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WRITING TEXT AND LITERATURE PROJECTS

AALBORG UNIVERSITET
AD NYE VEJE

Writing Text and Literature Projects

Lene Yding Pedersen

What is English text and literature at Aalborg University?

The dimension of the English study programmes at Aalborg University called 'English Text and Literature' ['*tekstvidenskab*'] covers a broader field than traditionally defined 'literary studies' ['*litteraturvidenskab*'] does. In addition to literature as traditionally defined (such as novels, poems and plays), you also have the possibility of studying texts from other genres and media. This means that you can study for instance film as well as various kinds of hypermedia texts. Apart from the broadly defined notion of 'text', this dimension is also characterised by its focus on – and freedom in the choice of – theories and methodologies; theories and methodologies that not only stem from literary studies but are also interdisciplinary and/or culturally oriented. These two characteristics are what 'frames' your project in text and literature, and in the following I will suggest how you put together a good text and literature project within such a framework.*

Getting started

There are several ways of getting your project-work in text and literature started. Here, two different ways will be described, none of which is 'better' or more likely to produce good projects than the other. At Aalborg University the teaching model is based on 'problem-based learning' (PBL). That word itself may suggest that your project-work is based on an already established 'problem', which you then examine in the light of various appropriate texts that you choose to illuminate this 'problem' with. Before you can state or formulate a problem, you need to have a broad idea of what you want to work with, an overall theme or a subject area. In text and literature studies

* Thanks to my 'txt and cult' colleagues in the English program for helpful suggestions and comments.

you may want to 'write something about the Romantic period'. In order to make such a broad idea into a workable project, you need to find a problem or set of related problems. You may for example want to examine 'why it is that Romantic poets are so fascinated by nature even though it has always been there, and by the supernatural even though the Enlightenment has just proved that it does not exist'. With such a problem you would perhaps then choose some poems by Wordsworth and Coleridge for analysis and some essays for discussion. This way of beginning your project-work presupposes a comprehensive view and general knowledge of literary history, theory, and/or individual authors, which you can get on the basis of the courses in textual analysis, theory and history and the seminars related to the project-work, *but* which also presupposes that you have read a lot in general.

Another way of getting your project-work started (and this is probably the most common way) is to begin with the text or texts you want to examine. Maybe you think *Frankenstein* is a very good and fascinating novel, and you therefore want to 'write something about *Frankenstein*'. Even though this is not as broad an idea as 'something about the Romantic period', it is still too vague (think of all the different ways this novel has been approached both in academic works and in popular culture), and it is absolutely impossible to say all there is to say about a given text (so forget all about giving 'an exhaustive analysis'). What you need to do, then, is to think about what problem areas, topics or main questions the novel itself invites to. This could be something about how the novel relates itself to the genre of the Gothic novel, or how it thematises identity. In order to do that you need to work with the text and with secondary material *before* you can formulate your actual problem or perhaps even your problem area. This means that your project will still be problem-based, but the problem does not get formulated until you have worked with your text for a while. If you deal with *Frankenstein* as a gothic novel, you may at a point ask yourself *why* Mary Shelley may have chosen the form of the Gothic novel for her novel, or you may want to look at contemporary theories of identity if you are interested in why the novel thematizes this issue. Instead of thinking about the problem as that on which all other parts of your project rest (theory, analysis, contextualization) *right from the start*, it is perhaps

more useful to think of it as that towards which you continuously work throughout most of the project period. As such the project-work may be thought of as problem-_centered_: your problem formulation gradually emerges as you work with the texts by analysing them and by dealing with relevant theory. (This working process should of course not be reflected in the project report: it is important to stress that the order of chapters should not necessarily mirror the order of thinking. Instead, the report should be a coherent, logically structured piece of academic writing (where the problem formulation or research question should appear in the introduction or right after it – see below.) Of course there is a point of no return where you have to make some decisions and stick to them in order to finish your project on time. By then you will have to have decided what you want to do with the text in question, and which of its potential problems or problem areas you want to actualise.

