

AAWP 19th
Annual
Conference
2014

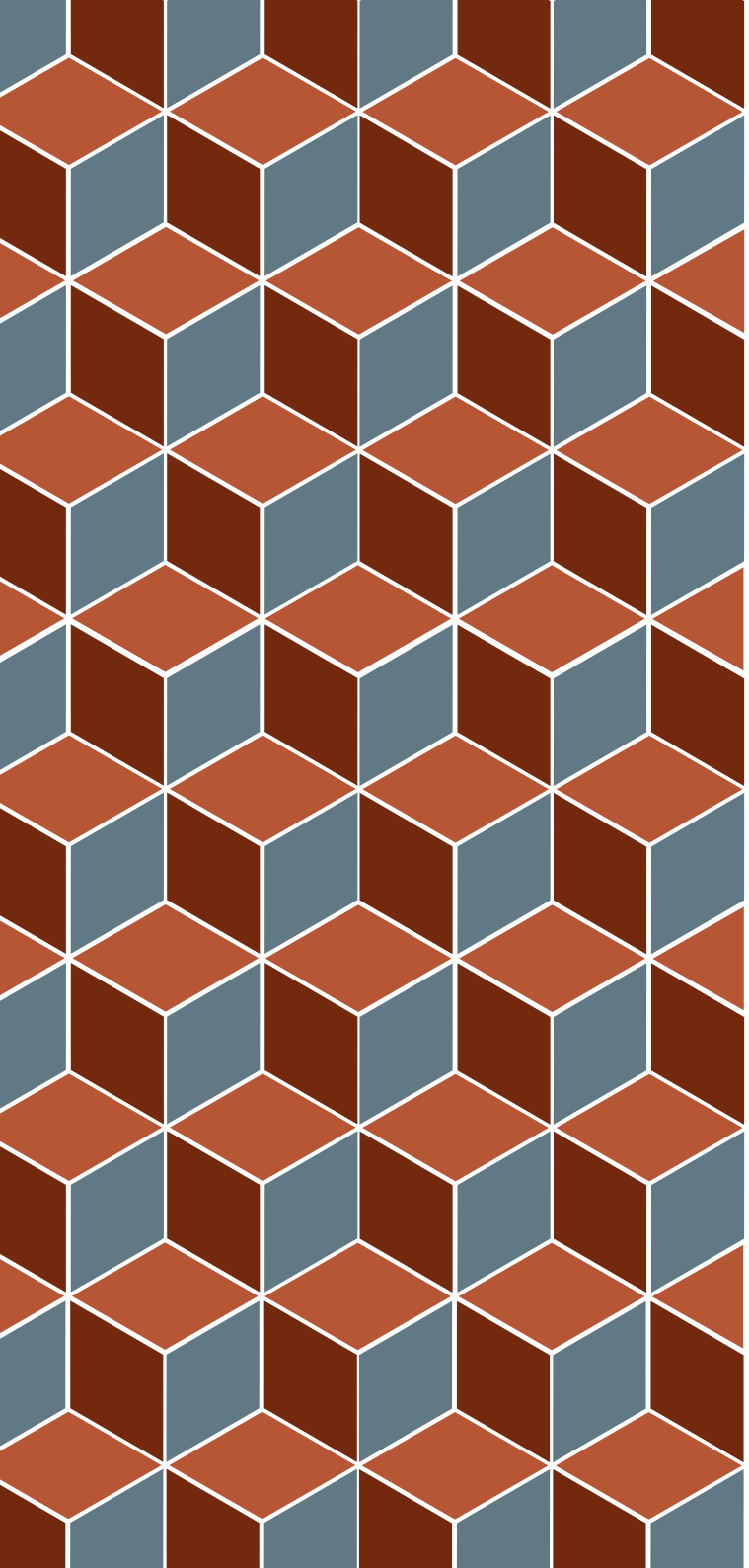


Wellington | New Zealand

Minding the Gap



Introduction



Minding the Gap

AAWP 19th Annual Conference

Sunday 30 November to Tuesday 2 December, 2014
Massey University, Wellington, New Zealand

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4 Acknowledgements

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On behalf of the Australasian Association of Writing Programs Committee of Management, I welcome you to our 19th Annual Conference, 'Minding the gap: Writing across thresholds and fault lines'.

We are very pleased to be holding our second New Zealand-based Annual Conference. This event provides a good opportunity to reflect on a significant and successful year for the AAWP, while encouraging lively discussion and debate within the discipline of writing.

The 19th Annual Conference organising committee represents a unique cross-institutional collaboration between universities and polytechnic institutes. This conference also strengthens existing connections between Australian and New Zealand institutions.

The AAWP wishes to acknowledge the significant contribution of two key much-loved figures in the discipline of writing in Australasia who sadly died this year. As academics, educators, writers and active contributors to both *TEXT* and the AAWP Annual Conference, Sandra Burr and Martin Harrison helped advance the status of writing programs in Australasia through their considerable creative and scholarly activities. We look to their work and legacy with admiration and honour their memory as we gather in Wellington to celebrate our achievements, share ideas and provide encouragement to those working within the Writing discipline at this 19th Annual Conference.

*Dr Lynda Hawryluk, Southern Cross University,
AAWP President*



6 Maps and Directions

The conference will be held at Massey's Wellington Campus, with sessions being held in The Pit, in Te Ara Hihiko (Block 12), ESS (Executive Seminar Suite), 7C09, and 7C18. **Registration** will be held in the Flax and Fern Room above Tussock Café. Signs will be posted to direct guests to these rooms.

The venues can be accessed from either Entrance A off Wallace Street, or from the parking area off King Street through Entrance F. Tussock and Te Ara Hihiko are best accessed from Entrance E, off Tasman Street.

Parking will be available off King Street – directions available on the attached map. There is a walkway from the King Street parking area up to Tasman Street, which will bring you out directly at Entrance F.

There is a **bus** stop on Wallace Street near Wellington High School/Massey Entrance C. Buses stopping here include: 10: Railway Station–Newtown, 11: Railway Station–Seamount, 18: Karori–Miramar, 21: Karori–Railway Station–Vogeltown

There are several **taxi** companies in Wellington.

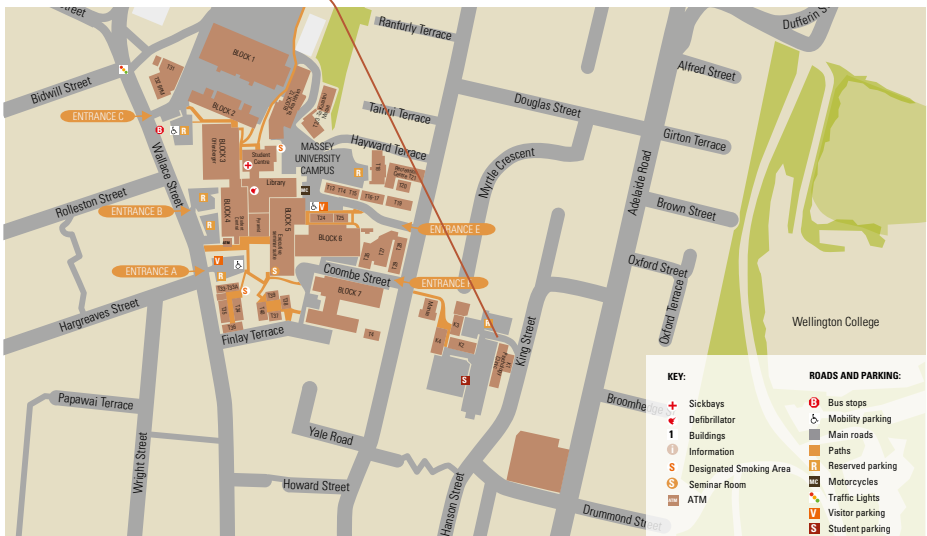
Wellington Combined Taxis: 04-384 4444

Capital Taxis: 04-384 5678

South Coast Shuttles: 04-389 2161

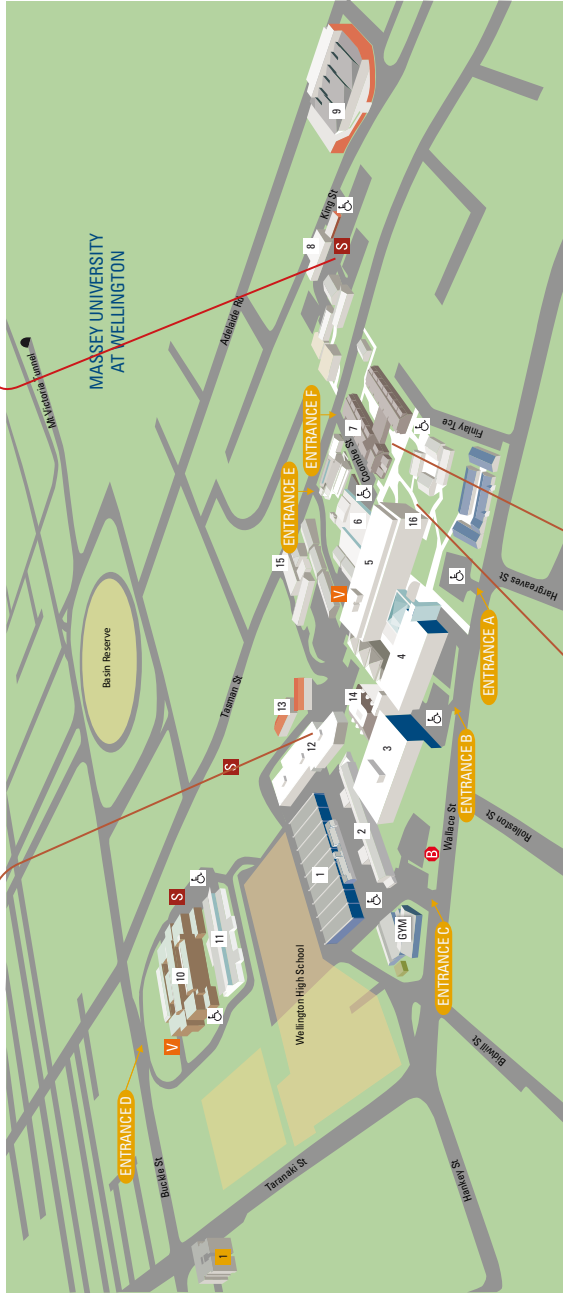
Parking

Entrance off King Street



Tussock Cafe and Entrance to Block 12
(Te Ara Hihiko - The Pit 12B09)

Parking
(Up driveway, off King Street)



CAMPUS MAP
WELLINGTON

Executive Seminar Suite

Block 7 - Rooms 7C09 and 7C18

- 1. Block 1
- 2. Block 2
- 3. Block 3 - Offenberger
- 4. Block 4
- 5. Block 5
- 6. Block 6
- 7. Block 7
- 8. K1 - Psychology Clinic

- 9. Research Centres - School of Public Health
- 10. Block 10 - Tokomaru
- 11. Block 11 - James Coe
- 12. Block 12 - Te Ara Hihiko
- 13. T2/3 - Te Kuratini Marae
- 14. Student Services
- 15. T21 - Recreation Centre
- 16. Executive Seminar Suite

KEY			
1	Buildings	▬	Main Roads
1	Accommodation	▬	Paths
B	Bus Stops	V	Visitor Parking
♿	Mobility Parking	S	Student Parking

8 Maps and Directions

During the conference, there are a few other places you may want to know about:

On Saturday night, we will have an informal dinner at **One Red Dog**, a restaurant and bar on the waterfront. The restaurant is located in the Steamship Building, North Queens Wharf. Ph: 04 918 4723



The Poetry NZ and ACWRN Launch, Monday night, will be held at the **Meow Bar**. You will find the Meow Bar at 9 Edward St, Te Aro. Ph: 04-385 8883.



