

A close-up photograph of a fountain pen tip, positioned at the top left of the page. A thin, dark line of ink extends from the tip, curving downwards and to the right, passing behind the main title text.

The 24th AAWP Annual Conference 2019

Writing through ...

Acknowledgement of Traditional Custodians

UTS acknowledges the Gadigal People of the Eora Nation and the Boorooberongal People of the Dharug Nation upon whose ancestral lands our campuses now stand. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of knowledge for these lands.

Conference Information

Aerial Function Centre: UTS Building 10 on Level 7, 235 Jones Street, Ultimo

Aerial Website: <https://aerialutsfunctioncentre.com.au/>

WiFi Network: UTS-FunctionCenter

WiFi Password: Nov-Events19

Conference Website: <https://www.uts.edu.au/aawp2019>

Campus Map: <https://maps.uts.edu.au/map.cfm>



Welcome Message


Creative writing never occurs in a vacuum – there are hurdles to negotiate, whether emotional, physical, psychic or temporal. The theme of this year's Australasian Association of Writing Programs (AAWP) conference is Writing through ... The ellipses are pointedly loaded, laden and rich with the knowledge and generosity of your own writing space. Whether your ellipses are thoughts unfinished, hesitations, omissions; whether they are moody, angry, joyful or echoing; whether they are about prejudice, paternalism, or pain, we want to hear how you get through them; how (and why) you write through...

Welcome to the 24th AAWP conference, hosted by Creative Writing at the University of Technology Sydney (UTS). We have three jam-packed days for you, including a very exciting 'Big Ideas' event on the Tuesday evening, and while these days might be exhausting, we hope they will also be exhilarating. Join us for 60 sessions, two keynotes, a panel discussion and a celebration of books... !

Enjoy the conference, enjoy being at UTS and enjoy Sydney.

Your 2019 conference committee:

Dr Sue Joseph, Professor Craig Batty, Dr Sarah Attfield, Professor John Dale and Michael Stranges.



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Sciences

Schedule

MONDAY 25				
8.30am-9:00am	Registration			
9:00am-9:15am	Acknowledgement of Country and Welcome from Dean, FASS			
9:15am-9:25am	Welcome from AAWP President			
9:25am-9:30am	Welcome from Conference Committee			
9:30am-10:30am	Keynote: Alison Whittaker			
10:30am-10:50am	Morning Tea			
	Session A	Session B	Session C	Session D
Stream 1 10:50am-11:50am	<i>Writing morality, catastrophe & climate</i>	<i>Theatre & playwriting</i>	<i>Que(e)r(y)ing spaces</i>	<i>Writing through the pink glass ceiling: a reading by four creative writing PG students from Singapore (panel)</i>
	Claire Corbett	Phil Kafcaloudes	Sarah Pearce & Kristi Urry	Joanne Tan
	Pepi Ronalds	Corinna Di Niro	Johnathon Ball	Valerie Ang
	Ian McHugh	Amelia Walker	Beth Yahp	Cuifen Chen
	Chair: Shady Cosgrove	Chair: Sheridan Humphreys	Chair: Julia Prendergast	Chair: Sarah Attfield
Stream 2 12:00pm-1:00pm	<i>The place of creative non-fiction</i>	<i>Writing through the body</i>	<i>Multimedia and digital writing</i>	<i>Witches: writing through feminine power (panel)</i>
	Christina Yin	Annmaree Watharow	David Thomas Henry Wright	Lauren Butterworth
	Gillian Rennie	Darryl Whetter	Bryan Wade	Melanie Pryor
	Erika Manuel Carreon	Carolyn Rickett	Tash Turgoose	Emma Maguire
	Chair: Nicky Gluch	Chair: Sue Joseph	Chair: Matthew Ricketson	Chair: Jessica Seymour
1:00pm-2:00pm	Lunch			
Stream 3 2:00pm-3:00pm	<i>Mapping pedagogies</i>	<i>Narrative techniques</i>	<i>Writing through public transport (panel)</i>	<i>Remix</i>
	Geof Hill & Ana Duffy	Anthony Macris	Dave Drayton	Jessica Lee Seymour
	Greg Every	Andrew Pippas	Sarah Attfield	Claudia R Barnett
	Noel Maloney	Ursula Robinson-Shaw	Liz Giuffre & Linn Skoglund	Sally Breen
	Chair: Dominique Hecq	Chair: Julienne van Loon	Chair: Tess Scholfield-Peters	Chair: Claire Corbett
Stream 4 3:10pm-4:10pm	<i>Auto/biography</i>	<i>Writing for the Screen</i>	<i>Place & space</i>	<i>Lost in circles, casting nets: writing through grief (panel)</i>
	Alberta Natasia Adji	Sophia Riley Kobacker	Katherine Mann	Nike Sulway
	Cheryl O'Byrne	Philippa Burne & Noel Maloney	Rhett Davis	Elizabeth Kadetsky
	Diane Murray	Marco Ianniello	Emma Rayward	Threasa Meads
	Chair: Stefan Jatschka	Chair: Philip Kafcaloudes	Chair: Dave Drayton	Chair: Helen Vatsikopoulos
4:10pm-4:30pm	Afternoon tea			
Stream 5 4:30pm-5:30pm	<i>Trauma</i>	<i>Travel & wayfaring</i>	<i>The Workshop</i>	<i>Literature & visual arts</i>
	Bridget Haylock	Ben Stubbs	Marina Chessa	Margaret Moores
	Gabrielle Everall	Nicole Anae	Penni Russon	Dominic Symes
	Johanna Aitchison			
	Chair: Debra Wain	Chair: Joshua Lobb	Chair: Darryl Whetter	Chair: Craig Batty
5:30pm-6:30pm	AAWP Executive Meeting Penny Lane, UTS, Building 11, Level 1/81-117 Broadway, Ultimo NSW 2007			

	TUESDAY 26			
	Session A	Session B	Session C	Session D
Stream 6 9:00am-10:00am	<i>Memoir & Life Writing</i>	<i>Thinking through the screenplay</i>	<i>Collective practice (panel)</i>	<i>Notes from the field: writing through climate change (panel)</i>
	Stefan Jatschka	Philippa Burne	Ella Jeffery	Catherine McKinnon
	Rosslyn Prosser	Sheridan Humphreys	Alex Philp	Rose Michael
	Sue Joseph	Clem Bastow	Lee McGowan	Deborah Wardle
	Chair: Tasia Adji	Chair: Amelia Walker	Chair: Rowena Lennox	Chair: Pepi Ronalds
Stream 7 10:10am-11:10am	<i>Thesis writing</i>	<i>How we work (Invisibly) (panel)</i>	<i>Moving through ...</i>	<i>Archival futures: Queer temporalities (panel)</i>
	Stefanie Johnstone	Cassandra Atherton	Dominique Hecq	Kate Lilley
	Mags Webster	Jen Webb	Robin Hemley	Melissa Hardie
		Paul Hetherington	Barrie Sherwood	Mark Peart
	Chair: Greg Every	Chair: Delia Falconer	Chair: Shady Cosgrove	Chair: Margaret Hickey
11:10am-11:30am	Morning Tea			
Stream 8 11:30am-12:30pm	<i>What do we talk about when we talk about short stories: what are ... (panel)</i>	<i>Writing & the body</i>	<i>Media writing & journalism</i>	<i>Writing through the night (on a Horse with No Name) (panel)</i>
	Claire Corbett	Heather McGinn	Rosemary Williamson	Robyn Ferrell
	Debra Adelaide	Claire Albrecht	Gail Pittaway	Jennifer Rutherford
	John Dale	Susie Eisenhuth	Sonya Voumard	Barbara Holloway
	Chair: Jack Stanton	Chair: Sue Joseph	Chair: Helen Vatsikopoulos	Chair: Joshua Lobb
Stream 9 12:40pm-1:40pm	<i>The practice of creative non-fiction</i>	<i>Character & narration</i>	<i>Representation</i>	<i>Second generations: the creative arts doctorate comes of age (panel)</i>
	Nicky Gluch	Alex Henderson	Jane Scerri	Elizabeth Ellison
	Helena Kadmos	Sandra Makaresz	Debra Wain	Jen Webb
	Tess Scholfield-Peters		Kasey Symons	Craig Batty
	Chair: Lee McGowan	Chair: Stefanie Johnstone	Chair: Heather McGinn	Chair: Maria Northcote
1:40pm-2:30pm	Lunch			
Stream 10 2:30pm-3:30pm	<i>The Anthropocene</i>	<i>Writing, research & the academy</i>	<i>Writing process</i>	<i>Places, times, things, photographs: narrating the forensic artefact (panel)</i>
	Marg Hickey	Amelia Walker, Corinna Di Niro, Pablo Muslera	Michael Mullins	Peter Doyle
	Delia Falconer	Peter Anderson	Shady Cosgrove	Kate Rossmann
	Jack Kirne	Emma Doolan	Eileen Herbert-Goodall	Nicole Matthews
	Chair: Antonia Pont	Chair: Maria Northcote	Chair: Rosemary Williamson	Chair: Sarah Attfield
Stream 11 3:40pm-4:40pm	<i>Grief</i>	<i>The Novel</i>	<i>The self & subjectivity</i>	<i>Creative histories: what happens when creative writing and history get together? (panel)</i>
	Toni Fay Walsh	Louise Katz	Emma Marie Jones	Kiera Lindsey
	Linn Skoglund	Patrick Mullins	Hasti Abbasi	Donna Lee Brien
	Chloe Cannell	Julia Prendergast	Yuwei Gou	Craig Batty
	Chair: Carolyn Rickett	Chair: Tony Macris	Chair: Jane Scerri	Chair: Liz Ellison
Stream 12 4:50pm-5.50pm	<i>Bodies of water (panel)</i>	<i>Literary publishing</i>	<i>The student experience</i>	<i>After the novel (panel)</i>
	Joshua Lobb	Glenn Morrison, Raelke Grimmer, Adelle Sefton-Rowston	Heather McGinn, Chloe Cannell, Lachlan Blackwell, Amelia Walker, Pablo Muslera	Jason Childs
	Catherine McKinnon	Julian Novitz	Bonny Cassidy	Robyn Ferrell
	Christine Howe	Matthew Ricketson	Antonia Pont	Helen Palmer
	Chair: Julienne van Loon	Chair: Cheryl O'Byrne	Chair: Threasa Meads	Chair: John Dale
6:00pm-9:00pm	Drinks and food, celebration of books, UTS Big Thinking/AAWP panel			

WEDNESDAY 27			
	Session A	Session B	Session C
Stream 13 9:00am-10:00am	<u>Traditions</u>	<u>Writing in the academy</u>	<u>Writing through the canon: fanfiction as transformative writing (panel)</u>
	Janet Newman	Stephanie Green	Natalie Krikowa
	Melanie Saward	Kate Cantrell	Chris Comerford
	Ashleigh Cassel	Julienne van Loon	
	Chair: Phil Kafcaloudes	Chair: Jen Webb	Chair: Chloe Cannell
Stream 14 10:10am-11:10am	<u>Writing through failure</u>	<u>Writing methods</u>	<u>Writing through sound (panel)</u>
	Debra Wain	Rowena Lennox	Ian Stevenson
	Mags Webster	Christine Piper	Birgitte Stougaard Pedersen
	Kirstyn McDermott		John Encarnacao
	Chair: Debra Adelaide	Chair: Julienne van Loon	Chair: Craig Batty
11.10-11.30am	Morning Tea		
Stream 15 11:30am-12:30pm	<u>History</u>	<u>Collaboration</u>	<u>Genre</u>
	Anna Denejkina	Paul Hetherington & Cassandra Atherton	John Dale
	Helen Vatsikopoulos	Lisa Parr	Meg Vann
	Annabel Stafford		Lili Pâquet
	Chair: Kiera Lindsey	Chair: Ella Jeffery	Chair: Stephanie Green
Stream 16 12:40pm-1:40pm	<u>Classroom pedagogies</u>	<u>Erasure</u>	<u>Creative writing academic & memoir (panel)</u>
	Maria Northcote	Dave Drayton	Donna Lee Brien
	Beck Wise, Simone Lyons, Siall Waterbright	Katharine Coles	Jeri Kroll
	Christine Howe	Anthea Garman	Nike Sulway
	Chair: Noel Maloney	Chair: Anna Denejkina	Chair: Sue Joseph
1:40pm-2:30pm	Lunch		
2:30pm-3:30pm	AGM		
3:30pm-4:30pm	Keynote: Anna Funder		
	Close		

Abstracts and Bios

MONDAY 25

Stream 1

10:50am-11:50am

Session: 1A

Writing morality, catastrophe and climate

Claire Corbett

Inside the aquarium

Thirty years ago Bill McKibben published *The End of Nature* (1989), one of the earliest books warning of the civilisation-ending threat of climate change. The title alludes to the recognition that Nature exists no longer, if by Nature we mean a force independent of the human. Writers such as James Bradley, Amitav Ghosh and Kim Stanley Robinson wonder what fiction it is now possible to write. 'Literary fiction considers itself concerned with serious issues, focusing on inner rather than outer space,' write Rose Michael and Cat Sparks (AAWP 2017), but is modernist interiority enough, they ask, when the planet itself is on fire? My story, *Inside the Aquarium*, is one attempt to work towards the fiction it is possible to write, suggesting the feeling of there being now no 'outside'. What happens to interiority when boundaries of inner and outer blur? We hear from a character imprisoned in a tower under the water, who while in an increasingly catastrophic situation, remains trapped within his or her corporate role. The story is both a satire on the modern workplace, its endless demands anchoring as well as stressful, and an expression of the desire for the sublime that 'beyond', which is now vanishing.

Claire Corbett is the author of several novels (*When we have wings* and *Watch over me*, and the forthcoming *The aquarium*), a number of short stories, essays, reviews and journal articles. She teaches Creative Writing at UTS, is an assessor for the main fellowship program at Varuna, the National Writers' House, a Director of the Varuna Board and the fiction editor for the Australian literary journal *Overland*.

Pepi Ronalds

Transculturalism, representational ethics and reporting 'other' cultures

This paper considers representational ethics in non-fiction writing about 'the other' using the Great East Japan Earthquake (also known as 3.11) as a case study. It considers how a transcultural orientation, combined with a creative nonfiction technique might better enable a writer to report across cultures. It questions what (dis)qualifies an individual from effectively and empathetically reporting on 3.11. For example, how deep an understanding of language and culture is required to effectively report on an event like 3.11? What are the problems inherent in choosing not to report because of language/culture difference? Does it make a difference if the reporter/ researcher holds a position as a non-Japanese-speaker but is someone who personally witnessed the event, and was familiar with regions devastated by the disaster? After considering the limitations of Western-normative storytelling and reporting styles, this paper explores alternative ways to share stories across cultures. It considers how both transcultural theory and the tools of creative non-fiction help to deepen English-language readers' understanding of this particular disaster, as well as convey ideas which might not yet have crossed the cultural and language divide.

Pepi Ronalds is PhD candidate in Literature (Creative Nonfiction) at Monash University. Her research interests include recovery from the Great East Japan Earthquake of 2011, recovery writing, creative non-fiction and transcultural communication. She's the recipient of a Wheeler Centre Hot-Desk Fellowship (2014), and was awarded a place in the final round of the ACT Writers Centre HARDCOPY program (2015). Her work is published in *Meanjin*, *The Lifted Brow*, *Kill Your Darlings*, *Arena Magazine* and more. She's currently researching and writing a book-length creative non-fiction project that considers rebuilding and recovery in Miyagi from the 2011 Great East Japan Earthquake.

Ian McHugh
Orthodoxies of belonging in Australian fantasy fiction

In the 1970s, John G. Cawelti proposed categorising fiction in terms of formula versus mimesis. Literary formulas, for Cawelti, reveal the moral fantasies of the society from which they emerge. The first part of this doctoral research project, nearing completion, is to investigate the presence of moral fantasies of belonging in Australian fantasy fiction, drawing on a sample of works from the shortlists for the Aurealis Award for Best Fantasy Novel (Australia's juried national award for longform fiction in the genre) from 1995-2018. Novels shortlisted for the Aurealis Awards are largely works of popular fiction that conform to Cawelti's definition of 'formula fiction'. Preliminary research findings from the project suggest the widespread presence in the novels studied of moral fantasies of belonging associated with the enduring conservative orthodoxies of Australian settler society. These include: fantasies of spiritual connection to place, of whiteness, and of the erasure of colonial history and Indigenous Australians. The second part of this project is to produce a formula fiction fantasy novel that engages critically with these orthodoxies and deploys an alternate, progressive set of moral fantasies.

Ian McHugh is a PhD candidate at the University of Canberra.

Session: 1B
Theatre & playwriting

Phil Kafcaloudes
Going the way of the Ancients

This presentation is based on a performance piece I have written about my maternal grandmother, who was a spy in Greece during World War II. She was a resistance fighter, rescuing Australian, British and New Zealand airmen caught behind enemy lines in central, western and northern Greece. While she was doing this, her husband in Australia declared her dead, remarried and had two more children. The play is an adaptation of my 2011 novel *Someone Else's War*. Both novel and play face the same challenge: writing a true story where there was little more than oral history as a primary information source. This presentation outlines this dilemma and compares the modalities of my narrative choices to those of the ancient Greek writers such as Homer and Herodotus, particularly the methods of presenting plays in Ancient Greece, with a focus on the telling of true stories in a fictional context. These issues and the writing of the play are the themes of a creative PhD.

Phil Kafcaloudes is a TV and radio journalist who presented the breakfast program on Radio Australia for nine years. He worked in twelve countries, and hosted the ABC's first English language program from China. In 2014 he was highly commended as International Radio Personality (Asian Broadcasting Awards), and was shortlisted in AIB awards in 2007. For a Churchill Fellowship, he studied journalism trauma training worldwide. He is about to submit a PhD on converting *Someone Else's War* into a play, *Lady of Arrows*. He is currently lecturing at RMIT in Melbourne.

Corinna Di Niro
Writing the invisible script: a method for developing a canovaccio for a Commedia dell'Arte performance

This presentation poses the notion of the 'invisible script': a collaborative, partially-improvised yet intensively-rehearsed method for theatre making, particularly Commedia dell'Arte. I draw on findings from my creative research project *The Marriage of Flavio and Isabella* (Di Niro 2014) to show how commedia, steeped in the history of oral performance, involves specific processes that engage actors in writing as a form of improvisational play. Ideas are generated and dialogue solidified, though not written down. Drawing on established character types and a rough plot outline, writing the commedia script is distinct from traditional script writing in that its composition is built from improvisational play, and both muscle and cognitive memory. Holding postures promotes the recall of script, as does the collaborative nature of working within a troupe of players – the keepers of the script. Henke (1996, p. 227) highlights that

'almost all commedia speech is characterised by stock epithets commonly relied upon in oral composition', however, while present in the shared memory of the actors, the canovaccio – a skeleton outline of a three-act play structure, remains unwritten and fluid, always open to new and different variations.

Corinna Di Niro is a lecturer in performing arts, media and communications at University of South Australia, and is a guest lecturer on Commedia in the modern era at NIDA, NSW. Di Niro completed her PhD in Commedia in 2016, and has taught and/or performed Commedia in Paris, Padua, London, Stockholm, Auckland, Peru and throughout Australia under her company Commedia con Corinna. She has published on Commedia in the *European Journal of Humour Research* (2015) and in 2018, received funding from the Multicultural Education and Languages Committee to run her project 'Performing Commedia' in secondary schools.

Amelia Walker
Through an other self: autofiction, character and lying as a way to re(see) truth

This dramatic monologue comprises letters to the protagonist of my autobiographically-based novel-in-progress. Initially, I considered the work autofiction – 'narrative of strictly real facts and events' in which 'lived experience is itself subject to the distortions of the imagination' (Dix 2018, p. 6). However, over time, my story's fictions increasingly outweigh its auto, making me ponder autofiction's limits. My monologue resists resolving this quandary, focusing primarily on writing as a process through which we can (re)see truth(s) otherwise than before. My performance addresses a representation of myself, who through writing fast became somebody else – as an other self, in some ways resembling me, but differing markedly in others. Paradoxically, these differences or 'lies' frequently help me reconsider the lived experiences driving my writing in ways I otherwise wouldn't. Querying 'lies' told in life-based writing, can thus inform knowledge in creative writing research. I draw on the writings of Serge Doubrovsky among other theorists of autofiction in French and English. This theoretical content is explored creatively, through a playful performance that prefers to open, rather than pin down, truth, truths and their complex possibilities.

Amelia Walker teaches writing and literature-related subjects at the University of South Australia. She is the current AAWP secretary, and co-editor of the reviews section for *TEXT* journal. Her publications of recent years include an autofictional verse novel, *Dreamday* (Campbelltown ArtHouse 2017), and a chapter in the edited book *Autofiction* in English (ed. Hywel Dix).

Session: 1C
Que(e)r(y)ing Spaces

Sarah Pearce & Kristi Urry
Queer: collaborative writing as disruptive practice

This poem, written to be performed, examines ways of experiencing, doing, and exploring sexualities that challenge and disrupt dominant heteronormative and monosexual narratives. The poem not only speaks (back) to mononormative discourses but emphasises the multiplicity of plurisexual ways of being. Produced through individual and collaborative writing, the poem is a dialogue between two voices and two different collections of queer experiences, comprising points of both similarity and contrast. We use queer time, in the form of temporal dislocations, disruptions and the convergence of disparate experiences, to demonstrate the non-linearity of exploring and connecting with sexuality as it unfolds through, shapes, and is shaped by everyday experience. The poem strives for visibility of bisexual/queer (cis)women and thereby seeks to redress the symbolic violence of being silenced, dismissed, and excluded from the mononormative everyday.

Sarah Pearce is a poet, performer and academic from Adelaide. Her work appears in *Aeternum*, *Outskirts*, *Meniscus*, *Writing from Below* and *TEXT*. She has held residencies at Adelaide City Library and FELTspace gallery. Her writing concerns the body, sexuality, and the ways we form relationships.

Kristi Urry is a poet, performer and PhD candidate in Adelaide. She is interested in the possibilities of creative inquiry for exploring the navigation of subjectivities. Urry's work focuses on identity and (un) bounded bodily experience.

Jonathon Ball

Through a glass, queerly: creative writing as historical revisionism in LGBTQ+ historical fiction

This paper explores the writing of historical fictions as a mode of queer enquiry and revisionism – a reinterpretation of the historical record to uncover and restore LGBTQ+ narratives of the past. The act of historical revisionism enables the historical fiction writer to depart from official historiography and challenge the dominant (re)constructions of the past to combat queer historical erasure. Until recently, the exclusion of queer histories and experiences from the archives was the status quo of historiography and the discipline of history. However, with the combined efforts of queer historians who legitimise queer histories, and writers of queer historical fictions who produce (fictive) historical experiences, psychologies, and identities, the status quo is significantly challenged. This challenge to the dominant and the restoration of queer histories allows writers to write through the prejudices of the past to navigate the sociopolitical issues of the present and future. In today's transformative climate in LGBTQ+ rights, it is an opportune moment for creative writers to contribute to this ongoing powerful discourse of identity, agency, and social and cultural progress.

Jonathon Ball is a second-year PhD candidate in English & Creative Writing at the University of Newcastle. His research is focused on queer poetics/'homotextuality' and the historical novel. His PhD explores (re)constructions of queer identity in historical fiction, particularly concerning male-male desire and non-heteronormative experience(s) in historical contexts. He examines ethical and transhistorical modes of representation and ways in which the creative arts can counter the erasure of LGBTQ+ people throughout history, and in historiography and the historical archive. He is also interested in how sociopolitical novels as a form of literary activism can inform and shape progressive political thought.

Beth Yahp

Doomsday prepping: writing through... unsafe spaces

I realised recently (somewhat horrified) that I could be a Doomsday Prepper. I always carry a heavy backpack filled with everything I need: laptop, journal, folders, devices, stationery, water, rescue remedy, a book or two. I never unpack this bag fully, removing items I need as I move from home to office to classroom to café. Why do this, when I have a 'professor-sized' office (as a colleague noted) and a writing nook at home? I only wear shoes I can run in. Writers seldom take safety for granted – in Malaysia, the sedition and anti-fake news laws ensure this – yet paradoxically, we crave and need safe spaces in order to wonder, essay, experiment, fail and start again. Despite muscular branding, is the contemporary university such a place? In this autobiographical paper I consider the notion of 'safety' for writers, especially minority writers in Malaysia and Australia. Are we paranoid? Is our presence and teaching a threat to the state, or even (Western) Civilisation? How do we establish creative spaces and imaginaries – for writing students and teaching writers – amid 'conditions of heightened vulnerability and aggression' (Judith Butler, *Precarious Life*) that often remain unacknowledged or even unconscious? How do we 'write through'?

Beth Yahp's fiction and creative non-fiction include: *The Red Pearl and Other Stories* (2017); a memoir *Eat First, Talk Later* (2015), shortlisted for the 2018 Adelaide Festival Award for Literature (Non-Fiction); and a novel *The Crocodile Fury* (1992; 2017). Yahp wrote the libretto for composer Liza Lim's opera *Moon Spirit Feasting*, which won the APRA Award for Best Classical Composition in 2003. Her current projects include a collection of articles on women, politics and the arts in Malaysia, and a series of *Small Pleasures* set in Sydney. She lectures in Creative Writing at the University of Sydney.

Session: 1D

Writing through the pink glass ceiling: a reading by four creative writing postgraduate students from Singapore (panel)

Joanne Tan, Valerie Ang, & Cuifen Chen

An adult daughter spends her evenings caring for an ailing parent instead of at happy hour with her colleagues. A trailing spouse leaves a career behind in her home country to follow her husband halfway across the world for his new job. A teenage girl with a poster of a lithe, doe-eyed Korean popstar on her bedroom wall refuses dinner for the third consecutive evening. Singapore is a success story on the international stage, the financial leader of the Asian Tigers' pack, boasting steady economic growth since the 1970s. The past six decades of economic and socio-political transformation in Singapore's landscape have raised the education levels and labour participation rate of women. While economic policies are driven by pragmatism and the principles of the free-market economy, social policies in Singapore still adhere to a predominantly Confucian code of values. Women in Singapore face contradictory social pressures both universal and local. Through our fiction, creative nonfiction and poetry, four MA Creative Writing students from LASALLE College of the Arts explore these conflicts between family and selfhood, desire and duty. We are writing daughters, mothers, wives, aunts and sisters, with stories to tell about guilt and sacrifice, heartache and hope.