If you choose to work with two or more texts, your project-work is most likely to have a comparative dimension, and this affects the way you formulate your problem. In these kinds of projects you often work with similarities and differences on a 'descriptive' level (What is similar? What is different?), and you can work with different kinds of possible explanations to these similarities and differences on an 'explanatory' level (Why are they similar/different?). These explanations can be found within different frameworks: theory, history, cultural or social context etc. Your choices of focus on both the descriptive level (the _what_ or _how_ type of questions) and the explanatory level (the _why_ type of questions) naturally affect what problem formulation you end up with. If you want to write 'something about the novel _Frankenstein_ and Shelley Jackson's hypertext _Patchwork Girl_, you can for instance compare the two texts on the basis of their thematisation of creator and created, the role of the female, or the narrative structure of the text, and you will find both similarities and differences. To get beyond these descriptive questions, you must place your analyses within a certain framework that can offer you some possible explanations: Within the framework of feminist theory you will get one set of possible explanations; within the framework of genre or media theory you will get another set of possible explanations. As soon as you begin working with more texts and with the relationships among them you work with _intertextuality_.

Workable questions and problems

It is very difficult to present a clear-cut definition of what problems and questions you can work with in text and literature projects and how they should be formulated, but there are some things you should be careful about when you shape your project.

Textual analysis is a (and sometimes *the*) central part of a text and literature project, but it is very difficult to make a problem statement concerning the 'technical' aspect of a literary analysis alone. 'We want to analyse point of view in *Mrs Dalloway*' is not a problem statement, even though an analysis of point of view is almost inevitable for a project on this novel. Instead, the problem formulation may concern questions on Woolf's narrative techniques as considered in the light of the themes of the novel ('How does Woolf's narrative technique enforce themes X, Y and Z?') or in the context of other novelists from that time ('what characterised the narrative styles of the modernist novelists' and – to go beyond the 'what' level – 'why did they differ from the traditional novelists?'). Likewise 'We want to analyse editing in *The Hours*' will not do as a problem formulation, and neither will 'We want to analyse metaphors in Seamus Heaney': not because such analyses are not relevant (they are highly relevant), but because in themselves these descriptions of technical details about a text cannot work as problem formulations. It is possible that you begin with such 'technical' analyses, but in the course of the project-work they should help you isolate a problem formulation (see above). In other words, your textual analyses should take you somewhere and give you insights that go 'beyond' the descriptions of things such as narrative techniques, rhyme schemes or camera angles.

Even if description of 'technical' details about the text is not an aim in itself, it is nonetheless extremely important for your project as a whole. In text and literature projects you are supposed to show your skills in textual analysis, and you are expected to be able to use some of the methods and 'tools' for analysing texts which you have learned in the course on textual analysis as well as in the seminars. This also means that you should be careful not to turn your text and literature project, into, a social history project, for example, where you write only (or primarily) about the social

context without dealing with the (literary) text as a text. It is often relevant to introduce the social, political or economic context of a given text, but it is highly problematic to use the literary text as a historical 'source' in the sense that historians traditionally use 'sources'.

Whereas there is a fairly clear-cut distinction between this traditional historian's methodology and text and literature studies, the distinction between text and literature studies and 'cultural studies' is less easily defined (and a clear-cut distinction is perhaps not to be desired at all). In our department we practice what we call 'cultural text studies', which has to do with both the object (the text) and the way we approach it (theoretically and methodologically). It is not the place here to go into a detailed discussion of these issues, but the bottom line is that we have a more broadly defined notion of 'text' than in traditional literary studies, and we work with theories and methodologies from cultural studies as well as literary studies: we work with texts as texts-in-contexts. If you are not sure if a certain text or theoretical and methodological approach will be suitable for a text and literature project, never hesitate to consult your supervisor or (especially in the early stages of the project period) your course teacher.

