

## Supplementary Information and Advice for Creative Writing Applicants

### 1.

For Creative Writing projects, the research problem (or research question) should always be framed in terms of a primarily *creative* investigation (or exploration). This might also be termed 'research as practice'. However, this creative work must also be accompanied by approximately 30 – 40,000 words of contextual scholarly material. This will comprise a mixture of appropriate theoretical, exegetical and reflective writing, comparable in standard to that found in a conventional English Literature PhD.

***Some examples of successful research questions in Creative Writing are given below:***

*'Of the Devil's Party: A Research Study and Creative Reimagining of Folk-Tale Archetypes and 'Devil's Bargains' as a Method of Narrative Engagement with the Tensions and Complexities of Contemporary Scottish Identity': To what extent might folk-tale archetypes (the use of which is a striking characteristic of both 'classic' and contemporary Scottish fiction) provide original and provocative models for expressions of individual and political life in the 'imagined community' of post-referendum Scotland?*

*'Echoes of War: A Creative Exploration in Fiction of Traumatic Memories in the Aftermath of the Spanish Civil War': The goal of this proposal is to discover the extent to which fiction can meaningfully portray the legacies of war trauma in contemporary Spanish families. The project will take the form of short story narratives which will examine the trans-generational psychological impact of the Spanish Civil War. This exploration will be informed by theories of postmemory, trauma, hauntology and historical amnesia.*

*'The Menace of Memory: Transgenerational Haunting of the Queer Adolescent': Can the Australian Gothic literary mode be successfully employed to explore the ways in which the contemporary queer adolescent may be seen as haunted by a transgenerational trauma existing since colonial times, resulting in a condition of spectrality which subverts the development of an agentic subjectivity?*

### 2.

When describing how your proposed topic fits in to the existing field, you should consider both historical contexts in relation to your research question (if appropriate) and contemporary contexts (for example, current writers or recent texts exploring similar themes and preoccupations, texts which have helped break new creative ground or have become representative of your chosen area, etc).

### 3.

Your proposed methodology should always include a coherent, clearly articulated discussion of how a *creative* exploration of your chosen research question offers distinctive opportunities for making an original contribution to understanding that would not be possible through a purely academic approach.

#### **4.**

When considering the suitability of an institution (such as the University of Aberdeen) for the supervision of your project, please make sure to research the publications and supervisory interests of the available staff. A project is far more likely to be accepted for supervision if it is within a staff-member's broad area of expertise (for example, short fiction, poetry, screenwriting, etc). If you wish to suggest a specific suitable supervisor, please contact that staff member in advance to gauge interest in your proposed project and to check supervisory capacity. Also, make sure to research and make reference to the available facilities and opportunities unique to Aberdeen, such as the Research Centres located in the School of Language, Literature, Music and Visual Culture, opportunities for appropriate inter-disciplinary knowledge exchange and research expertise, etc.