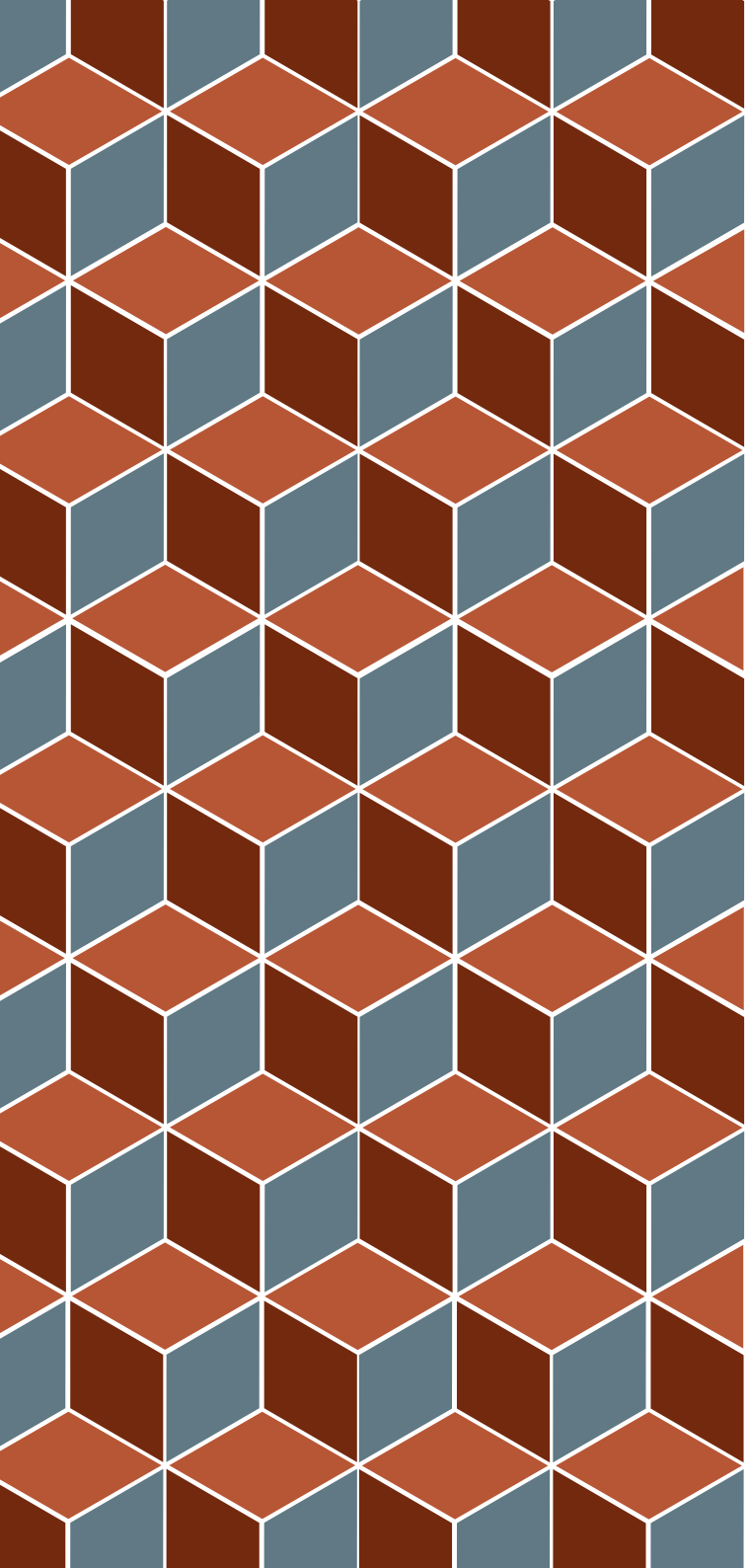
Following the launch, we will gather at the **Wharewaka Function Centre**, in the Matiu Room, for the conference dinner. The function centre is located on Odlns Square, at 15 Jervois Quay. Ph: 0508 386 2846





Schedule

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Pre-conference: Saturday, 29 November

12.00- 1.00pm	Conference Registration: Flax and Fern Room
1.00 - 4.30	Sight-seeing activities in and around Wellington (information available during conference registration)
6.30pm	Informal evening at the One Red Dog restaurant

Day One: Sunday, 30 November

9.15 - 10.00am	Conference Registration: Flax and Fern Room
10.00 - 10.40	Mihi/ Tangata Whenua: The Pit Welcome address by Dale-Maree Morgan, Regional Advisor Māori
10.40 - 11.10	Morning Tea and Registration: Flax and Fern Room
11.10 - 12.00	Keynote: Hone Kouka: The Pit
12.00 - 1.00pm	Lunch: Flax and Fern Room
1.00 - 2.30	Session A
	A1. Minding Subjectivities: Cognition, Memory, and Poetics: 7C09
	Lisa Smithies: <i>Playing with Gaps</i>
	Nicole Anae: <i>'Solitarily Uniting'</i>
	Julienne van Loon: <i>The Subject and Experience/Text and Life</i>
	Shari Kocher: <i>Flying into the Eye of the Volcano</i>
	A2. Where(s) on Earth: Place and Space: 7C18
	Cathryn Perazzo: <i>On Location</i>
	Chantelle Bayes: <i>Into the Urban Wilderness</i>
	Ruby Todd: <i>Ecological Loss and the Writing Subject</i>
	Kay Rozynski: <i>The Posthuman and the Writing Earth</i>
	A3. Bridging Poetics: The Limits of Language: Executive Seminar Suite
	Kevin Brophy: <i>Hands</i>
	Linda Weste: <i>Segmentation</i>
	Dominique Hecq: <i>Flowers in the Sky</i>
	A4. Corporeal Affects: Meat, Metal, and Blood: The Pit
	Karina Quinn: <i>Écriture Corporeal</i>
	Dann Lewis: <i>'I Can Buy You, Grow You, Sell You, Cut You into Bits. Your Screams: My Music'</i>
	Natalie Rose Dyer: <i>In Red Ink</i>
	Stephen Abblitt: <i>Plato's Erection</i>
2.30 - 3.00pm	Afternoon Tea: Flax and Fern Room

3.00 - 4.30pm

Session B

B1. Editing and Publishing the Gap: Attempting to Catch What Otherwise Might Fall Through (Panel): Executive Seminar Suite

Panelists: Abblitt, Brien, Hecq, and Quinn

B2. Self/Others: Fault Lines: 7C09Carol-Anne Croker: *'Their Lives a Storm Whereon They Ride'*Sue Bond: *'I Suppose You Know You Were Adopted'*Elizabeth Pattinson: *Writing Across the Fault Lines of Mental Illness*Rebecca Styles: *Unearthing Ennis***B3. Thresholds of Genre:** 7C18Leanne Dodd: *The Crime Novel as Trauma Fiction*Ben Stubbs: *Writing Across the Gap with the New Australia Utopian Story*Jillian Adams: *Evolving Instructional Writing in Sixty Years of Australian Cookbooks***B4. Genre Matters: Straddling and Flashing:** The PitEugen Bacon: *The Hybrid*Sif Dal: *Identity in a Flash*Lisa Smithies: *Short-Short Fiction – What Is It?*Sherryl Clark: *The Poetry Gap in Verse Novels for Children and Young Adults*

5.00 - 7.00

Book Launches: Te Ara Hihiko, above The PitKeith Butler: *The Secret Vindaloo*Thom Conroy: *The Naturalist*Dominique Hecq: *Stretchmarks of Sun*Jeri Kroll: *Vanishing Point*Shane Strange: *Creative Manoeuvres*U.o.Canberra: *Poetry Anthology*

7.30pm

AAWP Executive dinner and meeting

Dinner on your own in Wellington

Day Two - Monday, 1 December

9.00 - 9.30am Registration: Flax and Fern Room

9.30 - 11.00 Session C

C1. Dangerous Words: Trauma and Transformation: 7C09

Lynn Gumb: *The Trauma of Indifference*
 Holly Ringland: *Writing with the Wolves*
 Belinda Hilton: *With My Finger on the Trigger*
 Carolyn Rickett: *'Spit Us Out Whole'*

C2. Genre Gaps: Memoir and Biography: 7C18

Donna Lee Brien: *Transgressive Consumption*
 Camilla Nelson: *Writing, Biography, and the Protagonists of History*
 James Vicars: *Thresholds, Boundaries and Gaps in Conceptualising Biography*
 Irene Waters: *Reading Between the Lines*
 Ruth Learner: *A Writing Condition*

C3. Pedagogy: New Spaces: Executive Seminar Suite

Turner and Sturm: *Writing Seismotics*
 Julian Novitz: *The Value Of Distance*
 Sally Breen: *Teaching Creative Writing in the 21st Century*
 Jeremy Fisher: *Using Online Workshopping to Teach the Writing of Short Fiction*

C4. Casual University Teaching: Pleasures, Pitfalls and Realities (Panel): The Pit

Panelists: Pont, Gerrard, Strange, Brook, and Prendergast

11.00 - 11.30 Morning Tea: Flax and Fern Room

11.30 - 1.00pm Session D

D1. Failure and Creativity (Panel): The Pit

Panelists: Brook, Kroll, Meyrick, and Webb

D2. Poetic Thresholds: 7C09

Paul Munden: *Analogue/Digital*
 Natalie Rose Dyer: *The Butcher's Daughter*
 Monica Carroll: *Post-Nietzschean Liminality*
 Beveridge, Rickett, Musgrave, Northcote, and Williams: *If 'Poetry Is More a Threshold than a Path'...*

D3. Bridging the Teacher-Student Gap: Executive Seminar Suite

Eugen Bacon: *Practice-Led Research, the Ethnographer and Unearthing Knowledge*
 Neil Matheson: *Developing a Research-Informed Academic Writing Curriculum Using a Text Bank of Student Writing*
 Amanda Apthorpe: *Minding the Gap between Aspiration and Achievement*
 Joseph and Latona: *Perspectives*

D4. Thresholds of Identity: 7C18

Katrina Finlayson: *Dorothea Tanning, Me, and Anxiety at the Threshold of the Familiar*
 Nike Sulway: *'His Unspoken Natural Center'*
 Martin Andrew: *Mind the Research Gaps*

- 1.00 - 2.00pm Lunch: Flax and Fern Room
- 2.00 - 3.30 Session E
- E1. Practicing Ontology:** Executive Seminar Suite
- Owen Bullock: *Semiotics and Poetry*
- Monica Carroll: *Is a Poem the Words? Intentionality and Poetry*
- Niloofar Fanaian: *Dream Poems*
- Patrick Mullins: *Possession*
- E2. Cultural Gaps and Migrations:** The Pit
- Diane Comer: *Writing Between Two Shores*
- Tina Makereti: *'He āputa? He whakautuutu? What happened to the study of Māori Literature in Aotearoa?*
- Robin Freeman: *Closing the Gap, or Why Australian Indigenous Writers Are Turning to Fiction*
- Hajar Abbasi Narinabad: *Happiness in Women Without Men and Its Embodiment in My Creative Work*
- E3. Exposé and Exposure: Ethics of Journalism and Celebrity:** 7C09
- Jennifer Pinkerton: *A Fraction Too Much Friction*
- Joseph and Rickett: *'No News Today'*
- Rhonda Dredge: *The Masterchef Effect in Contemporary Practice*
- E4. Reality-Hopping:** 7C18
- Catherine McKinnon: *Writing Across Gaps*
- Denise Beckton: *Lost in Translation*
- Theresa Holtby: *The Aristotelian/Postmodern Fault*
- Daniel Baker: *Words Between Worlds*
- 3.30 - 4.00 Afternoon Tea: Flax and Fern Room
- 4.00 - 4.15 Special Session: *'Love Myst'. In Memoriam: Dr Sandra Burr*
Read by Dr Lynda Hawryluk, Chair of the AAWP: The Pit
- 4.30 - 5.20 **Keynote: Emily Perkins:** The Pit
- 6.00 - 7.30 Poetry NZ and ACWRN Launch: Meow Bar
- 8.00pm Conference Dinner: Wharewaka Function Centre, Matiu Room

Day Three - Tuesday, 2 December

- 9.00 - 9.30am Registration: Flax and Fern Room
- 9.30 - 11.00 Session F
- F1. Most Necessary 'Tis that We Forget' (Skype Panel): 7C09**
Adelaide Morris
- F2. Methodological Gaps and Creative Practice: The Pit**
Shady Cosgrove: *Masturbating with Prostitutes*
Ross Watkins: *Illuminating the Novel*
Stacy Taylor: *The Model Screenwriter*
Lynn Jenner: *Point Last Seen*
- F3. The Interstices of the Academy: 7C18**
Rachel Le Rossignol: *Writing Identity Beyond the Ph.D.*
Rebecca Croser: *Buzzed*
Nollie Nahrung: *Taking It Up the Arts*
Navid Sabet: *Between Machines*
- F4. Writing Above the 49th Parallel: Canadian Writing (Panel): Executive Seminar Suite**
Panelists: Van Luven, Gray, and Wade
- 11.00 - 11.30 Morning Tea: Flax and Fern Room
- 11.30 - 1.00pm Session G
- G1. Expanding the Edge: Beyond Known Forms: 7C09**
Susan Taylor Suchy: *The Cat's Pajamas*
Brentley Frazer: *BEYOND IS Creative Writing with English Prime*
Stephanie Green: *Discernible Voices: Edge4*
Owen Bullock: *Resonator*
- G2. Urbanity: Wilderness and Fragments: 7C18**
Alexandra McCallum: *Beyond the Anonymity Gap*
Hetherington and Strange: *Making the City Otherwise*
Chantelle Bayes: *Into the Urban Wilderness (Novel excerpt)*
- G3. Narrativizing: The Devices of Storytelling: The Pit**
Christopher Mallon: *Crossing Shadows*
Karen Le Rossignol: *Leaping the Gap in Creative Nonfiction Storytelling*
Niloufar Fanaian: *Dreaming: Narrative or Poetry?*
Julia Prendergast: *Giving Solidity to Pure Wind*
- G4. Boundary-Bursting: Fiction and History: Executive Seminar Suite**
Gail Pittaway: *Voyaging the Gap*
Janine McVeagh: *Stepping across Space and Time*
Thom Conroy: *History and Fiction*
Alison Owens: *The Curious Task of Fictionalizing the 'Truth'*
- 1.00 - 2.00 Lunch and AAWP AGM: Flax and Fern Room

2.00 - 3.30

Session H

H1. Digital Space: Fault Lines and Ley Lines: Executive Seminar SuiteGiulio Zambon: *Everything You Always Wanted in E-Books But Were Afraid to Ask*Susan Taylor Suchy: *How to Write for the New Social Media Marketplace*Hetherington and Williams: *'The Caravan'*Rachael Rippon: *Watching the Watchmen***H2. Crossing into the Avant-Garde:** 7C18Nigel Krauth: *Across the Type Divide*Jack Ross: *Is It Infrarreal or Is It Memorex?*Kelly Malone: *Almost Here***H3. Literary Echoes: Legacies and Adaptions:** 7C09Wendy Dunn: *Revising Anne Boleyn*Stephanie Green: *Romanticism and Creative Writing*Jessica Seymour: *Writing across Platforms*Kerry Hines: *This and This***H4. Exploring and Persona in the Creative Essay (Panel):** The PitKevin Brophy: *Out of the Comfort Zone into the Countryside*Anna Sanderson: *Fashioning My 'Epistemic Culture'*Ingrid Horrocks: *The Unprotected Self*

3.30 – 4.00

Afternoon Tea: Flax and Fern Room

4.30 – 5.20

Keynote: Martin Edmond: The Pit

5.30 – 7.00

W.H. Oliver Humanities Research Academy Reception: The Pit

PLACING THE PERSONAL ESSAY

COLLOQUIUM

DEC 2-3 2014

Te Ara Hihiko, Block 12, Massey University
Wellington

Co-convened by the W.H. Oliver Humanities Research Academy at Massey University, the Centre for Research on Colonial Culture at the University of Otago, and the Stout Research Centre for New Zealand Studies at Victoria University.