It cannot be stressed enough that project-work relies on the fine art of making an argument, which means that you should always make connections between details about the text and between text, context, and theory. It is true that there are examples of 'interior monologue' in *Mrs Dalloway* and that the main character is a woman, but the mere *stating* of such details about the text is not enough and will only leave your readers wondering 'yes, right, and so what?' To avoid this, your presentation of technical details should be part of an *argument* rather than a list. If there are aspects of your analysis that you cannot relate to the rest of your discussion and your argument, you may need to rework your main question or focus – or simply leave those aspects out.

What is a 'text' and what texts can you use?

What is a text? Rather than try to give a satisfactory answer to this question, I will instead suggest some of the kinds of texts you can use as your 'main text' in your text and literature project. The list is not exhaustive, but it gives you an idea of the range of opportunities open to you. Still, you may have to ask your supervisor if you are not sure whether a particular text or kind of text will be suitable for your project.

Examples of the kinds of texts you can base your project-work on:

- Novels

- Short stories

- Poems

- Plays

- Films and DVDs (incl. layout, menus, special features etc)

- Comics

- Hypertexts and hypermedia

- Theoretical essays

- Criticism

- Role-playing games (in different genres and media)

- TV series and TV productions

- Letters, diaries, journals

- Performance (readings, theatre productions, etc)

It is obvious that you will have better 'tools' for certain genres or media than for others (achieved through your courses and seminars), but the suitability of a text to a large extent depends on your approach to it (theoretically and methodologically). Even though you have not been taught to analyse web sites as such, you can still include the film *Memento*'s website if your project deals, for example, with representation and your

approach is narratological. If you use other genres or media than those you have been taught to analyse in the courses in textual analysis or the seminars, you most often find the 'traditional' genres represented in them and use them as a starting point (the narrative elements in role-playing games, for example). Of course you may also have competences in dealing with other sign systems, perhaps gained from previous studies (if you have a degree in art history, you are obviously better qualified to decode the abstract use of colour and forms in certain kinds of paintings than the students without such competences). If you want to write about non-verbal texts in particular, you should always consider your approach and/or if you know enough about the sign systems they belong to to decode them. In principle, there is nothing that prevents you from writing about gestures in dance – as long as there is a supervisor competent to supervise such a project. If you are interested in genres and media that are not covered in your courses or seminars, it is advisable that you discuss your choice of text and approach with your teacher/supervisor.

It is also possible to use 'secondary material' for analysis. You can for instance use a series of interpretations of *Heart of Darkness* for the analysis of the reception of Conrad's novel (see below for more information on 'theory and criticism').

The question sometimes arises as to what extent 'non-English' text (texts produced outside the English speaking world) can be used in text and literature projects. The answer is somewhat complex in the sense that the 'non-English' texts must always be of relevance for English studies, but they can be so in various and different ways. Concerning theory and criticism it is perfectly acceptable to include for example Russian, French or German theory, and it does not really make much sense to speak of 'English (Literary) Theory' – just take a brief look at the index of any anthology of literary theory and criticism. It is not so much the nationality of the theoreticians or critics that determine their relevance or irrelevance for English studies, but rather the way in which their work is put to use or discussed by students in their English studies projects. Central theoretical and critical works are translated into English, and if you rely on standard translations you are not expected to read the texts in their original languages (but of course you are welcome to do so).

Apart from using 'non-English' theory and criticism (and other kinds of 'secondary' texts), it is also alright to use 'non-English' texts in comparative projects where the 'non-English' text is compared to an English one; a comparison of Skjoldbjærg's Norwegian film *Insomnia* (1997) with Nolan's American remake *Insomnia* (2002) or Besson's French *Nikita* (1990) with Badham's American *Point of No Return* (1993), for example. You can also examine Disney films and their relationship to the Grimm fairy tales they 'retell'. Another example could be an English novel echoing (or plagiarizing) a non-English novel, for example Ian Martell's *Life of Pi* (2002) (Martell was accused of 'stealing' the plot of *Life of Pi* from Brazilian author Moacyr Scliar's novel *Max e os felinos* (1981)). Such comparisons should be sufficiently motivated in the sense that you argue for the relevance of comparing the texts in the first place.

