

# CHASE

## briefing for applicants



The Open  
University



University of Essex

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Sussex AHRC/CHASE academic lead

# What is CHASE?

- CHASE is the acronym for Consortium for the Arts and Humanities in the South East
- It is a group of research organisations, consisting of the Universities of East Anglia, Essex, Sussex, Kent plus Goldsmith's College, The Open University and the Courtauld Institute of Art, who work as **equal partners** in one of the Arts and Humanities Council's (AHRC) **Doctoral Training Partnerships (DTP)**
- Since 2013 the AHRC only awards its studentships for research in the Arts and Humanities via the DTPs
- The CHASE DTP is based at Sussex



# the AHRC's vision for Doctoral research



Arts & Humanities  
Research Council

- develop **world class researchers** and the **intellectual leaders of the future. . .**
- highly-trained doctoral graduates in a range of public, private and third sector organisations ...
- counter the view that academia is the only meaningful career for doctoral researchers.

(from: AHRC research training framework for Doctoral students)

# CHASE's vision for Doctoral training



...disciplinary and interdisciplinary, international and governed by the core principles of relevance and flexibility, diversification and **continuing professional development**

...producing a distinctive group **of teachers and students, practitioners and managers**

(from: CHASE agreement)

# Who can apply?

- CHASE AHRC funding is available to Home and EU students
- EU students not resident in the UK for three years prior to 30 September 2016 may be eligible for a fees-only award
- Students in their 1<sup>st</sup> year of Doctoral study can (re-)apply
- Students in their 2<sup>nd</sup> year of Doctoral study can (re-) apply, if currently part-time
- If you are not sure about your eligibility for a CHASE studentship: contact **[enquiries@chase.ac.uk](mailto:enquiries@chase.ac.uk)**

**Apply Now!**

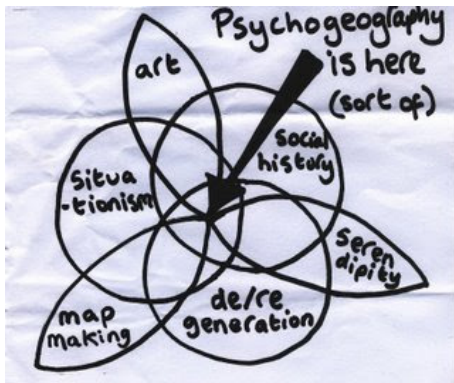
# Chancellor's International Research Scholarship

- 10 available for 2017-18
- Covers international fees, living allowance, and £200 p.a. Research and Travel Grant
- Apply via: School of English; School of History, Art History, Philosophy and American Studies; School of Media, Film and Music
- 2 applications and deadlines: application to Sussex 5 January 2017 application to CIRIS 19 January 2017
- Info: <http://www.sussex.ac.uk/study/phd/fees-and-scholarships/scholarships/view/661>

# Chinese Scholarship Council/Sussex Joint Scholarship 2017

- Up to ten scholarships available
- Cover international student fees/ bench fees; Chinese Scholarship Council provides living stipend
- For Chinese students only
- Must have First Class degree BA equivalent and MA plus appropriate IELTS level
- Apply via: School of English; School of History, Art History, Philosophy and American Studies; School of Media, Film and Music
- Deadlines Sussex 5 January Scholarship 19 January 2017
- More info: <http://www.sussex.ac.uk/study/phd/fees-and-scholarships/scholarships/view/663>

# Some CHASE Sussex research topics



POLITICAL



THEORY

Among them:

- Incarceration and Shared Language in the Poetry of Anna Mendelsohn
- Childhood and the Emotion of Corporal Punishment in Britain, 1920-2003
- The German Settler Press as Precarious Media in Africa, 1898-1916
- Shakespeare's Political Animals
- David Foster Wallace and the Failure of Language
- Psychogeography in Creative Practice (documentary film)
- The Prints of Agostino Caracci (1557-1602) and the Reform of the Arts
- Transgender Fiction: Theory and Practice
- Agency and Emotion in Women's Household Management
- Inscribing Christ with Epithets in post-iconoclastic Byzantine Art
- Personhood in Political Theory