Joanne Tan traded ten years of brand-management in the luxury business for full-time purée-making, diaper-changing and homework-coaching. Born in Singapore and married to an American expat, her prose explores the conflicts and ambivalence of motherhood arising from cultural and class divides.

Born and raised in Singapore, **Valerie Ang** explores themes of triumph, defeat, and transcendence in poetry, non-fiction and historical fiction. Her work has been featured in *Cortex*, *The Ekphrastic Review*, and *Shot Glass Journal*, and is forthcoming in *Speculative Nonfiction*.

Cuifen Chen grew up in Singapore and has lived in the UK and Australia. She writes about place, identity, and belonging. Her work is forthcoming from Ethos Books/Margaret River Press and Fourth Genre. In 2018, Cuifen was the winner of the Troubadour International Poetry Prize.

Session: 2A

The place of creative non-fiction

Christina Yin

Semi-wild at Semenggoh: writing through five voices plus one narrative inquiry and creative nonfiction about orangutan conservation in Sarawak, Malaysian Borneo

There is no singular truth, but many truths. Witnesses of the same incident can produce vastly different versions of what they believe to be a truthful account of events that transpired; each witness has a different memory and understanding of the same incident. And so the creative nonfiction writer sifts and chooses both the versions of the tale and the form in which the writing takes. Annie Dillard in her seminal work on the craft of creative nonfiction, *To Fashion a Text* tells us, 'The best memoirs, I think, forge their own forms. The writer of any work, and particularly any nonfiction work, must decide two crucial points: what to put in and what to leave out.' In this hybrid essay, the researcher-writer is writing through the voices of five people working in the conservation of orangutans in Sarawak, Malaysian Borneo. Reflections are selected to tell the story of the rescued and rehabilitated semi-wild orangutans at Semenggoh Wildlife Reserve. 'Plus One', the sixth voice, is that of the creative nonfiction writer herself who constructs the text, 'imposing narrative order on a jumble of half-remembered events', what William Zinsser controversially calls: 'inventing the truth'.

A former news anchor, broadcast journalist, newspaper columnist and communications officer for a non-profit conservation organisation, **Christina Yin** is a Senior Lecturer at Swinburne University of Technology, Sarawak Campus and a PhD candidate at the University of Nottingham Malaysia Campus. Her fiction and nonfiction writing have appeared in *Anak Sastra* and *e-Tropic Journal*, among others.

Gillian Rennie

What now? A partial examination of a storyteller's relationship with a story that won't go away

This is a story set in a political transition but turns out to be personal. On 1 May 1993, while South African politicians thrashed out the terms of democracy, masked gunmen shot and maimed a young man in his neighbourhood bar. He wanted to know who they were and 'why they done what they done'. In 1997, he asked the Truth and Reconciliation. In 2003 he asked the commander of the supposed cadres. In 2006 he started asking the National Prosecuting Authority. He also asked God: who? why? Then he wanted me, a journalist, a teller of others' stories, to tell his. Maybe he'd feel less invisible with it out in the world. Maybe the gunmen would feel shamed into speaking up. In 2007 our book proposal had a publishing contract. In 2008 it didn't. By 2013 it had been shortlisted for multiple awards, won none: publishers prefer resolutions. Probably there will never be answers. Yet there he is, 26 years older than his bullets, living with loose ends. Here I am, 12 years later no longer the detached observer. And this is no longer his story; it is ours – and South Africa's. How best to tell that one?

Gillian Rennie is a late-onset academic with a research interest in longform journalism and a creative interest in non-fiction of every length. She teaches Writing & Editing in the School of Journalism and Media Studies at Rhodes University and is registered for a PhD in Creative Writing at the University of Western Cape, working on the life story of a man who lives with unanswerable questions after he survived a political shooting. She has won a national award for profile writing, and twice been selected as a USC Annenberg/Getty Arts Journalism Fellow. She is South African.

Erika Manuel Carreon

Cybersexing the cherry

This is a work in progress about a work in progress – 'work' here meaning the writer's doctorate research project on fictocriticism, and also the writer herself. This creative project attempts to put a finger on her authorial cowardice fuelled by postcolonial guilt and fears she experiences as a middle-class Filipina academic writing in English; as a woman who only belatedly began to explore her sexuality through digital interventions; and as a fictionist who always avoids writing nonfiction, transforming autobiographical details into 'material'. In fictocritical fashion, this essay will be full of digressions, formally and linguistically, as the writer enacts that very reluctance to biography even as she problematises it. In conceptualising what the shape of this PhD project might be, the writer reflects on the uncertainty and disorientation created by the self-reflexivity of fictocritical writing – the 'deliberate discord' of this 'haunted writing' as described by Anna Gibbs (2005), the 'uneasiness' Danuta Raine cultivates in herself when interrogating through writing the identity formation of the marginalised self, combined with the idea of author as 'a self of multiples' (Pattinson 2013) and as an identity in-progress (Kroll 2004), undertaking an enterprise fraught with risk of self-exposure.

Erika M. Carreon taught literature and creative writing at De La Salle University Manila, where she had earned her Bachelor of Arts degree in Literature and Master of Fine Arts degree in Creative Writing. Aside from co-founding the independent journal *Plural Online Prose Journal*, she has also recently launched the indie art page *Occult's Razor* with Neobie Gonzalez. She is currently undertaking a creative writing PhD in Research at the University of Melbourne.

Session: 2B

Writing through the body

Annmaree Watharow

Writing through (and with) deafblindness

There are few experiential accounts in literature by persons with deafblindness and how they navigate life as competencies are eroded throughout degeneration. This paper examines the reflections of a PhD student with deafblindness undertaking a writing program at UTS. The process of creation, participation and learning is inextricably entwined with accessibility provisions. For the author to write and reflect on her struggles with the trauma of hearing and sight loss due to Usher Syndrome (a common genetic cause of a rare disabling condition), substantial accommodations, devices and human assistants are needed. The role of the writing program in forging a new normal life is explored. Using recollections, diary entries, journals and extracts from writing by the self and others, the author demonstrates that returning to university and undertaking a Memoir and Life writing course give structured activity, reading and writing opportunities that enable regaining the ontological sense of self. But this can't happen without support. Furthermore, there is salutogenesis and capability to be found in sharing experiences – I can do this, you can too.

Dr Annmaree Watharow is a former General Practitioner turned doctoral student. Watharow has a diagnosis of Usher syndrome – a degenerative condition causing deafblindness. She has returned to university to look at the communication experiences of the deafblind in hospital. Watharow has participated in a number of creative writing subjects, whilst completing her PhD, to develop her writing knowledge and experience. Through this, she has discovered the therapeutic nature of writing.

Darryl Whetter

Writing through autofiction, two genres, decades, continents, and crippling neurological disease

Various publishing triumphs, from Karl Ove Knausgard to Ben Lerner to Rachel Cusk, suggest the vibrancy of autofiction and the memoir in the twenty-first century, that epoch of social media and the selfie. I first wrote about my father's rare and debilitating neurological disease as a young writer, and a young man, from my MA thesis to, 12 years later, my 2008 debut novel. More than a decade later, I am now revisiting that

disease and its bent men in my first memoir. Prompted in part by my cross-planet move from Canada to Singapore, to be the consciously child-free inaugural director of Singapore's first Creative Writing MA, and approaching the age at which my father died, my memoir cites my first novel to illuminate the universality of loss but also the lacunae of my younger fiction.

Darryl Whetter is the inaugural director of the first taught Creative Writing MA in Singapore and Southeast Asia (at LASALLE College of the Arts). He is the author of four books of fiction and two poetry collections. In his native Canada, his debut collection of stories was a *Globe* and *Mail* Top 100 Book of 2003. His essays on literature and creative writing pedagogy are published by Routledge, Oxford University Press and Presses Sorbonne Nouvelle. His next book, *Our Sands*, is a climate-crisis novel forthcoming from Penguin.

Carolyn Rickett

To 'live and invent': the bibliotherapeutic function of Brenda Walker's breast cancer memoir

While Australian author and academic Brenda Walker would not describe herself as a professionally trained journalist, her memoir *Reading By Moonlight* locates itself among the growing body of work described as creative nonfiction. The kind of texts that Lee Gutkind might refer to as: 'True stories, well told.' Walker's memoir traverses her experience of breast cancer reconstituting Arthur Frank's notion of 'narrative wreck' with the trope of literature as a form of solace. Her act of 'telling' or reporting, like so many other memoirs charting illness, may be read as a therapeutic intervention for the writer. However, what makes Walker's writing through trauma even more interesting is her argument for the vital role of reading. This book-length account functions as a form of bibliotherapy as she selects and discusses an expanse of literature that serves as a comforting companion during her initial surgery, hospital stays and recuperation. It is the stories of others that form part of a literary tradition that invokes for Walker (and potentially her readers) the healing possibility of an imaginative translocation.

Carolyn Rickett is a Senior Lecturer in Communication, creative arts practitioner and the Associate Dean of Research at Avondale College of Higher Education. She has worked as co-ordinator for *The New Leaves* writing project, an initiative for people who have experienced or are experiencing the trauma of a life-threatening illness. Rickett's research publications include the areas of trauma studies, writing as therapeutic intervention, cancer narratives, journalism, literary studies, poetry praxis and pedagogy, healthcare chaplaincy, and professional ethics.

Session: 2C

Multimedia & digital writing

David Thomas Henry Wright

The electronic crowbar: prying open print text to digital possibilities

This paper explores the creative processes involved in transforming print texts into digital works, digital defined as 'digital-born' (Hayles, 2008). By comparing the print and digital iterations of three texts, I explore the strengths and weaknesses of each medium. Referring to Bolter and Grusin's 'Remediation' (2000), I also explore how the various versions influence one another. Through self-reflective analysis, I intend to propose creative approaches to reinvent and remediate print text, which will serve as a model to help creative writers identify the digital dissemination and recreation possibilities for their work, enabling them to write through the digital age.

David Thomas Henry Wright won the 2018 Queensland Literary Awards' Digital Literature Prize and 2nd prize for the 2019 Robert Coover Award for a work of Electronic Literature. He was shortlisted for the T.A.G. Hungerford, Viva La Novella, *Overland* Short Story, and 2017 QUT Digital Literature Award. He is published in *Southerly*, *Westerly*, *Island*, *Griffith Review*, *Verity La*, *Electronic Book Review*, *Digital Scholarship in the Humanities*, *The Conversation*, and *MATLIT*. He has a Masters (University of Edinburgh), a PhD (Murdoch), and lectured at Tsinghua University, where he developed the school's Creative Writing and Australian Literature courses. He was recently appointed editor of the upcoming *Digital Review*.

Bryan Wade

Bryan Wade...AKA (also known as)

In my creative practice the ways I write through involves many factors: some internal, some external. The ever-present internal factor has two sides: self-critical (that line of dialogue sucks), and self-censorship (that line of dialogue is offensive and/or exploitive). The external factors range from ageism, timing (aka luck), working in a genre (playwriting/theatre) which for many is irrelevant and delegated to museum status and finally, the ability/determination to re-invent. Re-invention of the self is always possible on Canada's left coast. In the 18th century, Russian, Spanish, British and Yankee entrepreneurs, (aka sea captains), traded for otter pelts. In the 19th century, gold miners scabbled across mountains. Now, software geeks form start-ups that aim for the virtual world market. In the past three years I've challenged myself as a writer to move away from playwriting to a genre that did not exist a decade ago. Podcasting. Or audio drama (aka fictional). My entry into this new media world was kick-started by teaching a writing workshop in podcasting. I developed a course syllabus creating strategies to enhance creativity, and learnt a new craft. Is teaching a pathway to writing? Yes and no. Determination and writing sweat will always be imperative for me.

Bryan Wade is a playwright, audio dramatist, and novelist who teaches in the University of British Columbia's Creative Writing Program. He has been a playwright-in-resident at Factory Theatre & Blyth Festival and an invited artist at the Stratford Festival. He has produced stage plays in Toronto, Seattle and Chicago; and radio dramas for the CBC and ABC networks. Currently, he is represented by the Upstart Crow Literary agency in New York for his YA novels.

Tash Turgoose

Writing through audiences: digital neo-tribalism and the rise of participatory produsership.

The ease with which society can now access technology, and therefore engage with multiple mediums on multiple platforms concurrently, has changed the way we digest information. The resulting emergent, cross-platform culture has created a digital neotribalist movement, whereby a common interest in a shared narrative experience draws people together in rapidly developing contemporary ways. The internet, a typical gathering place for neotribes, promotes a live, fluid transmission of traditional tribalism, devoid of the geographical limitations imposed historically.

Digital community engagement has further triggered a rise in produsage, a concept which, according to Bruns (2016), combines passive consumption with active production. Typically existing in highly generative affinity spaces, neotribal communities are encouraged to actively engage in expressive, participatory practices. Generally hosted through widely accessible social media platforms such as Facebook, Reddit and Instagram, neotribal affiliation is limited only by one's access to technology, rather than the traditional parameters of gender, race, sexuality and location. In this paper I explore how digital neotribalism and produsership has transformed consumer engagement, appending new dimensions to the traditional narrative experience and forging deeper, authentic relationships between story and reader.

Tash Turgoose is an author and illustrator. She is currently undertaking a PhD in transmedia travel narrative. Her first book, *Makeshift Galaxy*, was released in January 2018, for which she was author and illustrator. She also illustrated the children's book, *The Monster Apprentice*, and wrote and illustrated for interactive narrative *Murder in the Mail*. Her scholarly research focuses on innovation in illustration and design as well as travel and historical narrative.

Session: 2D

Witches: writing through feminine power (panel)

Lauren Butterworth, Melanie Pryor and Emma Maguire

What experiments, limitations, and subjectivities does the figure of the witch allow us to explore in writing about gender and power in this cultural moment? This panel includes three different creative/critical papers on the revival of the figure of the witch as a symbol of feminine and feminist power. One of us (Butterworth) is looking at revising witch characters in a post #MeToo landscape; another (Pryor) is looking at witches through a lens of ecofeminist writing; and I (Maguire) am suggesting that creative nonfiction is a mode suited to recovering the witch for contemporary feminist purposes. Each of these papers presents practice-led research and are all quite different in their approach, scope, and subject matter. We each explore different theoretical and practical approaches to 'writing through the witch' in the literary forms in which we are working: the historical novel, literary memoir, and the personal essay, respectively. The three panellists have a strong history of collaboration on writing, scholarly, and community projects.

Lauren Butterworth is an academic advisor in the Student Learning Centre, Study Skills Advisor in the Office of Indigenous Strategy and Engagement, and tutor in English and Creative Writing at Flinders University. She is producer and co-host of the feminist podcast *Deviant Women*, which brings her feminist revisionist research to a broader audience. Her creative work and essays have been published in *Meanjin*, *Verity La*, *Transnational*, *Midnight Echo* and more.

Melanie Pryor holds a PhD in creative writing and writes nonfiction about women in wild landscapes. Her personal essays are published in *Meanjin*, *Southerly*, and *Overland*, and she is currently completing a memoir of hiking alone in northern. In 2018 Pryor was a Writer in Residence at the Vermont Studio Center, Vermont and a writing intern at the Wellstone Center in the Redwoods in Santa Cruz, California. She currently holds a fellowship as a Visiting Scholar at Suffolk University, Boston, Massachusetts.

Emma Maguire is a Lecturer in English Literature and Creative Writing at James Cook University. She has published significantly on young women's digital autobiography, and is currently working on a project that investigates how millennial women are using technology to mediate their sexualities. She is also writing a murder mystery that includes elements of witchcraft, and is working on an essay about the mystical practice of the Tarot.

Stream 3

2:00pm-3:00pm

Session: 3A

Mapping pedagogies

Geof Hill & Ana Duffy

'Troubling' stories generating pedagogical insights

Often when a professional speaks about their practice they invoke Schön's (1983) notion of 'troubling'. In fact, most professionals have a common thread of 'war stories' about their professional practices: things that were difficult, things that went wrong. Without being conscious of it, these stories provide insights into constructs of good pedagogy – even when a story is told from a deficit point of view it is revealing desired indicators of success. Through narrative inquiry the elements of the challenge in told stories of teaching practice can be framed as indicators of real or desired pedagogy. Finding and naming the effectively (or ineffectively) used reported pedagogy, helps scaffold future teaching, while retaining the 'teaching voice' that emerged in the 'war story' and its resolution. This paper draws on the lived experiences of a creative writing teacher in the context of a university creative writing undergraduate course. In collaboration with a 'critical friend' who uses a pedagogical lens to analyse the told stories, we illuminate the insights into pedagogy evident in told and retold stories.

Geof Hill is the Principal of The Investigative Practitioner – a management consultancy established in 2000 to support and guide prospective practice-led inquirers intending to investigate their professional practice. His research focus is linked with reflective practice and provenance – a process of considering and illuminating the ways in which practices have developed. Hill was the co-ordinator of research supervision professional development at Queensland University of Technology (Australia) and a Reader in Education at Birmingham City University (U.K.).

Ana Duffy is a QUT sessional academic, HDR student and writer. She holds a PhD from the University of Queensland. Her areas of interest are Latin American literature and culture, Argentinean literature, the migrant writer, and, more recently, she is focusing on dystopian novels. Duffy has taught across various areas and universities, from Spanish (UQ and GU), to Latin American studies (UQ), Creative Writing and Literary Studies (QUT). She is now working on her practice-led Masters Degree at QUT.

Greg Every

Writing through critical friends: a comparative study of community of practice workshopping models

While supervisors are able to guide students in the development of their scholarly and writerly voice, it is argued here that for the HDR scholar, an informed community of practice of critical friends residing outside the academe can provide a useful way to test creative writing. This presentation argues that a sophisticated critical friends' group provides a means by which to experiment and test not only the creative text but also reader responses to the text. Such a skilled group offers a useful opportunity to refine and develop a work. The presentation looks at a successful model that functions fluidly for a nine-member critical friends writing group, meeting monthly at Melbourne's Athenaeum Library. It compares these against other models of workshopping and against Anderson and Wenger's ideas on community of practice. It puts the question 'Are your critical friends critical enough?' and seeks to answer the question through examples and by providing a format that has worked. Talented critical friend groups, this presentation concludes, offer a means to supplement supervisory wisdom and when added to supervisory input, provide a broader base for writerly development.

Greg Every is an Integrated PhD student at Swinburne, currently undertaking a Masters of Research. He holds a BA (Journalism) from RMIT and a Bachelor of Research (Honours) from Swinburne. His awards include a Gold Quill from the International Association of Business Communicators. His commercial career includes Corporate Affairs roles at Coles Myer and directorship of a security and counter-terrorism company working in the Middle East.

Noel Maloney

Changing focus: new approaches to screenwriting education

This paper reports on a research fellowship that investigates a range of UK and European screenwriting programs offered in an interdisciplinary setting. The project, funded by Australia's International Specialised Skills Institute (ISSI), draws on 24 interviews with screenwriting educators across 12 universities and six film schools. Traditionally, screenwriting education draws on an authoritative and directive approach to screenwriting. However, the report argues that such a limited notion of screenwriting education is fading. The range of undergraduate and postgraduate screenwriting projects on offer at the schools surveyed, and the sophisticated approach to collaborative and interdisciplinary pedagogies that drive them, paint a dynamic picture of a creative arts discipline that is undergoing profound change. Screenwriting is seen less as a craft-based exercise that should meet predetermined structural specifications, and more as something that needs to be situated dynamically within the field of film or television production. Far from being academically isolated, this report shows screenwriting as a discipline shaped by complex and productive collaborations between scholars, teachers, practitioners and producers.

Noel Maloney teaches screenwriting and performance writing in the Bachelor of Creative Arts at La Trobe University. He researches contemporary screen and performance writing in Australia, with a particular interest in practice-based and practice-led research. His creative practice includes scriptwriting for television and theatre. In 2017, he received a fellowship from the International Specialised Skills Institute to research screenwriting programs in the UK and Europe. With Philippa Burne (VCA), Maloney is currently researching the changing dynamics of writers' rooms in Australian television. His play, *Spiky Thing*, was performed at La Trobe University in early February.

Session: 3B

Narrative techniques

Anthony Macris

Premise, vehicle, theme

This paper investigates three meta-macrostructural features of narrative: premise, vehicle and theme. Premise is understood as the generative concept that determines the narrative in terms of actants, functions, and narrative programs. Vehicle is understood as the text-type or genre that enacts the premise. Theme refers to the broader sense-making that results in the meaning-as-gestalt of the text-type. This investigation draws on Russian formalism, Greimas's theory of narrative programs, and Freytag's Technique of Drama, as well as contemporary perspectives, to formulate a meta-macrostructural model of narrative in practice-based terms. Methodologically, one of the intentions of this investigation is to build bridges between practice-based approaches to narrative and existing scholarship in narrative studies. The particular focus is on novelistic narrative, although aspects of the analysis is applicable to narrative in general.

Anthony Macris is an Australian writer and author of the Capital novels. He is also author of *When Horse Became Saw: a family's journey through autism*, which was shortlisted for the Prime Minister's Literary Awards. He is currently Associate Professor of Creative Writing at the University of Technology Sydney. His latest book is *Aftershocks: Writing, Culture & Society in the New Millennium* (forthcoming UWAP 2019/20).

Andrew Pippas

The order of LUCKY'S

My first novel, *LUCKY'S*, which is due for publication by Picador in 2020, is a story about the rise and fall of a restaurant franchise. The narrative spans 70 years and its dominant milieu is the Greek-Australian café. Thematically, *LUCKY'S* is about failure, commerce, and the making of Australian multiculturalism. This paper consists of a reading of the novel, followed by commentary. The commentary focusses on how I approached the task of order: *LUCKY'S* spans several decades, and its arrangement presents a number of structural challenges. This paper offers an account of the book's architectural process, which was always

directed towards two dramatic purposes: to show how characters develop throughout a lifetime, and to describe how a culture can be transformed.

Andrew Pippas has two books forthcoming through Picador. The first title is a novel, *LUCKY'S*, and the second is a work of narrative nonfiction. In 2018 he graduated from UTS with a Doctorate of Creative Arts. He lives in Sydney and tutors in the UTS creative writing program.

Ursula Robinson-Shaw

The catastrophic mode: futurity in contemporary experimental fiction

Literary fiction is traditionally structured by forms and conventions that tend toward narratives of self-actualisation, hinging on an individualist drive towards social adjustment and a corollary emphasis on reproductive futurity. The fictive self is produced in the service of a future that, throughout the past decade, has become impossible to imaginatively occupy. This paper investigates how contemporary experimental fiction subverts realist and therapeutic narrative strategies as an extension of catastrophic affects. The paper addresses the gap in existing research between formal analyses of therapeutic narrative as a structural mechanism in literature, and the changing tenor of fiction in the wake of rapidly altering ecological and sociopolitical conditions. It identifies an emergent 'catastrophic mode' through critical analysis of three novels which synthesise concerns regarding self-actualisation processes, reproductive futurity, the relationship between self-making and art-making, and geopolitical turbulence. It considers how shifts away from traditional narrative organisation generate what Lauren Berlant describes as 'a gesture of approach that holds open a space', disarticulated from a politics of reproductive futurity and therapeutic redemption.

Ursula Robinson-Shaw is a writer, researcher and PhD candidate in Creative Writing at the University of Melbourne.

Session: 3C

Writing through public transport (panel)

Dave Drayton, Sarah Attfield, Liz Giuffre & Linn Skoglund

Presenters on this panel discuss the various ways that public transportation shapes their professional and creative practice. The panel covers the commute as a moving office space for creative and journalistic practice, and looks at the ways public transport in Australia, Norway, France and the UK is used to enable and inspire different forms of writing.

Dave Drayton is a lecturer in Creative Writing at the University of Technology Sydney. His research and creative work focus on experimental approaches to poetry and literature.

Sarah Attfield is Lecturer in the School of Communication at UTS. She teaches in the creative writing program. Her research focuses on working-class representation in literature and popular culture. She is a co-founder, with Liz Giuffre of the *Journal of Working-Class Studies*.

Liz Giuffre is a Senior Lecturer in Communication for the Faculty of Arts and Social Sciences. In addition to this she works regularly in the national independent arts press as a journalist and commentator, including work as the regular contributing editor for *Metro Magazine*, a regular contributor to *Critical Studies in Television*, reviewer and interview for *The Music* and occasional contributor for *The Conversation*. She is an associate member of the Centre for Media History, and the former publication/web officer for IASPM Australia/New Zealand. With Sarah Attfield, she is also the co-founding editor of the *Journal of Working-Class Studies*.

Linn Skoglund is an Associate Professor of creative writing at Kristiania University College in Oslo and a Program Coordinator for the Bachelor of Text and Writing. Her research interests are varied but mainly within writing fiction in a second language and creative writing pedagogy. She is currently working with a collection of poetry called Four Kilos in an Urn – Not my Memoirs.

Session: 3D

Remix

Jessica Seymour

Remix culture in contemporary translations of English literature and oral stories

Remix culture allows and encourages derivative works that combine, supplement, or edit existing material into a new product. The purpose of this paper is to explore the ramifications of remix culture retroactively applied to the oral storytelling and English literature translations; in particular, whether the Old English literature and its translations can be considered an homage, a collaboration, or an intervention from a fan studies perspective, and what this means when it comes to interpretation. Homage, in the context of remix culture, is a fanwork that celebrates a creator's original intentions. Collaboration happens when artists work together to produce a new work that still relies on the old inspiration, context, and basic information (things like characters, settings, etc) that went into the original. Intervention requires a certain amount of knowledge of the originary text on the part of the viewer so that they can recognise what changes have occurred, where, and the potential political motivations behind these changes.

Jessica Seymour is an Australian researcher and lecturer at Fukuoka University, Japan. She worked as a lecturer at HU University of Applied Sciences, Utrecht, in The Netherlands before this latest appointment. Her research interests include children's and YA literature, transmedia storytelling, and popular culture. She has contributed chapters to several essay collections, which range in topic from fan studies, to Doctor Who, to ecocriticism in the works of JRR Tolkien.

Claudia R. Barnett

Forbidden chambers and Parisian prisons: rewriting Bluebeard

In recent years, fairy tale retellings have gained popularity through film, television series and young adult texts. The use of motifs such as red hoods and poisoned apples help audiences identify characters who are transferred to modern, or alternative, landscapes. Writers who subvert fairy tale conventions, or alter traditional story events, offer new interpretations of these well-loved stories. However, narrative modifications run the risk of creating unidentifiable stories which could alienate the intended audience. In this paper, I explore the complexities of writing a feminist reversion of Charles Perrault's *Bluebeard* for my Creative Writing thesis. One of the most enjoyable (and difficult), tasks I set myself was the creation of a believable, alternative seventeenth century, French society. I research the lives of the historical figures who interact with my fairy tale characters and hunt for architectural details of Versailles and Parisian prisons. My goal is to demonstrate how the theme of disciplinary punishment was traditionally used to suppress female autonomy and voice. How could I achieve this while challenging the negative constructions of femininity commonly associated with Perrault's story? And is it possible to craft an innovative, yet recognisable, adaptation of this celebrated fairy tale?