It is also possible to deal with a 'non-English' text if your focus is on its reception within the English-speaking world. Such a project could examine the reception in Britain of Ionesco and other examples of absurd (and non-English) drama. If you want to write such reception-oriented projects, you must really focus on the reception, which in itself must make a difference, that is, it must have consequences within an English context (for instance by creating debate or changing the ways things are being done, written etc.)

A third justifiable way of using 'non-English' texts is in projects where you focus on 'influence', for example if you want to examine how American Beat poets were influenced by European trends like Dada and surrealism.

A fourth way is to consider literary translations to and from English.

There are possibly other relevant ways of dealing with non-English texts. However, borderline cases must always be approved by the coordinator, so if you wish to use non-English texts (apart from theory, criticism and other 'secondary material'), it is generally a good idea to talk to your teacher or supervisor.

On theory and analysis

As stated above, all text and literature projects contain analyses and analytical sections of (often fictional) texts. Yet such analyses have to be related to theory and methodology. The reason for this is that it is simply impossible to 'just analyse' a text: whenever we are engaged in analysing text – whenever we are engaged in reading texts, as a matter of fact – we are at the same time 'applying' theoretical concepts and understandings through the way we read (our methodology). In the course in textual analysis, for example, you learn to analyse 'on the basis of the text', which means that whatever you say in your analysis should be 'proven' by the text you analyse (rather than by your own personal beliefs or by what you may have read about the author's life in a biography). Behind this is a choice of methodology which takes its point of departure in formalism rather than in psychological theories of reading or biographical methods. So, this is a *choice* of method (made by the teacher), not the one-and-only way of analysing texts. In your text and literature project you must likewise choose what theories and methods you want to apply. Obviously different theories and methods bring out different aspects of the text you want to analyse, and it is important to keep in mind that any theory or method conceals as much as it reveals.

In your course in textual analysis as well as in the seminars related to your project-work you will be introduced to different theories and methods of reading and analysing texts. When you begin reading works of criticism on the text you want to analyse, you will see how very differently a text can be approached and how diverse readings it can produce. When you choose your theoretical and methodological approach, you can in principle choose whatever approach you like and whatever theory you wish. Yet you always have to think of the *strengths and weaknesses* of the theories and methods you choose. This means that *freedom* in the choice of method comes as a package deal with *awareness* of the choice of method.

Texts tend to lend themselves more easily to some theories and methods than others that come across as more controversial: different kinds of close readings seem evidently suitable for poems by John Ashbery while a psychoanalytical reading

would be more contentious. Charles Dickens has traditionally been read from a cultural studies point of view (with attention to the social context), but in recent criticism he has also been read from the angle of postcolonial theory and from the angle of queer theory. The postcolonial approach has generally been accepted without any academic fuss, while the application of queer theory to Dickens' novels has frustrated quite a few Dickens readers and scholars. What may be gained from such a 'reading against the grain' (for example through an emergent theory such as queer theory) is perhaps not so much a better understanding of the text as it is a better understanding of theoretical concepts and methodological aspects and their advantages and disadvantages.

You can also find readings of texts that are supposedly 'after' theory or 'against' theory: in film studies, for examples, there has recently been what has been called 'a cognitive turn', which presents itself as being after or against theory, with the implicit understanding that such cognitive approaches are based less on theory (which is regarded as 'abstract' and less scientific) and more on empirical data since. Yet it is important to keep in mind that the cognitive approach is still one approach among others, and it still relies on its own theoretical foundation (the cognitive approach originates within psychology), which you should be aware of, even if you choose such an 'after theory' approach.

Regardless of whether you choose a more obvious or a more controversial approach to the text, you must be able to justify your choice. All theories and methodologies can be discussed. Moreover, theories and methods have their own histories. Consequently you must show acquaintance not only with literary history but also with the history of literary theory and criticism. If for instance you choose an 'outdated' method of reading, like the biographical method, you must be aware of its position within the field of textual studies, and you must have a kind of 'meta-understanding' of the method you use that enables you to justify its relevance.