# CHASE application process and time-table

## APPLICATION

- **3 October 2016** Applications open for 2017 studentship competition
  - **11 January 2017** Deadline for students to apply for Doctoral study at Sussex
  - **31 January 2017** Deadline to apply for a CHASE scholarship at Sussex
- 

## SELECTION SUSSEX

- **15 February 2017** Sussex Interview Day
  - **1 March 2017** Deadline for Sussex to send its 25 nominations for scholarships to central CHASE panels
- 

## SELECTION CENTRAL CHASE

- **20- 24 March 2017** CHASE selection panels meet in London and produce ranked lists
  - **4 April 2017** CHASE Management Board approves recommendations
- 

## OUTCOMES

- **From 6 April- mid May 2017** Applicants informed of outcome

# Benefits of a CHASE studentship

1. Fees and living expenses
2. Travel and accommodation for conferences, archival research and events (on application)
3. 6-monthly conference *Encounters* with other CHASE students across the consortium
4. Termly meetings with other CHASE students at Sussex
5. Funded generic training and training specific to your individual needs (learning Latin, or interviewing techniques, or coding, or palaeography etc.)
6. Gain work experience with the BBC, National Gallery, the British Library et
7. International placements for several months in the Library of Congress, the Shanghai Theatre Academy, and others



# How to get CHASE funding 1: your application



1. You apply for a PhD place at Sussex by 11 Jan 2017. You indicate in 'other information' that you wish to apply for CHASE funding.
2. Your application is considered by the Postgraduate Research selector in the School where your project would be supervised
3. If you are offered a place at Sussex, the Research and Enterprise Co-Ordinator in your School sends you an email with **link** to the online CHASE application form
4. You complete the **online form**, including details of your referees and supervisor(s)
5. Your referees and supervisor(s) are sent an automated email to complete their section of the form
6. Your full CHASE application is submitted online by 31 January 2017.



# How to get CHASE funding 2: selection



7. Schools select applicants for interview
8. If selected, you will be **interviewed** on the 15<sup>th</sup> of February
9. School returns a ranked **longlist** to the Doctoral School
10. Directors of Doctoral Studies ('the Sussex panel') meet and select **shortlist of 25 candidates** to put forward to central CHASE panels
11. CHASE subject panels meet and make recommendations to Management Board
12. Outcomes communicated from 7 April 2017

# how your application will be judged

**SUCCESS**  
It won't happen  
without **U**

1. **Research proposal:** originality, relevance, interdisciplinarity, design (50%)
  2. **Demonstrated preparation for research:** academic and non-academic qualifications and experience (25%)
  3. **Suitability of research environment:** supervisor fit, resources, CHASE expertise available(25%)
- References are required, but will be used as 'contextual information'  
( you can use the references you submitted for your Sussex application again)

# how to make a good application 1

## accessible and well -organised

2013 corporal punishment all round good application - Microsoft Word

File Home Insert Page Layout References Mailings Review View Developer EndNote X4 Design Layout