<http://placingthepersonalessay.weebly.com/>

Colloquium organisers:

Ingrid Horrocks i.horrocks@massey.ac.nz

Cherie Lacey cherie.lacey@vuw.ac.nz



CENTRE FOR RESEARCH
ON COLONIAL CULTURE
A UNIVERSITY OF OTAGO RESEARCH CENTRE



STOUT RESEARCH CENTRE

for New Zealand Studies



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TE KUNENGA KI PŪREHUROA

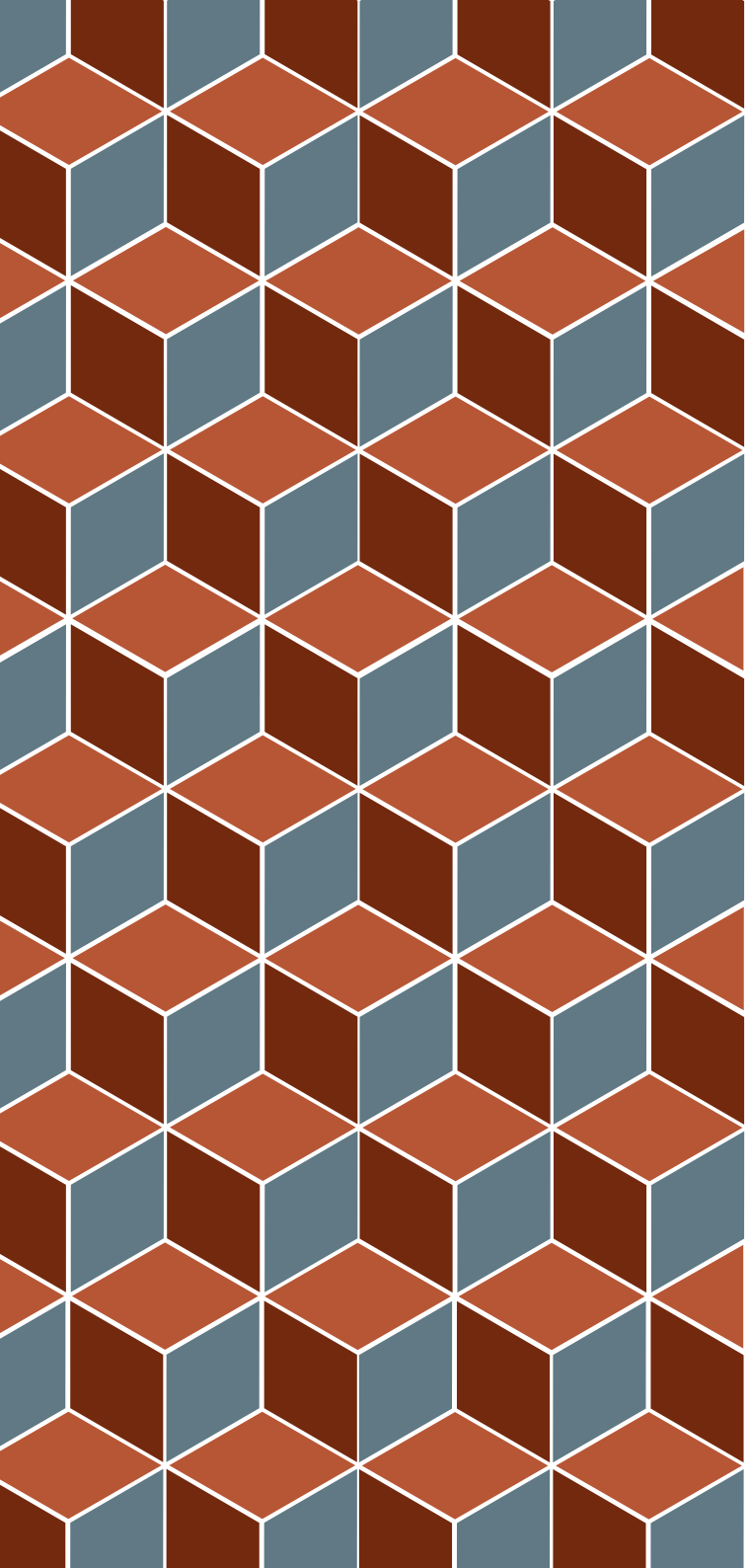
UNIVERSITY OF NEW ZEALAND

W.H. Oliver Humanities Research Academy



Abstracts

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Happiness in *Women Without Men* and Its Embodiment in My Creative Work

Session E2

Happiness, as a state of well-being perceived from within, is achieved and experienced differently among individuals with dissimilar social and cultural backgrounds. This paper addresses the literary cultural and sociological representation of happiness, its sources, and consequences in the narrative of *Women Without Men* by Iranian writer Shahrnush Parsipur. After its first publication in 1989, this novel gained new attention twenty years later when it was adapted by Shirin Neshat for her film version, which won the 2009 Venice Film Festival Silver Lion for Best Director. I will argue that Parsipur's fictional exploration of female happiness shows the importance of striving for personal and social changes. The intersection of cultural and gender issues raised in this novel speak directly to my own interests in negotiating the differences between Iranian and Australian perceptions of happiness through creative writing; thus *Women Without Men* becomes pre-text for my creative project. In this context I will also consider the relevance of Hélène Cixous's theory of *écriture féminine* in relation to Parsipur's narrative of embodied self-experience. This will be related to the development of my novel, *The Border*, in terms of the cultural and textual expression of gender and embodied experience.

Biographical Note: Hajar Abbasi Narinabad is a Ph.D. candidate at Griffith University. She is studying the representation of happiness in selected Australian and Persian contemporary fictions. She is also writing a novella with the same central theme. She holds a B.A. and M.A. in English Literature and her recent publications include 'A Study of Postmodern Narrative in Michael Cunningham's *The Hours*' and 'A Study of Postmodern Narrative in Akbar Radi's *Khanomche and Mahtabi*', both in the *International Journal of Applied Linguistics and English Literature*.

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Plato's Erection: Queering, Veering, Affect, Fucking and Failure

Session A4

Queer theory's critical inheritance from deconstruction is obvious: both interrogate a series of hierarchical couplings, mapping structures of oppression and locating sites of resistance in historical and contemporary modes of cultural and societal production. Both also share a sense of hermeneutic motility crucial to these reading strategies. Derrida (1987) plays with themes of drifting, adestation and irresolution in *The Post Card*, and his performative enactment of the so-called 'postal principle' evokes in his 'bad' reader a sense of frustration and failure at reading-but-not-reading this lacuna-filled novel-in-letters. The postal scene of Plato fucking Socrates explicitly allegorises this queer challenge to the reader's straightforward desire for the heteroproduction of interpretive certitude: their errant act of un/re/productive gay anal sex threatens to rupture the foundational belief in the reproduction of a logocentric heteronormative futurity. Veering like the eponymous figurative missive, the reader of *The Post Card* risks going astray, getting lost, and becoming queer. Foretelling an interpretive strategy suggested by Halberstam (2011), tied crucially to the reproductive futility of gay anal sex, the frustrations and failures of Derrida's initially bad are transformative: *The Post Card* queers its reader—or its reader is shown to always already have been queer.

Biographical Note: Dr Stephen Abblitt is a literary philosopher, queer theorist, and post-critic. His interests cover literary modernism, deconstruction, queer theory and critical-creative writing. His current research project investigates how queer theory might inform our understanding of relations between student bodies, pedagogies and technologies. He currently works as an Educational Designer (Future Learning) at La Trobe University (Melbourne, Australia), where he is also an Honorary Visiting Research Fellow in the School of Humanities and Social Sciences. He is joint managing editor of the interdisciplinary online open-access gender, sexuality and diversity studies journal *Writing from Below*.

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Works Cited:

- Derrida, Jacques. 1987. *The Post Card: From Socrates to Freud and Beyond*. Trans. Alan Bass. Chicago and London: University of Chicago Press.
- Halberstam, Judith. 2011. *The Queer Art of Failure*. Durham and London: Duke University Press.
- Royle, Nicholas. 2011. *Veering*. Edinburgh: Edinburgh University Press.
- Sedgwick, Eve Kosofsky. 1993. *Tendencies*. Durham and London: Duke University Press

Editing and Publishing the Gap: Attempting to Catch What Otherwise Might Fall Through (Panel)

Session B1

PANELLISTS:

Dr Stephen Abblitt

Dallas J. Baker

Donna Lee Brien

Karina Quinn

When we set out to edit and publish what could be classified as ‘the gap’, we set out to try to catch writing that resists easy classification and thereby might be overlooked. We also set out to give space to other kinds of voices and subgenres, texts that lilt between the creative and the critical: theory, recipes, poems, body essays, fictocritical engagements, manifestos, memoirs – texts that, inside the academy (and often outside it too), just don’t seem to fit.

How do we do this without setting up a didactic ‘us and them’ relationship? How do we edit and publish in hybrid genres without creating another box to slot these texts into, or making hierarchical judgements? How do we peer review ‘gappy’, reaching, experimental writing? How do we give a platform to emerging and established writers that is respectful of form and intent, but still means they get points, and tick boxes, and fill out the right kinds of forms?

We are a group of established and emerging editors who intend to explore the leap that is ‘editing and publishing the gap’, with many years of experience between us. We welcome the opportunity for meaningful engagement with the academic writing community about genre, minority and experimental writing forms, and creating space for non-traditional and non-normative writers, poets, and scholars, and will be submitting a collaborative paper addressing these issues to be considered for publication.

Biographical Notes:

Dr Stephen Abblitt is a literary philosopher, queer theorist, and post-critic. His interests cover literary modernism, deconstruction, queer theory and critical-creative writing. His current research focuses on the influence of Jacques Derrida’s writings on the contemporary philosophy of technology. He currently works as an Educational Designer (Future Learning) at La Trobe University (Melbourne, Australia), where he is also an Honorary Visiting Research Fellow in the School of Humanities and Social Sciences, and a member of the Centre for Creative Arts. He is joint managing editor of the interdisciplinary open-access gender, sexuality and diversity studies journal *Writing from Below*. Email: S.Ablitt@latrobe.edu.au.

Donna Lee Brien is Professor of Creative Industries and Chair of Creative and Performing Arts Research at Central Queensland University, Australia. Co-founding convener of the Australasian Food Studies Network, Donna is the Special Issues Editor of *TEXT: Journal of Writing and Writing Courses*, on the Editorial Advisory Board of the *Australasian Journal of Popular Culture*, a Foundation Editorial Board member of *Locale: the Australasian-Pacific Journal of Regional Food Studies*, and was the co-founding editor of *dotlit*. Past President of the Australasian Association of Writing Programs, Donna has also guest edited a large number of special issues of peer-reviewed journals. Email: d.brien@cqu.edu.au.

Dominique Hecq is Associate Professor at Swinburne University of Technology. She has published in the areas of literary studies, translation, creative writing, psychoanalysis, and pedagogy. She is the author of eleven books of fiction and poetry, the latest being *Out of Bounds* (Re.press). *The Creativity Market: Creativity in the 21st Century* was released by Multilingual Matters in 2012 and *Towards a Poetics of Creative Writing* is in press. Dominique edits the online journal of writing and creative research *Bukker Tillibul*, which particularly welcomes submissions by postgraduates. Email: dhecq@swin.edu.au.

Karina Quinn is a writer, poet, scholar, spoken word performer and editor. She teaches and writes memoir, short fiction, poetry, and fictocriticism, and is about to submit her Ph.D. titled 'this body, writing' at La Trobe University, Melbourne. She has had poems, essays and short fiction published in a number of journals and anthologies both nationally and internationally and is the founding editor of *Writing from Below*, an open access, interdisciplinary, peer-reviewed, gender, sexuality and diversity studies journal. Email: K.Quinn@latrobe.edu.au.