If you want to see what a theory may look like when 'applied' to a fictional text, you can consult one of the many 'a reader's guide to…' you can find at the library. A lot of canonised works have such 'readers'. Finally, a brief comment on reading

criticism: read critical readings *critically*. They are not sacred texts but the readings of other readers.

"We want to write something that has not already been written!"

Quite often it is the aim of students to write something in their text and literature project that has not already been written – to produce new knowledge of a particular text, topic or concept. If you want to write about a text that has not been written about before, you must either choose a very new text or a text that has been 'left out' of literary history. The problem with such texts is that you do not get the help of criticism (and furthermore such 'untouched' texts are quite hard to find). The rule of thumb is that the newer and/or more obscure the text is, the less it has been written about. Another potential strategy for writing something that has not already been written is to find a new theoretical or methodological approach (see above). Such an approach can be quite challenging, and it often takes a lot of knowledge of theory to handle new theories. You can also work with (new) media or genres that are not traditionally dealt with in literary studies, but here you may run into problems concerning for example lack of understanding of a particular medium and its history and the theoretical traditions that go with it. So, the aim of producing new knowledge on the basis of new texts, new theories or new genres/media may involve different kinds of problems. While there is nothing wrong with the aim of producing new knowledge as such (and some students manage it splendidly), it is important to stress that many good projects (that get good grades as well) are on texts that have been the object of endless amounts of critical writing, theoretical speculation and – for that matter – other text and literature projects. Excellent projects still get written on *Wuthering Heights*.

If the aim of a text and literature project is not always to 'write something that has not been written before', what is it then? A text and literature project should demonstrate your ability to work with texts in ways that are relevant and can be accepted within the field of text and literature studies. This means that you must demonstrate your knowledge of texts as well as relevant theories and methods. Sometimes this will produce

something that has not been written before, sometimes not. In other words, the aim of writing a project is not only to produce new knowledge but for you to show your competence in a wide range of skills within the field of text and literature studies.

Materials for text and literature projects

Finding and using the right kinds of material at the right time in your project-work is central for writing a good project report. Your ability to distinguish between different kinds of information and gather the right kind of information at the right time is sometimes referred to as your 'information literacy'. This is a competence you develop together with your text and literature competence as you work with your project and your topic. Below is a table of some of the different kinds of material you can use in a text and literature project (the list is not exhaustive but broadly covers the field).

Material	Examples	Comments	Located via
Textbooks	Paul Goring et al, *Studying Literature: the essential companion* Bennett and Royle, *An Introduction to Literature, Theory and Criticism*	Useful in early stages for general background as well as ideas and references	Own collection Library
Academic books	Peter Brooks, *Reading for the Plot: design and attention in narrative* Paul de Man, *The Rhetoric of Romanticism* Jonathan Culler, *The Pursuit of Signs: semiotics, literature, deconstruction*	Backbone of most projects: often used to frame the analysis theoretically and methodologically	Library (some are available as e-books) bibliographies
Casebooks	New Casebook Series (McMillan) on for example *Frankenstein*, E. M. Forster, 'Waiting for Godot' and 'Endgame', *Hamlet*, Seamus Heaney and *Jane Eyre*	Casebooks from various publishers exist on both authors and individual works. Useful for seeing how different theoretical and methodological approaches can be 'applied' to texts and for illuminating the questions that a particular text may raise.	Library
Readers	Mark Jancovich (ed), *Horror: the Film Reader* Bran Nicol (ed), *Postmodernism and the Contemporary Novel: a Reader* David Dabydeen, *A Reader's Guide to Westindian and Black British Literature* Eberhard Alsen, *A Reader's Guide to J. D. Salinger*	Compilations of texts on particular topic. Readers are often useful for finding the main questions and controversies within a particular area. They often have introductions that are useful when you try to formulate your main question (and problem formulation)	Library (some are available as e-books)
Academic articles	Tamar Yacobi, '(Un)Relibility and Ekphrasis' Heidi Hansson, 'The Double Voice of Metaphor: A.S. Byatt's "Morpho Eugenia'"	Vital. Academic articles can be concerned with both 'theory' and 'criticism'. Usually focused on a single topic, usually more up-to-date than books (because most academic work gets published as articles before it is turned into a book).	1.) Library collections of academic journals (many of them easily available electronically). 2.) Book articles