Title of proposal	Childhood and the Emotion of Corporal Punishment in Britain 1920 - 2003
<b>Description of proposal</b>	
<p>This study will explore attitudes towards, and experiences of, corporal punishment in public and private spheres across twentieth century Britain. Its purpose is to consider how the emotional economy of punishment shaped understandings of consent, bodily defence and childhood identity. Although both public and private forms of bodily correction have separately been the focus of academic research, the relationship between these areas has not. Moreover, the question of how emotion relates to, and informs, the politics of corporal punishment has yet to be addressed by historians. My time period, approached thematically, will span from the 1920s, when reforms introduced by the 1918 Education Act were implemented, to 2003 when total abolition of corporal punishment in educational institutions was enacted. In light of present-day proposals for the re-introduction of corporal punishment, which intensified after the 2011 riots, and an ever-increasing focus upon child-abuse in contemporary discourse, this study will help explain how historic attitudes have shaped current understandings of childhood, and how contemporary punishment discourses are shaped by historically specific constructs and conceptions of the past.</p>	
<b>Research background &amp; questions</b>	
<p>In <i>Hooligans or Rebels?</i> Stephen Humphries influentially used oral histories to reconstruct parts of the working-class experience of education not addressed in the more traditional, institutional histories that preceded it. The work of Jonathan Rose and W.R. Meyer supported Humphries' thesis that bodily punishment in turn created conflict. More recently, Jacob Middleton has criticised Humphries' methodology, stating that the 'emotive issue of corporal punishment' renders 'autobiographical accounts' unreliable. Citing the relative distance from experience to composure, he adds that 'feelings do not necessarily lead to an accurate representation of facts.' His study marks a return to a more traditional source base – such as punishment books – which were a common feature of earlier studies in this field.</p> <p>My key methodological intervention will be to critically engage with the 'unreliability' that Middleton identifies in life history sources. I will argue that inconsistencies between official records and personal memory can be invaluable markers to explain how individuals negotiate areas of significance in their past, particularly emotive ones. I will therefore approach the history of childhood through the lens of the history of emotion, drawing in particular upon the insights of Michael Roper, who has directed attention to 'the significance of the material, of bodily experiences, and of the practices of daily life in which emotional relations are embedded.' My work on corporal punishment in the home, school and criminal justice system will allow me to contribute to wider debates concerning the shifting relationship between both the public and the private and the 'emotional' and the 'rational' as highlighted in the work of Adrian Bingham and Claire Langhamer.</p> <p>Fundamentally I will ask how and why the arguments for and against corporal punishment invoked emotion. Early twentieth century debates foregrounded gendered difference in physical, mental and emotional terms, and called for differentiation between the forms and practices of discipline. Whilst the 'purely impersonal and cold-blooded infliction of physical pain' of court-ordered punishment was condemned by the <i>Departmental Committee on Corporal Punishment</i> in 1938, the emotional impact of bodily correction was offered as the key justification for maintaining it within the home and in educational institutions. The shifting familial and educational context for punishment is a second major area of investigation. Here the role of wartime evacuation is of particular interest in allowing me to consider how both physical and emotional mobilisation was experienced and how it impacted upon post-war family life. However, broader shifts in family structure and emotional texture, educational provision and expectation, and everyday relationships of status and authority will be mapped and interrogated for their importance to the punishment debate. A third set of research questions concern shifting <u>understandings</u></p>	
<p>ings of corporal punishment in relation to sexuality. I focus in particular upon debates at the time of state-</p>	
<b>Research Methods</b>	
<p>The life histories of those who experienced or engaged with corporal punishment lie at the heart of this project. I have already identified an extensive range of life writing and recordings which I will use to explore subjective understandings and experiences of physical punishment. I have secured an agreement to collaborate with the on-going Mass Observation Project to create a new 'directive' (an open ended questionnaire) on this topic and this will be sent to its panel of volunteer writers early in the project. I will base some of the questions upon those that were asked by the first phase of M-O on this subject during the Second World War. These hitherto unused 1942 directive responses will themselves form a significant part of my evidential base. Additionally I will make significant use of the survey material collected by the anthropologist Geoffrey Gorer in 1950, housed at The Keep Archive in Sussex. In this national survey Gorer specifically posed questions that would return 'expressions of emotion'. My project is based on a wide range of other source material including evidence relating to the <i>Departmental Committees and educational reform, held at The National Archives</i>, cultural representations, sociological studies and the print media. Whilst qualitative approaches underpin my research methodology, quantitative methods will be utilised where appropriate, not least in the analysis of large scale survey evidence.</p>	
<b>Schedule of work</b>	
<b>Year 1: 2014/15</b>	
<ul style="list-style-type: none"><li>• Complete a comprehensive review of secondary literature which will form the first draft of the historiographical section of my thesis.</li><li>• Re-draft and submit proposal for M-O directive.</li><li>• Research at the National Archives with regard to two departmental committees (1938 &amp; 1963)</li><li>• Research into evacuation, conceptions of the family and educational context.</li><li>• Research on the 1942 M-O directive.</li><li>• Begin analysis of the Mass-Observation project responses that will begin to arrive during the summer of 2015.</li><li>• Draft Chapters One and Two</li></ul>	
<b>Year Two: 2015/2016</b>	
<ul style="list-style-type: none"><li>• Continue analysis of the Mass-Observation project responses and other life history material.</li><li>• Research and analyse cultural representations of corporal punishment throughout my time period</li><li>• Research on papers at The Keep including the Gorer papers.</li><li>• Research at the National Archives relating to abolition in state schools.</li><li>• Newspaper research at the British Library.</li><li>• Research sociological studies into domestic use of corporal punishment.</li><li>• Draft Chapters Three and Four</li></ul>	

