

Themed PhD studentship awards, commencing September 2012

The School of English, Queens University Belfast, is pleased to announce 4 PhD studentship awards, **for designated topics**, commencing in September 2012.

Further details of these awards follow below. In summary form, these studentships are as follows:

1.) An AHRC doctoral studentship in 'An Historical Typology of Irish Song, from early beginnings to 1800'

Supervisor: Prof Ed Larrissy

Eligibility: UK residents (full award) / EU residents (fees-only award)

2.) A DEL doctoral studentship in 'An interdisciplinary study of song, poetry and opera in the early eighteenth century'

Supervisors: Dr Moyra Haslett and Dr Sarah McCleave

Eligibility: UK residents

3.) A DEL Creative Writing doctoral studentship in 'Contemporary Fiction and Historical Fact'

Supervisors: Dr Ian Sansom and Prof Keith Jeffrey

Eligibility: UK residents

4.) An International doctoral studentship in 'Shakespeare and the Soundtrack'

Supervisors: Prof Mark Burnett and Dr Ramona Wray

Eligibility: International students

Applications for these awards must be submitted through the Queens online application system (on the prospective students' portal), before the closing date of FRIDAY 2nd MARCH, 2012. Applications are similar to those invited for 'open' PhD studentships, but applicants are not required to upload a description of the intended thesis. Applicants for these 'themed' awards, should indicate the title of the award to which they are applying in the application form, and should supply, instead of the thesis description, a personal statement (maximum 1500 words) outlining the distinctive contribution he/she could make to the research for the thesis.

Note that you are not limited to one PhD application: you could apply for another studentship in the open competition at the same time. The School has up to 3 funded PhD awards where the applicant designs a topic of his / her own choosing.

Further enquiries concerning these studentships can be directed to the relevant supervisors named here, or to either of the two Co-Directors of PG Education in the School: Dr Moyra Haslett (m.haslett@qub.ac.uk) or Dr Ramona Wray (r.wray@qub.ac.uk).

SCHOOL OF ENGLISH

1.) THEMED AHRC DOCTORAL STUDENTSHIP, **An Historical Typology of Irish Song**

Applications are invited for a doctoral studentship, to be taken up in September 2012, in association with the AHRC-funded project: 'An Historical Typology of Irish Song: Transmission, Performance and Cultural Memory.'

The AHRC has just awarded the School of English at Queen's University, Belfast, funding for a three-year project entitled 'An Historical Typology of Irish Song: Transmission, Performance and Cultural Memory'. The aim is to investigate the historical development of song in Ireland from the earliest evidence to the eighteenth century in its regional, insular, and international European contexts, and including especially its common heritage with Gaelic-speaking Scotland and the Isle of Man. The approach involves collaboration between Dr Ann Buckley, a medievalist who is a historical musicologist / ethnomusicologist; Professor Edward Larrissy, a critic and scholar of poetry who studies literary ideas about music in the period 1750 to 1832; and a Postdoctoral Research Fellow who will be a specialist in Gaelic song and a performer in the oral tradition. Applications are invited from suitably qualified students for a PhD studentship responding to the themes of the project: the applicant should have undergraduate and MA qualifications ensuring significant expertise in one or more of: (ethno)musicology; Irish/Celtic Studies; English Studies; anthropology; History/historical studies; the study of folklore; cultural studies. Those interested in applying should request a copy of the grant application from Professor Edward Larrissy, at Queen's University, Belfast e.larrissy@qub.ac.uk Applications should be made on-line via Queen's University's Postgraduate Applications Portal and should comply with the normal requirements outlined there:

- 1.) On-line application form which includes the names and contact details of two academic referees and which notes that the application is specifically for the project on 'An Historical Typology of Irish Song';
- 2.) A sample of writing (3,000 words maximum), ideally on a cognate or related theme;
- 3.) A statement (1500 words maximum) which outlines the distinctive contribution the applicant could make to the project.

Funding: students from the UK are eligible for a grant for both fees and maintenance. Other EU students (including from the Republic of Ireland) are eligible for a fees-only award, unless they have been ordinarily resident in the UK for the three years prior to taking up the studentship, in which case they are eligible for both fees and maintenance. For details, see the 'Residency' section of the *Guide to Student Funding* on the AHRC's website:

www.ahrc.ac.uk

2.) Song, poetry and opera in the early eighteenth century

Supervisors: Dr Moyra Haslett (English) and Dr Sarah McCleave (Music)

Project: 'An interdisciplinary study of song, poetry and opera in the work of Thomas D'Urfey, John Gay, and George Friedrich Handel.'

The early eighteenth century witnessed many collaborations and creative exchanges between the work of poets and composers, although these have rarely been the subject of interdisciplinary analysis. This absence is surprising, given the historical connections between, for example, the Scriblerian wits (Swift, Pope, Gay, Arbuthnot, Parnell) and the composer Handel. All of these creative practitioners were frequent visitors to Burlington House, 1713-1717, and their friendships can be seen to culminate in the composition of the 'pastoral entertainment', *Acis and Galatea* (1721; with music by Handel and a libretto by Gay and fellow Scriblerians), and the highly successful ballad opera, *The Beggar's Opera* (1728), in which Gay drew upon the popular songs of D'Urfey and music by Handel, among other musical sources, in fashioning what is now recognised to be the first musical.