Material	Examples	Comments	Located via
Reviews	'Utterly Monkey by Nick Laird (reviewed by Jane Shilling)' in *The Times*	Reviews can provide an overview of, for example, a particular author. They are sometimes relevant if you are interested in the reception of a particular author/ text and its cultural function. The quality and usefulness of reviews vary, and generally reviews should not be confused with academic articles.	Reviews of literary texts can be found in both newspapers and academic journals (review articles) – both kinds widely available electronically
Author interviews	Elin Holmsten, 'Double Doors: An Interview with Medbh McGuckian' (in academic journal) 'Joseph O'Connor: Author of *Star of the Sea* talks with Robert Birnbaum (from identitytheory.com – a literary website, sort of)	Author interviews *can* be relevant, but they will most often function as a supplement to other kinds of texts – and sometimes they can be part of what you analyse. It is usually not the best idea to base your reading of a literary text on what you think 'the author meant' (in literary theory this is referred to as 'the intentional fallacy')	Newspapers, popular journals, academic journals, the internet
Students' essays		Useless. Do not use student essays as references in your project. Base your project on published criticism and write your own essays. (of course you should never plagiarise an essay you find on the internet – it is cheating, and you get temporarily expelled from the university if you are found out)	Easily available (for free or for a few dollars) on the internet
Websites Weblogs etc	Canadian writer Douglas Coupland's website: www.coupland.com Official website of the film *Memento* (dir. by Christopher Nolan): www.otnemem.com Unofficial Christopher Nolan website: www.christophernolan.net/ Website of the Thomas Hardy Association: www.yale.edu/hardysoc	Both by the writers themselves and by 'fans' or scholars. Varying quality and relevance. Some contemporary writers use the internet as an extension of their published works, and as such they may be relevant to your project, depending on your focus and aim. Fan sites and different association sites can sometimes be used for finding articles and other secondary material about a text and/or its author.	Internet

Obviously you have to make sure that you have the material you need *when* you need it. This means that you should buy your central books early. Despite all the things that you can get electronically, there are still books you need to buy, and unless you can get them from the university bookshop or your own bookshop immediately, it takes some time from you order them and until you get them. The same goes for books you order from the library. And please remember that your supervisor is not a library (even though it may sometimes seem so): generally you should not ask to borrow books from your supervisor – it is inappropriate and she probably uses them herself for research, teaching or supervising other projects.

A word of advice concerning use of books and other reference material: keep track of your references from early on in the project period. Write down the *full* reference of the books you use and begin writing your bibliography as soon as you begin reading (later you can edit out the books that you end up not using).

The content and structure of text and literature project reports (suggestion)

The structure of the project report should correspond to the content, but apart from that there are certain conventions for the way text and literature projects tend to be structured. Generally a well-written and well-structured project report

1. communicates knowledge
2. coheres regarding content, style and layout
3. is presented in a logical and well-structured way
4. is written in correct English
5. meets the existing requirements as defined in the curriculum regarding formalities.

Most project reports are the result of group work, and most project groups divide the writing of chapters among them (rather than writing them all together). It is therefore important to set apart time for editing the final report to make the report cohere (no. 2). A project report should be presented in a logical and well-structured way (no. 3). This may seem self-evident, but you should remember that it must be logical *to the*

readers of the report and not only to the writers of the report. Quite often the logical order of chapters in the final project report is something very different from the order of thinking in the project process. Furthermore, it means that you should pay close attention to transitions from one chapter to the next and of course make sure that there is correspondence between introduction and problem formulation and conclusion. The project report should be written in correct English (no. 4) and your written English proficiency counts when the project is graded. There are always certain formalities defined in the curriculum that you should be aware of: length of report, requirements concerning specification of who in the group wrote what, etc (no. 5) – so always consult your curriculum (available from the Institute for Languages and Intercultural Studies website or the Faculty of Humanities website) and get these things right. It is very important, and it takes very little work to check. These five points apply not only to text and literature projects but to project reports in general, and they will not be dealt with in more detail here.