Claudia R. Barnett is undertaking a Creative Writing PhD at Deakin University. She has completed a Master of Arts in Writing & Literature, also from Deakin, and was the Editor-in-Chief of the *Australian Fairy Tale Society's ezine* (Issues No 5 & 6) in 2017-2018. She is interested in how femininity is represented in seventeenth century French fairy tales.

Sally Breen

Writing through restriction

David Lynch's mother refused to give him colouring books. 'Somehow a really beautiful thing came to her that colouring books would be restrictive and kill creativity'. In many ways, Lynch's mother was right and her position infuses Lynch's own ideas about the artist life. Restrictions, whether self-imposed, circumstantial, political or systematic can 'kill' creativity. But restriction is also a matter of perspective. Many creatives have moved against restrictions as way of prying something open, of producing incredible searing work that cuts through the limitations they experience. Sometimes the effort enlivens sometimes it backfires. This paper examines different forms of restriction and the varying effects it has in relation to creative practice.

Sally Breen is the author of grunge memoir *The Casuals* (2011), winner of the Varuna Harper Collins Manuscript Prize and *Atomic City* (2013), a neo-noir novel shortlisted for the Qld Literary Awards People's Choice Book of the Year. Her short form creative and non-fiction work has appeared widely in *Overland*, *Griffith Review*, *Meanjin*, *Meniscus*, *The Guardian* London, *The Conversation*, *The Age* and *Asia Literary Review*. She is senior lecturer in writing and publishing at Griffith University and Chair of Asia Pacific Writers and Translators.

Stream 4

3:10pm-4:10pm

Session: 4A Auto/biography

Alberta Natasia Adji

'The Longing': life writing, fiction and the Chinese Indonesian experience

This paper will explore creative developments occurring during the process of writing an autobiographical novel that is mainly constituted by a recollection of intergenerational lived experiences of a middle-class Chinese-Christian family in Indonesia from 1960 to 2018. After some early experimentation, I chose to produce fiction instead of a memoir, for it allows agreeable distance between the author and her writing subject, specifically aided by the use of autofictional techniques, autobiographical and fictive elements. In the paper, I will also argue that the use of the term life writing is most fitting for my project, since it takes into account postcolonial life narratives produced by culturally and historically marginalised women. This paper explores attempts at writing fiction from personal experience, while communicating cultural complexities as a double minority Indonesia woman.

Alberta Natasia Adji is a creative writing PhD candidate at Edith Cowan University. Her novel and exegesis investigate family history, complex ethnic relations in Indonesia, and reflective writing. Her interests are English literature, cultural studies, film studies, Chinese-Indonesian studies and creative writing studies.

Cheryl O'Byrne

Writing through a biographer's dilemma in Nadia Wheatley's Her Mother's Daughter

This paper explores some of the ethical hurdles over which a daughter must leap when she chooses to write her mother's life: how will the daughter balance an impulse for a cohesive story with an imperative to acknowledge what she cannot know and cannot narrate of the mother's life? How will she mitigate the risk of identifying too closely with the mother? I consider these questions through the lens of Nadia Wheatley's (2018) *Her Mother's Daughter: A Memoir*. I examine this memoir in the context of Donna Lee Brien's (2017) work on 'speculative biography' and discuss the ways Wheatley supplements her research with 'educated guesses' to produce a biographical story that is 'rich, appealing and thought-provoking'. At the same time, however, I also draw on Janet Beizer's (2009) theory of 'feminist salvation biography' and ask if Wheatley's mother might be 'smothered by the narrator's embrace of recognition' in the way Beizer cautions against. I weigh the achievements of *Her Mother's Daughter* against the potential pitfalls of its quest-like narrative and propose a reading of the text that foregrounds its ethics.

Cheryl O'Byrne is a PhD candidate in the Department of English at the University of Sydney. Her thesis examines Australian women's life writing and, in particular, the various ways daughters write about their mothers. Her work is published in *Life Writing*.

Diane Murray

Falling through.....

Marion Leathem (my grandmother) was the owner and editor of the *Molong Express* in regional New South Wales from 1869 until her death in 1919. Re-telling Leathem's life as a biographical history through the medium of her letters exhumed the bodies of several ghosts and prised open the doors of many tightly closed closets. My mother was so enraged by what I unearthed during the journey of exploration that she stopped speaking to me and refuses to read the finished story. This paper argues how the secret actions of our writing subjects, past and present, through the filters of memory, archival research and family history, psychologically and physically impact on those who research and write their lives. As transference shifts the responsibility for the story's re-direction onto the writer, the person at the keyboard with only their conviction as a compass, decides whether the story ultimately tells what is true, or what the subject wanted the world to know.

Diane Murray is an architect, writer and poet who is totally seduced by the process of creative writing. She completed her PhD at Swinburne University in 2016 on the subject of Marion Leathem. Her articles and stories have been published in professional publications and online journals. Colonial, feminist history and the psychology of writing biographical fiction were the subjects of her exegesis and have generated research into transference and fact versus fiction. Previously Deputy Chairman of the New South Wales Writers Centre, she is an executive committee member of Historical Novel Society of Australasia and lives in Sydney.

Session: 4B Writing for the screen

Sophia Riley Kobacker

Little bit long way – why bother writing a PhD screenplay?

When research-enabled screenwriting practice is still such a rare occurrence within conventional academia that it is all but dismissed by traditional academics, wouldn't it be easier for writers to create screenplays for feature-length films outside the university framework? Yet if the screenwriter is also a media researcher who is interested in introducing an innovative narrative structure for contemporary films that feature female protagonists, perhaps that writer might be prepared to compromise their creative freedom and take the long and difficult journey through the doctoral process, if they believe their work may well produce an outcome that could benefit the journey of fellow screenwriters. This paper describes how the new narrative model, devised through my research, is overlaid upon my original screenplay, 'Little Bit Long Way', to tell the story of an authentic Female Hero's Journey. Although filmmakers have applied the mythic structure of Joseph Campbell's Hero's Journey almost exclusively to masculine heroes in blockbuster films, my research creates a socially constructive, culturally inclusive narrative model for the contemporary, mythologically based Female Hero's Journey in screen narrative. This new narrative model provides a valuable narrative template capable of supporting the box office success of culturally diverse and female-protagonist-led films.

Sophia Riley Kobacker, Creative Practice PhD, Screenwriter, Media Researcher and Educator, earned a Master of Research (2016) in Macquarie University's Department of Media, Music, Communication and Cultural Studies. Her research interests include screenwriting, visual culture, film studies and creative fiction. 'Little Bit Long Way', her feature-length screenplay, is set in Western Australia's remote Kimberley region.

Philippa Burne & Noel Maloney

Writing through collaboration: the secret life of writers' rooms in Australian fast turnaround television drama

Television writing is a collaborative form of writing. Through a system known as 'writers' rooms', groups of writers work together to create and develop concepts, characters, and storylines for both short and long running series and serials. Drawing on a wide range of qualitative-based interviews with screenwriters, script editors and script producers, this paper analyses the script development models commonly found in Australian television drama. It focusses in particular on the ways in which screenwriters experience creative agency when participating in collaborative script development processes. Script development in writers' rooms is highly procedural, tightly managed through deadlines, budget requirements, production accountabilities and formal reporting. However, script development also requires playful participation by participants in the process. At times, this participation is performed in a way that erases, momentarily, divisions and hierarchies. Other forms of disruption are more problematic. Producers and networks can disrupt the script development process with unpredictable demands and constraints, which significantly impact on story and scripts, and further erode screenwriters' creative agency. Through this study of creative agency in script development, this paper contributes to a better understanding of the screenwriter's place in this significant segment of Australian television production and employment, and collaborative writing more broadly.

Noel Maloney teaches screenwriting and performance writing in the Bachelor of Creative Arts at La Trobe University. He researches contemporary screen and performance writing in Australia, with a particular interest in practice-based and practice-led research. His creative practice includes scriptwriting for television and theatre. His play, *Spiky Things*, was performed at La Trobe University in February. In 2017, he received a fellowship from the International Specialised Skills Institute to research screenwriting programs in the UK and Europe.

Philippa Burne is Lecturer in Screenwriting at the School of Film & Television, Victorian College of the Arts, University of Melbourne. She has worked as a screenwriter and script developer since 2000, in Australia, Europe and the USA. Her current PhD research is looking at writing emotion in the Romantic Comedy.

Marco Ianniello

From a classroom to Galway to Graceland: reflections on writing a feature film screenplay motivated by designing a Masters' screenwriting course

In 2019, I designed a new Screenwriting Course for a Master of Arts (Writing) program, which I co-taught. The course revisits screenwriting fundamentals, and introduces feature film screenwriting skills and methods to a student cohort. Striving for a practice-led approach to the course design and classroom environment, I initiated a collaborative screenplay project with my co-teacher in order to link the screenwriting literature to a current screenplay in development: *Galway to Graceland*. The creative practice of writing the screenplay became a means of testing the validity and application of the course content developed for the Master's students. In the classroom, screenwriting practice was discussed through the literature of recent manuals and canonical screenwriting texts, as well as critically analysing screenplays in various formats. Crucially, the screenwriting development of *Galway to Graceland* was based on these discussions, from first to final draft. The semester concluded with the workshoping of students' screenplay projects in development. This practice-led teaching framework not only opens up the possibility of applying a scholarly structure to a professional collaborative project as a guide for development of screenplays in the industry; but also suggests that postgraduate studies in screenwriting may benefit from a more industry-focused approach to development and teaching.

Marco Ianniello is Head of Film and Screen Production at the University of Notre Dame Australia (Sydney Campus) and is currently a Screenwriting Practice Research PhD candidate at UTS, Australia. Ianniello is an award winning filmmaker and screenwriter and his work has screened at festivals around the world as well as on television in Australia. He was awarded a Master of Arts from the Australian Film Television and Radio School and has been teaching in the Film and Screen program at the University of Notre Dame, Sydney, since 2006. He was recently awarded the Vice Chancellor's Award for teaching excellence.

Session: 4C

Place & space

Katherine Mann

Autofiction writing through the lens of landscape, the margins and colonial 'antagonistic frontiers'

This presentation examines the way in which my autofiction novel in progress writes through the frame of landscape, specifically that of the margins of Australian rural bush settings, where native flora and fauna integrate with introduced species and residential and industrial zones on the boundaries of towns and cities. Directly connected to this is the way in which the relationship to landscape embodies collective cultural identity and how this is reflected through literature. Elspeth Tilley describes the space between the colonial construct of the bordering landscapes of the bush and towns as 'an antagonistic frontier or series of border zones', where there is an ongoing sense of conflict between the bush landscape and the edge of colonial civilisation. This conflict is represented by the recurrence of the 'lost in the bush' trope, or 'white vanishing' in Eurocentric Australian literature. This presentation explores the way this space between these border zones is represented in my autofictional work, as my protagonist negotiates and moves through this antagonistic frontier and in my attempt at subverting the 'lost in the bush' trope.

Katherine Mann is a PhD candidate at Swinburne University.

Rhett Davis

Avoiding it: writing about place by not writing about it

Writing about place is not always writing what is 'real'. Writers often avoid specific, named and recognisable places in fiction, using literary devices and forms to write around them – and yet still manage to evoke a sense of place. In an exegetical reflection on my PhD novel *Hovering*, this article explores my own journey in writing about my hometown of Geelong by avoiding it. It discusses writing around place by employing an absurdist approach over a realist one, and how physical space intersects with virtual space in ways that invite formal modification and polyphony. The methodology I adopt is autoethnographic and mirrors this creative approach, but I also intersperse case studies of writers who have been central to my creative thesis, and who have represented place through defamiliarising strategies such as obsessive observation and minute detail, a multiplicity of individual perspectives or the voice of the crowd, and absurdism and disguise. Ultimately this article reflects on how we might write about our places – our homes, towns, cities, streets; places that deserve to be seen; places that are tangible or virtual or a strange mixture of both – when we're not sure how those places can be definitively represented.

Rhett Davis is a writer and creative writing PhD candidate at Deakin University in Geelong. He has an MFA in Creative Writing from the University of British Columbia, and is published in various journals in Australia and North America. His creative thesis is an absurdist intermedial novel about returning home but no longer recognising it.

Emma Rayward

Pseudonormal space: writing speculative fiction through topology

This paper outlines ways topology is adapted into a method for generating speculative fiction and how topological concepts are embedded in the form and content of a text. Topology is the mathematical study of properties of space preserved under a continuous transformation; properties including continuousness, compactness and connectedness. Such concepts are often appropriated into buzzwords in other disciplines, with little engagement with the genealogies of the field (Lata & Minca, 2015). This is not to suggest that an expertise in topology is necessary in order to implement it, but rather understand that 'borrowed concepts smuggle with them ontological and epistemological assumptions' (Martin & Secor, 2013). In order to move beyond superficial topological analogies that currently exist in fiction, rigorous development of the proposed methodology is necessary. By examining the language, theorems and structure of topology, it is recontextualised to build a scaffold for writing fiction. Through this practice, I aim to re-examine relationships between bodies and the environments in which they live, relationships that themselves smuggle assumptions through the way they are described. This paper proposes that speculative fiction, a genre in which the non-real is imagined as real, is an ideal environment to explore this abstract mathematics.

Emma Rayward is a current Doctor of Creative Arts candidate at the Writing and Society Research Centre of the University of Western Sydney. Her thesis project is interdisciplinary, sitting at the juncture of topology, science fiction and experimental writing practice. Rayward's writing combines theoretical concerns of topology with ethical and aesthetic concerns of art, to reconsider how bodies engage with themselves and the world. Her published work is in both creative and academic journals, including *The Lifted Brow*, *Cordite* and *Philament*. She lives and writes on Gadigal land.

Session: 4D

Lost in circles, casting nets: writing through grief (panel)

Nike Sulway, Elizabeth Kadetsky and Threasa Meads

In his essay, 'Curiouser and Curiouser', Philip Lopate argues that 'The experiences of fiction and nonfiction are fundamentally different. In the short story or novel, a fictive space is opened up in which the reader tends to disappear into the action, even to the point of forgetting one is reading. In the best nonfiction, it seems to me, you're always made aware that you are reflecting, by being engaged with a mind at work, not falling into a dream (Lopate, 2006: 5). The presenters in this panel ask whether, in a similar way, writing about grief and writing about death are also 'fundamentally different' practices, which invite the writer (and the reader) to either disappear or appear; fall or not fall into a dream. In doing so, we explore various approaches to writing, and writing about, death and grief, including in poetry, fiction, and the personal essay. The panel, through critical and creative reflection and practice, asks whether we can tell the truth about the lived experience of grieving or dying scenically, mythically, or symbolically. It explores questions about the purpose of writing through grieving and dying, for both writer and reader.

Nike Sulway is Senior Lecturer in Creative and Critical Writing at the University of Southern Queensland. Author of the novels *Winter's Tale* (forthcoming in 2019), *Dying in the first person*, *Rupetta* and the children's book, *What the sky knows*, Sulway co-edited *Forgotten Lives: Recovering lost histories through fact and fiction* (2018) with Donna Lee Brien and Dallas Baker; and two special issues of *TEXT* on Australasian fairy tales (with Rebecca Anne do Rozario and Belinda Calderone), and writing and researching (in) the regions (with Lynda Hawryluk and Moya Costello).

Elizabeth Kadetsky, is the winner of the 2019 Juniper Prize in Creative Nonfiction for her lyric memoir *The Memory Eaters* (forthcoming). In 2019, she was awarded her second US Fulbright grant in creative writing to India. In 2018, she received a residency at the Studios at Mass MOCA for work on a graphic memoir, and was featured in *Love Stories for Turbulent Times*. Her fiction is included in *Best New American Voices* and the *Best American Short Stories* notable citations. She is Associate Professor of creative writing at Penn State University and a nonfiction editor at *New England Review*.

Threasa Meads is the author of two liminal autobiographies, *Nobody* and *Mothsong* (2016). *Nobody* was shortlisted for The Australian/Vogel's Literary Award in 2008, and awarded a Varuna Fellowship in 2009. In 2012 she was emerging writer in residence at the KSP Writers' Centre. Her fiction and nonfiction works are published in various academic and literary journals including, *apt*, *Still Point Arts Quarterly*, *LiNQ*, *Double Dialogues*, and *TEXT*. She teaches creative writing at Federation University, Gippsland.

Stream 5

4:30pm-5:30pm

Session: 5A

Trauma

Bridget Haylock

Writing through absence

Through an exploration of the fragment that can denote traumatic experience, this fictocritical paper writes through and across the distance that spans the geographic and temporal (dis)located experience of absence. Condensed digital text becomes the cipher through which solitariness is challenged when online, while also mirroring the trauma of absence in its brevity. When switched off, one is rendered again invisible: to others and oneself. Digital relationships offer inadequate simulacra of embodied exchange. For Luce Irigaray, writing is a form of communication that services absence, '[m]ade up of words that are already partially abstract and bereft of flesh' (1996). In attempts to reach intangible encounters from the past and to counter historical, contemporary and future traumatic absence I write fragments through the distance of time to quell absence. Gabriele Schwab realises the relation of trauma to language when she argues that language bears the 'linguistic scars of trauma' (2010). Although formally splintered in a wilful *mise en scène* of the fragment, this paper will be a chronicling of response to involuntary reminiscence, a meditation on writing, trauma, silence, absence, and the shattering and reclamation of subjective identity in the digital space. A writing through absence.

Bridget Haylock is a creative and professional writer, and performer. Her critical work is published internationally, and her current creative work is focused on writing for theatrical performance. Her research interests include creative writing, feminist theory, theatre studies, and trauma studies. She has appeared in music, theatre, film and TV productions in Australia and the UK. Haylock holds a PhD Arts (Creative Writing) from The University of Melbourne, and studied 'The Method' under a full scholarship at The Lee Strasberg Theatre Institute in London. Haylock is affiliated with the Australian College of the Arts where she works on New Program Development.

Gabrielle Everall

Writing through trauma/rape/institutionalisation

I would like to propose the reading of poems written through trauma/rape/institutionalisation, followed by the reading of a personal essay on writing through this process. Lately, I have written book reviews on the topic of rape culture. I reviewed *Not That Bad: Dispatches from Rape Culture* edited by Roxanne Gay and realised I was triggered when I became exhausted. I also reviewed *Shout: The True Story of a Survivor Who Refused to be Silenced* by Laurie Halse Anderson. At first, I felt flat then later invigorated by Anderson's stance on rape culture. Overall, as well as writing my own poems on rape and institutionalisation, I found these activities a beneficial process of self-discovery. Hyunji Kwon argues that witnessing performance-based texts offers 'possible resistance against trauma's destructive and compulsory repetition'; hence, the condition of trauma can be overcome. Writing your trauma is a way of treating your pain. When Anderson was young, no one spoke of rape, so she didn't talk about hers. When Anderson was young, words like trauma didn't exist. Anderson writes on the danger of not treating your pain: 'untreated pain/is a cancer of the soul/that can kill you'.

Gabrielle Everall completed a PhD in creative writing at UWA. While doing the PhD she wrote her second book of poetry, *Les Belles Lettres*; her first book of poetry is *Dona Juanita and the love of boys*. She is published in numerous anthologies including *The Penguin Anthology of Australian Poetry*, *The Turnrow Anthology of Contemporary Poetry*, *Performance Poets* and *The Fremantle Press Anthology of Western Australian Poetry*. She has performed her poetry at the BDO, Overload, NYWF, Emerging Writer's Festival, La Mama Poetica, Putting on an Act, The Bowery Poetry Club in New York and the Edinburgh Fringe Festival.

Johanna Aitchison

After #Christchurch: erasure poems in response to a terrorist attack

The Trump presidency has led to a boom in erasure poetry in the US, particularly in online contexts, as poets re-assert control over official documents and speeches by blacking out or erasing sections of texts. Aotearoa-New Zealand also has a tradition of poets who use erasure and other related techniques to reshape found material into poetry. Arguably, found poetry can be used in contexts where the material is so overwhelming that words fail us. On 15 March 2019 a man entered the Al Noor Mosque in Christchurch and started shooting the Muslim worshippers; he then drove to the Linwood Islamic Centre, where he continued his shooting spree. Fifty people were killed and many more injured. The work I present *After #Christchurch* are a 40-poem sequence of erasure poems written in response to the attack. The source material is a running record taken each day during a 20-minute period. The process of making the recording mirrors the vigil, in which a person is present and pays attention, and the 40 days reflect the traditional period of mourning for Muslims.

Johanna Aitchison is a New Zealand poet and PhD candidate at Massey University, Palmerston North, examining erasures and anagrams in hybrid poetry. Her poems are anthologised in *Best of Best New Zealand Poems* (2011), *Best New Zealand Poems 2008 and 2009*, and *Manifesto Aotearoa: 101 Political Poems* (2017). She has published three collections of poetry, the most recent *Miss Dust* (2015). Her story *Buffalo* is due to appear in the US-based international anthology, *Best Small Fictions* in 2019. She is a sometime marathoner and ocean swimmer.

Session: 5B **Travel & wayfaring**

Ben Stubbs
The Crow Eaters: stories of South Australia

South Australia often sits happily on the periphery of Australian understanding – out of sight and out of mind. In this project I endeavour to explore the state using the immersed perspective of a creative non-fiction/ travel writer. By combining history, creative writing, journalism and ethnography I attempt to uncover the stories and the people who go unnoticed. While much travel writing focuses on the exotic and the writer's immersion in foreign cultures, for this project I attempt to embody something of the technique of Xavier de Maistre (*A Journey Around my Room*, 2018) while imprisoned in his room for six weeks after he was caught fighting a duel in Turin in 1790. This paper explores the notion and motivations of 'looking closer' in creative nonfiction and travel, from Chatwin's *In Patagonia* (1979) to *Davidson's Tracks* (1980) and Bryson's *A walk in the woods* (2007) where the writing process becomes a part of the writer's life. This paper explores what is written on South Australia before, and the space I attempt to inhabit by writing *The Crow Eaters* (2019) as a contemporary creative nonfiction contribution which looks closer at South Australia now.

Ben Stubbs is a senior lecturer in Journalism and Writing at the University of South Australia. He is published widely on travel writing and creative nonfiction, including for *The Australian Journalism Review*, *Text journal* and *Ethical Space*. He has also published three books on travel writing – his most recent *The Crow Eaters: a journey through South Australia* with NewSouth (2019).

Nicole Anae
Journaling and journeying: desire, time and personal travel writing as creative and critical 'writing through ...'

This creative presentation explores the strange disconnectedness I experienced when, in 2019, I re-read for the first time a journal I had kept of a travel experience to Guangxi province in the region of Southern China, during the summer months of 2004. Some entries I had no memory of writing at all, while the writing of others I remembered almost immediately. According to Barbara Korte 'Topos apparently needs to be a theme in travel writing, if a piece of writing is to be identified as such; whereas chronos can, but

does not need to be, thematic' (2008). My artefact 'writes through' the thematic treatment of time and time experience by intersecting with the temporality of the journal narrative itself as travel text. Here, I appropriate the nexus between this disturbing form of forgetting and remembering by translating the rich potential of journal writing for (re)creative writing purposes. While some long-time journal-keepers consider journals 'less as a discipline than as a site of pleasure' (Vandermeulen 2011), for me, putting journal writing to creative use extends this idea of writing desire toward a richly creative space 'where the self attempts to find itself through displacement' (Zilcosky 2008).

Nicole Anae graduated from Charles Sturt University with a BEd and DipT before earning her PhD through the Faculty of English, Journalism and European Languages at the University of Tasmania. Her research interests include English literature, Shakespeare, theatre history, Australian colonial and postcolonial writing, poetry, embodiment and performance, and the interplay between literature, performance and identity. She is Senior Lecturer in Literary and Cultural Studies at Central Queensland University. Her published work appears in a variety of refereed journals and edited collections.

Session: 5C **The workshop**

Marina Chessa
The ground of writing

Writing does not come out of a vacuum, yet it is an intimate space between writer, page and reader. We write to share, to keep a record, to release stories, to create and recreate the world with the word. In facilitating writing groups, I witness the process of writing express trauma, beauty and gratitude, create freedom of voice and direction, for personal reflection, as a therapist, and to forge friendships and mutual support. I find that groups take on their own life of exploration and shared experience, which evolve into writing; creating an authentic central ground, a rich humus of composted bio diverse experience, that feed the expression of each participant, and allow their voice to be released, expressed and heard. This process is cherished, as participants – safe to share if and when they choose – support others and are take pleasure in creations of their chosen form. This shared humanity creates the ground for an authentic and invaluable writing process, of which the group has ownership. This ownership creates a synergy where the group becomes a sum greater than its parts.

Marina Chessa is currently working as an Art Therapist in a dedicated Art Therapy Facility in Perth, Western Australia where she is guiding and facilitating writing groups. Previous to this, she worked for 10 years in Education with the Department of Corrections and as a Distance Education Lecturer in the Indigenous Studies School at ECU. Her relationship to expression through writing, and the power it has to create our world, has become much deeper through the shared exploration of experience.

Penni Russon
Writing through... not writing: the non-writing exercise

Writing is an embodied practice, where Blair writes the author 'engages in autopoiesis, or self-making, within an ecopoetic situation' (2013). Cognition is a collection of processes. I explore experiments in the creative writing workshop that don't involve writing. What purpose is there for the non-writing writing exercise? How can we construct experiences that enhance creative development, foster affective communities, build observational skills and encourage students to take social, emotional and creative risks? I present a series of workshopping experiences and 'homework' tasks that involve no or minimal writing. I demonstrate the way these experiments stage interventions in everyday life to link experiential and tacit knowledge to student learning outcomes.

Penni Russon is the award-winning author of several novels for children and teenagers. She is a researcher in applied creative writing at Orygen, National Centre for Excellence in Youth Mental Health, specialising in comics and therapy.