Evolving Instructional Writing in Sixty Years of Australian Cookbooks

Session B3

In 1952 Helen Cox wrote *The Hostess Cookbook* (1952), a book written in a style that was different to the more traditional texts that preceded it. Cox uses 'clear and simple language' and sets out menus for parties in the first section of the book followed by a recipe section in the second part. Each recipe starts with an ingredient list followed by quantities and instructions in a step-by-step narrative style. Cox maintains a distinctive authorial and chatty voice throughout as she guides her readers through each recipe and dinner party menu. But for a teacher, writer or researcher, Cox's book is more than a collection of recipes; its instructional writing style reveals a great deal about social and cultural change in post-war Australia. This paper identifies, examines, and interprets the evolution of the instructional writing style used in recipes over the past 60 years in cookbooks written and published in Australia, and argues that, through an analysis of their recipes, it is possible to interpret the society and culture for which they were written through the evolving style of instructional writing they contain.

Biographical Note: Jillian Adams graduated with honours in Geography and majors in Literature and Journalism and Fine Arts and went off to Paris to pursue a career in hospitality. She is a qualified teacher, and a graduate of Cordon Bleu in Paris. She completed a Masters in Oral History and Historical Memory at Monash University in 2011. In January 2012 Jillian commenced study towards her Ph.D. at Central Queensland University in the School of Education and Creative Arts. Her Ph.D. uses creative non-fiction, based on oral histories along with research into food writing in post-war Australia, to challenge the static and often nostalgic impressions of the housewife in the 1950s. She has co-edited a special edition of on-line journal *M/C*, published papers in numerous academic journals, and presented papers at local and international conferences.

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'Solitarily Uniting': Crossing Creative Thresholds with Syd Harrex (Creative)

Session A1

Writing, so the story goes, relies on inspiration: waiting for it, finding it, and inevitably, losing it—as if 'it' was something more than an abstraction, a feeling. Just as Jack London famously declared 'You can't wait for inspiration. You have to go after it with a club', so too did Toni Morrison opine in 1998: 'I can't explain inspiration ... And if I waited for inspiration I wouldn't really be a writer'. But sometimes inspiration is neither actively nor passively engaged: it just, well, happens. In my paper I meditate on my intense and all too brief creative collaboration of sorts with the Australian poet Associate Professor Syd Harrex during the four-day First Fiji Literary Festival in October 2011. As Harrex becomes ever-more frail, and time inevitably passes, this paper seeks to memorialise this encounter. Here, inspiration, from the Latin *inspirare*—'to breathe into'—transcends breath to emerge as a space, a gap, with Harrex as navigator and I the willing itinerant. By meditating on that experience and intersecting the genres of poetry, confession, and prose, my paper draws attention to inspiration as 'a human practice' (Harper, 2010, xiv) of crossing, transcending, and perhaps even filling a creative gap.

Biographical Note: Nicole Anae is currently lecturer in Secondary English and Arts Education with the School of Education, University of South Australia. Her work appears in various academic peer-reviewed journals such as *Australasian Drama Studies*, *Australian Humanities Review*, *Shakespeare Jahrbuch*, and *Australian Journal*.

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Mind the Research Gaps: Drawing on the Self in Autoethnographic Writing

Session D4

When writers and other scholars seek to define a ‘gap’ in knowledge for their writing, creative and/or academic, to fill, they inevitably draw on their experiences and ‘hunches’. The notion that ideas for research begin with a ‘hunch’ is ingrained in literature on methodology (Cormack, 1991). Educated guesses, organised systematically and purposefully, emerge from exploratory and reflective practice. Minding the gap—identifying, claiming and inhabiting an original space for writing—is a requirement for writers in the academy, creative or otherwise, research student or researcher. The epistemological origins of the gap go back to the self and the realm of autoethnography. However, to draw upon the autoethnographic in universities draws attention to another gap: the ethical gap between writers in the academy bound by a HREC (Human Research Ethics Committee) and those beyond it whose reputation licenses them to draw more freely on the world around them and its ‘others’. This study minds two gaps. It asks what the implications of inevitably drawing on the self to generate a research question might look like. Then it explores the ethical implications for researchers in autoethnographic writing who discover they need to consider the role of others in their narratives more deeply than they might as professional writers.

Biographical Note: Dr Martin Andrew lectures, teachers and researches in a wide range of humanities subjects dealing with writer identities, particularly language and identity, community and identity and the (re)production of discursive selves. A veteran of New Zealand universities and Swinburne Melbourne’s Writing programme, he now leads a transnational Master of Education in TESOL at Victoria University, Melbourne.
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Minding the Gap between Aspiration and Achievement

Session D3

The spark of creative inspiration is a powerful one and the fledgling writer rides this wave of energy with hope and vitality. While a few are lost along the way, for many the desire to write remains strong, turning inspiration into aspiration, towards success or achievement that may be measured in various ways. However, between aspiration and achievement lies a gap that is filled with the detritus of doubts, crumbled self-esteem, impoverished skills and procrastinations. Writers need to build their own bridges. It can be done with dogged determination and talent, but some must learn how; they need a guide.

How does a teacher enable students of creative writing to build a bridge between their aspiration and their achievement? While training for the acquisition of writing skills is fundamental, the teacher must also guide the students to locate their inner resources.

Based on my experience as a writer, teacher and mentor, this paper presents techniques to enable teachers of creative writing to assist in locating and enhancing their students' own wellspring of creativity, and in developing confidence and skills to sustain them on their individual writing journeys.

Biographical Note: Dr Amanda Apthorpe is a published author, teacher and mentor of creative writing. She holds a M.A. and Ph.D. in creative writing from the University of Melbourne; her thesis comprised a novel and dissertation on the role of myth in contemporary Australian women's fiction. Amanda's experience as a writer and teacher in the Diploma of Professional Writing and Editing provides insights into the challenges facing her students—the need to locate their own writing voice or style, to overcome doubts and procrastination and to build the skills, resilience and self-reliance necessary to achieve their goals. She considers the role of the teacher as significant in this attainment. Amanda's novel *Whispers in the Wiring* was published in 2011.

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Practice-Led Research, the Ethnographer and Unearthing Knowledge: Crossing the Thresholds

Session D3

In its iterative cycle of action and reflection, and when combined with auto-ethnography, creative research crosses thresholds of ‘me’ and ‘other’. As the reflexive artist moves between (and explores) the worlds of practitioner and researcher, inner and outer influences hook into artistic practice, weaving it into day-to-day. When practice-led research throws its own curve balls into the researcher’s quest to unearth knowledge, everything—including exegesis, the bridge between art and practice—goes under scrutiny.

To the solitary researcher seeking reorientation, scholarly mentors along the way—real and referenced—can help ‘refresh intellectual and artistic engagement’ (Kroll 2014, p.12). Such mentors can nurture and help unpick entanglement in order that the creative researcher may reinterrogate the research question(s) and begin to uncover framing strategies to harness potential. Only then can self-assurance walk unhurried to the researcher, giving them shoes to apply their brand, have their good go, be tenacious, stay plugged in.

This paper aims to explore the immersive experience of the practice-led researcher as they build and rebuild their work while defining their own philosophy, likely a shifting one, refined as they go, learned from not a single source but myriad ones, morphing the practitioner in practice and insight.

Biographical Note: Eugen Bacon studied at Maritime Campus – Greenwich University, UK, less than two minutes’ walk from the Royal Observatory of the Greenwich Meridian. Her arty muse fostered itself within the baroque setting of the Old Royal Naval College, and Eugen found herself a computer graduate mentally re-engineered into creative writing. She is now a Ph.D. candidate in Writing by artefact and exegesis at Swinburne University of Technology.

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The Hybrid (Creative)

Session B4

Traditional fantasy is a ‘prescribed’ genre associated with its accommodation of the imaginary—dragons, werewolves, goblins, recycled myths, and so on—and for being less ‘technical’ than hard SF.

Fantasy is fiction that is fantastical, with antonyms like actuality, certainty or reality. *The Hybrid* is one of the stories-within-a-story inside a Ph.D. artefact. It seeks to transcend traditional norms of fantasy by accommodating soft science fiction. It morphs into speculative fiction, using the Macquarie definition of speculate as ‘to indulge in conjectural thought’, ‘to engage in thought or reflection, or meditate’ (2009, p.1582), where ‘speculative’ is ‘given to speculation, as persons, the mind, etc.’ (p.1582), and ‘speculative fiction’ is ‘a genre of fiction, including science fiction, fantasy and horror, which deals with imagined worlds and their inhabitants or with imagined characters set in the real world’ (p.1582). As speculative fiction, the reader is able to approach the work without preconception. *The Hybrid* explores this expansion of scope and integrates adult themes, such as murder, into young adult fiction (YA). Specifically—as in what author Denise Beckton terms crossover fiction (2014), i.e. fiction that crosses between audiences, such as young adult to adult—the story looks at adaptation of adult themes into productive elements of YA fiction.

Biographical Note: Eugen Bacon studied at Maritime Campus – Greenwich University, UK, less than two minutes’ walk from the Royal Observatory of the Greenwich Meridian. Her arty muse fostered itself within the baroque setting of the Old Royal Naval College, and Eugen found herself a computer graduate mentally re-engineered into creative writing. She is now a Ph.D. candidate in Writing by artefact and exegesis at Swinburne University of Technology.

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Words Between Worlds: Portal Fantasy as Dialogic in Gaiman and Miéville

Session E4

Step through the looking-glass and where do you go? Inherently, every text exposes the reader to other worlds. However, the fantastic, like no other mode, not only exposes, but explores, explains, and employs other worlds (and how we enter them) to question what is real and unreal, possible and impossible.

Using Farah Mendelsohn's examination of portal and liminal fantasy, this paper argues that when you step into another world you leave something behind *and* bring something back. This Bakhtinian dialogic will then frame an analysis of Neil Gaiman's *America Gods* and China Miéville's *The City and the City*, which explore notions of organic subjectivity, reader expectations, and if gaps actually exist between textual and extra-textual, real and unreal.

These atypical, self-reflexive, satirical portal fantasies express how writers position readers (not unlike their protagonists) in alternative conceptual realms, disturbing the everyday, the commonplace realities we often take for granted. As such, both texts and the discursive strategies they use ask: what do we see or, as may be the case, un-see?

Significantly, this paper suggests that, via self-conscious world-building, portal fantasies allow reader and writer the opportunity to inhabit those spaces *between* textual, ideological, generic, metaphorical, irrational, fantastic worlds.

Biographical Note: Dr Daniel Baker is a casual academic teaching Professional and Creative Writing and Literary Studies at Deakin University. Focussing on the progressive potential of fantasy fiction, he has presented papers around the world, and published 'History as Fantasy: Estranging the Past in *Jonathan Strange and Mr. Norell*' in *Otherness.dk*, 'Why We Need Dragons: The Progressive Potential of Fantasy' in *JFA*, and several short stories in *Aurealis*.

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Into the Urban Wilderness: The Role of Fiction in Re-Imagining Our Cities

Session A2

It is the task of the ecologically-focused fiction writer to develop a text that seeks to foreground the relationships between nature and culture rather than to foster an opposition that diminishes one in favour of the other. This paper will discuss how a writer might imagine less damaging relationships between people and the natural/cultural places they engage with. I focus on urban areas—places not traditionally explored in nature writing—where people connect with nature and culture on a daily basis. Swyngedouw and Gandy describe the modern day city as cyborg—a hybrid of nature and culture, reality and fiction, and mechanical and organic. This makes it possible to consider the way imagined boundaries between nature and culture can be reconsidered and perhaps even rebuilt in fictional narratives. Cities are constructed and shaped by a variety of natural and cultural entities that engage, conflict and co-operate but this process often leaves non-human nature damaged. Drawing on the work of Tyrell Dixon and Lawrence Buell, I look at the potential of fiction to imagine new ways of living with non-human nature in the city.

Biographical Note: Chantelle Bayes is a doctoral candidate at Griffith University, working on a writing and research project exploring the boundaries between nature and culture in urban environments. This will take the form of a novel and accompanying exegesis. Her research interests include eco-criticism, women and nature, urban nature writing, contemporary fiction and travel writing.
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Into the Urban Wilderness (Creative)

Session G2

This fictional excerpt from a novel in progress explores the human in relation to an urban environment and seeks to problematise and question the gap between human and non-human. I focus on urban areas—places not traditionally explored in nature writing—where people connect with nature and culture on a daily basis. Eric Swyngedouw and Matthew Gandy describe the modern-day city as cyborg—a hybrid of nature and culture, reality and fiction, and mechanical and organic. This makes it possible to consider the way imagined boundaries between nature and culture can be reconsidered and perhaps even rebuilt in fictional narratives. This narrative is also, in part, an exploration of the way the human and non-human are represented in texts. Those seen as ‘other’ are often described by language that associates them with the non-human. In the Western literary tradition, women and female sexuality have often been described through natural metaphors while those that commit violent or unacceptable acts are often described as ‘animals’ or ‘predators’. Ultimately, this narrative seeks to deepen understandings of and reconsider the complex relationship between the human and the non-human, and the way this relationship is represented through fiction.