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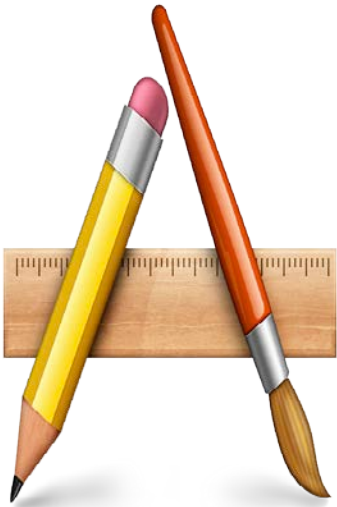
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# How to make a good application 2

## consider your readers

### Who will be reading your application?

someone who is not a specialist, but is informed about the Arts and Humanities generally



1. Make sure your **title** gives a good indication of what your project is about
2. Communicate the nature and purpose of your project briefly and in clear, accessible language in the **introduction**
3. Be succinct, precise and **assertive in your expression**
4. Use the **limited number of words** you have to be **as informative, concrete and definite about your project** as you can be
5. Write your application in stages, so you can **edit, edit, edit** along the way

# what not to do

(from feedback on unsuccessful applications last year)

A funding application does **not** ask for a short **essay**, it asks for an explanation of the research you are hoping to do.

So:

1. Spend your time persuading your readers **how interesting and original and important** your project is; posit great **questions**
2. Don't use too much specialist language, detail, and don't argue but hypothesize (you haven't done the research yet)
3. Don't append a long bibliography (it wastes words)
4. **To say 'this hasn't been done before' is not enough**; give a rationale for your work (timeliness, benefits for the field as a whole, a new research context, whatever)
5. **Don't ignore the CHASE guidance** that comes with the form—and check your eligibility
6. You can apply to other DTPs as well, but **not to another university within CHASE** (but you can apply for **co-supervision** with that institution instead)



# how to write a good proposal 1

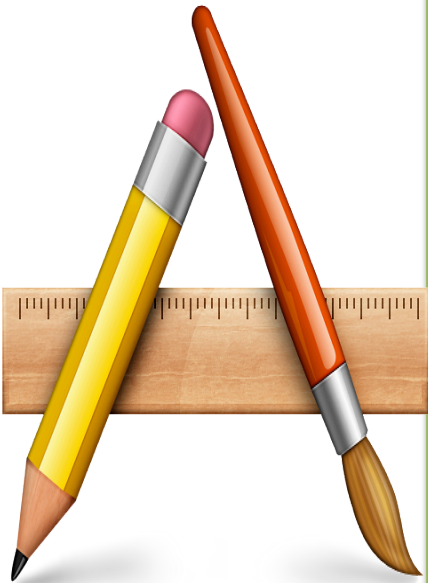
Use the **guidance notes**

Structure your proposal with **subheadings**:

**1. general statement of the topic** say what your research is about and state its purpose. If your work is practice-based or critical/creative, make this clear here.

**2. research context and contribution to knowledge** Locate your work in your field and outline here what is new about yours. Tell your readers *why it needs doing*.

**3. research questions** Formulate these *as questions*, not arguments or issues. They should follow naturally from what you have already said about your topic and existing work in the field.