Session: 5D
Literature & visual arts

Margaret Moores

Hidden mothers: a creative and critical investigation of the intersection of prose poetry and photography

Prose poetry and photography began to share aesthetic and cultural preoccupations in the mid-nineteenth century as each art form endeavoured to depict what Baudelaire described in the 1860s as 'our abstract modern life'. Yet critical study and creative practice has largely ignored their mutual interests. Twenty-first century exploration of the intersection of literature and photography centres on fiction and to a lesser extent on lyric ekphrasis. Ekphrastic theory traditionally casts the visual-verbal relationship as a struggle for dominance between image and word, but such definitions ignore the potential for poem and artwork to demonstrate the shared aesthetic preoccupations evidenced in explorations of the intersection of prose poetry and photography. My PhD thesis explores this intersection creatively and critically by focusing on Victorian 'Hidden Mother' photographs in which women holding young children to ensure a clear photograph were concealed behind drapery. The photographs invite exploration of ideas about presence, absence and erasure for the critical component of my thesis. My creative component focuses on the photographs as depictions of women's hidden work and asks how the prose poem, a hybrid and potentially subversive genre, can represent this work through alternative modes of ekphrasis.

Margaret Moores is a PhD student in Creative Writing at Massey University. Her research project creatively and critically explores the intersection of prose poetry and photography. She completed a Master of Creative Writing at Massey in 2016. Her poems and flash fiction have been published in journals and anthologies in New Zealand and Australia.

Dominic Symes

Cy Twombly, a poet in paint: contemporary ekphrasis as 'translatio'

The American gestural-abstractionist painter Cy Twombly demonstrates a unique creative process of incorporating intertextual material in his work, leading to his dubbing as 'a poet in paint' by recent critical-biographer Mary Jacobus (n.p). Attempting to develop an equivalent ekphrastic work as part of my Creative Writing PhD, it is my finding that Twombly's art exacts a particular poetic balance between intimacy and abstraction. Despite being non-representational and non-figurative, the painter's work invites the audience into the process of the work's creation. As an example of ekphrasis that is dynamic and non-descriptive, my study of Twombly identifies the corporeal and visual aspects of his oeuvre – such as the scale of his work, his obsession with whiteness, and the use of his body in response to material – and incorporates them into my own textual creative work. Positing the painter's integration of source material as 'translatio' –from Ruth Webb's survey of ancient rhetoric is defined as 'imitation that is also invention' – I trace his process-based practice to conceptualise an indirect mode of contemporary ekphrasis both discernibly linked to existing works of art and a wholly creative act in itself.

Dominic Symes is a PhD candidate in Creative Writing at the University of Adelaide, where he was the recipient of the Bunday Prize for English Verse in 2018. His poetry is published in *Australian Book Review*, *Australian Poetry Journal*, *Award Winning Australian Writing*, *Mantra*, *Coldnoon*, and *Broadsheet*. His reviews and criticism appear in *Cordite* and *Axon: Creative Explorations*. He is a tutor in the department of English and Creative Writing as well as the curator of the monthly poetry reading series *NO WAVE*.

Ashleigh Cassel

Writing through the big-scary-I-don't-know: (the politics) behind visual ARTiculation as writing process for memoir

This paper investigates the use of visual articulation to instigate the writing process. In late 2018, I returned to the beach where my father murdered a man. Wanting to explore this experience, I chose to write about it for my Honours thesis but struggled to get words out. Instinctively, I turned to drawing, storyboarding the experience and eventually creating a picture book. Something about the confined visuals and succinct sentences relieved me. Something in the visual articulation enabled me to tackle my experience in written form. This paper uses a similar methodology to one that Bambi Ward (2017) uses. However, instead of art therapy, I demonstrate how visual articulation enables me to write through the big-scary-I-don't-know. I also demonstrate how visual articulation is a useful tool for clarity and realisation, as well as for assisting with the daunting choices of what to omit. Alongside this paper, I present my visual articulations and snippets of their consequential writing.

Ashleigh Cassel is a student at Southern Cross University, currently completing her Honours in Creative Writing. Her project plays with truth and genre in an attempt to write the whole self without stripping or indulging in emotion clichés. In her carnivalesque memoir, she stashes emotion in Kristeva's abject, plays with postmodern incursions on memoir writing, and crosses genre boundaries in an attempt to break down emotion shaming dichotomies.

TUESDAY 26

Stream 6

9:00am–10:00am

Session: 6A

Memoir & Life Writing

Stefan Jatschka

Writing through life: the writing process of a fragmented memoir

'With autobiography, we think there is only one life', Larson (2007) writes, 'the person lives it, then writes it'. He further discusses that 'the memoir feels prey to (or is it desirous of?) immediate emotional memory, almost as if the point is to preserve the evanescent'. Memoir usually focuses on a specific event or period of the writer's life and thereby the writer's life experiences are deconstructed, expanded and processed. For Moradi (2016), writing memoir is about 'going back', remembering and reflecting on a (not so distant) past life and compares his writing experience to freeing his soul from exile. In this paper, I explore elements of my personal writing process by investigating the writing process around emotional memories. I explore how a memoirist discloses the things he/she can't remember but still gains further insight into his/her identity. Furthermore, I explore what comes after the act of connecting the past self with the present self, and how the writing of a memoir impacts my memories. Finally, I investigate the significance of 'absences', in form of narrative gaps, in memoirs and how a writer deploys gaps in order to bridge the past, present and future self.

Stefan Jatschka is in the second year of his PhD studies at Griffith University. His project investigates new research territory where travel writing and mother-son relationships are brought into focus. The project examines how a son at odds with his mother might better discover her by following a journey she took when she was a young woman, as recorded in her journal. This project promises research publication in the fields of Cultural Studies, Sociology and Creative Writing. He is published in *Talent Implied* and *Getamungstif*.

Roslyn Prosser

Writing through life

This presentation discusses the limitations and possibilities for life-writing as a way to tell other stories. Using life-writing methodologies as a basis for inquiry, the paper outlines possibilities for developing a critique of the social, historical, cultural and political by presenting a range of techniques that allow for writing the personal in ways that allow for the production of meanings that highlight the life-story as it exists within these wider frameworks. The presentation draws on pedagogical and writing practices.

Roslyn Prosser is Senior Lecturer in Creative Writing at the University of Adelaide. She is published in a range of styles, forms and modes in the journals of *Life Writing*, *Media International Australia*, *Westerly*, and *Cordite*. Prosser has curated exhibitions, most recently *Showgirl: The costumes of an Adelaide Iconic Diva*, Migration Museum, South Australia and written catalogue essays including: *The Queer Counter-Archive* for the exhibition *Transmitting Cultural Memory*.

Sue Joseph

Interrogating empathy in two long form texts: a comparative textual analysis of trauma affect

There are three broad terms for empathy: emotional, cognitive and compassionate. For decades, empathy was seen as the antithesis of any kind of good journalism; that the journalist must at all time maintain detachment in order to do her job. But this paper interrogates, through the textual analysis of two long form texts, how empathy can perform as an evocative tool of narrative literary journalism creating richer and deeper meaning and impact. Both texts are hybrids, mixing narrative inquiry, reportage and personal reflective practice. Here I argue that the first text conflates emotional and compassionate empathy, while the second privileges cognitive empathy, ultimately and startlingly advocating compassionate empathy.

Both provide for their audience an intimate glimpse into the private lives of others affected by trauma or occupying a particular place in cyberspace. Leigh Sales' *Any Ordinary Day* (2018) and *Troll Hunting* (2019) by Ginger Gorman deal with grave and vexatious issues and notions; and both texts incorporate moments of overt life writing, intimate and profound. As such, empathy is used by these authors to write their subjects large, but concurrently, also to demonstrate their own vulnerability. And in so doing I argue that their credibility and the trust engendered multiplies exponentially.

Trained as a journalist, **Sue Joseph** began working as an academic, teaching print journalism at the University of Technology Sydney in 1997. As a Senior Lecturer, she now teaches creative writing, particularly creative non-fiction. Her research interests are around secrets and confession, framed by the media; ethics and trauma narrative; memoir; reflective professional practice; ethical HDR supervision; nonfiction poetry; and Australian creative non-fiction. Her fourth book, *Behind the Text: Candid conversations with Australian creative nonfiction writers*, was released in 2016. She is Joint Editor of *Ethical Space: The International Journal of Communication Ethics*.

Session: 6B Thinking through the screenplay

Philippa Burne
Writing through emotion: the romantic comedies of Nora Ephron

Screenwriting craft theory focusses extensively on character, plotting and structure. Through these three elements, it is presumed that the resultant screenplays will evoke emotional responses in their audiences: the readers who select scripts for production, and ultimately, the viewers who watch the resultant film. My PhD research interrogates whether this presumption is enough to fulfil emotional engagement with screenplays. Developing the work of Batty (2011), which proposes dual structural lines of physical journey and emotional journey; Ian David (2014); Hudson (2010); and Maureen Murdock (1990) – I use the case study of the Romantic Comedy film, and in particular the films of Nora Ephron, to analyse how we write emotion. In this paper, I consider the widely-lauded Romantic Comedy screenplays of Nora Ephron – *When Harry Met Sally*, *Sleepless in Seattle*, *You've Got Mail* – in order to discuss and evaluate these theories of writing emotion in action. I hope that my findings may have wider knowledge to offer beyond screenwriting.

Philippa Burne is a Lecturer in Screenwriting at the Victorian College of the Arts (University of Melbourne). She has worked as a screenwriter and script editor for 18 years, in Australia, Europe and the USA. Her current PhD research is looking at writing emotion in the Romantic Comedy with supervisor Craig Batty.

Sheridan Humphreys
Writing through ... a new national narrative through historical drama?

Screenwriting students of 2019, do you accept that in future it is the casting agent who makes the choice about the race of the cast in your movies? No! You need to take responsibility for diversity. Black roles for black actors, right? If only it were that simple. In this paper I reflect on the experiences of writing an original, fictional historical drama set in Britain, with a black protagonist. And how I try to persuade my students to do the same thing – by asking them to think both about how a national narrative is shaped and of the Indigenous Australian protagonist (or lack of) in Australian historical drama.

Sheridan Humphreys grew up in Sydney, Australia and Kundiawa, Papua New Guinea and now lives on the edge of a farm in Surrey, England with retired greyhound Shaz. For many years she worked in the UK theatre industry; now she is a Visiting Lecturer in Screenwriting at the University of Greenwich and at Royal Holloway University, London. Humphreys is also working on a practice-led PhD in Screenwriting at the Menzies Australia Institute, King's College London.

Clem Bastow
You're gonna have to trust me: expanding the emotional palette of action screenwriting

For a female, feminist screenwriter, working within the action genre often feels like an uphill battle. Industrial practices within the field are coded as macho, and popular opinion dictates that the action genre is not a site for thoughtful exploration of the restrictions of gender hegemonies. Echoes of key works like *Die Hard* (1988) are still felt in the top-dollar spec script sales of the 21st century, where scripts like Derek Kolstad's *Scorn* (aka *John Wick*, 2015) maintain the status quo – 'the suffering white male body as spectacle', as Tasker summarises – as action screenplays hew to the masculinist, individualist 'Hero's Journey' structure. But what if the white male protagonist isn't the only one driving the plot? By expanding the emotional range of the script and providing alternative (literal) point of view, 'double journey' structure – per Linda Aronson narratives including 'an exploration, often critical, of how society moulds and restricts these two individuals' – offers compelling possibilities for a feminist screenwriting practice. This practice-led paper explores how 'double journey' action screenplays provide fruitful opportunities to counter the hegemonic masculinities many consider 'part and parcel' of the action genre.

Clem Bastow is a PhD candidate at RMIT, undertaking a practice-led investigation into male emotional vulnerability within the action genre of screenwriting and cinema. She is a screenwriter and award-winning cultural critic whose work appears regularly in *The Saturday Paper* and *The Guardian*. She has written about film and TV for books including *ReFocus: The Films of Elaine May* (2019) and *CopyFight* (2015). She holds a Master of Screenwriting from VCA, and teaches screenwriting at University of Melbourne.

Session: 6C Collective practice: collaborative writing in postgraduate writing groups (panel)

Nike Sulway, Elizabeth Kadetsky and Threasa Meads

Postgraduate writing groups – their benefits, complexities, and potentials – is a topic that has drawn increasing scholarly attention. Scholars are recognising the value of such collaborative groups for both students and facilitators: as Batty (2014) notes 'creative writing is often seen as an isolated practice, it is also one in which practitioners crave connection and people with whom to share their ideas, for moral support and critical feedback'. While collaboration is vital to developing new networks and communities, the development and maintenance of such groups place added demands on both postgraduate students and academic staff. We argue that writing and working collaboratively through postgraduate groups should in itself be a sustainable, collaborative process between staff and postgraduates, between collective and individual practice. By examining both scholarly perspectives and individual case studies, this panel offers a range of views on how groups of writers might support and develop each other's individual academic and creative practice through collaboration. How can collaborative projects and spaces contribute to postgraduate learning and development? As practitioners, academics, and members of such groups, we discuss tensions that might arise for writers as they move away from a model of highly individualised authorship and into a collaborative space.

Ella Jeffery is a Lecturer in Creative Writing in QUT's School of Creative Practice, where she researches intersections between contemporary poetics and Australian home improvement culture. Her first collection of poetry, *Dead Bolt*, was the winner of the Puncher & Wattmann Prize for a First Book of Poetry in 2019 and will be published by the press in 2020. Her poetry, criticism and essays have appeared in *Meanjin*, *Island*, *Southerly*, *Best Australian Poems* and elsewhere. In 2018 she was shortlisted for the Queensland Premier's Young Writer and Publisher of the Year at the Queensland Literary Awards.

Alex Philp is a sessional academic and PhD candidate in creative writing at QUT. Her scholarship appears in *Transnational Literature*, *Gender Forum*, and is forthcoming in Palgrave's anthology *Gothic Animals: Uncanny Otherness and the Animal With-Out* (2019). Her fiction is published in *Overland*, *The Review of Australian Fiction*, and the *Meanjin* blog. Her editorial experience includes facilitating the peer review process alongside editing and formatting contributor articles for the *Social Alternatives* special issue 'Dirty Hands: Community Engagement through Practice as Research'.

Lee McGowan is a researcher at QUT. He publishes papers and non-traditional research outputs on critical football studies, and writes fiction and non-fiction for a range of publications. His other fields of interest are generative and digital narratives, and community engagement. McGowan co-edited 'Dirty Hands: Community Engagement through Practice as Research', a Special Issue of *Social Alternatives* (2019). He is currently mapping the history of the football novel in *Football in Fiction* (Routledge 2019), and working on a research project focussing on the history of women's football in Queensland.

Session: 6D

Notes from the field: writing through climate change (panel)

Catherine McKinnon, Rose Michael and Deborah Wardle

The climatologist James Hansen once said being a climate scientist was like screaming at people from behind a soundproof glass wall: being a writer concerned with these questions often feels frighteningly similar (Bradley, 2019). Climate change poses new questions for writers. After all, what weight does writing carry if a large part of the global world remains in humanist 'derangements'? If the impact of climate change asks human beings to think differently, to imagine differently, does this mean the work of a novelist must change? This panel considers how writers might chip their words towards a post-human ethic, and contribute to a politics of Anthropocene fictions that goes beyond catastrophic storytelling? It argues for a writing that shakes up worldviews and delivers complexity. The kind of climate change writing James Bradley calls 'post-natural' (2019). The storyworlds of post-natural writers often address the current 'unequal distribution of wealth between nations' (2019), consumerism and neo-capitalist agendas. This panel will interrogate the writing strategies they and other authors use to address complex subject matter, as well as problem solving how to attend to deep time, slow violence, aesthetics, ethics and the creation of what Margaret Atwood calls Utopias (2011).

Catherine McKinnon teaches creative writing and performance at the University of Wollongong. Her novel *Storyland* was shortlisted for the 2018 Miles Franklin Award, shortlisted for the 2018 Barbara Jefferis Award, the 2018 Voss Literary Prize, longlisted for the 2018 Indie Book Awards and was named one of ABC TV's The Book Club's Five of the Best in 2017. She is one of the multi-authors of *100 Atmospheres: Studies in Scale and Wonder* (2019). McKinnon was co-winner of the *Griffith Review: Tall Tales Short – The Novella Project* 111 award in 2015.

Currently lecturer at RMIT, **Rose Michael** is published most recently in *Sydney Review of Books*, *Meanjin*, *Overland*, *The Conversation* and *Going Down Swinging* #39. Her first novel, *The Asking Game*, was a runner-up for the Vogel and received an Aurealis honourable mention. An early extract from her second, *The Art of Navigation*, was shortlisted for a Conjure award.

Deborah Wardle teaches Literature and Creative Writing at RMIT and University of Melbourne. Her PhD thesis explores the ways climate fiction 'stories' inanimate entities, particularly groundwater. *Why We Cry* is Wardle's debut climate fiction manuscript. Wardle has fiction and non-fiction published by leading Australian journals. She has peer-reviewed articles in Australian and international journals including *Meniscus*, *Mosaic*, *Fusion*, and *Animal Studies Journal*. Her short story, *Love Letters* was shortlisted for the Josephine Ulrick Prize in 2016.

Stream 7

10:10am-11:10am

Session: 7A Thesis writing

Stefanie Johnstone

Finding form writing through trilogy: navigating the blended thesis

Writing a trilogy presents an author with certain limitations and opportunities. Length, structure, character arcs, intertextuality, audience expectation and commercial viability, to name a few. Writing a trilogy for a PhD presents a candidate with another set of limitations and opportunities, particularly when it comes to length and creative-critical balance. Within the confines of thesis DNA and examination requirements in the academy, this presentation explores the use of a 'plaited' or 'blended' thesis to explore the trilogy form through both critical, creative and exegetical writing. Building on the work of Krauth (2010), Boyd (2010) and Robertson et al (2017), the presentation offers a practitioner's exploration of the blended thesis and, by looking specifically through the lens of researching the trilogy, hopes to add to this literature; namely, that the blended thesis becomes a way to write through the limitations imposed by the voluminous question of trilogy.

Stefanie Johnstone is a PhD candidate at the University of Technology Sydney, Australia. Her blended PhD thesis takes a creative practice approach to investigate the trilogy form. The work is interdisciplinary and draws upon novel, film and drama studies. Her fiction work-in-progress is a fantasy trilogy aimed at young adults.

Mags Webster

Writing through ... from ... to ... underneath ... over ... in between ... negotiating the force field of the unworded in the braided thesis model

For the past four years, I have been investigating, through practice-based and theoretical research, how a contemporary poetic practice might thematically and artistically engage with the unsaid and the unsayable. My focus is on apophasis, the rhetoric of denial and negation, which since classical times is a means of using language to deal with what lies beyond language. Creative writing theses are customarily presented in two parts – an exegesis and a creative work – both of which are taken to 'complete' the topic they investigate. Yet I should like to suggest that these components hold in tension between them a force field that is essentially implicit and unworded. In this paper I reflect on the process and experience of producing a 'woven' or 'braided' (Krauth 2011) PhD thesis in order to explore, through an apophatic lens, the implications of collapsing the distance between creative and critical modes to write through, from, to, underneath, over, and in between this force field of unwordedness.

Mags Webster is completing a PhD in Creative Writing at Murdoch University, exploring ways in which poetry can come closer to expressing 'the ineffable'. She holds an MFA in Creative Writing (poetry) from City University of Hong Kong, a BA with First Class Honours in English and Creative Writing from Murdoch University, and BA (Hons) in English and Drama from the University of Kent, UK. Her poetry book *The Weather of Tongues* (2011) won the Anne Elder Award for best debut collection. Her next collection nothing to declare (Puncher & Wattman) has just been released.

Session: 7B How we work (invisibly) (panel)

Cassandra Atherton, Jen Webb and Paul Hetherington

Many kinds of work are invisible, difficult to discern or understand as labour. For creative writers outside the academy, the term creative labour often comes freighted with the burden of Lahire's 'double life': holding

down a 'regular job' which provides steady income but little creative satisfaction; or attempting to build a creative career against a background of short contracts, uncertainty and poverty. Another mode of creative labour is performed through administrative roles undertaken by writers and artists inside and outside the academy: done well, this requires imagination and creativity but bites into time and energy available for art production. Emotional labour, often undertaken by women and members of minority groups can range from providing refreshment to community building and tending the emotional well-being of students and colleagues, and is not linked to promotion or remuneration – largely because it is invisible to and taken for granted by those who don't do it. Finally, labour focused on the making of poems, essays, stories et al., may remain invisible because it is not delimited by an employment contract, office hours, or strategic plans, even though it is at the heart of the writer's life, and is potentially recuperative, ameliorating, and sustaining.

Cassandra Atherton is an award-winning writer and scholar of prose poetry. She was a Visiting Scholar in English at Harvard University in 2016 and a Visiting Fellow in Literature at Sophia University, Tokyo, in 2014. She has published 17 critical and creative books (with three more in progress).

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra, and Dean, Graduate Research. Her main research interest is the relationship between what Pierre Bourdieu termed 'the field of cultural production' and the social domain. Her current major projects investigate aspects of creativity, and creative production, and the creative producer, and she is supported in this by the ARC Discovery projects Working the Field: Creative Graduates in Australia and China (DP150101477), and So what do you do? Graduates in the Creative and Cultural Industries (DP160101440).

Paul Hetherington is Professor of Writing in the Faculty of Arts and Design at the University of Canberra and Head of the International Poetry Studies Institute (IPSI) in the Centre for Creative and Cultural Research. The recipient of many awards, fellowships, and residencies for poetry, he is the author of twelve full-length collections of poems and co-editor on various scholarly books and anthologies. Also known for his scholarly work on Dickinson and the prose poem, he is one of the founding editors of the international online journal *Axon: Creative Explorations* and a founding editorial committee member of the *Meniscus* journal.

Session: 7C Moving through ...

Dominique Hecq
Entangled fugues

This paper explores the main theme of work in progress, *Masks: Letters to Orpheus*, a verse novel told from Eurydice's point of view. Comprising thirteen sections, the project explores the concept of heteronymy i.e. the use of multiple imaginary characters, by staging a speaker who exists beyond temporalities, languages and geographies. In *Masks*, life implodes and explodes as Eurydice, drawn to water without realising its significance in her past, enters a state of fugue. The work performs the radical otherness of self as she travels from Melbourne to Ljubljana via Lisbon, Nice, Brussels, Amsterdam, Prague and Rome by applying the multivalent possibilities of the notion of fugue. The paper questions the eco-cosmopolitanism that Ursula Heise postulates in her ecocritical manifesto (2008) by focusing on one specific scene where the anonymous Eurydicean character works through 'a sense of place to a less territorial and more systematic sense of planet' in an attempt to ground herself as person and artist in the world at large.

Dominique Hecq is a Belgian-born poet, fiction writer, and scholar now living in Melbourne, where she taught at a number of universities for the past thirty years. Hecq's works include a novel, three collections of stories and eight books of poetry. Her auto-translation of *Out of Bounds* (2009), *Hors Limites*, was released last year in France. *Crypto* (2018) and *Kosmogonies* (2019) are her most recent bilingual books. *After Cage* is her latest poetry collection in English. She is a recipient of a 2018 International Best Poets Prize.

Robin Hemley
The nationalist in the next seat: listening to the world instead of lecturing it

I once had an editor who told me that he doesn't much care for books in which the writer goes somewhere and then just sees what happens. But that's how a number of well-known books on place are written, as serendipitous encounters with people and places the writer never could have imagined beforehand. That doesn't mean that setting out to a particular place to write about it with no research – ignorance of another place is a sure road to disaster. Still, the role of happenstance should be as encouraged as doing homework before going 'somewhere'. My presentation will touch on the moments of happenstance in the works of other writers of place as well as my own, that made the writer reflect, change course, or learn what his/her project was really about. This presentation is not a primer on 'opening oneself up to the cosmos', participants will be relieved to learn, but more of an appreciation of writing about place that comes from 'listening to the world instead of lecturing it', in the words of Pico Iyer.

Robin Hemley has published twelve books of fiction and nonfiction and is the author of the forthcoming book of essays, *Mr Chen's mountain: exclaves, enclaves and the nuances of national identity* (2020). He is the Founder of NonfictionNOW, the former director of The Nonfiction Writing Program at The University of Iowa, and Professor Emeritus at The University of Iowa, as well as an Adjunct Professor of RMIT. His awards include, a Guggenheim Fellowship, a Bellagio Arts Residency from The Rockefeller Foundation and three Pushcart Prizes in both fiction and nonfiction

Barrie Sherwood
Doubt, genre and the creative intelligence

John Updike calls the writing of fiction a 'rather curiously private and finicking' activity, 'a matter of exorcism and manufacture rather than toplofty proclamation'. One of the key features of a creative writing program within an English department is professors who are working practitioners; but what is it, exactly, that the active fiction writer passes on to the student that a scholar or academic might not? Gardner is unequivocal: '[the academic's] work is no more like an artist's work than the work of a first-class accountant is like that of an athlete contending for a championship ... No critical study, however brilliant, is the fierce psychological battle a novel is'. In less fervent terms: intimate knowledge of the process that Updike refers to is a *sine qua non*, and germane to 'exorcism and manufacture' – both of which are prelude to catharsis – is the continual cultivation and vanquishing of doubt. This paper – taking examples from sources as seemingly disparate as Updike, Nabokov, Sebald, White and, in particular, Robbe-Grillet – contends that doubt is a necessity of the creative process and asks how, in practice, doubt becomes the driving force for generic innovation and a wellspring of the novel's continual pertinence and regeneration.

Barrie Sherwood's publications include *The Pillow Book of Lady Kasa* (2000), *Escape from Amsterdam* (2007; 2008) and *The Angel Tiger and Other Stories* (2019). His short fiction, non-fiction and criticism have appeared in *Matrix*, *TEXT*, *Lighthouse*, *Asia Literary Review*, *Writing in Education*, *The Istanbul Review*, *Stand* and other magazines. He is currently Assistant Professor and Coordinator of Creative Writing at the School of Humanities at Nanyang Technological University, Singapore.

Session: 7D Archival futures: queer temporalities (panel)

Kate Lilley, Melissa Hardie and Mark Peart

This panel considers the question of 'writing through' in terms of its resonance for queer historical practices of revision and affiliation. How does queer theory, in particular, facilitate the movement of textual material through or across historical periods and composition processes? Melissa Hardie's *Barnes Post Barnes: Conceptual Writing Through Modernism* considers the repurposing of the writing of Djuna Barnes by conceptual poets: what are the consequences for a queer poetics of these practices of erasure and decontextualisation? Kate Lilley's *Through Composed: Redacting the Sapphic Early/Modern* finds the productive energy created by allying and redacting Early Modern sources and Modernist composition

in ficto-critical collage. Mark Peart's *Sodomy Re/verse: Reading and Writing the Sodomitical Archive of Nineteenth Century New South Wales* examines the history of juridical injustice experienced in the past to write that history forward into the unliveable conditions of the heteronormative present.

