for Pleasure*. New Haven: Yale University Press, 1988.
- Nelson, Roy Jay. *Causality and Narrative in French Fiction from Zola to Robbe-Grillet*. Columbus: Ohio State University Press, 1990.
- Pilar, Hidalgo. "Memory and Storytelling in Ian McEwan's *Atonement*." *Critique* 46, no. 2 (2005): 82.
- Richard, Pedot. "Rewriting(S) in Ian McEwan's *Atonement*." *Études Anglaises* 60, no. 2 (2007): 148.
- Richardson, Brian. *Unlikely Stories: Causality and the Nature of Modern Narrative*. Newark: University of Delaware Press, 1997.
- Steinberg, Sybil. "Fiction: Moon Palace." *Publishers Weekly* 234, no. 26 (1988): 66.

C. CANDIDATURE PLAN

C-1. The supervisor should assist the student to prepare a framework for the research, with a general timeframe for completion of the various phases and a detailed timeframe for the next 12 months. Each Annual Progress Report will include an update of the general plan and a detailed plan for the next 12 months.

Time period	Creative work	Dissertation	Other
Jan - Sept 2009	Research and notes.	Research.	Prepare research proposal.
Oct - Dec 2009	Begin writing; complete 20% of first draft		
Jan - June 2010	Continue writing; complete 50% of first draft by June 30.		12/1/2010 Annual Report due; submit 5000-word sample to the ECS Research Committee
July - Dec 2010	Finish first draft by Dec.31.		
Jan - June 2011	Commence second draft; complete 50%.	Commence writing thesis; complete 50% of first draft.	12/1/2011 Annual Report due
July - Dec 2011	Complete second draft.	Complete first draft of thesis.	
Jan - June 2012	Write third draft.	Write second draft.	12/1/2012 Annual Report due
July – Oct 2012	Revision.	Revision.	
Nov- Dec 2012	Proofing, formatting, printing.	Proofing, formatting, printing.	
12 Jan 2013			Final submission.

C-2. for Phd – N/A

C-3. In partnership with your supervisor(s), please undertake a skills audit to determine if you possess the generic skills required to bring your project to a timely completion. Please identify the special skills your project requires of you, and if you do not possess them map out a strategy for their achievement.

The candidate is a published novelist.

4. Regulation 9.1 (d.) of the Code of Good Practice for Graduate Research Supervision states that students are expected to devote at least 30 hours per week (or equivalent if the candidature is part-time) to research higher degree studies. If your normal working hours are going to be anything less than 30 hours Monday to Friday 9am-5pm then please outline what they will be.

N/A

D. FACILITIES

D-1. In addition to confirming that proper supervision is available for the project, please comment on any other requirements, for example:

D-2. Special Equipment - if not already available, how it will be obtained.

No special equipment required.

D-3. Special Literature - if not available from the Library, how will access to it be obtained?

No special literature required.

E. ESTIMATED COSTS – see attached

What funds will the School commit to maintain the project? Please include all contributions that the School will make, excluding staff salaries and building/infrastructure costs. Please provide a breakdown of the costs, including, for example, items such as photocopying, telephone, computing and other administrative costs as well as costs specific to the research project.

F. FIELDWORK

If you are conducting fieldwork as part of your research, you must read the University's Field Work Policy which can be found at http://www.safety.uwa.edu.au/policies/field_work
Are you familiar with the University's Insurance Policy which can be found at <http://www.safety.uwa.edu.au/policies/student?> No

G. SUPERVISORS

Each student must have a supervisor who is nominated as the Coordinating supervisor. The Coordinating supervisor is responsible for ensuring that the administrative and reporting requirements of the supervisors are met. This supervisor will receive all correspondence from the Graduate Research and Scholarships Office relating to your candidature, and is responsible for communication with and between other supervisors. The Coordinating supervisor must be a member of staff of this university. If a student is enrolled in Joint Schools, there must be a Coordinating supervisor from each School. Where a student has more than one supervisor, the supervisors and the student must discuss the roles of each supervisor, record this in writing and lodge the record with the Graduate Research and Scholarships Office as part of the Research Proposal. Please provide a list of your supervisors and their role, including percentages, as indicated in the Research Proposal Cover Sheet.