Thomas D'Urfey contributed three hundred and fifty lyrics to the first two volumes of the collection *Wit and Mirth, or, Pills to Purge Melancholy* (1719-20), many of which had already been integrated within his own comedies. In fashioning *The Beggar's Opera*, Gay drew not only on the lyrics and airs of D'Urfey's songs, but also replicated D'Urfey's practice of having actors, rather than professional singers, perform the songs in his drama. As a popular, rather than a critically acclaimed writer, D'Urfey was scorned by the Scriblerian group, with which Gay was associated. However, Gay's own creative work suggests a much more ambivalent, complex relationship with his rival.

This doctoral-level project will focus on the connections between the song-writer Thomas D'Urfey, the composer Handel, and the poet John Gay, in order to examine a period of exemplary exchange between literary and musical forms. The project will address broader methodological and theoretical questions about interdisciplinary approaches to the creative arts at a time when the modern form of the musical emerged, and popular song and ballad became part of an emerging 'high' culture.

Qualifications: Candidates with a range of different combinations of knowledge and skill may be considered. For those whose primary background is in literature, the equivalent of Grade 7 Theory in Music might be helpful, but other evidence of musical understanding might be acceptable. For those whose primary background is in Music, some relevant literary modules at university level, or equivalent evidence of knowledge, would be helpful.

Eligibility: UK residents.

Closing date for applications: Friday 2nd March, 2012

Note: Please state on the on-line application form that you are applying for the themed Studentship in 'Song, poetry and opera in the early eighteenth century' in the School of English and provide a supporting statement (1500 words maximum) outlining the distinctive contribution you could make to the project.

3.) Creative Writing PhD: Contemporary Fiction and Historical Fact

Funded three-year PhD studentship

Queen's University, Belfast, Northern Ireland, UK, has been awarded funds for the support of PhD studentships in certain strategic priority areas. Funding has been awarded to the School of English for the studentship in creative writing described here.

Supervisors:

Dr Ian Sansom (English) and Professor Keith Jeffery (History)

Project:

'Facing Reality and Living With Ambiguity: Contemporary Fiction and Historical Fact'.

The project consists of two parts: a critical thesis AND a work of prose fiction based on research and primary historical sources.

The critical thesis will draw on recent research in historical methodology in relation to the use and interpretation of (i) historical sources in fiction in general and (ii) sources relating to psychology and the treatment of post-traumatic stress disorder in particular. In addition, the project will draw upon recent work in the field of political psychology for what this emerging discipline can contribute to the understanding of the relationship between creativity and ethics. The project will include an analysis of prose relating to trauma and the First World War, and the use in fiction of historical sources such as Hansard reports, Cabinet papers and other media such as newsreels, newspapers and ephemera.

The creative part of the PhD will involve the completion of a novel based on a range of historical sources, exploring a specific period of 20th Century conflict.

Qualifications:

Candidates with a range of different combinations of knowledge and skill may be considered. Candidates will be expected to demonstrate a history of research and/or publication in creative writing.

Eligibility: UK residents.

Closing date for applications: Friday 2nd March, 2012

Note: Please state on the on-line application form that you are applying for the Creative Writing themed Studentship in 'Contemporary Fiction and Historical Fact' in the School of English and provide a supporting statement (1500 words maximum) outlining the distinctive contribution you could make to the project.

4.) Shakespeare and the Soundtrack

Funded three-year PhD international studentship:

Queen's University, Belfast, Northern Ireland, UK, has been awarded funds for the support of PhD studentships in certain strategic priority areas. Funding has been awarded to the School of English for the international studentship described here.

Supervisors:

Professor Mark Thornton Burnett (School of English); Dr Ramona Wray (School of English)

Project:

Shakespeare and the Soundtrack

Shakespeare on film is often seen as a primarily verbal or visual phenomenon; by contrast, this project argues that the filmic representations of the likes of Lawrence Olivier, Orson Welles and Kenneth Branagh are enhanced, complicated and finessed by the ways in which the soundtrack stands in for, or translates, the Shakespearean word. The role of music in Shakespeare film takes multiple forms, including lush refrains, action genre pop scores, classically-inspired requiems, and romantic themes, but a common denominator is the synecdoche-like place of musical motifs with reference to language. Tracing the means whereby music operates, the study investigates points of connection between multiple acoustic levels, placing together examples that disclose unexpected comparative possibilities. For example, in addition to exploring some familiar Anglophone instances – among them, *Hamlet*, *Othello* and *King Lear* – the project unfolds discussion of less well-known films from China, Japan and India, such as *The Banquet*, an adaptation of *Hamlet*, *An Okinawan Night's Dream* (an adaptation of *A Midsummer Night's Dream*) and *Yellamma*, an adaptation of *Macbeth*. Here, the focus is on how particular forms of instrumentation – indigenous styles of strings, percussion and woodwind – work not only to mediate Shakespearean rhetoric but also to place it in alternative cultural registers that are aurally apprehended. Essentially, then, a comparative study, 'Shakespeare and the Soundtrack' allows methodologies that have previously operated only in narrow national and educational contexts to cross-fertilize, elaborating models of intertextual dialogue and demonstrating how creative modes of words and music offer valuable lessons for our own and media responsive global age.

Qualifications:

Candidates with a range of different combinations of knowledge and skill may be considered. For those whose primary background is in literature, the equivalent of Grade 7 Theory in Music might be helpful, but other evidence of musical understanding might be acceptable. For those whose primary background is in Music, some relevant literary modules at university level, or equivalent evidence of knowledge, would be helpful.

Eligibility: International / non-EU students (students from China, Japan, India, Australia, Canada and the US, for example)

Closing date for applications: 2 March 2012

Please state on the on-line application form that you are applying for the International Studentship in 'Shakespeare and the Soundtrack' in the School of English and provide a supporting statement (1500 words maximum) outlining the distinctive contribution you could make to the project.