Kate Lilley is a well-known poet and scholar of the queer/early/modern. Her most recent book, *Tilt* (Vagabond 2018) won the Victorian Premier's Literature Award for Poetry. She is the Director of Creative Writing at the University of Sydney.

Melissa Hardie is Associate Professor of English at the University of Sydney. She is a widely published scholar of queer modernism. Recent work has appeared in *Angelaki*, *Modernism/Modernity* and *Novel*. Kate Lilley is a well-known poet and scholar of the queer/early/modern. Her most recent book, *Tilt* (Vagabond 2018) won the Victorian Premier's Literature Award for Poetry. She is the Director of Creative Writing at the University of Sydney.

Mark Peart has recently submitted his PhD thesis at the University of Sydney. He is the author of the book-length documentary poem, *The Great Eastern* (Rabbit Books, 2016). Scholarly work from this project is forthcoming in the *Journal of the History of Sexuality*.

Stream 8

11:30am-12:30pm

Session: 8A

What do we talk about when we talk about short stories: what are editors looking for? (panel)

Claire Corbett, Debra Adelaide & John Dale

This is a discussion among three creative writers, teachers of writing and editors of short fiction for anthologies and literary journals. What makes a short story a story? What do these editors look for and what makes a story stand out among the hundreds of submissions these editors read? This is a practice-focused panel which promises to generate lively discussion and questions and engagement from the audience.

Claire Corbett is the author of several novels: *When we have wings* and *Watch over me* and the forthcoming *The Aquarium*, a number of short stories, essays, reviews and journal articles. *When we have wings* was shortlisted for the 2012 Barbara Jefferis Award and the 2012 Ned Kelly Award for best first novel; and translated into Dutch, Spanish, Portuguese and Russian. Her essay *The Last Space Waltz: on 2001 and NASA* was shortlisted for the 2012 CAL/ABR essay prize. Corbett teaches Creative Writing at UTS, is an assessor at Varuna, the National Writers' House, a Director of the Varuna Board and the fiction editor for *Overland*.

Debra Adelaide is Associate Professor of Creative Writing at UTS where she oversees the postgraduate coursework program. She is the author or editor of 17 books including *The Household Guide to Dying* (2008) and *The Women's pages* (2015). Her two collections of short fiction are *Letter to George Clooney* (2013) and *Zebra* (2019). Her latest book is *Innocent reader* (2019). She is the judge of numerous literary awards and has been shortlisted or longlisted for several herself, including the former Orange Prize. She is a member of Sydney PEN, an author ambassador for the Sydney Story Factory, and the fiction editor of *Southerly*.

John Dale is Professor of Creative Writing at UTS and the author of seven books. His best-selling true-crime biography, *Huckstepp*, was the winner of a Ned Kelly award, as was the first of his three crime novels. His other books are a memoir, *Wild Life*, an investigation into the fatal shooting of his grandfather in 1940s Tasmania; a campus novel *Leaving Suzie Pye*, translated into Turkish; and a novella *Plenty*. He has edited three anthologies, including the recent *Sydney Noir* (2019).

Session: 8B

Writing & the body

Heather McGinn

Writing through the disobedient body: how body poetics can be a place from which queer women's narratives can rise and be heard

This paper reflects on a period of practice led research which led the presenter through the trauma cleaning process of writing through her disobedient body, and argues that by utilising the technique of writing from and through the body, she was able to uncover, make room for, and explore queer women's stories in the artefact and exegesis model of research. Frustrated by the lack of representation of queer women characters in popular culture, and particularly modern literature, the presenter was prompted to focus her research on exploring the possible narrative arcs of queer women characters within the autofiction and poetry genres. Presented alongside the exegetical outcomes, the presenter will also share some of the poetic work that was created in the course of her experimental practice of writing from the body. Themes of otherness, patriarchal silencing of women, bodily autonomy, shame, trauma, and pain will be discussed, having been recurring topics over the course of the research project. This paper aims to show how researching and writing from a queer perspective can respond to a patriarchal society with a history of

violence towards women, with a particular focus on, as Cixous encouraged, breaking free from the snare of silence.

Heather Briony McGinn is a PhD student with a research focus on body poetics, Beat poetry, queer theory, and feminism. She also hosts a monthly open mic night where she mentors emerging performers across diverse disciplines.

Claire Albrecht
Writing through anxiety

This paper will look at the practicalities of writing as a person experiencing anxiety – whether writing creates anxiety, diminishes it, or both. It will also look at the creative output inspired by the condition of anxiety, and works of Australian poets who are investigating anxiety as a part of and partner to creativity. Part of the paper will be an audience discussion of anxiety in the creative process.

Claire Albrecht is writing her PhD in Poetry at the University of Newcastle. Her current work investigates global and personal anxiety. Albrecht's poems appear in *Cordite Poetry Review*, *Overland*, *Plumwood Mountain*, *The Suburban Review*, and *Australian Poetry Anthology*. Her manuscript *sediment* was shortlisted for the 2018 Subbed In chapbook prize, and the poem *mindfulness* won the Secret Spaces prize. Her debut chapbook *pinky swear* launched in 2018 and she edited the 2018 Cuplet Anthology *The Clambake*. Albrecht founded and runs the monthly Cuplet Poetry Night in Newcastle, featuring local, interstate and international artists, and contributes to Newcastle's growing poetry scene.

Susie Eisenhuth
In defence of 'sick lit'

This paper began with an article about the writer Christopher Hitchens soon after his posthumous memoir *Mortality* (2012) was published. There is a mocking tone as Hitchens' memoir about the progress of his oesophageal cancer is discussed. Hitchens 'embraced the fashion for revealing all of the grim details about terminal illness', splashing 'salacious details' about physical demise across the pages of the newspaper, blogs, and books, with 'the almost sordid level of detail'. For me, being treated for aggressive cancer at the time, not only was the use of the words 'salacious' and 'sordid' offensive, but the article echoed the stigmatising attitudes Susan Sontag railed against in her essay *Illness as Metaphor* (1978). It smacked of the implied directive foisted on those early sufferers – to silence, to censor, to deny. Later, engaging with the literature and media coverage of illness narrative, I was taken aback by the dismissive and derisive tone of much of the discourse around narratives of trauma, illness and disability in the late 20th and early 21st Century. I set out to argue against that appraisal as a narrator of illness, a writer and a reader. Illness narrative is a growing body of important literature which has established its potential as a powerful conduit for both art and empathy.

With a background in metropolitan journalism **Susie Eisenhuth** has always retained strong links with the industry and its concerns, lecturing at UTS in the postgrad and undergrad journalism programs in research and reporting, feature writing and longform journalism, with a strong focus on editorial independence and ethics. She is co-author of *The Writers Reader, Understanding Journalism and Non-fiction* (2007) and a founding member of the International Association for Literary Journalism Studies. Her post-doctoral research grew out of her experience of the diagnosis and treatment of life threatening illness and the 'narrative wreckage' it leaves in its wake.

Session: 8C
Media writing & journalism

Rosemary Williamson
Dead fish and the rhetorical situation: writing environmental exigence in the popular magazine feature

The press has long celebrated Australian resilience following sudden natural disaster. Popular magazine *Australian Women's Weekly* (AWW) repeatedly reinforces this notion of Australian resilience through human-interest stories of people temporarily stricken yet unbroken by a hostile natural environment. Unlike sudden disaster, however, drought is what Rebecca Jones calls 'slow catastrophe', typically without an obvious moment of exigence to which journalists respond. Such a moment did occur in 2019 when drought caused around a million fish to die, an event covered extensively by the press along with the emotional distress of rural Australians who witnessed it. After those reports, AWW published a feature on the drought. It abandoned the predictable theme of Australian resilience to instead depict a grim future avoidable only through responsible political action. This paper draws on the concept of rhetorical situation, as first theorised by Lloyd Bitzer (1968), to argue that the AWW feature represents a powerfully influential form of writing through complacency to make a call for collective action on environmental crisis. The paper illustrates the ways in which the feature exploits and adapts genre conventions to that end. It situates itself within an extended project on AWW, magazine journalism and the natural environment.

Rosemary (Rose) Williamson is Senior Lecturer in Writing and Rhetoric and Discipline Convenor of Writing in the School of Humanities, Arts and Social Sciences, University of New England (Armidale, Australia). Her areas of research include Australian magazines, political rhetoric and memoir. She is undertaking an extended research project on the ways in which popular genres of writing and communication more generally both reflect and influence Australians' relation to their natural environment, past and present. That project is represented most recently in articles in *Journalism Studies*, *New Writing* and *TEXT*.

Gail Pittaway
Writing for the communication industries: undressing the cover up

The communication industries use the mass media – broadcast, print and the internet – delivering messages to diverse audiences at any one time, informing or entertaining. Styles of writing for these industries vary, but include campaign and strategic planning, writing copy for public dissemination on policies or issues, journalism, blogs, advertising, and, increasingly, interactivity with audiences through social media. With so many opportunities to inform, persuade or simply be misunderstood, it is imperative that writers concentrate upon drafting, then crafting messages into appropriate and acceptable formats for diverse audiences, both paying clients and the public. This paper undresses the opening night glamour of communication writing in order to look at the near invisible foundation garments which support them; to undress the cover up. The focus is upon three main areas of the communication industries: public relations' media releases; journalism, including columns and blogs; and finally, reviews and features in broadcast, magazines and specialist websites. I draw upon personal experience in crafting reviews for print and broadcast media, as a case study in the New Zealand media, as well as the experiences of teaching media writing at tertiary level for over fifteen years, in particular over the changing field of teaching writing in this domain.

Gail Pittaway is Senior Lecturer in Creative Writing, Media, and Storytelling in the School of Media Arts at Wintec, Hamilton. She publishes both creative work and academic papers, and has edited an anthology of writing on gardens, co-edited journal special issues, conference proceedings and a book of academic essays. She is one of the co-editors of *Meniscus* and is a regular reviewer of books for Radio New Zealand's *Nine to Noon* programme, and a drama critic for Theatreview website. She is currently a PhD candidate, enrolled at Central Queensland University, in the field of Creative nonfiction, writing a food memoir.

Sonya Voumard
Would I write that now?

I have noticed a developing discussion among writers questioning and even seemingly wishing to disown stories they wrote years ago that for varying reasons are arguably unacceptable today. I find this fascinating and consider my first book *Political Animals* (2008) in this context, especially in terms of writing Aboriginal characters – presuming to know what might be their stories – for what was a work of fiction. It was a question I wrestled with then but came to a peace with by only writing in the first person – as an observer of the characters, not inside their heads. Now, I'm not sure I could even do that. My 2015 doctoral thesis *The power dynamics between journalists and their human subjects* explored aspects of story ownership and appropriation in a nonfiction context. This paper takes this area of ethics and ownership research into ficto-critical questions of 'othering' in writing and who has the right to speak 'on behalf of' others. Ficto-critical writing gives powerful expression to unheard or less heard voices such as people of colour and people who identify as queer, among others. Can any storytelling about people other than themselves be true?

Sonya Voumard is an author, journalist and academic with a research interest in the ethics of storytelling. Her first nonfiction book *The Media and the Massacre* (2016), based on her 2015 doctoral thesis, was long listed for a 2017 Stella Award and the 2018 Nita B. Kibble Award. Her most recent book is *Skin in the game: the pleasure and pain of telling true stories* (2018). Voumard taught nonfiction writing and journalism part time at UTS until 2014. She is now an adjunct lecturer at SCU.

Session: 8D **Writing through the night (on a horse with no name) (panel)**

Robyn Ferrell, Jennifer Rutherford & Barbara Holloway

The panellists here continue their exploration of the hybrid creative/critical essay in a collaboration that explores the genesis of writing in response to a lyrical prompt. Dewey Bunnell's American folk-rock classic *Riding Through the Night* is a song with a driving, memorable tune, although line to line, the narrative is somewhat incoherent. The song has Biblical echoes of extremes leading to purification and revelation but is oddly tentative and uncertain. The significance of each detail is obscure, the trajectory simple, yet it resonates with core Judeo-Christian imagery of a self-discovering, self-building pilgrimage from temperate zone across desert to the sea. In these ways it mirrors our current times, 25 years after it was written, with our driving narratives of dangers; with our (Western) uncertainties as to whether it is still possible to write in terms of a cohesive, coherent self, when writing itself can be seen as a form of mastery to be eschewed. We writers are suspect yet we long to bear witness. To do that here, we experiment with text that is not a linear narrative of temporal life but a spatial arrangement of investigations of the intra-relationship and interconnection of multiple other-than-human and human beings.

Robyn Ferrell is Adjunct Professor at the Centre for Law, Arts & Humanities at the Australian National University. She has written several books of philosophy and creative writing; *The Real Desire* (2004) was shortlisted for the NSW Premiers' Awards. She is currently working on projects in memoir, creative nonfiction and art writing.

Jennifer Rutherford is Professor of Literature and Sociology and Director of the J.M. Coetzee Centre for Creative Practice at the University of Adelaide. She has recently completed a novel, *Mérencolye* and is currently working on a book of life-writing and creative non-fiction entitled, *The Encyclopedia of Lost Things*.

Barbara Holloway is Visiting Fellow in Literature, Languages and Linguistics at the Australian National University. Her creative and academic work focusses on language and embodiments of place. Her most recent publication, *The Undead of Australian Forests* appeared in *Fusion* (2017).

Stream 9
12:40pm-1:40pm

Session: 9A **The practice of creative non-fiction**

Nicky Gluch
Silencing the universal language

Writing through antagonism. That's the word that would come in place of the ellipsis. Writing through blockades. In 2013/14 I spent a semester studying in Israel. Shortly after I returned, the Gaza war broke out and I was, in effect, silenced. Friends cut me off for having associated myself with 'that State' with none of what I'd experienced, good or bad, permitted into the framework of conversation. So I turned to writing instead, publishing my memoir *The Universal Language* (2019). In it, I explain how my time in Israel led me to pursue a musical career – because of the division and the dissonance, not in spite of it. I write of my experiences volunteering in a hospital on the border of East and West Jerusalem, and I use the theorists I studied in my philosophy class to provide a critical framework to what I felt. The question is, will these thoughts be allowed out. Or will my attempt to write about how peace can only come when we engage with the other, be silenced. For if my words only find place in the echo chamber, then I have failed.

Nicky Gluch is a PhD candidate at the Sydney Conservatorium of Music. In 2016, she completed a Graduate Certificate (Editing & Publishing) at UTS, during which time she wrote an essay which became the seeds of her memoir, *The Universal Language* (2019). Gluch has published two children's books through the Sydney Jewish Museum and is training to become a conductor. She believes that music transcend difference, and is motivated by this in her work.

Helena Kadmos
Joining dots: writing through grief to forgiveness

'[F]orgiveness is never a singular event, never easy, and never bereft of language at some point in its trajectory, for perhaps language, particularly writing, contains forgive-ness in a way that other arts do not' (Joseph 2018). This paper bounces off this idea of realisation through writing by sharing one example of how a creative treatment of memory illuminates the forgiveness achieved in one father-daughter relationship. For several days in December 2016 I sat by my father's side during his dying. As I took my turn to tend to his simple needs to dress, undress, change position, sip water, or be reassured that he was not alone, an ordinary, everyday item of his caught my attention. During a brief respite from this vigil I recounted to a friend, in a tearful whisper, how my father's leather belt had rooted itself in my imagination, and how I knew with certainty that its significance would eventually be explored through writing. Shared in this paper are excerpts from the short memoir 'Loops' which home in on three different encounters with my father's belt. Read together they depict how familial interactions can trigger feelings of fear and shame, poignant compassion, and profound forgiveness.

Helena Kadmos teaches Literature and Creative Writing in WA universities

Tess Scholfield-Peters
Writing through the empathy void: representation, authenticity and imagining the unimaginable

Today we're exposed to information and images that are often hyper-traumatic. This has dulled our receptiveness to trauma, and has perhaps altered how we empathically engage with it. Empathy relies on imagination, on our capacity to figuratively feel what the 'other' feels. But what happens to our empathy when we turn our attention to the Holocaust, an historic period that is unimaginable to the non-witness? Responsible understanding demands empathy. This paper examines my writing practice as a third generation Holocaust writer, a survivor's granddaughter, and explores how I write through temporal, cultural and spatial distance – the empathy void – and come to a voice that rings authentically across the expanse of misrepresentations and overexposed trauma. It also examines how the Instagram platform manipulates the meaning behind trauma-related posts, and explores implications of this social media platform on

trauma-related literature. I ask how the author confronts authenticity and veracity in the current literary landscape that increasingly embraces the fiction in fact, narrative in history and representations of the real. What do we do when the distant voice is the only one left to speak?

Tess Scholfield-Peters is a Sydney-based writer currently undertaking the Doctorate of Creative Arts at the University of Technology Sydney. Her research is focused on third generation Holocaust representations, family history, trauma writing and hybrid literature.

Session: 9B Character & narration

Alex Henderson

Liminality, creativity, and other tricky business: the Trickster archetype in popular culture

The Trickster character type from mythology – the trouble-making, boundary-crossing, binary-challenging, change-causing figures like Loki, Hermes, Raven and Coyote, and Anansi – has long been considered deeply important to storytelling. As Helen Lock (2002) writes, ‘It is not hard to account for [the Trickster’s] appeal—they are fun, for one important thing, in their anarchic assault on the status quo, although their trickery also strikes a deeper human chord’. But now that we are no longer living in an age of myth and folklore, how does the playful, liminal figure of the Trickster manifest in more contemporary media? Using various scholarly rubrics of Trickster-ness as well as my own critical eye, I will suggest and examine several characters from modern fiction, from comics to novels to Netflix comedies, and the ways in which they embody and reflect Trickster tendencies, and how these characters help us ‘write through...’ thorny issues of power, human nature, and chaos just like their ancient narrative ancestors.

Alex Henderson is a PhD candidate at the University of Canberra. Her creative thesis explores the ways writers can play with familiar tropes and archetypes for the purpose of social commentary and diverse narratives, with particular focus on depictions of gender roles and the representation of LGBTQIA+ characters. Her Honours dissertation, *Beast: A Hero Tale*, retells an Irish quest-myth with a female protagonist to challenge the gendered assumptions in Joseph Campbell’s Hero’s Journey structure. Her current research has shifted focus to the Trickster archetype and the ways writers can use them to make mischief with gender and genre.

Sandra Makaresz
Character & narration

Readers are always drawn to characters they identify with. Whether it’s a character they aspire to, one that calls to a darker part of their own identity, or a character they would simply like to know, there must always be a connection between the characters and the reader – especially when attempting to capture the attention of today’s readers. As identity becomes ever more important, and more niche, how are writers to create characters that reflect their audiences and create connections? There are examples of young readers and the seriousness of their connections with fictional characters from Harry Potter to *Catcher In The Rye*’s, Holden Caulfield in the ‘50s, while as far back as the late 1700s, *The Sorrows Of Young Werther* sees copycat suicides in the style of its main character. Today we see websites, fan fiction, fan art, YouTube parodies and conferences dedicated to readers’ explorations of their connections with certain characters. What does it all mean for writers though? Do we simply write through the need to be mindful of our characters’ reception in the real world? Does a good story justify all and how do we write through, with the knowledge of the possible futures our characters face?

Sandra Makaresz is a Queensland based writer with a range of producing and writing experience from children’s television to academic, business and fiction writing. She is secretary of the Qld Writers Centre Management Committee and reads for *Aurealis* magazine. She has a Master of Arts (Research) in Children’s and Youth Writing and is currently undertaking a PhD in creative writing, focusing on children’s fiction. Her first children’s novel won the 2017 Australian Society of Authors Edel Wignell mentorship, and her YA novel received a 2016-17 Emerging Writers’ and Illustrators’ Mentorship, and a CYA children’s writing award. She is currently editor of *WQ* magazine.

Session: 9C Representation

Jane Scerri

Power and the passion since Whitlam

This paper examines single motherhood and its representation in Australian literature since Whitlam introduced the single mother’s benefit in 1973. It argues that single motherhood can be lived and represented advantageously within the framework of feminism. Novelists that discuss single motherhood include Helen Garner, Beverly Farmer, Amanda Lohrey, Deborah Robertson, Melissa Lucashenko and Elizabeth Jolley. These writers, and others, express both the positive and negative experiences of women who live outside of, and hence subvert and challenge patriarchal norms, hierarchies and myths. Identifying such aspects explicates how a single mother – while required to attend to the practical aspects of running a home – is afforded agency, control and choice to shape her world; including her creative life, her ongoing sex/love life and her career. Given that in 2019 there are more single-mother households than ever before, and the fact that male/female wage disparity in Australia is still more than fifteen percent, there is still comparatively little in the way of literature that reflects this.

Jane Scerri is in her second year of a DCA at UWS. Her novel *The Verge*, set in Sydney, Magnetic Island and Greece, tells the story of a relationship begun spontaneously and ended acrimoniously, six years later, when the protagonist, Joan, with two young daughters in tow, joins the ranks of Sydney’s single mothers.

Deb Wain

Writing through things

By writing through things – common, everyday things such as food, utensils and recipes – we are able ‘to see the shift from function to meaning’ (Pahl et al 2010). Taking on a project linked to such items might be considered a limitation. This paper argues that such limitations within creative practice actually create productive sites where the application of a rule or limit enables creativity a greater freedom. The process of using everyday items changes the item too, as it does when such things are added to museum collections for example. The item, in its ‘shift from function to meaning’, becomes, instead, an artefact: something both less and more than it was originally. This paper explores the idea that writing through things changes the writing and the things.

Debra Wain holds a PhD in Creative Writing. Her research interests include women, food and culture, which she has investigated through writing short stories. Her work has been published in *Meniscus* (winner CAL Fiction Award), *Journal of Post-Colonial Cultures and Societies*, *Verity La*, and *Tincture*. She is a sessional academic at Deakin University.

Kasey Symons

Writing the female fan back into Australian Rules football fiction

Fictional representations of Australian Rules football aimed towards an adult readership are exceptionally rare considering the sport’s immense popularity in Australia, and are limited in their representations of women. Indeed, only three novels are written by women on Australian Rules football. As fiction is an important and productive way to explore complicated ideas, the few examples of women writing on Australian Rules football fiction offer many new ways to consider the sport’s place in society, but are restricted in their representations of women from a fan perspective. Sports sociologist, Stacey Pope shows that most researchers of sports fans ‘seem to “add” women to their analysis, almost as a side-product to the main research focus, and perhaps as a response to feminist critiques or else the alleged rising numbers of female fans at matches’ (Pope, 2012). While women are most certainly not a side-product in my writing, I am ‘adding’ in some sense. I am adding under-represented narratives into the discourse; I am adding questions to the sports fiction genre that need to be considered. Using a practice-led approach, my work extends on the existing literature to explore the use of creative writing to continue to add women back into the sports fiction discourse.

Kasey Symons is a PhD candidate at Victoria University and research fellow at Swinburne University in Melbourne. Her creative PhD thesis, *One of the Boys – the (gendered) performance of my football career*, focuses on issues of gender performance and negotiation in female fans of elite male sports through an autoethnographic inquiry and practice-led fiction writing. She is also a freelance sports journalist with an interest in women's Australian rules football.

Session: 9D

Second generations: the creative arts doctorate comes of age (panel)

Elizabeth Ellison, Jen Webb, Craig Batty

In their comprehensive scoping study, Baker and Buckley (2009) identify the first creative arts professional doctorate, offered in 1984 at the University of Wollongong. Earlier, the Strand Report (1998) more formally recognised practice-led research, which saw a strengthened support for creative disciplines and their 'non-traditional' approaches to research. Creative practice research training in Australia is officially 'of age' and in fact, we contend that we are well into a second generation of creative doctorates. Many current research students are supervised by experts within the field who also are graduates of creative practice doctorates and, as such, the need to justify the discipline's existence, the requirements of the exegesis, and the validity of the methodologies are lessening. The era of the second generation is, of course, beholden to the significant research and investigation that contributes to the development of the creative arts doctorate. In this period, the Office of Learning and Teaching awarded 25 projects and fellowships on research higher degrees: some were discipline specific; others with a more interdisciplinary focus. Wider research into creative arts methodologies has shaped the creative arts research landscape in Australia. This panel takes stock of the last thirty-plus years of scholarship in creative arts research training to identify the current state of play.

Elizabeth (Liz) Ellison is Senior Lecturer of Creative Industries at Central Queensland University. She researches Australian writing, film and television, with a special interest in the Australian beach. She has been involved in two OLT grants in postgraduate supervision of creative arts research degrees, and supervises research students in creative arts and creative industries. She is the Academic Coordinator of CARTA, the Creative Arts Research Training Academy at CQU.

Jen Webb is Distinguished Professor of Creative Practice. She has studied in South Africa, New Zealand, Canada and Australia, and holds a PhD in cultural theory (art and society) and a DCA in writing (creativity and embodiment). Her academic interests focus on the relationship between the field of artistic production and the wider social domain, including how representations are made (in art, literature and news media) of human rights issues, conflict and crisis, and how individuals perceive themselves and their lived experience. Her books include *Researching Creative Writing*, *Understanding representation*, the poetry collection *Sentences from the Archive*, and *Understanding Foucault: a critical introduction* (co-authored with Tony Schirato and Geoff Danaher).

Craig Batty is an award-winning educator, researcher and PhD supervisor in the areas of screenwriting, creative writing, screen production and creative practice research. He is currently Professor and Head of Creative Writing at University of Technology Sydney. He has published more than 70 books, book chapters, journal articles and creative research works. He has worked on a variety of screen projects as a writer and script editor, and regularly consults on screenwriting and creative practice research. In 2016 he won an Australian Awards for University Teaching Citation, and in 2017 won the RMIT Vice-Chancellor's Award for Research Supervision Excellence. Batty also holds a professorial position at Central Queensland University.

Stream 10

2:30pm-3:30pm

Session: 10A

The Anthropocene

Marg Hickey

Toward pastures green – how to write through in the age of the Anthropocene

In my paper, I argue that regional writing has undergone a necessary cultural shift in Australia. This shift is more reflective of a changing world in the face of climate change and a new (and long overdue) awareness of Aboriginal land practices. I call this form of writing, which recognises not only the needs of the land but the people who must work with and from it, 'co-pastoral'. In regional Australia, creative writers are at the coal-face (pun intended) of climate change, we see it outside our windows as we write, we fear it as our livestock starve, we dread it as we buy water for our tanks. How do we navigate this new awareness in our writing to 'write through'? This paper looks at my own struggle with how to place and write through new understandings of a changing land in my latest published play, *I Woz Ere*. It also references bush romance writer, Rachael Treasure and young adult author Christie Nieman. Creative writing plays an important role in bringing the perils of the Anthropocene to further public awareness. How regional writers write through this issue is vital and worthy of discussion.