# how to write a good proposal 2

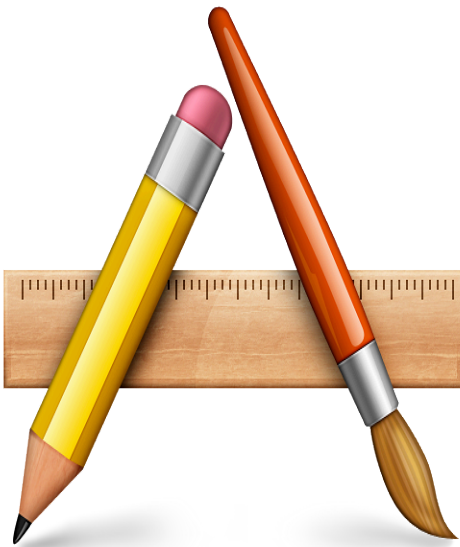
**4. methods** Describe *how* you are going to answer your research questions (theoretical framework, literature review, archival research, interviews, questionnaires, creative practice, close textual analysis)

If your project is practice-based or critical and creative, list both your critical method and your mode of artistic production.

A subheading entitled **resources** may be useful: mention here which materials in which archives you need to examine, for example.

**5. schedule for completion.** Make this as concrete as you can and think through all the eventualities (**'obtain ethical approval'** for example)

**6. indicative bibliography.** List major and main works here only.



# good practice 1

## introducing your project

Passport to Xenotopia:  
Developing a critical approach to psychogeography in creative practice, with particular reference to documentary film



### Introduction

Robert Greene, film-maker and critic, argues that despite a new generation of filmmakers 'making movies that *happen* to be documentaries', building on bodies of work that are difficult, often controversial, there is still 'a void in critical thinking on nonfiction' (Greene, 2013). My proposed research seeks to address this critical void by looking at the resurgence in recent years in new approaches to both the hybrid documentary (a genre that mixes both nonfiction and fiction) and the first person essay film. Key to my study are the concepts of 'xenotopia' and 'xenospaces' and how they can be applied to critique the fascinating and contentious space within documentary that is neither fiction nor nonfiction but takes the viewer on a journey through a semi-fictional landscape created from familiar territories.

This will be a practice-led study, creating documentaries in the field of psychogeography and producing a series of short film experiments that will seek to investigate and test the ambiguous spaces between modes of representation. My aim is to contribute a new understanding of the potential of hybrid forms to challenge and expand current documentary practices. It will build directly on projects undertaken during my Digital Documentary MA including my MA final project: *A Movement of Stills*, a 22-minute pilot for the proposed series of short films. The film uses key experiences from my life as points of departure for a 'psychogeographer's journey' - personal stories rendered apparently redundant through repeated anecdote but here re-appropriated as stepping-stones into critical thinking, generating fresh insight into the universal subject of our cultural ideas about time and space. The panel can view it here: <https://vimeo.com/77588590>

# good practice 2

## another introduction

### **'serve your own sentences': incarceration and shared language in the poetry of Anna Mendelssohn**

#### **Introduction**

This research project intends to explore the work of the poet and activist Anna Mendelssohn (1948-2009). To date, a handful of articles on Mendelssohn have been published but no more. I intend to address this deficit of critical attention and consider her poetry as an innovative way of generating new knowledge in the interdisciplinary field of literature, politics and socio-linguistics. Now is the right moment to study her artistic output: Mendelssohn's poetry engages closely with timely issues of protest, policing, surveillance, and the place of the individual within a state geared up against the threat of terrorism.



# good practice 3: research questions

Drawing on Psychogeography theory and the theories of writers such as Lefebvre, Zielinski and Foucault, my project will initially address the following principal research questions:

1. How does psychogeography and the concept of xenotopic space inform creative practice across media?
2. How might psychogeography augment the realm of the first person essay film?
3. How might documentary form be used to explore and expand a concept of 'xenotopic' space?

Or:



Key research questions:

- How can knowledge gained from the personal stories of night-workers be revealed in ethnographic and poetic film making?
- What is the relationship between social and geographical liminality and what effect do they have on social marginality?
- What can the spatial organization of a video installation contribute to understanding the experience of social and physical marginalisation?