Biographical Note: Chantelle Bayes is a doctoral candidate at Griffith University, working on a writing and research project exploring the boundaries between nature and culture in urban environments. This will take the form of a novel and accompanying exegesis. Her research interests include eco-criticism, women and nature, urban nature writing, contemporary fiction and travel writing.
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Lost in Translation: Using Fictionalised Language as a Form of Narrative

Session E4

The success of works such as *The Lord of the Rings* (J. R. R. Tolkien 1954), *Star Trek* (NBC 1966), *Avatar* (Cameron 2009) and *Game of Thrones* (HBO 2011) is evidence that the appeal of fictionalised languages, within novels and on screen, is both enduring and global. However, despite their cult-like following and the economic success that has accompanied such achievements, there are comparatively few examples of such works within the literature and film industries. This article explores this lack of representation, and in doing so, identifies essential key elements that are required to construct and implement an 'authentic' (that is, one that is accepted by readers/viewers as authentic) fictionalised language as part of a fictional narrative. In addition, this article identifies perceived and existing barriers that arise when developing a fictionalised language as a component of a novel, and provides strategies for authors so that they can overcome these issues.

Biographical Note: With a background in public health and education, Denise Beckton is currently a higher degree by research student at Central Queensland University in Noosa, Queensland, where she is writing a fiction novel and a related dissertation that explores constructed languages (both written and pictorial/glyph-based) and their use, in fiction, as a narrative component.

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If 'Poetry Is More a Threshold than a Path' then What Should Students Unlearn to Help with Crossing Over?

Session D2

PANELLISTS:

Judith Beveridge
David Musgrave
Carolyn Rickett
Maria Northcote
Anthony Williams

Poetry is more a threshold than a path...
(Seamus Heaney)

Poetry is typically showcased as an ideal medium for documenting and reflecting on human experience and emotions. The opportunity to write poetry for academic credit within tertiary creative writing programs frequently proves a popular choice. Because writing poems can be (mis) conceived as an easy task, some undergraduate students may commence these practice-based courses with limiting perceptions, restrictive knowledge and naïve expectations. In such instances, students will inevitably enter a learning stage during which they wrestle with unfamiliar concepts or challenging processes finding themselves in a state of liminality before they cross a new threshold of understanding and practice.

This paper draws on Elizabeth Ellsworth's term of 'stuck places' as its starting point, and reflects on what students might need to unlearn, or be emptied of, in order to progress as a poetry practitioner. An experience of stuckness can inhibit a student's capacity to advance to a point where they can successfully compose an effective poem, rather than simply express an intention to write about a poetic theme or idea. We posit that the writing teacher plays a crucial role in addressing what first needs to be unlearned because excessive periods of stuckness can lead to a reduction in student confidence and writer's block.

Biographical Notes: Judith Beveridge is a lecturer in poetry writing at The University of Sydney. She is the author of six books of poetry. Her most recent collection is *Devadatta's Poems*, published by Giramondo Publishing in 2014. In 2014, the US publisher George Braziller, brought out a selection of her poems *Hook and Eye* specifically for the US market. Judith has been the recipient of numerous literary awards, and in 2005 she was awarded the Philip Hodgins Memorial Medal for excellence in literature. In 2014 she was awarded the Christopher Brennan Prize for a sustained and distinguished contribution to Australian poetry. She is currently involved in several research projects relating to poetry practice, and is the poetry editor of *Meanjin*.

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Dr David Musgrave is a lecturer in creative writing at the University of Newcastle and the author of the novel, *Glissando: a Melodrama* which was shortlisted for the Prime Minister's Award for Fiction and the UTS Glenda Adams Award for New Writing. His latest collection of poetry is *Concrete Tuesday*, Island Press 2011. He runs the publishing company Puncher and Wattmann and has won numerous awards for his poetry. David is currently researching contemporary Australian poetry, and has published work on modern Australian novelists such as Patrick White, David Ireland and Norman Lindsay. He has also published on Samuel Beckett. A particular area of David's research focus is the grotesque in art and literature as well as satire, specifically Menippean satire. Email: David.Musgrave@newcastle.edu.au.

Dr Carolyn Rickett is a senior lecturer in Communication and creative arts practitioner at Avondale College of Higher Education. She is 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. Together with Judith Beveridge, she is co-editor of *The New Leaves Poetry Anthology*. Other poetry anthologies she has co-edited with Judith include: *Wording the World, Here not there* and *A Way of Happening*, and her poetry has been published in several anthologies and journals. Carolyn's current research projects include: autobiographical writing as a therapeutic intervention, cancer narratives, trauma studies, poetry praxis and journalism ethics. She is currently working on a narrative nonfiction text of travel stories.

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Associate Professor **Maria Northcote** is an experienced higher education researcher and teacher. She teaches curriculum studies to pre-service teachers, supervises post-graduate students and assists staff in their development of online teaching skills at Avondale College of Higher Education in NSW, Australia. Her research interests include teacher education, academic staff development, threshold concepts, online learning and teaching, and assessment in higher education. She was recently appointed a Fellow of the Higher Education Research and Development Society of Australasia (HERDSA)

in recognition of her service to teaching and learning in higher education. Maria has received teaching and research awards from Edith Cowan University, the University of Newcastle (NSW) and the Western Australian Institute for Educational Research.
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Professor **Anthony Williams** is currently the Vice President (Academic & Research) of Avondale College. In this role he is providing leadership in Learning and Teaching, Research and Scholarship. Most recently he has held the position of the Head of School of Architecture and Built Environment at the University of Newcastle, holding that position for over six years. He has extensive experience in project management in the domain of professional education. He is a winner of multiple University Teaching Awards as well as a National Award for Teaching Excellence. He has worked extensively in curriculum design and implementation both at program and course levels, and is highly regarded in this area having worked as a curriculum consultant nationally and internationally. His research area is in Design Cognition with recent projects involving identification of core skills for effective participation in virtual design teams.
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'I Suppose You Know You Were Adopted': Writing Family Fault Lines

Session B2

The conference will be the first time I have returned to my birthplace, Wellington, for nearly fifty years. I was born in 1965 and adopted soon after because my mother was abandoned by my father and had no support from her family back home in England. My adoptive parents were also English and in their late forties at the time of my birth. My first memory of living in New Zealand is of an earthquake. I was standing in my cot, watching my father as he stood at the large plate glass doors; he and the whole world were swaying back and forth. When I was twenty-three years old, finishing my medical degree and leaving home, my father told me 'I suppose you know you were adopted'. I did not and this became a second fault line in my life. The world I thought I had known was irrevocably changed from that moment on. This paper will focus on the writing of memoir about being a late discovery adoptee—specifically about the impact of that knowledge, held as a secret for so long—contextualised within the literature of writing family secrets in memoir.

Biographical Note: Sue Bond has degrees in medicine, literature, and creative writing from the University of Queensland. She is currently a PhD candidate in creative writing at Central Queensland University, writing a memoir about living with her adoptive parents, and an exegesis on adoptee memoir as testimony literature. She has had short stories, essays, articles, and book reviews published in print and online publications, and was longlisted for the Calibre Essay Prize for 2014.

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Teaching Creative Writing in the 21st Century: Danger and Lived Experience in an Insecure Age

Session C3

This paper contributes to pedagogical ideas and issues relating to the teaching of creative writing in the 21st Century University with an organising focus dedicated to the exploration and delivery of non-traditional and extra-curricular teaching and learning experiences designed to reinvigorate the territory. Based on the author's efforts in implementing such strategies at Griffith University, Australia, the paper outlines the need for 'space between' the demands, restrictions and often the 'safety' provided by the context of academic rigour and the freedom required by a creative process which is much more fluid, dynamic, unrestrained and perhaps even dangerous. The paper suggests that if creative writing programmes are to remain relevant in the new millennium and in what are shifting economic, technological and market climates, they must embrace delivery of lived experience. Writing that celebrates gaps and fault lines, that unearths and crosses thresholds, needs room to move well beyond the confines of the classroom.

Biographical Note: Dr Sally Breen is a writer and Lecturer in Writing and Publishing at Griffith University, Australia. She is the author of the memoir *The Casuals* (2011) and the neo-noir novel *Atomic City* (2013). Dr Breen is signed to the Fourth Estate Imprint at Harper Collins Publishers and her short-form creative work and non-fiction has been widely published in Australia, including in the *Griffith REVIEW*, *Best Australian Short Stories*, *The Australian*, *The Age*, *Wet Ink* and *Media International Australia*.
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Transgressive Consumption: Reading Between the Lines of the Alcohol-Based Memoir

Session C2

There are currently some one hundred first-person autobiographical book-length memoirs in circulation that focus on problem drinking and/or the recovery from alcoholism, as well as a smaller number that celebrate the excessive consumption of alcohol. While there is a significant history of prominent alcoholic beverage producers who have written memoirs of creative lives dedicated to this form of gastronomic manufacture, many more texts chronicle how alcohol either amplifies or causes personal, family and professional issues and is often a component of multiple addictions and/or mental illnesses. Despite being a prolific, popular and often moving form of life writing, these memoirs have not been explored in detail as a discrete sub-set of the autobiographical memoir. Nor has their relationship to either the illness or the gastronomic memoir been considered in depth. In order to unearth the place of these memoirs as a sub-genre of life writing, this presentation will begin by critically assessing the role of genre in classifying the autobiographical memoir. It will then profile both Australasian and international examples of the alcohol-based memoir in order to identify common concerns and tropes, and begin to write the history of the production and consumption of these memoirs.

Biographical Note: Donna Lee Brien is Professor of Creative Industries; Assistant Dean (Postgraduate & Research), Creative and Performing Arts; and Chair of Creative and Performing Arts Research for the Learning and Teaching Education Research Centre at Central Queensland University, Australia. Co-founding convener of the Australasian Food Studies Network, Donna is the Special Issues Editor of *TEXT: Journal of Writing and Writing Courses*, on the Editorial Advisory Board of the *Australasian Journal of Popular Culture*, a Foundation Editorial Board member of *Locale: the Australasian-Pacific Journal of Regional Food Studies*, and Past President of the Australasian Association of Writing Programs. Writing about food writers and their influence since 2006, Donna has edited a number of food studies themed special issues of peer-reviewed journals. Email: d.brien@cqu.edu.au.

Failure and Creativity (Panel)

Session D1

PANELLISTS:

Scott Brook

Jeri Kroll

Julian Meyrick

Jen Webb

Failure has a long and respectable history. In the sciences, Nobel Laureate physicists W.B. Shockley and Richard Feynman developed and named the Creative-Failure Methodology as a valid research framework; Booker Prize winning novelists Margaret Atwood and Anne Enright identify failure at the heart of their (highly successful) practice. The spectacle of failure was central to the emergence of a Modernist conception of the artist, and as such was explicitly advocated by the first generation of creative writing theorists, such as R. P. Blackmur, as an exemplary pedagogic strategy of university creative writing programmes.

However, there is a gap between the discourse of productive or generative failure, and the actual effects of failure where it is not immediately identified as part of an iterative, and ultimately successful, process. For the individual facing failure in the current neoliberal climate, philosophy offers little consolation. Samuel Beckett's 'fail again, fail better' is an attractive catchphrase for those in the process of finding achievement, but failure is likely to lead not only to personal disappointment, but also to loss of income, peer recognition, and ultimately the capacity to function in the cultural field. In particular, failure has critical implications for Ph.D. candidates who not only seek to develop themselves as successful artists through experimentation that might lead to failure, but who concomitantly must satisfy (and therefore pass) the scrutiny of external examiners. The implicit question here is can a doctoral candidate become 'the peer of examiners' if his or her thesis fails?

Those of us involved in creative arts higher education are preparing students for life in which failure is going to play a significant role. How do we equip them or this future? What skills, knowledges and personal attributes are necessary for any creative practitioner to stay within the field, and find both personal and professional satisfaction? In what ways might failure even be viable?

Biographical Notes: Scott Brook is Assistant Professor of Writing at the University of Canberra. He has co-authored articles forthcoming in *Amerasia Journal* (US) and *Culture and Local Governance* (Can), and a chapter in *Australian Made: A Multicultural Reader* (ed. Sonai Mycak and Amit Sarwal, Sydney University Press, 2010). He is co-author of the 2010 report 'Negotiating Cultural Insecurity', a cultural policy review conducted for the Community Cultural Development Department, City of Whittlesea, based on fieldwork funded by the City of Whittlesea and a Research Collaboration Grant from the University of Melbourne. Email: Scott.Brook@canberra.edu.au.

Jeri Kroll is currently Dean of Graduate Research, and formerly was Program Coordinator of Creative Writing. She has published on Samuel Beckett, contemporary poetry and fiction, children's literature and creative writing research and pedagogy. Past President of the Australasian Association of Writing Programs, she is on the UK editorial boards of *New Writing* and *Write4Children* as well as the AAWP's journal, *TEXT*. She has published over twenty titles for adults and young people, including poetry, picture books and novels. In 2013 *Research Methods in Creative Writing* (Palgrave Macmillan), co-edited with Graeme Harper, was published as well as *Workshopping the Heart: New and Selected Poems* (Wakefield Press). Email: jeri.kroll@flinders.edu.au.