Marg Hickey is an award winning author and playwright from regional Victoria. She lectures in Humanities at La Trobe University.

Delia Falconer

Signs and wonders: writing the Anthropocene

Is the Anthropocene something that writers can write 'through'? For ecological thinkers like Timothy Morton, ongoing global ecological catastrophe is characterised by the sensation of being 'stuck' in an ecological uncanny, in which deep time is making its presence increasingly felt in the present. In this paper, I reflect on some narrative strategies in contemporary fiction, in particular the collapse of narrative time and the traditional boundaries between fiction and nonfiction, as means of considering and negotiating what nature writer Robert McFarlane describes as the prevailing 'claustrophobia' of our current moment. Works discussed will include Ali Smith's Seasonal quartet and Jon McGregor's *Reservoir 13*.

Delia Falconer is the author of three books. Her first novel, the bestselling *The Service of Clouds*, was shortlisted for major literary awards including the Miles Franklin, NSW Premier's Literary Awards, Victorian Premier's Literary Awards, and the Australian Booksellers' Book of the Year. Her second, *The Lost Thoughts of Soldiers*, was shortlisted among other awards for the Commonwealth Writers' Prize (Asia Pacific Division). Her most recent book is *Sydney*, a personal history of her hometown, which was shortlisted for seven national awards in history, biography and nonfiction, won the 2011 Nib CAL/Waverley Library Award for outstanding research.

Jack Kirne

Agricultural catastrophes: writing the Anthropocene in Carrie Tiffany's Everyman's Rules for Scientific Living and Kim Scott's Taboo

Agricultural fictions play an intrinsic role in interrogating human relationships with the landscape, in settler societies especially, often perpetuating and creating moral ideals of nationhood, frontier and modernity. Radical changes in technologies, both mechanical and chemical, particularly in the last century, have modified the landscape in a way that is not so different to geoengineering practices now flagged as a possible response to climate change. In this paper, I look toward Carrie Tiffany's *Everyman's Rules for Scientific Living* (2005) and Kim Scott's *Taboo* (2017) I outline how these novels separately imagine post and emergent catastrophes in engineered environments. Specific attention is applied how they conceptualise settler and Indigenous futures.

Jack Kirne is a PhD candidate at Deakin University in the School of Communication and Creative Arts. His creative work has been featured in various publications including the anthologies *Growing up Queer in Australia* and *New Australian Fiction* (KYD). His critical work has appeared in *Cinder*.

Session: 10B

Writing, research & the academy

Amelia Walker, Corinna Di Niro, Pablo Muslera

Through cracks: three narratives of para-academic pathways in post-GFC Australia

In this creatively-critical collaboration, we use ‘cracks’ as a metaphor to confront challenges facing early career academics. We write as three creative arts academics who completed PhDs between 2016-2017 and have since taken short-term casual and contract-based university teaching appointments, while independently pursuing our writing and/as research. We identify with the growing community of ‘para-academics’: trained scholars who exist ‘simultaneously inside, outside, and alongside the conventional academy’ (Withers & Wardrop 2014). The ‘cracks’ initially represent our shared fear of ‘slipping through the cracks’. Probing the metaphor more intensively, we reconsider cracks as potential spaces for connecting and creating. Noting the work of writers and artists who have turned cracks golden – things through which roses can grow and light can get in – we each present a creative writing-based response to the ‘cracks’ theme, then discuss one another’s responses through dialogic research writing. We recognise the networked, rhizomatic structure of cracks, thus connecting them with Deleuze and Guattari’s (1987) work and Rolfe’s call for the ‘para-academic machine’ to ‘connect with anything other, to plug in, to become entangled with as many people and projects as possible’ (2014).

Amelia Walker lectures at the University of South Australia. With Pablo Muslera, she is the current co-editor of the reviews section for *TEXT* journal.

Corinna Di Niro lectures at the University of South Australia. She completed her PhD in *Commedia dell’Arte* in 2016 and is a guest lecturer at NIDA.

Pablo Muslera teaches writing and Shakespeare studies at the University of South Australia, and supervises Honours students as well as editing *TEXT* reviews.

Peter Anderson

Writing through ... a precarious practice (professional uncertainty in times of austerity)

In the aftermath of the 2008 financial crisis a new term entered the lexicon: the gig economy. Coined in response to increasing levels of freelance work and multiple job-holding, those in the gig economy stitch together ‘a bunch of free-floating projects, consultancies, and part-time bits and pieces’ (Brown 2009) in an effort to earn sufficient income to meet basic needs. This paper draws on both the academic literature on work in the cultural sector, and my own experience of primarily freelance work in the arts. In reflecting on my own career I see that it could fit within a number of models including the ‘portfolio career’ (Handy 1984, 1989 & Comfort 1997), or the ‘slash career’ (Alboher 2007, Williams 2014), as well as the ‘protean career’ or ‘boundaryless career’ (Bridgestock 2005). In the context of the visual arts, Tara McDowell identifies what she calls ‘the Post-Occupational Condition’ (2016), in which terms such as ‘artist’, ‘critic’, ‘curator’ or ‘art historian’ are replaced ‘in favour of something like art worker-at-large’. What are the implications of these ‘non-traditional’ ways of working within the cultural sector? What are the implications of recasting creative practice as a form of ‘non-traditional research’ for what was once understood as ‘professional practice’?

For the past four decades **Peter Anderson** has primarily worked in the cultural sector as an independent writer-researcher, with a focus in the fields of creative writing and the visual arts. He publishes poetry, short fiction, and arts journalism, as well as curating visual art exhibitions and related projects. His professional portfolio also includes academic research and teaching, as well as research consultancy work for both government and arts organisations. He is currently completing a PhD in Creative Writing at Swinburne University.

Emma Doolan

Writing through the first year: locating the self in the academy

In December 2017, I lodged my PhD thesis at an urban university where I’d taught for some years as a casual staff member, and in January 2018 I took up a full-time lecturing position interstate at a regional university. Along with this transition came a range of challenges located in the workplace but extending into the personal sphere to impact my sense of self. Van Luyn and Glade-Wright (2018) identify anxieties faced by early career artistic researchers who find themselves situated at a nexus of new roles – artists, researchers, teachers, and administrators – and must learn to navigate the tensions between them. Additional challenges arise in the demands of inflated academic workloads; learning new teaching materials and institutional norms; adjusting to the shift from the supported environment of PhD research to independent ECR life; and a changing relationship with the self as professional as opposed to amateur or in-training practitioner. This paper reflects on challenges and milestones encountered during the first year of full-time academic life and discusses how the transition has affected my view of myself as a practitioner and my approach to my writing practice, as well as highlighting the importance of mentoring and networks for ECRs.

Emma Doolan is a lecturer in Creative Writing at Southern Cross University. Her research explores Gothic representations of place, particularly in writing about Australia’s hinterland regions. She is also interested in Modernism, feminism, ecocriticism, pop culture, and creative writing practice. Her practice-led doctoral thesis was completed at Queensland University of Technology in 2017.

Session: 10C

Writing process

Michael Mullins

Creating a monastic writing disposition

In making mental and physical space to write, practitioners can take a cue from the ascetic practice of numerous religious traditions. This involves a single-minded dedication to the task, with time away from multitasking and the stimuli of modern connected life. Some writers make a gesture towards this by selecting a special distraction free screen in their writing software. This paper examines taking this practice a step further – choosing the isolation of a time of day, or particular physical location, to write in solitude and with a minimum of distraction. While the main part of a day is dedicated to work or caring for family, waking early to write for an hour or two before commitments start to weigh and minds become congested is a productive discipline. This in some way emulates the focus monks and nuns give to early morning prayer. This paper explains how the above practice and escaping to a ‘monk’s cell’ –an austere room or physical location, either in our own home or elsewhere – complements the writing of the creative component of a doctorate.

Michael Mullins is a blogger and online editor, editing *Eureka Street* for 10 years until 2015. He is a UTS Doctor of Creative Arts applicant who lives in Sydney but spends four months of the year writing early in the morning in a five square metre ‘monk’s cell’ apartment in Paris.

Shady Cosgrove

Thresholds of writing and not-knowing: strategies for navigating the liminal

In an interview in the *Paris Review*, writer Jeanette Winterson discusses her novel *Gut Symmetries*, saying the book ‘collapsed’ on her three times during the writing process, and she had to throw away those drafts. She said: ‘You really have to have faith then – and it is a question of faith – and you do have to believe, because there is no other way... There are no guarantees’. There may be no guarantees, but as the writer gains more experience with narrative craft, their ‘toolkit’ grows. That is, they have more strategies and experience to draw on when complications of craft arise. However, writer Tobias Wolff dispels this, saying: ‘After a while you begin to understand that writing well is not a promised reward... No, every time you do it you’re stepping off into darkness and hoping for some light.’ This paper examines writer interviews and

accounts of faith, nerves, trial and error, and the creative process in light of the liminal, arguing there are strategies that can help the writer navigate thresholds of writing and not-knowing. In particular, attention is paid to Charlotte Wood's idea of the circus tent and author-as-witness, using my drafting experience of *A Quiet Proposal* as a case study.

Shady Cosgrove is the author of *What the Ground Can't Hold* (2013) and *She Played Elvis* (2009). Her short works have appeared in *Best Australian Stories*, *Overland*, *Antipodes*, *Southerly*, *The Sydney Morning Herald*, *The Melbourne Age* and various *Spineless Wonders* publications. She is an Associate Professor and teaches creative writing at the University of Wollongong, Australia, specialising in prose fiction and editing.

Eileen Herbert-Goodall

Embracing Experimental Approaches to Narrative: Multimodality in 'Rupture — A Digital Story'

The Digital Revolution is impacting upon literacy practices all around the world. The ubiquitous presence of Information and Communication Technologies (ICTs) — from computers, to the Internet, to smart phones, and other mobile devices — means narrative is being pushed into a more process-oriented space where texts no longer necessarily manifest as stable, final products. Instead, contemporary texts often present as dynamic, multifaceted, interactive “experiences” within which readers can become deeply immersed. In the digital realm, writers and readers are regularly positioned to participate in acts of “textual co-production” that entail processes akin to exploring, browsing, assembling, and synthesising a range of textual features in order to make meaning. Furthermore, ready access to multiple semiotic modes, as facilitated by advances in technology, means the way that we construct, present, and interpret narrative is morphing. This paper investigates such trends; in particular, it draws upon a social semiotic approach to discuss and analyse the born-digital, multimodal short story ‘Rupture’. Assertions are then made regarding how this narrative exemplifies the influence that digital technology is continuing to have upon the content, structure, spatial organisation, and socio-cultural context of texts, along with the ways in which they are told and consumed.

Eileen Herbert-Goodall holds a Doctorate of Creative Arts, which she earned at the University of the Sunshine Coast (USC), Queensland, Australia. Her area of academic research focusses primarily upon the impact that digital technologies continue to have upon the composition and ‘design’ of texts, along with the ways in which narrative is written, distributed, and consumed. Herbert-Goodall teaches creative writing at USC. She is the author of a novella titled *The Sherbrooke Brothers* and publishes many pieces of short fiction and non-fiction.

Session: 10D

Places, times, things, photographs: narrating the forensic artefact (panel)

Peter Doyle, Kate Rossmannith, Nicole Matthews

Crime, misadventure, homicide and accidental death trigger rigorous, procedurally precise civil enquiries, which leave in their aftermath substantial bodies of artefact – evidence, documents, testimony, and often troves of visual material. Participants and witnesses retain unofficial collections of materials, keepsakes, images, documents, clippings. These materials may resurface in culture, as curiosities or as found things, long after their forensic operational moment has passed. Such materials typically emerge into affective terrains profoundly different from those of their original manufacture. Rather than ontologically stable, the reappearing image in particular may present as a new, strange thing, creating far from predictable effects on latter day viewers. Returning artefacts may horrify, disturb, or interrupt the contemporary. Or they may foster unique new knowledge, reflection and affective re-awakenings. Narration, interlocution and commentary become the intimate and defining accompaniments to such re-appearances. This panel explores some of the ways that reappearing objects and photographs, and their various narrative overlays and obbligatories may serve to accuse or exonerate, mislead or enlighten, disturb or comfort their latter day witnesses, and how such encounters might be the locus and the subject of wild, new and unpredictable poetics.

Peter Doyle is the author of four novels and two collections of forensic photographs, *City of Shadows* and *Crooks Like Us*. He curates museum exhibitions, including Pulp Confidential (State Library of NSW) and Suburban Noir (Museum of Sydney). His most recent novel is *The Big Whatever* (2015). In 2018 he wrote and directed the true crime documentary, *Slasher Patrol*. He is an Associate Professor of Media at Macquarie University, Sydney.

Kate Rossmannith is the author of *Small Wrongs: How we really say sorry in love, life and law* (2018), a work of hybrid nonfiction that investigates remorse in the criminal justice system and remorse in our everyday personal lives. Rossmannith has a background in theatre, anthropology and creative nonfiction, her research examining performance, emotion and the law. Her writing appears in scholarly journals, and in *The Monthly*, *The Australian*, and *Best Australian Essays 2007*. She is a senior lecturer in cultural studies at Macquarie University where she teaches creative nonfiction writing.

Nicole Matthews lectures across media and cultural studies at Macquarie University. Her research work brings together auto/biography, disability and Deaf studies, popular genres of broadcast and electronic media, and education. She maintains an enduring interest in the role of media in processes of social and political change. She publishes on educational transitions, inclusive higher education, academic literacy testing, peer review of teaching, organisational barriers to blended learning and the use of lived experience narratives in professional education. Her most recent book is *Digital storytelling in health and social policy: listening to marginalised voices* (2017 with co-author Naomi Sunderland).

Session: 11A
Grief**Toni Fay Walsh*****Tu me manques: writing about grief through grief***

This presentation explores the many challenges of researching death and bereavement when the researcher themselves is bereaved. Drawing upon existing literature from the field of death, dying and bereavement studies, I discuss some of the unique methodological, epistemological and ethical issues that can arise in doing death-related research generally. Then, I reflect upon some of the particular issues encountered in my own PhD research project. Finally, I consider how we might engage in deeply affective, personal research inside an academic and cultural context that, despite the 'affective turn', still struggles to value the significance of emotion and autobiography in qualitative research.

Toni Fay Walsh is a PhD candidate at the University of South Australia's School of Creative Industries. Both her creative and critical work explores the interconnectedness between matter and meaning, and the role of language and narrative in mediating experiences. With a particular interest in multimodal printed literature, her thesis analyses graphic memoirs about grief and loss in considering how experiences of the ineffable may be expressed.

Linn Skoglund***Four Kilos in an Urn: writing through in order to work and teach through***

the budgie croaked
 Nanna said when the bird died
 that's how I felt when Grandma died,
 the woman croaked
 I couldn't flush her down the toilet
 like Nanna did
 with Jacko,
 but I felt the need to brush the cremation dust of my hands
 not give a damn about the funeral

This paper explores the coping mechanism the writing of poems provided when faced with my father's terminal brain cancer. It also discusses the way in which my own experience of writing through grief to be able to continue working and teaching enabled me to utilise my own narrative as part of developing the narrative pedagogy of the Bachelor of Text and Writing together with my colleagues. The paper includes examples of the poetry written and among other things, draws on research related to narrative pedagogy.

first Grandma died, then Dad died
 four kilos in an urn is the world's best mother in law
 Uncle Stein says to Mum
 at Grandma's funeral
 laughs and laughs
 a round ball
 almost rolls of the chair
 Dad is also four kilos in an urn

Linn Skoglund is an Associate Professor of creative writing at Kristiania University College in Oslo and a Program Coordinator for the Bachelor of Text and Writing. Her research interests are varied but mainly within writing fiction in a second language and creative writing pedagogy. She is currently working with a collection of poetry called *Four Kilos in an Urn – Not my Memoirs*.

Chloe Cannell***Writing as and through therapy: developing and sharing Nine minute trauma***

My creative piece *Nine minute trauma* (working title) is the result of writing therapy I undertook to reflect and explore irrational thoughts and increase insight on a workplace trauma incident. Writing therapy is the practice of writing to express feelings and thoughts and is used to address a variety of emotional concerns such as grief and loss, trauma, depression and anxiety. There is substantial anecdotal and clinical evidence demonstrating writing therapy can improve physical and mental health, reduce stress and help people cope with trauma. While writing therapy may be recommended by a therapist, my writing was self-directed. My creative piece depicts the experience of giving CPR for the first time to a suspected overdosed woman in my (then) workplace bathroom and the subsequent trauma counselling. Although there are valid concerns about the risks of writing therapy, writing helped me understand my fear, insecurity and stress. The piece acknowledges my trauma was acute and I am privileged to easily access counselling. Though writing therapy often focuses on the process of writing rather than the end product, I found developing and sharing the piece with others enabled me to process and manage my emotions and recover.

Chloe Cannell is a writer and PhD candidate at the University of South Australia. Her research interests are young adult literature and queer writing.

Session: 11B
The Novel**Louise Katz*****Writing from within the cacophony***

I am currently working on a novel about a man, Matthew Brown, who is writing a book, *The Orchid Nursery*, that I actually published in 2015. So, originally, *The Orchid Nursery* was a story within the story of Matthew Brown. However, I decided at the time to put Matthew on hold. Now he is back writing that novel and includes excerpts from it in his blog. He is also expecting to be indicted for the murder of his wife, Angela. The blog includes comments and accusations from Matthew's online followers. Some are exercised by the content of his novel and offer advice; some draw conclusions about his guilt or innocence based on their perceptions of his character – these ones are concerned solely with 'Who killed Angela Brown?' The book deals with the many voices that interrupt a writer's process, some useful (questions that might occur to a reader that a writer needs to address); but many, not (often cruel, self-critical noise). In my presentation I allocate some of those online voices to audience members as if they were participating in the novel. I hope this will also make people feel more inclined to provide me with feedback regarding content and also what form the novel might eventually take.

Louise Katz teaches critical thinking at Sydney University, and is also a novelist. Her most recent novel is *The Orchid Nursery* (2015); and her most recent theoretical work is *Critical Thinking and Persuasive Writing for Postgraduates* (2018). Her research interests, which feed into her fiction, include amongst other things, monsters and monstrosity in literature and politics; theories of creativity; the relationship between creative and critical writing processes; practice-led research.

Patrick Mullins***Writing through the courtroom: Portnoy's Complaint and book censorship***

In 1970, Penguin Australia published a domestically produced edition of Philip Roth's onanistic novel, *Portnoy's Complaint*, as part of a campaign to take on what was, at that time, one of the most pervasive and conservative systems of book censorship in the world. What followed was an unprecedented and protracted series of court trials – six in total – in which Penguin and an assortment of booksellers were charged under the various state-based indecency and obscenity laws. The verdicts in those trials were mixed, but as whole the affair marked a turning point in Australia's treatment of books and the censorship system, which all but came to an end upon the election of the Whitlam Government in 1972. Drawing on research conducted for a forthcoming book, this paper uses Dominic LaCapra's framework for the analysis

of literary trials to examine how the court action over *Portnoy's Complaint* threw into relief how the novel is regarded, how its meaning is understood, and what functions it is understood to spur: politically, culturally, and psychologically.

Patrick Mullins is an adjunct assistant professor at the Centre for Creative and Cultural Research, at the University of Canberra. His first book, *Tiberius with a Telephone: the Life and Stories of William McMahon*, was published by Scribe in 2018.

Julia Prendergast
Writing through the unthought known

My second novel is a work in progress. It began with a short story which I 'finished' only to begin again from another perspective, and another. Reflecting upon this process, I have been considering 'writing back' to an idea as a particular way of asking questions – a process of seeking and finding – a mode of practice for a writer who does not work with any clear vision of the finished artefact. As I toil with the evolving manuscript I have a sense of methodological déjà vu because the process mimics my experience in writing my debut novel: *The Earth Does Not Get Fat* (2018). Each time I go back to the writing I find myself opening the question to broader speculation – Yes, but... what if... except that... My methodology is kaleidoscopic – 'this plus this' –and the resultant form is fractured. I am deeply interested in what this methodology reveals about the dynamic and yet elusive nature of embodied cognition, as reflected through an analysis of creative practice. I refer to theories from neuroscience, psychoanalysis and philosophy to unpack the work my mind is doing when I am not cognisant of the work my mind is doing.

Julia Prendergast's novel *The Earth Does Not Get Fat* was published in 2018. Recent short stories feature in *Australian Short Stories 66* (2018). Other stories are recognised and published: *Lightship Anthology 2*, *Glimmer Train*, *TEXT*, Séan Ó Faoláin Competition, *Review of Australian Fiction*, *Australian Book Review*, Elizabeth Jolley Prize, Josephine Ulrick Prize. Prendergast's research appears in various publications including: *New Writing*, *TEXT*, *Testimony Witness Authority: The Politics and Poetics of Experience*. She is Deputy Chair of the Australasian Association of Writing Programs (AAWP).

Session: 11C
The self & subjectivity

Emma Marie Jones
The millennial impasse: cruel optimism and the self-in-crisis

Using the framework of Lauren Berlant's cruel optimism (2011), this paper shows how the loss of the myth of a secure future creates the millennial impasse: a world in which, for millennials, nothing is stable. Even the self, as on- and offline construct, is constantly in a crisis of flux. Precarity thus enters the literary novel through the self of the protagonist. This paper examines Ling Ma's *Severance* (2018) and Ottessa Moshfegh's *My Year of Rest and Relaxation* (2018), two novels in which the horror of unstable futures and the millennial self-in-crisis are grappled with through narratives of broader, global crises. Ma's novel creates a post-apocalyptic dystopia of workplace routine to allegorise the self-in-crisis; while Moshfegh transposes it to pre-9/11 New York, medicates it with sleeping pills and allows it to surrender its agency. Both novels point towards their authors' unstable futures as millennial creatives in a precarious labour economy, and in a broader context, towards unstable futures in a post-truth climate. This paper asks: what do the new precarities of self and elasticities of truth mean for creative practice?

Emma Marie Jones is a writer, a PhD candidate and a teacher of Creative Writing at the University of Melbourne. Her research interests include millennial literary fictions, millennial theories of affect, and literary representations of the precarious millennial subject.

Hasti Abbasi
Diaspora writing and hybrid identity

A number of Iranian diaspora women writers deal with the identity crisis triggered by their sense of un-belonging, their questioning of their place in the world, and their identity in relation to others and to society. Some of them write diaspora memoirs and use imagination to help their process of restructuring their identity and dealing with the experience of exile. Diaspora writing can lead to new interpretations of identity that provide a sense of continuity. Azadeh Moaveni's memoir, *Lipstick Jihad: A Memoir of Growing up Iranian in America and American in Iran* (2006) is an exemplary diaspora work that explores the relationship between writing and belonging and allows the writer to gain a hybrid identity, situating her 'in between' her past and present. Moaveni provides a discussion of a powerful nostalgia and yet a state of in-betweenness and feeling of alienation mediated through her parents' memories of the past and her present status. She creates a discursive space through which she navigates and blends her personal and cultural sense of identity at the intersection of two cultures.

Hasti Abbasi holds a Ph.D. in Literary Studies and Creative Writing from Griffith University. Her novella *And the Raindrops Fill the Sea* was shortlisted for 2018 Viva La Novella Prize. Her manuscript titled *Dislocation, Writing, and Identity in Australian and Persian Literature* is published by Palgrave Macmillan (2018). She is actively publishing short stories in literary and creative journals including *Southerly*, *Mascara Literary Review*, *Verity La*, *The Hunger*, *Bareknuckle Journal of Letters* and *Bareknuckle Anthology*. Her scholarly work is included in *Antipodes*, *Text*, *Hecate*, and *AAWP*, amongst others. She is currently teaching at Griffith College.

Session: 11D
Creative histories: what happens when creative writing and history get together? (panel)

Kiera Lindsey, Donna Lee Brien, Craig Batty

Writing about the past happens within, and beyond, the discipline of history. Indeed, for many, the past is more evocatively brought to life through fiction and the use of fictional techniques that draw upon archival research without being constrained by the historian's moral obligation to fact. Although the tug-of-war between history and fiction is richly examined in Australia since the controversy sparked by Kate Grenville's *Secret River* (2005), there is significantly less conversation about the creative and practical intersections of creative writing and history, and how these disciplines might work together to produce writerly and accessible versions of the past. In this panel, each presenter explores some of the questions associated with these possibilities from their disciplinary field and methodologies. If Creative Writing can help historians embrace the pleasures of plot, character and metaphor, and also convey argument 'by stealth' via narrative (Peter Cochrane 2007), what might historians bring to fictional renderings of the past? How might this collaboration help to make the past 'more immediate, accessible and intimate' (Caine 2010) for general readers?

Kiera Lindsey is an award-winning historian based at University of Technology Sydney (UTS) where she is conducting an ARC Discovery Early Career Research Award (DECRA) on speculative biography and historical craft. In 2016, she published her first speculative biography, *The Convict's Daughter*. Reviewers described *The Convict's Daughter* as 'splendid and audacious', 'blazing a new path through history and fiction' and 'gloriously unputdownable'. Lindsey is currently working on a second speculative biography with Allen & Unwin. She has been the on-camera historian with the HISTORY Channel and is also a regular guest on Radio National's *Nightlife*.

Donna Lee Brien is Professor of Creative Industries at Central Queensland University, Australia. Researching history and life writing for two decades, Brien has authored and edited more than 30 books and monographs and authored more than 300 journal and other articles, book chapters and conference papers. Her latest books on life writing are *Offshoot: Contemporary Life Writing Methodologies and Practice* (with Quinn Eades, 2018) and *Forgotten Lives: Recovering Lost Histories through Fact and Fiction* (with

Dallas Baker and Nike Sulway, 2017). Co-Editor of *The Australasian Journal of Popular Culture*, Brien is a past President of Australasian Association of Writing Programs.

Craig Batty is Professor and Head of Creative Writing at the University of Technology Sydney. He is the author, co-author and editor of ten books, including *Writing for the Screen: Creative and Critical Approaches* (2nd ed.) (2019), *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018) and *Screenwriters and Screenwriting: Putting Practice into Context* (2014). He has published more than 50 book chapters and journal articles on screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Batty is also a screenwriter and script consultant, with experiences in short film, feature film, television and online drama.