# good practice 5: work schedule

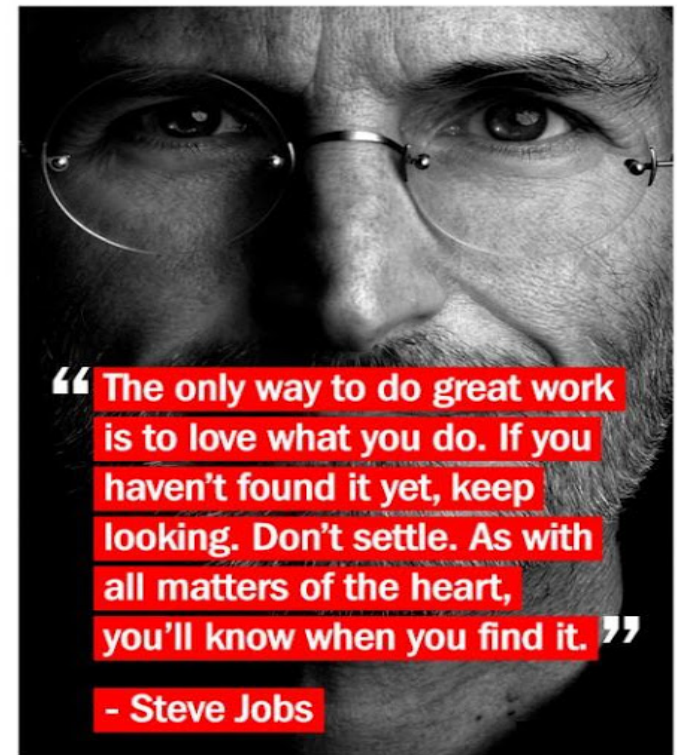
## Schedule of work

Year 1 (1<sup>st</sup> half of the year): Literature review, clarify research themes, ethics approval, initial call for volunteers.

Year 1 (2<sup>nd</sup> half of the year): Continue with the recruitment of volunteers, investigate locations for filming. Start plan and structure of thesis.

Year 2: Collect, sort and analyse personal narratives, location filming, writing up.

Year 3: Film editing, finish writing up, plan and exhibit final output (to take place at the end of year).



# good practice 6: another realistic work schedule

## **Year 1: 2014/15**

Complete a comprehensive review of secondary literature which will form the first draft of the historiographical section of my thesis.

Re-draft and submit proposal for M-O directive.

Research at the National Archives with regard to two departmental committees (1938 & 1963)

Research into evacuation, conceptions of the family and educational context.

Research on the 1942 M-O directive.

Begin analysis of the Mass-Observation project responses that will begin to arrive during the summer of 2015.

Draft Chapters One and Two

## **Year Two: 2015/2016**

Continue analysis of the Mass-Observation project responses and other life history material.

Research and analyse cultural representations of corporal punishment throughout my time period

Research on papers at The Keep including the Gorer papers.

Research at the National Archives relating to abolition in state schools.

Newspaper research at the British Library.

Research sociological studies into domestic use of corporal punishment.

Draft Chapters Three and Four

## **Year Three: 2016/17**

Complete primary research.

Re-visit historiography, with particular attention to new or revised studies.

Draft Chapter Five, Introduction and Conclusion

Completed first draft of thesis to be redrafted in preparation for submission.





# good practice 7: bibliography

## Indicative Bibliography

Gilbert, M., *A Theory of Political Obligation* (Clarendon, 2006)

Jaeggi, R., *Alienation* (Columbia, forthcoming)

Levine, A., 'Alienation as Heteronomy,' *Philosophical Forum*, 8.2-4 (1978)

Marx, K. & Engels, F., *Collected Works* (Lawrence & Wishart, 1975-2005)

Schmid, H. B., *Plural Action* (Springer, 2009)

Schmitt, R., 'Marx's Concept of Alienation,' *Topoi*, 15.2 (1996)

Searle, J., *Making the Social World* (Oxford, 2010)

Rousseau, J.-J., *The Social Contract* (Oxford, 1994)

Tuomela, R., *The Philosophy of Sociality* (Oxford, 2007)



## good practice 8: practice-led research

### Include links to online work portfolio or other documentation

Either as part of the “Research Background and Questions” section or “Research Methods”

Evidence of earlier work or current projects can help present a strong case for your professional practice, as well as help you articulate more precisely the nuances and directions of your future proposal.



Questions, please?



And finally...



Further questions? Email:  
[s.l.jenkins@sussex.ac.uk](mailto:s.l.jenkins@sussex.ac.uk)

**GOOD LUCK!**