Julian Meyrick is Strategic Professor of Creative Arts at Flinders University. He is a theatre historian and an award-winning theatre director, and was previously Associate Director and Literary Advisor at Melbourne Theatre Company, where he was responsible for establishing Hard Lines, a new play development programme. Professor Meyrick has published widely on the Australian theatre, performance theory and practice, cultural policy, and contemporary dramaturgy. He is currently Chief Investigator on an ARC Linkage Project (LP140100802) investigating the problem of cultural value. Professor Meyrick is Artistic Counsel for the State Theatre Company of South Australia. *The Retreat of Our National Drama*, his Currency House Platform Paper, was launched in May 2014 at the Dunstan Playhouse. Email: julian.meyrick@flinders.edu.au.

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra. Her research focuses on the social location of art, and on processes and policies associated with practice-led research. Jen is Director of the Centre for Creative and Cultural Research, a contributing co-editor (with Tony Schirato) of the Sage book series *Understanding Contemporary Culture*, and co-editor (with Paul Hetherington) of the journal *Axon: Creative Explorations*. She has published a number of scholarly texts, including *Reading the Visual* (2004, Allen & Unwin), *Understanding Representation* (2008, Sage), and *Foucault: A Critical Introduction* (2012, Allen & Unwin). Her creative work focuses on poetry, and on the production and exhibition of artist books. Email: Jen.Webb@canberra.edu.au.

Hands (Creative)

Session A3

'Hands' is a piece of fiction inspired by and based upon the painting, *Nude on the black bed 1957* by John Brack (1920–1999; Tarrawarra Museum of Art collection). The fiction imagines the recruitment of the woman who became the model, and the experience of the two as the painting took shape in a studio, suggesting that what we have in front of us now is as much the work of the model as it is the work of the painter. The fiction explores the possibility that if there is something transcendent about the picture, then this is more due to what was unexpected and uncontrolled in that situation than with the artist's intention or skill.

Biographical Note: Kevin Brophy is the author of thirteen books of fiction, poetry and essays, including *Walking, New and Selected Poems* (John Leonard Press 2013), which was shortlisted for the WA Premiers Prize for Poetry. He was 2009 co-winner of the Calibre Prize for an outstanding essay. His collection of short fiction, *What Men and Women Do*, was runner-up for the Christina Stead Award, and in 2005 he was awarded the Martha Richardson medal for poetry. In 2015 he will be writer-in-residence at the B. R. Whiting Studio in Rome. From 1980 to 1994 he was founding co-editor of *Going Down Swinging* with Myron Lysenko. He is patron of the Melbourne Poets Union. He teaches Creative Writing at the University of Melbourne.
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Exploring and Persona in the Creative Essay (Panel)

Session H4

PANELLISTS:

Kevin Brophy
Anna Sanderson
Ingrid Horrocks

Out of the Comfort Zone into the Countryside

The personal or occasional essay has a long history and a formidable fringe presence in the publishing of serious writing. While this essay form does not find an easy niche in book publishing, it does fill out many pages of the small literary presses, and provides some of the classic works of our culture, never out of print (Montaigne, Rousseau, Nietzsche, Woolf, Didion, Foster Wallace). Tertiary education in the humanities shies away from such writing, leaving it to Creative Writing to embrace and progress the personal essay. Recently at the University of Melbourne we have conducted a number of Ph.D.-level coursework electives in reading, analysing and producing personal essays. We have learned that this form of writing is difficult for research students to comprehend, and uncomfortable for them to produce. Their whole experience of higher education in the humanities and social sciences has taken them far from any sense of a personal voice, or its legitimacy. What if we took these students out, walking in the countryside, as it were, alongside Nietzsche, Rousseau, Thoreau and Wordsworth, in order to bring a new sense of grounding to personal writing?

Kevin Brophy is the author of thirteen books of fiction, poetry and essays, including *Walking, : New and Selected Poems* (John Leonard Press 2013), which was short-listed for the WA Premiers Prize for Poetry. He was 2009 co-winner of the Calibre Prize for an outstanding essay. His collection of short fiction, *What Men and Women Do*, was runner-up for the Christina Stead Award, and in 2005 he was awarded the Martha Richardson medal for poetry. In 2015 he will be writer-in-residence at the B. R. Whiting Studio in Rome. From 1980 to 1994 he was founding co-editor of *Going Down Swinging* with Myron Lysenko. He is patron of the Melbourne Poets Union. He teaches Creative Writing at the University of Melbourne.

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Fashioning My ‘Epistemic Culture’: Creative Non-Fiction as Research

The body of critical work addressing this many-named genre (say, creative non-fiction) is necessarily newer than the work it addresses. This presents freedoms and difficulties when producing work within the academic system. In this context, this kind of literary work, which seems to ‘offer up the author’s mind and thought directly’, must legitimate itself as research, i.e. ‘creative work undertaken on a systematic basis in order to increase the stock of knowledge’. How can the peculiar ‘knowledge’ of this form be named?

My own creative non-fiction Ph.D. project is a study of ‘the economy’ in personal essay form. I would like here to rehearse my case for this work being ‘legitimate research’. For this I will enlist the help of Tina Barney (who posits photographer as anthropologist), the author of *The Cloud of Unknowing* (who outlines unknowing as a methodology), Eileen Myles (for thoughts on ‘vernacular scholarship’), Charles Newman (who understands the novelist as necessarily amateur), and Paul Shephard (advocate of transmission of ideas through casualised, embodied thinking). And perhaps, too, my own inflection on ‘slow journalism’.

Anna Sanderson has a Bachelor of Fine Arts in photography, and a Bachelor of Arts in English and Art History from Auckland University. She has been writing since 1994 when she co-founded *Monica*, a magazine of art criticism with a focus on the in-depth review. Since then she has authored many companion texts for the work of visual artists. She completed the MA in Creative Writing at Victoria University of Wellington in 2005. In 2006 Victoria University Press published her collection of essays, *Brainpark* and won the Landfall Essay competition for her essay *Dr Yang*. She is currently working on a project for the IIML’s creative writing PhD programme with the working title: *Material and immaterial: The economy in written images*, which seeks to represent ‘the economy’ as a unitary object, in terms which are not its own, but, rather, using the techniques of creative non-fiction and art criticism.

Unsettling Imaginaries: Exploring Place in Contemporary New Zealand Essays

How might the persona invoked in the personal essay enable new narratives of place? A number of recent creative publications in New Zealand have taken up the form of the personal essay as a way of re-engaging locale, ranging from the 2013 Pacific Highways issue of *Griffith Review* to the 2012 “My Auckland” issue of *Landfall*; from Steve Braunias’s *Civilization: Twenty Places on the Edge of the World* (2012) to the new Bridget Williams Books Texts series. Cultural geographers such as Doreen Massey emphasise the complex ways in which imaginings of place can be used to make claims to exclusivity and the ‘assertion of the home-grown rooted authenticity of local specificity’, or alternately can open up ‘a sphere of possibility of the existence of multiplicity’ in which distinct narratives co-exist and there is ‘the possibility of the existence of more than one voice’. This paper will think about some of the ways in which specific New Zealand locales

have been invoked and re-imagined in recent essays. I am especially interested in how essayists' use of a first-person persona enables (and at times undercuts) their re-imagining of place. The paper will also reference my own evolving work in the personal essay form in relation to place, including an essay as part of a collaboration with conceptual artist Maddie Leach, and my writing in response to the Puke Ahu project, a collaborative research and teaching project which seeks to unsettle and deepen imaginings of the historically rich site on which Massey Wellington is located.

Ingrid Horrocks is a Senior Lecturer in Creative Writing in the School of English and Media Studies, Massey University, Wellington. She has a Ph.D. in English from Princeton University, has been the recipient of a Marsden Fast-start Award, and her publications include a biographical travel book, *Travelling with Augusta, 1835 and 1999* (VUP, 2003), two collections of poetry, most recently *Mapping the Distance* (VUP, 2010), and a number of scholarly articles. This presentation is part of a new project on nonfiction forms in New Zealand writing begun during residencies at the Stout Research Centre for New Zealand Studies at Victoria University and the University of Melbourne. The wider project also has a creative biographical angle. Email: I.Horrocks@massey.ac.nz.

Semiotics and Poetry: How the Concepts of Syntagmatic and Paradigmatic Relations Might Increase Understanding of Poetic Practice

Session E1

The paper will consider examples of semiotic awareness in the work of contemporary New Zealand poets in the context of syntagmatic and paradigmatic relations. The syntagm is a sequential lexical unit, including anything from a compound noun to a line or stanza; it is seen as occupying a horizontal axis, and concerned with the positioning of words. The paradigmatic is a vertical axis and concerns possible substitution of words; it has much to do with the choices a particular poet makes that suggest the 'other', with aspects of composition that are less logical and more intuitive. Though isolated for the purposes of discussion, these two axes have rich inter-relations and always work together. The poet utilises the gaps between words and lines to create the layout of a poem, and the spatial functions of syntagmatic and paradigmatic relations must give an account of this dynamic, as well as the codes and symbols of the language. I argue that distinctive or original layouts are conceived in the paradigmatic axis and formalised in the syntagmatic. Discussion will include reference to my own responses in creative form to ideas raised by both the poets and major theorists in the field.

Biographical Note: Owen Bullock has published a collection of poetry, *sometimes the sky isn't big enough* (Steele Roberts, NZ, 2010); two books of haiku, *wild camomile* (Post Pressed, Australia, 2009) and *breakfast with epiphanies* (Oceanbooks, NZ, 2012); and the novella, *A Cornish Story* (Palores, UK, 2010). He is a former editor of *Poetry NZ*, and was one of the editors who produced *Take Five: Best Contemporary Tanka*, Vol IV (Kei Books, USA, 2012). Owen is a Ph.D. candidate at the University of Canberra.
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Resonator: Unearthing Poetry (Creative)

Session G1

The poems in 'Resonator' are a selection from the creative project of my Ph.D., 'Understanding Poetry – How semiotic concepts can help reader and practitioner'. The poems respond to my research into syntagmatic and paradigmatic relations; ideas from Derrida, Barthes and Kristeva on the situating of poetics; and the works of the New Zealand poets I analyse. Far from confining the mechanics of poetry, semiotic concepts have opened up numerous possibilities for me to explore, with fresh understandings and dynamics to consider. The experience of studying in Canberra stirs up memories and comparisons and ways of looking at the self. The range of poems includes found material, Ekphrastic poems, conceptual and formal experiments, writing from the subconscious and writing biographically. Collectively, the work takes the Japanese form of haibun (prose and haiku) as a model. In the past, I've kept my writing of contemporary poetry and exploration of haiku and related forms separate, but in 'Resonator' I interweave them, working within the constraints of each form, but also watching as they collide and fuse when placed together. The connections or gaps between sections of some poems (like haibun) necessitate cognitive and imaginative leaps, which reflect the influence of multiple forms of media on our society and the products of a postmodern age that blur the boundaries of genre.

Biographical Note: Owen Bullock has published a collection of poetry, *sometimes the sky isn't big enough* (Steele Roberts, NZ, 2010); two books of haiku, *wild camomile* (Post Pressed, Australia, 2009) and *breakfast with epiphanies* (Oceanbooks, NZ, 2012); and the novella, *A Cornish Story* (Palores, UK, 2010). He is a former editor of Poetry NZ, and was one of the editors who produced *Take Five: Best Contemporary Tanka*, Vol IV (Kei Books, USA, 2012). Owen is a Ph.D. candidate at the University of Canberra.
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Is a Poem the Words? Intentionality and Poetry

Session E1

How do we read *Prufrock*, *Beowulf*, the *Ancient Mariner*? At what point are we experiencing the poem itself? Is it when we read or hear the words? Possibly not. Poems can contain non-word experiences that can arise from non-word structures. Oftentimes, we confuse the poem with the words. A poem is not words, nor the derived Shangri-La of meaning. A poem is neither stresses nor sounds. Words are only a metaphor for the poem. The poem itself is something else.

This paper explores if it is possible for the poem itself to be an act of intentionality. This is a conception of the poem as an act of directed consciousness. In this, consciousness is of something rather than about or like something. In classical phenomenology, to conceive of the poem as an act of intentionality means the poem itself is transcendental and intersubjective.

Drawing on Schmitz' (2011) idea of emotions as a collective 'atmosphere' that are 'poured out spatially' (rather than as private first-person spaceless experiences), I argue that the poem itself is spatial but surfaceless; words are akin to gestures made and experienced in our 'felt body'. Accepting that the poem is not the words can lead us to new forms of critique and appreciation.

Biographical Note: Monica Carroll is a writer, poet and post-graduate student at the University of Canberra. Her creative work has been widely awarded and anthologised within Australia and abroad. Her research interests include phenomenology, touch, poetics and space.