Stream 12

4:50pm-5:50pm

Session: 12A Bodies of water (panel)

Joshua Lobb, Catherine McKinnon, Christine Howe, Shady Cosgrove & Luke Johnson

In the Illawarra, water is a vital force. The culture of local Aboriginal communities emphasises the interconnectedness between Land and Sea Countries; European colonists exploited the natural resources of Lake Illawarra, establishing industries and ports; along the coastline, swimmers and surfers congregate in the waves. The presence (or absence) of water is also becoming urgent in global communities, as sea-level rising threatens to engulf nations and ten-year droughts leave cities unable to provide water resources to their citizens. In this panel, we discuss our collaborative project Blue Ecologies, which uses water as a starting point to develop creative/critical work that responds to the bodies of water in our local environment, and also reflects on our relationships on a planetary scale.

Joshua Lobb is senior lecturer in creative writing at the University of Wollongong. His stories appear in *The Bridport Prize Anthology*, *Best Australian Stories*, *Animal Studies Journal*, *Text* and *Southerly*. His manuscript *Remission* won the LitLink Unpublished Manuscript Award in 2014, as well as two residential fellowships at Varuna, the Writers' House. His 'novel in stories' *The Flight of Birds* (2019), about grief and climate change, is published by Sydney University Press. He is also part of the multi-authored project *100 Atmospheres: Studies in Scale and Wonder* (2019).

Catherine McKinnon is a novelist, playwright and academic. She is part of the multi-authored project *100 Atmospheres: Studies in Scale and Wonder* (2019). Her most recent novel, *Storyland* (2017), was published by HarperCollins and shortlisted for the Miles Franklin Literary Award in 2018. Her plays are produced nationally, and her short stories, reviews and essays appear in journals such as *Transnational Literature*, *Text*, *RealTime* and *Narrative*. She teaches creative writing and performance at the University of Wollongong. Her novella *Will Martin* was published in *Griffith Review 50: Tall Tales Short – The Novella Project III*.

Christine Howe is a writer and lecturer who teaches at the University of Wollongong. Her poetry and other short works have appeared in publications such as the *Griffith Review*, *Cordite*, and *Law, Text, Culture*, and her first novel, *Song in the Dark* (2013), was published by Penguin.

Shady Cosgrove is an Associate professor and the author of *What the Ground Can't Hold* (Picador, 2013) and *She Played Elvis* (Allen and Unwin, 2009). Her short works have appeared in *Best Australian Stories*, *Overland*, *Antipodes*, *Southerly*, the *Sydney Morning Herald*, the *Melbourne Age* and various *Spineless Wonders* publications. She teaches creative writing at the University of Wollongong, Australia, specialising in prose fiction and editing.

Luke Johnson publishes in *Southerly*, *Overland*, *Island*, *Westerly*, *The Lifted Brow*, *Going Down Swinging*, *Mascara Literary Review* and *HEAT*, and has won or been listed for such awards as the AAWP Chapter One Prize, Josephine Ulrick Prize, Elizabeth Jolley Prize and Katharine Susannah Prichard Prize. He is a lecturer of creative writing at the University of Wollongong, and treasurer of the Australian Short Story Festival. His story *Ferocious animals* was published in *Griffith Review 53: Our Sporting Life*.

Session: 12B

Literary publishing

Glenn Morrison, Raelke Grimmer, Adelle Sefton-Rowston
Reaching out: interviews from the Borderlands literary journal project

The Borderlands Project to develop a literary journal of the Northern Territory is set to publish its publishing pilot editions during 2019 and 2020. Building on a recently published literature review regarding the publication of literary journals in Australia, the authors report here on their interviews of leading publishers and editors of Australian literary journals, which were conducted during the three-phase project's first (research) phase in 2018. Also undertaken was an online survey of potential readers and contributors. The Northern Territory is uniquely situated in the Australian literary industry, at once pivotal to a national identity yet marginalised from its mainstream, with most literary journals concentrated on the eastern seaboard. The authors have attempted to 'reach out' and 'write through' this regional isolation in an effort to bring creative writing from the North and Centre of Australia to a national audience. Their aim has been to draw on the best available advice from leading practitioners in the field by a purposeful and direct reaching out to the Australian industry. It is hoped the interviews might interest observers of Australian literary journal publishing generally, and those interested in regional publishing, in an industry lacking substantial quantitative research into its operations.

Glenn Morrison is a journalist and writer who lectures at Batchelor Institute of Indigenous Tertiary Education (BIITE) Alice Springs. He is the author of *Songlines and fault lines: Epic walks of the red centre* (2017) and *Writing home: Walking, literature and belonging in Australia's red centre* (Academic 2017).

Raelke Grimmer is a lecturer at Charles Darwin University and a Creative Writing PhD candidate at Flinders University. Her work is published in *Griffith Review*, *Westerly* and *Meniscus*.

Adelle Sefton-Rowston is a lecturer in Communications at Charles Darwin University and the author of *Politics and poetics: Race relations and reconciliation in Australian literature* (2019).

Julian Novitz
Writing the event: how meaning and significance are constructed in contemporary novella writing

The relatively recent revival of interest in the novella is linked to the narrative efficiency of the form, with many commentators suggesting that its principle appeal is that it operates as a more focused and fast-paced refinement of the novel, one ideally suited to time-poor and easily distracted contemporary readers. However, late 18th and early 19th century understandings tended to emphasise the importance of a novel or unheard of event novellas, which was often repeatedly re-examined in order to determine its meaning and significance. This paper considers trends in contemporary novella writing through the lens of this earlier body of novella theory, suggesting that the singular focus on exploring and gradually understanding a key event potentially makes the novella an ideal form for writing through the questions that surround memory, trauma and personal identity.

Julian Novitz is a lecturer in writing at Swinburne University of Technology. He is the author of two novels and a collection of short stories and his creative and non-fictional work is published in a wide range of journals and anthologies. Most recently, he was the co-editor of *Creative Writing with Critical Theory: Inhabitation* (2018).

Matthew Ricketson
Louise Milligan's Cardinal: the story behind the story.

Louise Milligan's investigative journalism about the life and work and crimes of Cardinal George Pell won numerous prestigious awards, including the Gold Quill and the Walkley award for best journalistic book. It played an important role in first uncovering serious allegations of child sexual abuse against Pell and then in informing public debate about the extent to which Pell, a lifelong servant of the Catholic Church, blocked meaningful action by the church on dealing with allegations of clerical abuse of children. This paper

explores how Milligan went about gathering information about Pell; how initially she was highly sceptical about allegations that Pell had abused children; how she gained the trust of victims and survivors; and how she verified their claims to a level withstanding a potential defamation action. The paper examines the narrative and literary strategies Milligan deploys to tell the harrowing stories of those who were abused and of the church's obdurate resistance to deal with perhaps the worst crisis in its history. The paper also outlines the sensitive and contested environment in which the book was published; released in early 2017; withdrawn from sale when Pell was charged; and re-released after Pell was found guilty in late 2018.

Matthew Ricketson is an academic and journalist. He is Professor of Communication at Deakin University and has worked as a journalist at *The Age*, *The Australian* and *Time Australia* magazine. He is the author of three books and editor of two. He is a chief investigator on three Australian Research Council grants. In 2011 he was appointed by the federal government to work with Ray Finkelstein QC on an Inquiry into the Media and Media Regulation which reported in 2012. He appears regularly on *The Conversation's Media Files* podcast where he interviewed Louise Milligan in June this year.

Session: 12C

The student experience

Heather McGinn, Chloe Cannell, Lachlan Blackwell, Amelia Walker, Pablo Muslera
Creating in and through student spaces: how on-campus open mic events enrich university culture

This collaborative paper argues that on-campus open mic events enrich university culture, which in turn enriches holistic learning and wellbeing. To demonstrate, we present four accounts of Showpony, our university's monthly creative performance and pop up bar night. Originally held in a pub near campus, Showpony shifted into a student lounge space in early 2018. The move followed queerphobic and ableist discrimination against Showpony participants making continued use of the public venue untenable. Initially, we went to campus out of necessity: there is no other nearby venue with a suitably-sized, fully-accessible performance space. However, since moving, we recognise that operating on campus provides other benefits. Showpony nights intervene in and to degrees, cuts through the institutional space. Or, in Deleuze and Guattari's terms, Showpony introduces something smooth into an otherwise striated territory. This prompts different ways of being in and working through the space, fostering styles of learning and interaction that don't necessarily occur in lectures or tutorials. Our paper's four accounts of Showpony encompass staff and student perspectives, including participant as well as organiser viewpoints. We aim to elucidate how Showpony has enriched our university culture, and to provide insights for those interested in running similar events.

We are a group including staff, research degree candidates and students from the University of South Australia. All of us have been involved in Showpony on-campus open mic events, as organisers, performers and/or audience members.

Bonny Cassidy
Bundyi Girri (shared futures) writing

Bundyi Girri is a Wiradjuri phrase that means 'Shared Futures'. Building on RMIT's cultural awareness programs, Bundyi Girri moves beyond the deficit-model, add-on approaches that have characterised many of Australia's previous, unsuccessful, attempts at reconciliation (Dhumbah Goorowa 2019). The undergraduate Creative Writing program at RMIT, which I currently coordinate, is one discipline where Bundyi Girri is piloted as a principle of learning and teaching. This paper shares some of the disciplinary conversations that accompany this process; and reflects on my initial, exploratory attempts to design a learning task in which non-Indigenous students recognise and express their relation with Aboriginal and Torres Strait Islander sovereignty through creative writing.

Bonny Cassidy runs the Creative Writing program and coordinates the Melbourne Visiting Poets Program at RMIT University. She is the author of three poetry collections, including *Chatelaine* (Giramondo), shortlisted for the 2018 Prime Minister's Literary Awards. Her essays on Australian writing are widely published. She is the Reviews Editor for *Cordite Poetry Review*. She lives on Dja Dja Wurrung Country in Castlemaine, Victoria.

Antonia Pont

Thinking through reading, the digital, and time: perpetual students and the practices of creative writing

This paper performs a thinking-through of contemporary questions surrounding our still-emerging relation with digital modes, with time in a neoliberalising moment and with possibilities for practising as writers and readers. I approach the questions experientially, via reflection on my own practices (prior and emerging) and associated impasses, as well as in conversation with recent critiques of neoliberal logics, with ontologies that interface with the temporal, and with theories addressing habit as operation and methodology. Writing and reading are modes of practising which distinguish themselves from habit, while still using its mechanisms. They inevitably encounter and grapple with questions of time, its timbre and structuring. Rather than raising a quantitative grievance about time's dearth, this paper argues that reading and writing have the potential to push back against the dominant rhythms of neoliberal time. We do not need more of the same time, we need multiplicities of temporal timbres. Reading and writing constitute modes of this resistance while at the same time, they are threatened by what they confront. For students of creative writing (namely, all of us, always), strategies for working within the contours of the temporalities of digital modes are crucial. This paper offers a paradigm in which these might be derived and cultivated.

Antonia Pont is Senior Lecturer in Writing and Literature at Deakin, current Chair of the AAWP, and columnist for *The Lifted Brow*. She publishes poetry, fiction, essays and theoretical writing about practising, creativity and temporality in conversation with 20th century French philosophy. Recent and forthcoming publications are with *EUP*, *TEXT*, *Cordite*, *Meniscus*, *Literary Hub*, *Meanjin*, *Sick Leave*, *Rabbit* and *Slow Canoe journal*. She is co-managing editor for the scholarly open source journal *c i n d e r* and has just been in Venice completing a Public Art Project called Venetian Blind.

Session: 12D

After the novel (panel)

Jason Childs, Robyn Ferrell, Helen Palmer

This panel looks at three responses to contemporary writing from practitioners who are also scholars: the possibility of essayism that follows from the traditional fictional mode is canvassed in Jason Childs' paper on 'The Post-Fictional Essay'. It builds on his research into 'the thought of literature', exploring the cognitive import of fiction's insights; the idea of a kind of writing that follows as much from philosophy as it does from journalism animates Robyn Ferrell's paper 'Free Form'. Approaching concepts in the wake of the digital, she writes of how critique and creative nonfiction might collaborate and; in *Pleasure Beach*, Helen Palmer takes up a new tangent on Joyce's heroic novel *Ulysses*, now set in Blackpool and as a testament to the making strange of a literary classic. She will read from this creative work and reflect on its writing.

Jason Childs is currently associate editor of *electronic book review* and is completing a monograph on essayistic contemporary fiction.

Robyn Ferrell is adjunct in the Centre for Law, Arts and Humanities at the ANU. *Free Stuff: Freedom and Commodity in the Internet Age* is forthcoming from Lexington Books.

Helen Palmer is a Senior Lecturer in English Literature and Creative Writing at Kingston University, London. *Making Strange: Writing Queer Materialism* is out soon with Edinburgh University Press.

Wednesday 27

Stream 13

9:00am–10:00am

Session: 13A

Traditions

Janet Newman

Imagining ecology: looking at contemporary New Zealand ecopoetry through the lens of postcolonial ecocriticism as a way of seeing my creative contribution to the tradition

The relatively new field of postcolonial ecocriticism identifies problems with the homogenisation of environmental perspectives through the acceptance of Eurocentric norms and privileging of views from the Global North. Within the last decade, the field has shown how ecologically driven writing works differently in settler-colonial and post-colonial contexts, and that this difference is essential for expanding understandings of how ecology is imagined. The critical component of my PhD thesis uses postcolonial ecocriticism as a lens through which to examine the work of three contemporary poets in order to define how such difference manifests in Aotearoa/New Zealand. This research reveals tensions between Pākehā (settler) and Māori (Indigenous) comprehensions of nature and the human relationship with it. These tensions, which are unique to this particular location and timeframe, expand in a dynamic way present understandings of ecology and therefore of ecopoetry. The creative component of my PhD thesis is a collection of original ecopoems that has arisen, in part, from my critical findings. This paper identifies the ways in which my critical observations provide a way of seeing how my creative work contributes to New Zealand's tradition of ecopoetry.

Janet Newman is in her final year of a creative PhD at Massey University. Her poetry is published in print and online journals and recognised by the IWW Kathleen Grattan Prize for a Sequence of Poems, the New Zealand Poetry Society International Competition and the Caselberg Poetry Prize. Her academic research appears in *The Journal of New Zealand Literature*.

Melanie Seward

Writing through crisis: the function of moratorium in the cult novel

Following the tradition of psychoanalytic critique of literature, this study uses psychologist James Marcia's Identity Status Paradigm to clarify the personality development of cult fiction novel protagonists. Used to track adolescents transitioning into adulthood, Identity Status Theory is a set of four statuses that describe the formation of an individual's identity. The moratorium status – a period of exploration and evaluation of choices and ideologies – usefully tracks and describes the journey of protagonists in cult novels. Close analysis of novels in the genre reveals two dominant structural forms, with the moratorium stage of the Identity Status Paradigm central to both. For example, in Lili Wilkinson's 2016 young adult novel *The Boundless Sublime*, it is protagonist Ruby's moratorium that both leaves her vulnerable to seduction into a cult but equally, helps her to escape in the novel's conclusion. To further the exploration of identity development in cult stories, my novel subverts genre tropes and conventions to test the importance of moratorium. The practice of writing identifies that even with changes to these conventions, moratorium remains the most critical identity status for cult novels and an understanding of moratorium is germane to studying characters in the genre.

Melanie Seward is a *Meanjin*-based writer and a proud descendent of the Bigambul and Wakka Wakka peoples. She was shortlisted for the 2019 HarperCollins First Nations Fellowship and the 2018 David Unaipon – Unpublished Indigenous Writer Award, and her essay *From Your Own Culture* received highly commended in the 2019 Calibre Essay Prize. She's a 2019 featured Indigenous writer at *Djed Press*, a fiction reader for *Overland*, and has published work in *Overland*, *Kill Your Darlings*, *Verity La*, *Scum*, and *Swamp Journal*.

Session: 13B
Writing in the academy

Stephanie Green
Swimming into the world: advice for the writer/academic

Lately I've been thinking about how to advise prospective students who show interest in becoming a writer/academic. This line of inquiry was provoked, recently, when asked to talk with postgraduate students about my career as a writer/academic. I said, succinctly, that the mark of my success was that I never gave up, but that is, of course, only part of the story. It's rewarding to turn, in these moments, to Walter Benjamin's reflections on the books and ideas that influenced him in *Unpacking my Library* (1968/1931), or Rebecca Solnit's meditations on getting lost in the Californian landscape as a metaphor for the indefinite, intersecting pathways of scholarship and creativity (2006). Or, perhaps, we might also consider the work of social theorist, Mauss, who argues that the cultural production of meaning is partly a matter of embodied practice and technique (1979). In this partly personal reflection, I suggest that survival in the academic system is still possible for writers. In fact we can do much more than survive. We can also create.

Stephanie Green teaches writing in the School of Humanities, Languages and Social Science at Griffith University, where she is Program Director for the Graduate Certificate in Creative and Professional Writing. Her creative work includes short fiction, poetry, essays and cultural journalism, published in journals such as *Axon*, *TEXT Journal*, *Griffith Review*, *Overland*, and a variety of anthologies, and recognised in a variety of literary awards. She published a collection of short fiction entitled *Too Much Too Soon* (2006) with a selection of prose poetry, *Breathing in Stormy Seasons* (Sept 2019) forthcoming.

Kate Cantrell
Death by drowning: facing the flood of insecure employment in Australian universities

In August last year, the NTEU reported that two in three people employed by Australian universities do not have secure employment. In April this year, *The Conversation* published an article about the 'benefits and challenges' of employing casual academics. The authors of the article advocate for university administration to manage their casual staff more equitably and effectively, and to offer more permanent positions. At the same time, however, the article suggests that casual staff 'pose risks' to student satisfaction and the quality of the student learning experience. In response to backlash on Twitter and to a shared push by several academics to publish a rejoinder to the article, *The Conversation* cited their 'no response' policy and encouraged readers to reply to the article in the comments section instead: a move at odds with the publication's mandate to facilitate conversation and add to debate. This paper turns a critical eye to *The Conversation's* charter and shares anecdotal evidence of some of the outlet's questionable publishing codes and practices. These stories are garnered from the experiences of several arts and humanities academics who publish – or attempt to publish – with the media outlet. The paper offers insights into the problems instigated and exacerbated by the process of casualisation.

Kate Cantrell is a Lecturer in Creative Writing and English Literature at the University of Southern Queensland. From 2015 to 2016, she was a Visiting Lecturer at City, University of London, as well as an Honorary Research Fellow in Widening Participation at King's College London. Her short stories, poems, and essays have appeared in several magazines and journals, including *Meanjin*, *Overland*, *Island*, *Kill Your Darlings*, and *The Lifted Brow*. Her research interests include Australian memoir and travel writing, and representations of wandering. She writes regularly for *Times Higher Education*.

Julienne van Loon
The public value of the local book: a new approach to influencing policy debate

This paper explores the problem of how to demonstrate and articulate the public value of the local book. Can it be done in a manner easily mobilised by creators, professional organisations and the Australian book industry so as to influence policy makers at key junctions in Australian arts and industry policy debate? Is it possible to mobilise a means of efficiently articulating value for Australian books that is other than economic? This research responds to the need to advocate for local content in the context of a post-digital global economy, an era in which we have seen 'billions of dollars and tens of thousands of jobs in journalism, music, video and publishing evaporate into the digital mist' (Schultz 2019). Drawing on recent work by Laboratory Adelaide (Meyrick, Phiddian and Barnett, 2018), I propose new principles and methods for collating evidence of public value through the life cycle of selected Australian books.

Julienne van Loon was born in country New South Wales in 1970. She studied creative writing and English at the University of Wollongong and later at the University of Queensland. In 2004, she won The Australian/ Vogel's Award for her novel *Road Story*. Further works include *Beneath the Bloodwood Tree* (2008), and *Harmless* (2013). Van Loon directed the creative writing program at Curtin University for many years, and joined RMIT University as a Vice Chancellor's Senior Research Fellow in 2015. In 2017 she became an Honorary Fellow in Writing at the University of Iowa. Her most recent book is *The Thinking Woman* (2019).

Session: 13C
Writing through the canon: fanfiction as transformative writing (panel)

Natalie Krikowa, Chris Comerford

Fanfiction as a form of transformative creative practice gives women and other marginalised groups opportunities to subvert the mainstream patriarchal and heteronormative perspective. In this presentation panellists discuss fanfiction as a transformative writing practice, both in terms of the form (the fictions themselves) and the process (the writer's creative practice). The panellists explore fanfiction in the following ways as: a previously dismissed form of writing, that remains contentious today as an accepted form of writing; a practice that has the potential to actualise/affirm identity and personal politics, particularly in regards to gender and sexuality; enabling marginal voices and perspectives to be heard; a mode of practice largely facilitated by the idea of the fan gift economy of altruistic acts; a form that retains an understanding of shared practices, norms and beliefs with other fans; a practice that is both ephemeral and ever-present via online fanfiction archives such as Ao3 (Archive of Our Own) and; writers utilising fanfiction as a creative practice-based approach to transformative writing practice, exploring plot, character, storyworld, and themes.

Natalie Krikowa is a media scholar and practice-led researcher at the University of Technology Sydney. Her work problematises and discusses issues surrounding media representation and identity politics in screen studies, popular culture, and transmedia, with a feminist, Queer, and gender studies focus. She currently researches and teaches in digital media, and participatory and fan culture. In addition to this, she works as the Creative Director of Zenowa Productions, writing and producing queer female focused works including *The Newtown Girls* (2012) and *All Our Lesbians Are Dead!* (2017).

Chris Comerford is a digital media and cultural studies researcher at the University of Technology Sydney, analysing screen audiences and participatory fandom. His current research project considers the intersections between film and the prestige format through the notion of cinematic television, and the production and reception strategies involved. He is also involved in a co-authored ongoing project regarding the teaching and learning potential of social media platform languages and information-gathering protocols, derived from the collective intelligence practices of fan communities and other digital participatory movements.

Session: 14A Writing through failure (panel)

Deb Wain, Mags Webster, Kirstyn McDermott

Anyone working in the creative arts is likely to have to deal with 'failure at some stage' (Brien, Burr and Webb 2013). Though what does 'failure' really mean in the context of creative writing in academia? One presentation examines abandoned ideas in the context of short fiction and why they're still productive whether or not we return to them, linking these ideas to the ways that failure also sets writers up for success. Another presentation looks at the potentialities of failure as a generative and thematic provocation enabling the composition of poems topically concerned with the perceived 'failure' of words. The final presentation is concerned with the concept of 'absolute failure'. Although failure attracts both academic interest and popular fascination in recent years, it is often framed by ultimate – if sometimes diametric – success. But what does it mean to fail absolutely? As creatives and creativity researchers, we should engage with failure on its own terms, as a vital and inescapable part of the human condition. Running through the three papers are ideas pertaining to how we determine success and failure in these different areas and who gets to decide what failure is.

Debra Wain holds a PhD in Creative Writing. Her research interests include women, food and culture, which she investigates through writing short stories. Her work is published in *Meniscus* (winner CAL Fiction Award), *Journal of Post-Colonial Cultures and Societies*, *Verity La*, and *Tincture*. She is a current sessional academic at Deakin University.

Mags Webster is completing a PhD in Creative Writing at Murdoch University, exploring ways in which poetry can come closer to expressing 'the ineffable.' She holds an MFA in Creative Writing from City University of Hong Kong, a BA with First Class Honours in English and Creative Writing from Murdoch University, and BA (Hons) in English and Drama from the University of Kent, UK. Her poetry book *The Weather of Tongues* (2011) won the Anne Elder Award for best debut collection. Her next collection nothing to declare (Puncher & Wattman) has just been released.

Kirstyn McDermott is completing a PhD in Creative Writing at Federation University, with a research focus on collaborative female relationships in retold fairy tales. She is the author of two Aurealis Award winning novels, *Madigan Mine and Perfections*, as well as a collection of stories, *Caution: Contains Small Parts*. Her short fiction, poetry and academic writing is published in various venues, including *Review of Australian Fiction*, *Tor.com*, *Southerly*, *Cordite*, and *TEXT*.

Session: 14B Writing methods

Rowena Lennox
Writing through: subjectivity and objectivity

Objectivity, in scientific and philosophical discourse, is understood as freedom from bias, the product of a search for the truth independent of subjective factors such as perception, emotion and imagination. It is an ideal. Subjectivity, on the other hand, is embodied. It needs a subject who perceives and experiences, and who may believe, desire and have agency. The ability to get inside another being's skin, to perceive the world from another point of view and to convey something meaningful about another subjectivity is a crucial aspect of some artistic practice. Actors, painters and writers might use method acting or writing, Jakob von Uexküll's concept of the Umwelt, the imaginative application of scientific research and forms of entangled empathy to enter into another's subjectivity or to allow another subject to communicate. In this paper I explore how artists use, or do not use, such techniques. Through this exploration I look for insights into

the relationship between subjectivity and objectivity. How do artists use subjectivity to illuminate something bigger than just one perceiving subject?

Rowena Lennox is an adjunct fellow at the Centre for Public History at UTS and co-investigator, with Professor Fiona Probyn-Rapsey at the University of Wollongong, on research into the use of dingoes implanted with poison 1080 capsules to eradicate goats from Pelorus Island in Queensland. Her essays, fiction and poems have been widely published and her first book *Fighting Spirit of East Timor* (2000) won a NSW Premier's History Award in 2001. In 2019 she completed a doctorate of creative arts at UTS and her second book *Bold: ingenious dingoes of K'gari*, based on her doctoral research into emotional relationships between people and dingoes, is forthcoming with Sydney University Press in 2020.

Christine Piper
Finding your flow

You may have heard of 'flow': being in the zone, completely focused on a task and working with a sense of effortlessness and intense pleasure. It's when our inner critic is mute and productivity soars. Flow offers a way of writing through adversity. But how can you achieve it? In this practical paper, I'll draw on psychology and neuroscience to describe what happens in our brains and bodies when we're in the flow state, and how it can benefit our creative practice. I reflect upon my own experience writing two novels, and the immense uptick in productivity, mood and satisfaction when I began training my mind and body to achieve flow more regularly. I'll reference other writers who incorporate flow into their daily lives, and outline ways to maximise flow in your creative practice.

Christine Piper won the 2014 Vogel's Literary Award for her debut novel *After Darkness*, which she wrote as part of her Doctor of Creative Arts degree at UTS. It was shortlisted for the Miles Franklin Literary Award, and is one of the English texts studied for the Victorian Certificate of Education. She also won the 2014 Calibre Prize for an Outstanding Essay and the 2014 Guy Morrison Award for literary journalism. She is currently working on her second novel.