Prof. XXX; School XXX; email XXX; Coordinating 95%
W/Prof. XXX; School XXX; email XXX; Back-up 5%

H. CONFIDENTIALITY & INTELLECTUAL PROPERTY

If your thesis is likely to contain information of a confidential nature, you must draw this to the attention of the Board of the Graduate Research School from the outset, or as soon as it becomes apparent. You must also draw the Board's attention to any intellectual property issues that need to be considered, including any existing intellectual property of value that is pertinent to the research and to any agreements that may affect your right to intellectual property arising out of the research. A simple guide for Research students as to confidentiality and intellectual property issues is available at <http://www.postgraduate.uwa.edu.au/policies> Students who are likely to be affected by matters concerning confidentiality or intellectual property should familiarise themselves with Rules 1.3.1.24-1.3.1.30 of the University General Rules for Academic Courses, General Provisions for Research Higher Degrees (by thesis) and with the University's Intellectual Property Policy. Both are available on the WWW at <http://www.postgraduate.uwa.edu.au/policies>

I. APPROVALS

The Head of School is required to certify on the Research Proposal that all necessary approvals in relation to it have been obtained from the appropriate University of Western Australia committees (see www.postgraduate.uwa.edu.au/forms?f=145053 for relevant contact details). Approvals will be required prior to the use of animals, the participation of human subjects, genetic manipulation, potentially biohazardous procedures and situations, the use and disposal of potent teratogens and carcinogens, the use of ionising radiation, or other matters of a hazardous nature. It is the responsibility of the student, the supervisor and the Head of School to ensure that appropriate approvals have been obtained. Similarly, it is essential that all required safety and other training is complete prior to the commencement of research

J. SUBMISSION OF THE RESEARCH PROPOSAL/DETAILS OF PROPOSED RESEARCH

Having prepared the proposal:

- Students should complete a Research Proposal Coversheet and submit TWO copies of their proposal and coversheet through the supervisor and Head of School/Graduate Research Coordinator to the Graduate Research School.
- Prospective students applying on the basis of an incomplete PhD from another institution should complete the Application Form and submit TWO copies of the Details of Proposed Research and application form (plus other supporting documentation as required) through the proposed supervisor and Head of School/Graduate Research Coordinator to the Graduate Research School.
- Applicants applying to transfer (upgrade) from a Masters programme at UWA to the PhD should complete the Application to Upgrade Form and submit TWO copies of the Details of Proposed Research and Upgrade form through the proposed supervisor and Head of School/Graduate Research Coordinator to the Graduate Research School. Students, supervisors and Heads of School must ensure that the coversheet is completed and signed, as it certifies that the assurances made therein have been made to the Board. **NO RESEARCH PROPOSAL OR APPLICATION FOR CANDIDATURE CAN BE CONSIDERED WITHOUT THESE ASSURANCES.**

School of Social and Cultural Studies

Allocation of Resources for Graduate Research Candidates (PhD and Masters)

The following Estimated Costs statement applies to all graduate research candidates (PhD and Masters) across the standard enrolment period, 4 years for a PhD, 2 years for Masters F/T, or 8 years and 4 years respectively P/T. Funding is released only upon approval of an application for funds according to School XXX existing guidelines. The School offers \$4000 (\$2000 for Masters) towards the cost of research and travel for a graduate degree. The School also offers a one-only \$740 conference travel grant per enrolment for Masters and PhD candidates (candidates upgrading from Masters to PhD are only entitled to one travel grant throughout their entire Masters and PhD candidature). It is expected that PhD and Masters candidates will have applied for other University funding (for example from the Graduate Research School) either prior to or at the same time as any application for funding to the School. In addition the School offers access to computer laboratories; internet access and email accounts up to \$10 per month; printing through Faculty of 300 pages per annum rising to 600 pages in the last year of candidature; photocopying within disciplines of 1,000 copies per annum; academic work-related postage, stationery, fax facilities, and telephone access up to \$50 per annum; and postgraduate study accommodation.

Annual Estimated Maximum Budget for a Masters in School XXX

To be applied for to the School and justified:

Research and Travel	\$1,000.00
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Infrastructure

Internet access and email	\$120.00
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Printing	\$38.00
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Work-related phone, fax & Stationery	\$50.00
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Photocopying	\$100.00
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Total per annum	\$1,308.00
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To be applied for to the School and justified:

one only conference travel grant	\$740.00
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Annual Estimated Costs, up to	\$1, 678.00
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Total Estimated Maximum cost across 2 years (F/T), up to	\$3,356.00
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