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Post-Nietzschean Liminality: An Exploration of Sub-Aesthetic Space (Creative)

Session D2

'Instrument' can be both a tool and a medium for grasping incongruity. This creative performance piece is intended as an experiment for exploring the break between music and word. The boisterous Great Highland Bagpipes are combined with a spoken word poem. This performance is modelled on the gap between troubadour-minstrel and jazz-poetry ensemble. In this, the troubadour maintains control of the music whereas the jazz-poetry is typically built on unrehearsed improvisation. This performance is controlled by the music of the Great Highland Bagpipes as they must be in constant drone while being played. That is, bagpipe music does not contain periods of silence but variations on the tone, cadence and volume. Spoken poetry, or song, however, relies on silence to create tempo and rhythm. In this recital, pipe speaks and voice plays through the collective medium of 'instrument'.

Biographical Note: Monica Carroll is a writer, poet and post-graduate student at the University of Canberra. Her creative work has been widely awarded and anthologised within Australia and abroad. Her research interests include phenomenology, touch, poetics and space.

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The Poetry Gap in Verse Novels for Children and Young Adults (Creative)

Session B4

In 1993, the first burst of verse novels for younger readers was published in the USA. Since then several hundred have appeared on our shelves, of varying quality. Early critics warned of verse novels that were ‘sloppy, inadequate, uninteresting, arbitrary’, and which fell into the trap of truncated prose with little in the way of poetry to redeem them.

Twenty-one years later, have verse novels grown up? While stellar examples continue to win awards and accolades, and some appear on the *New York Times* bestseller lists, little critical reviewing is taking place. Most reviewers focus on story, character and voice. Assessment of the poetry is minimal and ‘verse novel’ tends to be just a useful label. As school teachers often use verse novels as a pathway into poetry for their students, should we be more rigorous about the balance between poetry and prose? Several stellar and not-so-stellar examples will be discussed.

Biographical Note: Sherryl Clark graduated from an M.F.A. in Writing for Children and Young Adults at Hamline University, Minnesota, in 2013. Her critical thesis and presentation was on verse novels for younger readers. She is the author of more than 60 books for children and YA, including four verse novels. *Farm Kid* won the NSW Premier’s Award and *Sixth Grade Style Queen (Not!)* was a CBCA Honour Book. Her latest verse novel is *Runaways*. She has also had two collections of poetry for adults published by Pariah Press. She is currently undertaking a Ph.D. at Victoria University, Melbourne. Email: Sherryl.Clark@vu.edu.au.

Writing Between Two Shores: Migration and the Personal Essay

Session E2

Nonfiction is the castoff fourth genre, neither fiction, poetry or drama, splintering into a myriad of forms. Perhaps its most fickle and wayward form, the personal essay refuses to be pinned down and stay at home, but sets out to explore. Migrants, too, resist definition, and they comprise well over twenty percent of both the New Zealand and Australian populations. For those from somewhere else, living in places they are not from or of, the personal essay is an ideal form to explore that movement within the self, home, and family. Dasgupta observes that this genre mixes ‘the creative with the critical, the subjective with the objective, and the emotional with the analytical. For voices of the marginalized, the previously silenced, this is perhaps the most appropriate vehicle of expression.’ The personal essayist—like the migrant—must learn to navigate by dead reckoning, moving from what she knows toward what she does not. Cixous notes that ‘writing forms a passageway between two shores’, and this is especially true for migrants who have left one shore for another: geographic, cultural, linguistic. This paper examines how the personal essay gives migrants a tool to articulate their sense of place and displacement in writing.

Biographical Note: Diane Comer is a graduate of the University of Iowa’s Nonfiction Program, where she studied with the founding director Carl Klaus and Sherman Paul. She has been awarded a National Endowment for the Arts fellowship in the USA, and her personal essays have appeared in *AGNI*, *The Georgia Review*, *The Gettysburg Review*, *Fourth Genre*, *The North American Review*, and *Gulf Coast*, among other journals. She has been a bridesmaid five times in *Best American Essays* and is ready to catch the bouquet anytime now. Believing what is good should be given back, she has taught at universities and in community outreach programmes in New Zealand, Sweden, and the USA. Diane is completing her Ph.D. at the University of Canterbury. Email: diane.comer@gmail.com.

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History and Fiction: The Vanishing Gap

Session G4

In his 1981 'Discourse of History' Roland Barthes asks, 'Does the narration of past events really differ, in some specific trait, in some indubitably distinctive way, from imaginary narration, as we find in the novel, the epic, and the drama?' Barthes' question begins to undermine the disciplinary security of the gap distinguishing the 'true' stories of history from the 'lies' of fiction.

How, then, do we measure the gap between history and fiction? Does the use of elements of form such as narrative and character make history a kind of sub-genre of fiction? This presentation will explore the gap between these narrative genres with a consideration of the ethical obligations of the historical storyteller. A brief reading from my historical novel *The Naturalist* (Random House 2014) will be followed by discussion of two conflicting historical sources. The comparison between the novel extract and the sources will serve to illustrate and complicate the function of the disciplinary fault line that runs down the centre of historical fiction.

Biographical Note: Thom Conroy is a Senior Lecturer in Creative Writing at Massey University and a fiction writer whose historical novel *The Naturalist* was published with Random House in 2014. His work has also appeared in various journals in the US and New Zealand, including *Sport*, *Landfall*, *New England Review*, *Alaska Quarterly Review*, and *Kenyon Review*. His fiction has been recognised by *Best American Short Stories 2012* and has won various other awards, including the Katherine Ann Porter Prize in Fiction and the *Sunday Star-Times* Short Fiction Competition.

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Masturbating with Prostitutes: Research and the realist Novel

Session F2

This paper begins with William T Vollman's admission that he pretended to masturbate with prostitutes in order to conduct research for his story 'Ladies and Red Lights'. It goes on to explore two kinds of research important to the crafting of realist literary fiction within the academy – that of fact-checking (oftentimes associated with journalism) and that of producing new knowledge (research within the tertiary context). It then argues that the research of fact-checking can bear significant influence on the research of producing new knowledge and that because of reader assumptions with regards to realism, novelists in this genre should consider the ethics of how they accumulate data and how this process informs their creative work.

Biographical Note: Dr Shady Cosgrove is a Senior Lecturer in Creative Writing at the University of Wollongong. Her novel *What the Ground Can't Hold* was published in 2013 by Picador and her memoir *She Played Elvis* (Allen and Unwin 2009) was shortlisted for the Australian Vogel Award. Her short work has appeared in *Overland*, *Southerly*, *Best Australian Stories*, *Antipodes*, the *Sydney Morning Herald* and the *Melbourne Age*. Email: shady@uow.edu.au.

‘Their Lives a Storm Whereon They Ride’: Writing With the Affective Disorders

Session B2

The title of this piece comes from an as yet unpublished chapter written for a book of memoirs on mental illness, and in my case looking at being a high functioning student with Bipolar Affective Disorder. The notion of riding an emotion storm appealed to me as an analogy for the shifting mood states which form such strong and at times debilitating moments across my writing life and academic studies (Croker 2014).

I was drawn to the idea of a storm analogy after listening to Boyd (2009:5-8) here in Wellington at the TWN (2009:5-8), as akin to a spiral. She positioned this intellectual self-referential consciousness as a PLR methodology by employing Hofstadter’s Strange Loop theory (1999).

Noske (2014) develops further Boyd’s methodology discussion by noting that Hofstadter’s tornado acts as a metaphor ‘not in manner in which a self comes into being, but by the reality of its existence’ (2007:18.2).

For me this is a salient point as when one has Bipolar Disorder it is easy to define oneself exclusively in terms of one’s illness. The tumult of emotions and, in my case, rapid cycling dominates my concept of who I am and of what I can accomplish at any or all of these stages, including the extremes of mania or torpor of clinical depression.

For a PhD candidate in Creative Writing, identity seems constantly in flux between student/acolyte and practitioner/writer across the length of the candidature. I wrote my Chapter *There Lives a Storm Whereon they Ride* using the now famous quote from Lord Byron to examine my own storms throughout my PhD candidature, both intellectual storms wrought by genre slippage, and theoretical or epistemological debates, which were impacted by my actual mental wellness or ill health studying in the highly fraught time of PhD candidature.

It is from these periods of crisis, self doubt and emotional upheaval that I discovered holding on tightly to the craft skills of professional writers combined with my own professional performing arts training where emotional memory becomes merely a tool for use rather than a de-stabilising or re-traumatising identity crisis. This has given me the freedom to write in a hybrid genre, between the gaps of fiction and memoir or even creative non-fiction. My novel *Walking with Madness* draws on my lived experiences but I am not simply a fictional character or narrator in the text. I am at once all characters, as most fiction writers are. We inhabit our fictional creations as an actor inhabits a role. And as an actor must, we shed their skins when the laptop or script is closed.

I finally found myself able to separate my identities as student of writing, nascent academic and emerging writer and PhD candidate. I can see the silver lining to the storm clouds. However, I am experienced with my own cyclothymia to not assume there will necessarily be a fairy tale happy ending.

Biographical Note: I am a 58 year old woman who was incorrectly diagnosed as Uni-polar, and medicated, for over twenty years. I have now been correctly diagnosed as having Bipolar Affective Disorder, and have been treated for this condition for over twenty years.

Throughout this period of early adulthood I worked in the Performing Arts where mood swings, depressions and periods of ecstasy were considered 'de rigueur' and almost a mandatory character for an actor. This high level of emotional mood lability remains linked to notions of creativity, almost a precursor for true stardom or success that finds expression in what I describe as 'the haunted performer paradigm' less than another oft repeated descriptor, the 'creative genius'.

After completing four qualifications across a decade, in the disciplines and different educational pedagogies of Professional Writing & Editing, and Creative Writing, I found a hybrid methodology to explore my journey drawing heavily on both my writing education and my performing arts training.

The space where I have been able to explore this interdisciplinary hybridity is located at the nexus between method and craft within a Practice-led PhD in Creative Writing

Entering the last weeks of my PhD candidature this presentation examines what is my contribution to new knowledge drawn from my academic practice. I am questioning what I perceive as the over-use of the clinical descriptor of trauma as a generic catch all for hybrid genres of fiction and non-fiction. My research questions notions of status, identity and agency on the part of the writer and indeed subjects of narratives drawn from or experiences of mental illness, grief and loss. I propose the possibility of a creative and generative space, which does not occupy the position of creative writing as a form of therapy but one in which professional craft skills are mobilised to enter a protected and safe writing space.

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Buzzed (Creative)

Session F3

Buzzed is a short story that examines an academic's response to professional setback and criticism. Dr Joe Ashburn is a senior lecturer in the Accounting Department who has just received his Quality of Teaching results from his first-year lecture stream. The results are average. Today, his wife Maria will likely secure the associate professor promotion they've both applied for. Instead of facing his disappointments, he bunks off for the day and spontaneously elects to get a haircut—and it's not just a trim, he wants to be shorn. The campus chronotope (time-space) is foregrounded in this piece; Joe digests his wife's success and revisits the most hurtful survey comments as he traces a route through the university grounds before fronting up to Maria at home. Mikhail Bakhtin's concept of the chronotope is often used as an instrument of analysis to evaluate the connections between time and space in a text. However, it also has relevance for creative writers, as a chronotope can be applied as a story matrix, wherein spatio-temporal intersections act as enablers of narrative and character development.

Biographical Note: Rebecca Croser is a Ph.D. candidate and tutor at the University of Melbourne. Her monologue *Cherry Bomb* was performed in the Sydney Short + Sweet festival in 2013.

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Identity in a Flash: ‘Smásaga’, Flash Fiction and Icelandic-- Australian Identity

Session B4

Flash fiction offers an effective method for investigating identity by mimicking the process of compiling memory—flashes (stories from the characters’ lives) into individual narrative identities (McAdams, 2011). Additionally, the author’s own narrative identity influences his or her creative work, and so, where the author identifies with more than one culture, adapting the writing traditions of one culture to the context of another can pose a considerable challenge. Language may be translated; however, cultural references and practices are not so readily transplanted.

Researchers have found traditional Icelandic literature employs certain tactics of ambiguous reality (Clunes–Ross, 2002; Byock, 1992; Holm, 2005), which, in other cultural contexts, might make little sense and be considered fantasy. Flash fiction is uniquely positioned, with its hallmark brevity and ambiguity, for adapting traditional ‘smásaga’ (very short stories) for a broader global readership.

This paper will contend that flash offers a unique format for investigating and presenting identity as it allows the writer to focus on pivotal and poignant moments of experience to illuminate that which is core to the character’s being: their thoughts, their reactions, and their experiences.

Biographical Note: Sif Dal is currently undertaking a Ph.D. in Creative Writing at Deakin University. Her flash fiction stories have been published in several anthologies, including *Lost Children* (2011) and *Tales from the Upper Room* (2010, 2011, 2014). She is currently researching flash fiction and its uses in creating and revealing narrative identity. Email: sifdal@gmail.com.