Session: 14C Writing through sound (panel)

Ian Stevenson, Birgitte Stougaard Pedersen, John Encarnacao

This panel examines the theme of writing through sound. It explores the intersection of reading, writing and listening through an examination of several phenomena of aural culture. The panel considers 'audio originals', that is, writing specifically for the audio only literary market; the audio augmentation of book reading with platforms such as noveleffect.com; and the process of transforming the experience of listening to albums in essay writing on music. These approaches to writing through sound stimulate questions around the digital transformations of multimodal literacy, the production of selfhood through listening and writing, and the specific semiotic resources at the intersection of a literate and mediated aural culture.

Ian Stevenson is senior lecturer in music and sound design in the School of Communication at the University of Technology Sydney. His research is in the area of sound design for media, entertainment and the built environment with a focus on the aestheticisation of everyday sounds. He has worked in the theatre in Europe and Australia, in broadcast, post-production, live sound and record production for contemporary classical and popular concert music, and in high-tech product management.

Birgitte Stougaard Pedersen is Associate Professor in Aesthetics and Culture at the School of Communication & Culture, Aarhus University. She writes from a phenomenological and ground theoretical perspective and in interdisciplinary contexts on media, rhythm, the voice, aesthetics and meaning theory in the interrelationship between literature and music. Between 2006 and 2009 she worked on Danish rap music as part of a research project supported by the Danish Council for Independent Research (FKK) entitled *Rytme, groove og gestik – dansk hip hop mellem det lokale og det globale (Rhythm, groove and gesture – Danish hip hop, between the local and the global)*. She is co-editor with Mads Krogh of *Hiphop I Skandinavien (Hip hop in Scandinavia, 2008)* and with Jan Hein Hoogstad of *Off Beat – Pluralizing Rhythm*

(2013). From 2011-2015 she worked with Iben Have on the research project The Digital Audiobook – New Medium, New Users, New Literary Experiences? She is co-editor of *Litteratur mellem medier* (2018) and *Kreativ markedskommunikation*.

John Encarnacao lectures in music at Western Sydney University, Australia. His book, *Punk Aesthetics and New Folk* (2013; 2016), is an alternate history of popular music based on the ubiquity of 'punk aesthetics'. His next is a co-edited (with Diana Blom) collection on teaching and assessing music performance at university (2020). His current project looks at the writing of book-length studies of albums. Encarnacao is also a prolific guitarist, singer-songwriter, composer and improviser. Recent releases include an album of framed improvisations for the play *Tinderbox* (2018), and *Beetle Bones* (2017), the third album by rock band The Nature Strip.

Stream 15

11:30am-12:30pm

Session: 15A

History

Helen Vatsikopoulos

Writing through silences: the journalist and the family

A key role of the journalist is to record the first draft of history, to be an eyewitness to tumultuous events and to tell the difficult stories. In 1991, I covered the disintegration of Yugoslavia as the objective observer of history unfolding. Soon, one of those former states, Macedonia, and its neighbour Greece, were at loggerheads and almost turned me into a subjective participant. I know myself as an Australian citizen of Greek Macedonian heritage. But suddenly, in international public discourse, these roots become mutually exclusive. I had covered history making events like the fall of Communism, civil wars, stolen generations and human rights violations – suddenly, I realised that all these stories are hidden within my own family. So I begin to write. The research process is torturous. The silences are deafening. Family is the obstacle to the story. This presentation is about writing through family silences, and seeking stories before it is too late. There is a dearth of Australian family Greek Civil War narratives in the canon – new migrants want to forget. But family is the storehouse of counter histories that challenge the dominant historical narratives. It's a challenge that must be met.

Helen Vatsikopoulos is a Walkley Award winning journalist who worked for public broadcasters ABC, SBS and the Australia Network for 27 years. She has made three documentaries and teaches journalism at UTS. She has completed her Doctorate of Creative Arts, a non-fiction exploration of identity and nationalism through her family and their experiences in the Greek Civil War.

Anna Denejkina

Чёрный Тюльпан (Black Tulip): an excerpt of exo-autoethnographic writing on intergenerational transmission of war-related trauma

Чёрный Тюльпан (Black Tulip) is the title of the creative portion of my PhD dissertation: a mixed-methods study on the impact of the Soviet-Afghan war, 1979-89, on the first post-Soviet generation through the process of intergenerational transmission of war-related trauma. *Black Tulip* is an example of exo-autoethnographic writing (a methodology of research and writing developed during my PhD) and provides an evocative contribution to the qualitative and quantitative research. *Black Tulip* narrativising the realities of an upbringing influenced by parental trauma, showcasing how intergenerational trauma transmission takes form in daily life and its impacts. Further, it privileges the voices of interview participants by sharing their stories in first person accounts (children of veterans, partners and parents of veterans, and veterans themselves). The aims of this work are to gather silenced voices, walk the reader through the process of trauma transmission, and include my personal, autoethnographic relationship to my research on intergenerational trauma transmission. This paper also presents a narrative of my ethnographic work in Russia, where I spent time with my father (a Veteran of the Soviet-Afghan war) as part of my research into his trauma and its impact on me during my formative years and into young adulthood.

Anna Denejkina has a PhD in sociology; her doctoral research examines familial relationships pertaining to returned Soviet veterans of the Soviet-Afghan War, 1979 to 1989: a mixed-methods study into the intergenerational transmission of war-related trauma from parents to children.

Annabel Stafford

What the Record Leaves Out

How does a writer balance judging historical figures and understanding them in the context of their own time? Is it ever possible to expect people to act outside their own historical moment and, if so, what does this mean for us? Using my experience of writing about the founding of the Wyndham Native Hospital in 1937, I will speak about the difficulties of trying to portray people through the records they have left. I

will consider what right I have to write a person--to commit them to paper and pin them down--given the historical record represents only a sliver of a person's life, a snapshot of a continually-evolving identity. I will consider what techniques lessen the danger of reducing an historical figure to the trail they have left in the archives.

Annabel Stafford was a former full time journalist with *The Age* and *The Australian Financial Review*. She is a sessional academic at UTS where she teaches in the Creative Writing program and where she completed a Doctorate of Creative Arts in 2018.

Session: 15B Collaboration

Paul Hetherington & Cassandra Atherton

Get over yourself: thinking cooperatively, criticism and another's insights

Writing collaboratively presents an opportunity to share numerous ideas and insights, and to craft a work we believe is better than either of us could produce alone. But collaboration also requires both of us to work in ways we are not used to, which unsettles some of our practices and stretches the habits we developed, independently, throughout our lives. This is sometimes uncomfortable but it is also highly rewarding. Referring to these experiences, we are particularly interested in what Vera John-Steiner calls 'integrative collaboration' in which collaborators 'frequently suspend their differences in style' (2006). These issues relate to a joint academic monograph we have written on international English-language prose poetry, and while we each maintain many of our differences and individual strengths in writing and researching this monograph, we nevertheless found an important in-between writing practice and creative space. There, our differences converge and blend to create a seamless co-authored work. As we preserve the best of what we did differently, we were able to write into, and make suggestions about, each other's prose in ways that opened up new ways of thinking critically.

Paul Hetherington is the author of numerous scholarly articles and has published and/or edited 27 books. He is Professor of Writing at the University of Canberra, head of the International Poetry Studies Institute (IPSI) there, and one of the founding editors of the international online journal *Axon: Creative Explorations*.

Cassandra Atherton is an award-winning writer and scholar of prose poetry. She was a Visiting Scholar in English at Harvard University in 2016 and a Visiting Fellow in Literature at Sophia University, Tokyo, in 2014. She has published 17 critical and creative books (with three more in progress).

Lisa Parr

Working together and getting on: some moves towards an archaeology of collaborative practice

Taking as its starting point, Will Eisner's assertion that 'in a perfect (or pure) configuration the writer and the artist should be embodied in the same person' when working in the comics medium. This paper attempts to map out some of the space thrown up by the imperfect or impure configuration of collaborative practice, arguing for the creative potential of productive mis/understanding. Drawing on Foucauldian 'archaeology' methodology, this paper attempts to situate my experience of collaborating on comics more broadly in the present episteme of 'working together'. I begin by offering a brief lineage of collaborative and solo comic-making practice, then move on to describe some of the 'problems' that can arise – creative, emotional and practical – when a party of more than one tries to produce something complete and coherent. I then argue that these situations are problematised by the ways in which we conceptualise and value notions of empathy and efficiency under the capitalist zeitgeist, and attempt to map these concepts theoretically and through my own experience, looking at how they can be re/interpreted creatively to clear space for making work.

Lisa Parr is a Master of Creative Arts (Research) student at University of Technology Sydney. She makes comics and zines with her partner-collaborator Isaac Wilcox.

Session: 15C

Genre

John Dale

Noir fiction – an uncertain genre

G.K. Chesterton maintains that the reason for the detective story's significance is its poetic treatment of the city. The detective story is the earliest form of popular literature to express a sense of the poetry of modern city life. Noir fiction grew out of the hard-boiled detective fiction of the 1930s and 1940s to become one of the most democratic of literary sub genres. While film noir points towards the hidden layers of corruption underpinning society, noir fiction remains more psychological in focus, reflecting the fragmented lives of its protagonists struggling to find their place in an ever-changing environment. This paper locates noir fiction in its historical context and explores how contemporary noir encompasses ordinary people from all walks of life and caught up in all kinds of trouble.

John Dale is the author of seven books. His best-selling true-crime biography, *Huckstepp*, was the winner of a Ned Kelly award, as was the first of his three crime novels. His other books are a memoir, *Wild Life*, an investigation into the fatal shooting of his grandfather in 1940s Tasmania, a campus novel *Leaving Suzie Pye*, translated into Turkish, and a novella *Plenty*. He has edited three anthologies, including the recent *Sydney Noir* (2019). He is a Professor of Creative Writing at UTS.

Meg Vann

Writing through trauma: a creative experiment in crafting trauma-informed crime fiction

Domestic noir and other contemporary psychological thrillers dramatise traumatic experiences relating to gendered violence. My research experiments with a methodology for the safe and excellent artistic expression of traumatic experience by crafting a crime novel while engaging with a methodology that serves both therapeutic and creative outcomes. Drawing from scholarship in: historical analyses of mental illness in creative writers; therapeutic and developmental creative writing; and pedagogical approaches to trauma-informed teaching this paper presents an approach to trauma survivors' own-voiced crime fiction: trauma-informed craft. From June-September 2019, I am undergoing a series of trauma-informed care counselling sessions to access and treat traumatic memories as a means of researching character, conflict and context when completing a first draft of my crime novel *Girl Club*, in which a group of traumatised women take gendered justice into their own hands. This research meets a gap between the burgeoning field of trauma-informed care and the rise of trauma survivors' voices in crime fiction. Reported outcomes are relevant to both writing craft and creative writing pedagogy.

Meg Vann is a crime thriller writer published in literary journals and interactive platforms, including *The Review of Australian Fiction*, *Story City*, *The Writing Platform*, and the *Australia Literary Studies Journal*. A Lecturer in Creative Writing at The University of Queensland, she is also publisher of Corella Press. Vann won the 2018 Dr Melanie McKenzie Teaching Award and recently gained her MPhil in Creative Writing. Vann is also an arts manager currently on the board of the Australian Crime Writers Association. She is the former CEO of Queensland Writers Centre, manages the volunteers for Brisbane Writers Festival, and provides peer advice for Australian arts organisations.

Lili Pâquet

Writing through social ideas of disability in crime fiction

Most people will develop a disability in their lives, and the likelihood increases as we age; however, fiction often represents characters with disabilities in modes that are shallow and unconstructive. In recent crime writing, detectives by authors such as Robert Galbraith, Jeffrey Deaver, Hans Olav Lahlum and Anne Holt represent disability with more nuances. This scholarly paper presents a feminist disability reading of these detectives with disabilities: an approach that recognises disability as a social perception rather than a medical condition. Often, these differently-abled detectives are represented through a compensation narrative. In these narratives, the detectives have 'achieved' their disability through a heroic act and they are then compensated with stronger mental abilities. This paper examines how the writing of disability in

crime fiction links to Paul Darke's conception of 'normality dramas', a film genre that depicts disabilities in order to reinforce the 'normality' of audiences. In order to write constructively through the lens of disability, authors could avoid focus on the body of the protagonist, and aim instead to show the disabling features of society.

Lili Pâquet is a Lecturer in Writing at the University of New England. Her interests are in rhetoric, digital literatures and crime fiction. Her book, *Crime Fiction from a Professional Eye: Women Writers with Law Enforcement and Justice Experience* (2018) was published by McFarland.

Stream 16

12:40pm-1:40pm

Session: 16A

Classroom pedagogies

Maria Northcote

The sound of _____: the role of pedagogical silence in higher education learning

The value of interaction, discussion and dialogue in the online classroom is a common theme of literature about online education, especially because the discourse that typically takes place in on-campus classes does not naturally occur in online contexts. The noise associated with an interactive class is often viewed as an indicator that learning is taking place. So, can periods of silence also signpost learning or promote an environment conducive to learning? Some theorists believe silence is regarded negatively – this paper is proposed in antithesis to this dark side of silence. Activities such as quiet guided reflection, thoughtful exploration of how to apply learning to practice and silent reading are possible ways in which silence offers pedagogical benefit. This paper proposes employing pedagogical silence to set up quiet moments before, during or after learning takes place; they may be teacher-initiated or student-led, structured or unstructured, formal or informal, planned or unplanned. This paper is not an attempt to define silence in a pedagogical sense, nor is it a defence of the pedagogical affordances of silence; it is a set of ideas put forth about how silence may be strategically embedded into teaching and learning spaces in higher education.

Maria Northcote is a Professor in the Faculty of Education, Business and Science at Avondale College of Higher Education in New South Wales Australia. She is an experienced higher education teacher, leader and researcher and is involved in undergraduate and postgraduate education, and professional development. In her current role, Research Training Coordinator, she facilitates professional learning activities for novice and experienced researchers and postgraduate supervisors.

Beck Wise, Simone Lyons & Siall Waterbright

Developing disciplinary literacies in multimajor classes: a grounded analysis of student research in a writing about writing class

Academic writing instructors are tasked with equipping students from diverse backgrounds with writing skills they can apply to various genres across disciplines and employment; this is a challenge only exacerbated by pushes for more streamlined degrees comprising fewer, larger classes serving a wider range of students from across the university. Much writing instruction focuses on humanities-style essays, but presents it as a universal or general style appropriate for all disciplines, an approach that can fail students from other disciplines. This presentation reports on a pilot study examining the effectiveness of a Writing About Writing (WAW) pedagogy to help students in a large multi-major academic writing class develop discipline-appropriate writing skills. This pedagogy, developed by Douglas Downs and Elizabeth Wardle, invites students to investigate literacy practices in their own community, demonstrating how much writing varies across contexts. Drawing on a grounded analysis of student research and reflective assignments from a WAW class at the University of New England, we argue that this approach facilitates more flexible and effective writing instruction in the large lecture classes that characterise Australian writing programs by raising student awareness of discipline-specific writing practices and teaching transferrable skills to continue developing their writing practices.

Beck Wise is a rhetorician studying writing pedagogy and rhetoric of science, technology and medicine at the University of Queensland, where she is Lecturer in Professional Writing. **Simone Lyons** is a PhD candidate in Writing at the University of New England, where she researches Australian memoir.

Siall Waterbright holds a PhD in Creative Writing from Queensland University of Technology and is currently researching narratives of family separation at the Australian National University.

Christine Howe

Final classes, final pages: navigating (endings) transitions

What is the significance of the final class of a creative writing subject? What function do these few hours play in the way students remember the class? Should the final class provide a sense of closure, or should it point to new possibilities, new thresholds beyond the subject itself? This paper explores various devices used in prose writing, both fiction and non-fiction, that provide either a sense of narrative closure or a conclusion that points towards further avenues of discovery. The possibility of using these devices to shape the structure of final classes is discussed. Experimental approaches to concluding a subject are also explored – for example, providing a creative summary of the subject in the form of a microfiction or short fictocritical essay.

Christine Howe is a writer and lecturer who teaches at the University of Wollongong. Her poetry and other short works have appeared in publications such as the *Griffith Review*, *Cordite*, and *Law, Text, Culture*, and her first novel, *Song in the Dark* (2013), was published by Penguin.

Session: 16B

Erasure

Dave Drayton

Writing through erasure

This paper presents a brief history of the practice of blackout/erasure poetry as the context for a clearer understanding of three of its functions in contemporary poetry. The way the technique functions is analysed in three different contexts: the personal, cultural, and political. An analysis of Eddie Paterson's collection *Redactor* is used to illustrate the first context; Isobelle O'Hare's poems created by blacking out public statements made in response to accusations of sexual misconduct during #MeToo is used to illustrate the cultural context; and Tracy K. Smith's amendments through erasure to the American declaration of independence is used to illustrate the political function of the technique.

Dave Drayton is a lecturer in Creative Writing at the University of Technology Sydney. His research and creative work focus on experimental approaches to poetry and literature. He completed a PhD at UTS, investigating the Oulipo.

Katharine Coles

Working in the dark

In 2018, the University of Utah received a grant from the Keck Foundation to create a minor in Dark Skies Studies. Our working team is wildly interdisciplinary, including physicists, engineers, physicians, urban planners, filmmakers, historians, tourism experts, activists in social justice and environmentalism – and me, a poet who doesn't see enough of the stars. I find my colleagues so inspiring that, during our first meeting, I (roughly) drafted a sonnet that became a crown of sonnets about darkness. In this lyric essay, I meditate on darkness and what and how it means; on the stars overhead and as they appear in literature, as physical objects, ideas, and mythic creatures; and on the process of working with people in such a broad range of fields to come to an understanding of what we need to know, and how we need to engage, in order to shift our own perspectives and those of our students. In the process, I consider how, as a poet, I work through various disciplines and modes of perception in an effort to more fully understand my own reality, through which, on an ongoing basis, I construct, encounter, and process my aesthetic and emotional senses.

Katharine Coles is a Distinguished Professor at the University of Utah. Her seven collections of poems include, most recently, *Wayward* (2019); her memoir, *Look Both Ways*, was released in 2018. Poet-in-Residence at the Natural History Museum of Utah and the SLC Public Library for the Poets House program FIELD WORK, she travelled to Antarctica in 2010 to write poems under the auspices of the National Science Foundation's Antarctic Artists and Writers Program. She has received awards from the NEA, the NEH, and the Guggenheim Foundation. She is founding co-director of the Utah Symposium in Science and Literature.

Anthea Garman

Tie me up, tie me down: writing with constraint

The discovery of constraint, or limitation (or even prohibition) as a device to provoke writing, is a vehicle for me to not only write, but to teach writing, and also to investigate the intimate, tricky form-content relationship. My first encounter with this powerful idea was with Oulipo writer Georges Perec's novel *A Void*. The fiendishly difficult task of writing a novel without the letter e, and then translating it into English with the same prohibition, tickled my intelligence and sparked a challenge. Since then, I've used multiple devices for myself, my weekly writing group and for my students as a way to explore reaches of writing not available by other means. As I experiment with a range of devices, it's clear that this avenue opens up a conversation with various forms (pantoums, contrapuntals, A-Z essays, which themselves are constraining devices) and encourages a playfulness and willingness to try which forces a writer into uncharted territory. It also opens up a fertile relationship with other writers (both alive and dead) which takes the loneliness out of writing, seeking out and then using someone else's technique, bending and shaping it to suit this context, this desire, this need.

Anthea Garman is a professor in the School of Journalism and Media Studies at Rhodes University. She leads the research group called Licence to Talk which studies how South Africans talk and listen in their post-apartheid, mediated public sphere. She teaches journalism writing, creative nonfiction and academic writing for research purposes to postgraduates.

Session: 16C

Creative writing academic & memoir (panel)

Donna Lee Brien, Jeri Kroll, Nike Sulway

Many writers in Australia perform in an educational and professional environment – that is, they practice their art forms as well as teach and/or research. These dual identities and the necessary balancing act they require pose temporal, emotional, physical and psychic challenges. In this panel, the presenters discuss various facets and examples of the genre of the academic memoir and what this largely under-researched sub-genre of the personal memoir can divulge about both creative writers in the academy, and memoir as a form of writing. In common with many other autobiographical memoirs, those by higher education academics narrate stories of personal struggle and (sometimes, triumph over) adversity, within the specialised disciplinary context of the memoirist's area of expertise. These texts reflect disciplinary concerns and perspectives as well as individual performance in, and of, those disciplines, revealing how these academic memoirists write, cope, survive and even thrive. Papers include personal reflection on writing and publishing the academic memoir in Australia.

Donna Lee Brien is Professor of Creative Industries at Central Queensland University, Australia.

Researching history and life writing for two decades, Brien has authored and edited more than 30 books and monographs and authored more than 300 journal and other articles, book chapters and conference papers. Her latest books are *Offshoot: Contemporary Life Writing Methodologies and Practice* (with Quinn Eades, 2018); and *Forgotten Lives: Recovering Lost Histories through Fact and Fiction* (with Dallas Baker and Nike Sulway, 2017). Co-Editor of *The Australasian Journal of Popular Culture*, Brien is a past President of Australasian Association of Writing Programs.

Jeri Kroll is Emeritus Professor of Creative Writing at Flinders University, South Australia, Adjunct Professor Creative Arts at CQUniversity, and a DCA candidate at Wollongong University. An award-winning writer, recent books are *Workshopping the Heart: New and Selected Poems* and *Vanishing Point*, a verse novel shortlisted for the 2015 Queensland Literary Awards. A stage adaptation was a winner in the 47th Kennedy Center American College Theatre Festival. *Research Methods in Creative Writing* and *Old and New, Tried and Untried: Creativity and Research in the 21st Century University* are recent critical books. Forthcoming is *Creative Writing: Drafting, Revising and Editing*.

Nike Sulway is Senior Lecturer in Creative and Critical Writing at the University of Southern Queensland. Author of the novels *Winter's tale* (forthcoming in 2019), *Dying in the first person*, *Rupetta*, *The bone flute*, *The true green of hope* and the children's book, *What the sky knows*, Nike co-edited *Forgotten Lives: Recovering lost histories through fact and fiction* (2018) with Donna Lee Brien and Dallas Baker, and two special issues of *TEXT* on Australasian fairy tales (with Rebecca Anne doRozario and Belinda Calderone), and writing and researching (in) the regions (with Lynda Hawryluk and Moya Costello).

Keynotes

At UTS, we are honoured to call many successful and awarded Australian writers, alumni; not only well-known both nationally and internationally, but also emerging and talented creatives.

Poet, essayist and Harvard Fulbright scholar (2017-18) Alison Whittaker will kick-start this year's conference on Monday (25th) morning. We will close the conference on Wednesday (27th) with a keynote from award-winning author Anna Funder, currently a UTS Vice-Chancellor's Postdoctoral Fellow. Please join with us in celebrating the impact of combining individual creative talent with academic process, enabling the many faceted success stories swirling around all our writing programs throughout the country.

Alison Whittaker

Alison Whittaker photo credit Jonno Revanche

Alison Whittaker is a Gomeri multitasker from the floodplains of Gunnedah in NSW. Between 2017–2018 she was a Fulbright scholar at Harvard Law School, where she was named the Dean's Scholar in Race, Gender and Criminal Law. Her debut poetry collection, *Lemons in the Chicken Wire*, was awarded the State Library of Queensland's black&write! Indigenous Writing Fellowship in 2015 and was published by Magabala Books in 2016.

Her latest book, *Blakwork*, was published in 2018. As a poet and essayist, her work has been published in the *Sydney Review of Books*, *Seizure*, *Overland*, *Westerly*, *BuzzFeed*, *Griffith Review*, *the Lifted Brow*, *Meanjin* and *Archer*. Alison was the co-winner of the *Overland* Judith Wright Poetry Prize in 2017 for her poem, 'Many Girls White Linen'. Most recently, she was the Australian Indigenous Poet-In-Residence for the 2018 Queensland Poetry Festival.



Anna Funder

Anna Funder photo credit Gaby Waldek

Anna Funder is one of Australia's most acclaimed and awarded writers. Her novel *All That I Am* won the Miles Franklin Prize, spent over one and a half years on the bestseller list, and is being made into a feature film. Anna's *Stasiland* tells true stories of people who heroically resisted the communist dictatorship of East Germany, and of people who worked for the Stasi.

A contemporary classic, *Stasiland* won the 2004 Samuel Johnson Prize for best non-fiction in English. Tom Hanks called it 'fascinating, entertaining, hilarious, horrifying and very important'. Both books are international bestsellers, published in over 25 countries. Anna is a former DAAD Fellow in Berlin, Australia Council Fellow, Rockefeller Foundation Fellow. She is a Vice-Chancellor's Postdoctoral Fellow at UTS.





Australasian Association of Writing Programs

The Australasian Association of Writing Programs was established in 1996 with its first conference, a gathering of teachers and students of creative and professional writing at the University of Technology Sydney and organised by Graham Williams and Dr Jan Hutchinson. Since then it has grown, holding annual conferences at campuses around Australia and New Zealand, and exploring writing programs in Australia, New Zealand, and neighbouring islands in the South Pacific Ocean. The annual AAWP Conference is now the most important forum in Australia for the discussion of all aspects of teaching creative and professional writing and for debating current theories on creativity and writing.

In 1996 members of the AAWP established the online journal *TEXT*, an independent refereed journal that publishes a wide range of research, reviews and debates on creative and professional writing and the teaching of writing in academic and industry contexts. *TEXT* is sponsored by the AAWP. In 2010 there were 1100 subscribers to *TEXT*, approximately 300 of them accessing the journal from Australia, New Zealand, the UK and Asia, and 800 from North America.

In 1999-2002 the editors of *TEXT* compiled the first database of its kind on tertiary institutions and courses offered Australia-wide and in New Zealand. This was the beginning of a compilation of basic statistics on writing teaching in Australasia, an area which has grown rapidly. (This growth might be gauged by the fact that in 1999 there were 8 PhDs in creative writing offered around Australia; by 2010 there were 25 doctoral programs available in Australia and New Zealand). The database is a useful tool for anyone looking for particular degree programs and where they are offered.

The AAWP maintains a list of HDR thesis examiners in creative writing, social science, and the humanities. We are currently working on building this list, and if you are interested in being put on the list please email AAWP.

In 2000 the AAWP initiated a program of state-based seminars, the first of which were held in Adelaide and Melbourne. These seminars involved many of the teachers of writing in a given state, from both the TAFE and university sectors. Topics under discussion included publishability and publishable standard; exegesis; and examination procedures and practices.

Any items of general news for AAWP members can be posted on this website by emailing info@aawp.org.au. It is preferable that news is posted for members by current members of the AAWP.