Content and structure of text and literature report (chapters in parenthesis are optional)

- Front page

- Title page - including length of report

- (Foreword)

- Contents - including who in the group wrote what

- Introduction

- Problem statement - often included in the introduction

- Context/background OR theory/methodology

- Theory/methodology OR context/background

- Analyses

- (Reflections on method and approach)

- Conclusion (and further considerations)

- Bibliography

- (Appendices)

Front page:

- Illustrations, drawings, photographs or just plain text. The sky's the limit. But do include the title.

Title page:

- Find a suitable and appropriate title for your project. Fancy titles are welcome, but if they are too clever, it is often a good idea to give them a straightforward explanatory subtitle. A few examples: 'Cut Grass and Trees: Philip Larkin's uses of symbolism'. 'At Swim Six Characters or Two Birds in Search of an Author: Fiction, Metafiction and Reality in Flann O'Brien's *At Swim-Two-Birds'*. 'Off with her Head!: an Analysis of *Alice in Wonderland*'.

- List the names of the people who wrote the project report as well as the name of the supervisor.

- Indicate also date, semester, or module.

- The length of the report *must* be stated on either the front page or the title page. It should be stated in standard pages (2400 characters per page (with spaces)) or total of characters including footnotes and endnotes, but excluding illustrations, appendices, bibliography, table of content and title page (for example 70 standard pages or 168.000 characters). Use the word count tool in your text processing programme. Consult your curriculum for the exact maximum number of pages you can write.

Foreword:

- Optional. You can insert personal comments here.

Contents:

- The table of contents gives an overview of structure of report, titles of chapters and page references, and appendices (if any).

- You can state who in the group wrote what chapters (introduction and

exact maximum number of pages you can write.

Foreword:

- Optional. You can insert personal comments here.

Contents:

- The table of contents gives an overview of structure of report, titles of chapters and page references, and appendices (if any).

- You can state who in the group wrote what chapters (introduction and conclusion are written by all) in the contents or on a separate page.

Introduction:

- The introduction Introduces area and topic. Make sure that this is crystal clear:

- Present the problem formulation or research question.

- Introduce the main text(s) as well as the theoretical and methodological

   perspective.

- Comment on the structure of your report.

Context/background OR theory/methodology:

- The order of the chapters on context and background of the main text and theory and methodology respectively depends on your topic and problem formulation. Do not include aspects that are not relevant for the analysis and your argument.

Analysis:

- In your analyses make sure to conclude along the way and relate your findings to your main argument and problem formulation.

Reflections on method and approach:

If relevant. Reconsider the method and approach used in the analyses.

Conclusion:

- Review what is found in the report by relating it to your problem formulation.

- Further considerations on your topic are very welcome here: discuss your findings from a broader (or different) perspective or in a broader (or different) context. Note that what you say here need not be as well-founded as what you say in your analysis chapters: Questions and ideas can be introduced or hinted at without being answered. They can then be taken up in the oral examination of the project.

Bibliography:

- Compose your bibliography according to the referencing system you use.

Appendices:

- If you use a limited number of (for example electronic) texts not available in or via a university library as your primary material, it may be a good idea to include them as appendices (do not print out the entire internet).

Style sheets and referencing systems

There are several referencing systems. In your text and literature project you are recommended to use 'Harvard Style' or 'MLA Style'. You can find explanations of the referencing systems and examples of Harvard Style at Leeds University Library. You can find explanations and examples of MLA style at Purdue University Online Writing Lab. Regardless of what referencing system you choose, you should use it *consistently* in your project report.