The Crime Novel as Trauma Fiction

Session B3

The subject matter of crime fiction makes this form of creative writing an ideal vehicle for representing trauma, as a subset of trauma literature; however, the ongoing debate about the definition of 'literature' has meant that crime fiction has received little critical attention in this respect. Drawing on the latest research in the field of trauma literature, this paper presents the benefits of writing across the threshold of literary and genre fiction and investigates how trauma might be represented in a crime fiction novel so it performs similar functions as in trauma literature. The proposition emerging is that a number of the narrative strategies identified in contemporary trauma literature can be aligned to those used in crime fiction, allowing the creation of a crime novel with an authentic representation of trauma, while retaining the elements that make crime fiction popular. An initial framework for incorporating the narrative strategies of trauma literature into crime fiction will be proposed which will not only be informative for those writing and researching genre fiction, but also provide a foundation for further study into the value and power narrative has to evoke cathartic outcomes for a widespread genre fiction audience.

Biographical Note: Leanne Dodd is a postgraduate student in the School of Education and the Arts at Central Queensland University, currently researching the representation of trauma in crime fiction. She holds a B.Com. with a minor in Communications and further Arts studies in English Literature. Under the pen name of Lea Scott, she has published three independent crime novels with developing themes of trauma and co-authored three short story anthologies with Brisbane writers' groups. She serves in an Executive Management Committee position with Queensland Writers Centre and is an appointed mentor for emerging crime writers. She has appeared on writing seminar panels and facilitated workshops throughout Queensland, both independently and for Queensland Writers Centre, Sisters in Crime and University of Southern Queensland. Email: leanne.dodd@cqumail.com.

The Masterchef Effect in Contemporary Practice

Session E3

The novel provides a critical space unavailable to any other genre, according to a recent study of literary criticism by James Ley, editor of the *Sydney Review of Books*. His study *The Critic in the Modern World* tracks the work of six critics, from the dictionaries, pamphlets and temporary poems favoured by the hacks of Grub Street in the days of Samuel Johnson to the contemporary preoccupations of James Wood. Appreciation of the novel as a genre is exemplified by the post-war criticism of Lionel Trilling, who focussed on the tension portrayed between protagonist and simulated social world. Ley suggests that this struggle is fundamental to the novel and hence a defining factor. A critic enters into a similar conflictual engagement with a novel in that he or she creates new metaphors for opening up meaning. Wood has been critical of authors of 'hysterical realism' for filling in this vital gap with displays of knowledge and cross-genre experimentation. This paper engages with Ley's study in the form of an essay aimed at defining the role of the critical novelist in twenty-first century practice. It suggests that such a figure might more profitably employ metonyms to protect the gap from the Masterchef effect.

Biographical Note: Rhonda Dredge is a Ph.D. candidate in creative writing at La Trobe University. She teaches power writing to Asian students sitting for scholarships at elite secondary schools in Melbourne.

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Revising Anne Boleyn: Why Does the Story of Anne Boleyn Draw So Many Women Writers across the Threshold into the Realm of Imagination?

Session H3

For decades, the story of Anne Boleyn has inspired the novels of many women writers, including myself. Anne Boleyn's story has been described as 'a void'—the gap acting as the space to engage imagination. Whether she is cast in a negative or positive light, fictional works represent Anne Boleyn as a determined and intelligent woman, a woman who seized her voice in a time when women were expected to be silent. By seizing her voice, she also seized her tragic, yet still triumphal destiny.

Why does the story of Anne Boleyn continue to ignite the imagination of women writers? How does revising Anne Boleyn's story offer a feminist standpoint relevant to women today? What does the story of Anne Boleyn tell us about our patriarchal world—past and present—and the master narratives in place controlling and destroying the lives of women?

Biographical Note: Wendy J. Dunn is an Australian writer obsessed by Tudor History. The author of the award-winning novel *Dear Heart, How Like You This?*, Wendy's new novel, *The Light in the Labyrinth*, a young adult historical novel, will be published by Metropolis Ink in paperback, Kindle and e-pub sometime in 2014. Wendy is working on her Ph.D. in Writing at Swinburne University and tutors in their Master of Arts (Writing) programme. She also works at a primary school as a literature support teacher. Born in Melbourne, Australia, she is married and the mother of three sons and one daughter—named after a certain Tudor queen who gave her name to an age. For more information about Wendy J. Dunn, visit her website at www.wendyjdunn.com. Email: wendyjdunn@optusnet.com.au

In Red Ink: From Abjection to the Menstrual Imaginary

Session A4

In this paper I will present a close reading of Julia Kristeva's concept of abjection, as set out in her text *Powers of Horror; An Essay on Abjection* (1982), with particular reference to her theorisation of an imaginary border of consciousness that originates with the maternal body. I will also explore her claim for the semiotic, or pre-linguistic influence of the maternal figure on the subject, as well as her emphasis on the poet's encounter with the abject. However, as it is predominantly a male poet that Kristeva considers in relation to abjection, I will consider the female poet's journey into the abyss. I will argue that the female poet has a different relationship to the abject because of her procreative functions. Moreover, I will argue that menstrual blood, which is a heightened symbol of femininity, is a jettisoned object that stems from the mother, and *periodically* calls forth a metaphorical language stemming from the mother, bringing about the poetic articulation of *the menstrual imaginary*, as written by the female poet. Furthermore, I will argue that the female poet's periodic encounter with the abject represents a journey into her self as a means of rediscovering her animality and celebrating her procreative functions.

Biographical Note: Natalie Rose Dyer is a mother, writer, and artist. She is currently undertaking her Ph.D. in Creative Writing at Melbourne University, researching and writing on the subjects of abjection, the maternal body, and a poetic writing practice. She holds an Australian postgraduate award scholarship and is currently working on a manuscript of poetry titled *The Butcher's Daughter*. The title poem will be published in *Meanjin* 3/2014.

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The Butcher's Daughter (Creative)

Session D2

In this follow-up to my previous paper on the menstrual imaginary, I will present poetry that is founded upon a view that a menstrual imaginary engenders a periodic writing of the abject by the female poet as a means of catharsis, which is also an exploration of woman's animal procreative functions. Such poetry can engender personal renewal for women. Moreover, an engagement with writing the menstrual imaginary by the female poet potentially offers cultural catharsis from the maternal construct that has been discursively depicted as contagious, monstrous, disorderly, and even horrific in Western culture. By taking up Julia Kristeva's concept of the abject, I will present a selection of poetry that charts my own confrontation with abjection, with particular reference to my personal narrative, my animalism, and my procreative body.

Biographical Note: Natalie Rose Dyer is a mother, writer, and artist. She is currently undertaking her Ph.D. in Creative Writing at Melbourne University, researching and writing on the subjects of abjection, the maternal body, and a poetic writing practice. She holds an Australian postgraduate award scholarship and is currently working on a manuscript of poetry titled *The Butcher's Daughter*. The title poem will be published in *Meanjin* 3/2014.

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Riding the Ghost Train

Keynote

Reading is a ghostly act. You sit alone with a book, whatever it may be, and as you read you entertain, in your own head, the ghost of the writer. He or she, as the book was being written, was also entertaining you, the reader, as a kind of future ghost. Neither in the act of writing, nor in the act of reading, is the other actually present. And yet, despite elisions in consciousness, some kind of communication occurs. Often this is of an intimate kind: never more so than in the personal essay, in which we are persuaded that the voice of the author is speaking directly to us. And yet we know this isn't so. The author, if not already dead, is certainly in another place, and that absence is profound: all it has left behind are words on the page. Nevertheless, in the act of reading, the reader re-constitutes the author as a living presence; just as, in the act of writing, the author has pre-configured, as it were, the reader. Reading and writing, we are at once visceral and ghost-like; in our bodies and out of them; making imagined places real. This paper will explore this ghostly interchange, across time and space, from the point of view of both writer and reader.

Biographical Note: Martin Edmond was born in Ohakune and grew up there and in other small New Zealand towns. After completing university study, he joined travelling players Red Mole and toured internationally with them. A period working as a lighting operator for rock bands followed. Since 1981, he has lived in Sydney. Edmond has written nine non-fiction books, and a number of shorter volumes of essays or other prose excursions, as well as half a dozen films, including the award-winning *Illustrious Energy* (1988) with Leon Narby. Much admired as a prose stylist, Edmond's books range across New Zealand, Australia, and the Pacific and include *Luca Antara: Passages in search of Australia* (2006), described by Nobel prizewinner J.M. Coetzee as "a graceful and mesmerising blend of history, autobiography, travel, and romance," and *Dark Night: Walking with McCahon* (2011). Four of his books have been shortlisted in the national book awards; his genre-crossing memoir, *Chronicle of the Unsung*, won the biography category of the 2005 Montana New Zealand Book Awards. He was the 2004 Writing Fellow at the University of Auckland, in 2007 won a CLL Writers' Award to support writing *Zone of the Marvellous: In Search of the Antipodes* (2009), and was a Michael King Writers' Centre Writer in Residence in 2010. In 2013, he received the Prime Minister's Award for Literary Achievement for Non-fiction. Edmond has just completed a Doctorate of Creative Arts at the University of Western Sydney, where he is now a Post-Doctoral Fellow. His dissertation, a biographical study of the painters Rex Battarbee and Albert Namatjira, is published in October by Giramondo.

Dreaming: Narrative or Poetry?

Session G3

Dreams are visual, vivid and active experiences, produced by our sleeping selves in various forms and throughout a sleep cycle. Writers and poets are known to harness these experiences as anchors and inspiration for their creative products. There are, however, many issues surrounding the metamorphosis of, or leap from, a dream experience to text. I have been working with dreams as the foundation for the creative component of my thesis and this has led me to encounter particular problems. While it is widely acknowledged that a dream report constitutes a narrative (Kilroe 2000), Webb (1992) draws a direct comparison between dreams and poetry by highlighting common qualities. For example, both tend to be fragmented, vague, contain symbolism and metaphor, and rarely have a clear beginning or end—closer to the poetic than the narrational. Other issues involve the relaying and capturing of emotions and atmosphere, the inevitable question of interpretation, a consciousness of the life of the dreamer (including socio-cultural environment, physical environment, on-going projects), or the dreamer's identity narrative, as a context for the dream. By considering samples of both dream narratives and dream poems through the lenses of dream psychology and narratology, I will begin an exploration of these issues.

Biographical Note: Niloofar Fanaiyan is a Ph.D. student at the University of Canberra. Her research interests include poetry, narrative theory, dream psychology, translation studies, and identity studies.

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Dream Poems (Creative)

Session E1

Webb (1992) identifies both dreams and poems as artistic creations of the mind: one of the conscious; the other of the unconscious (126). But more than being a product, dreams are experiences of the sleeping individual, remembered and re-experienced in waking life. I am currently working towards writing a verse novel where the narrative is formed as a result of the dream experiences of the characters. The project relies on Monika Fludernik's theory of narrative, which is grounded in experientiality (1996), and Löschnigg's assertion that the organisation of an individual's experiences leads to the creation of an identity narrative (2010). In 'Dream Poems' the product-experiences of the unconscious mind are harnessed and metamorphosed into poetry. The dream experiences themselves vary in quality, often depending on the stage of sleep during which they have occurred. Some of the poems have therefore been composed directly following the experience of dreaming, while others have been composed after a time-lapse and/or referring back to a dream report or narrative. The poems are presented in chronological order in an attempt to capture poetic elements, and thereby narrative moments, in the identity narrative of the dreamer.

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Dorothea Tanning, Me, and Anxiety at the Threshold of the Familiar (Creative)

Session D4

Dorothea Tanning's painting *Birthday* presents a self-portrait of the artist, standing in her New York apartment with one hand on the doorknob of an open door. Beyond the artist and beyond the threshold, we see more doors and more thresholds, receding into the distance. Tanning writes in her memoir of her attention being caught by the array of doors in her home, of the 'imminent openings and shuttings' (Tanning, 1986: 14) suggesting infinite doorways. The artist's positioning of herself on a threshold in her home suggests a way of viewing the relationship of the artist to the unconscious, and speaks to the liminal positioning of the artist in relation to existing and new knowledge.

This paper takes *Birthday* as a starting point, and blends creative nonfiction with critical theory of the psychology of the creative writer self, in order to explore ideas about intimacy and estrangement in the relationship between notions of the self, creative practice, and critical theory. This work re-presents ideas on authorial presence and distance, on resistance to theory, and on the repositioning of self that arrives with unfamiliar territory when writing about travel, travelling as a writer, or in explorations of a more theoretical kind in adventures with new knowledge.

Biographical Note: Katrina Finlayson is a Creative Writing Ph.D. candidate at Flinders University in South Australia. She mostly writes realistic prose and creative nonfiction, usually concerned with themes of identity and travel. Her doctoral research explores how contemporary creative writing might be informed by the psychoanalytical theory of the Uncanny.

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Using online workshoping to teach the writing of short fiction: at the threshold of digital pedagogy

Session C3

Face-to-face workshoping is a favoured method of teaching creative writing and it has received significant attention as a pedagogical tool. Approximately 80% of the students studying writing at the University of New England (UNE) do so as online students. As face-to-face workshoping has been seen to be an integral tool in teaching the writing of fiction, this was an inhibition to including fiction units in UNE's repertoire. A new short fiction unit was introduced in 2014 that pioneered the use of online workshoping using selected forum groups on Moodle at UNE. This paper reports on the implementation of workshoping in the teaching of the writing of short fiction in an online environment where students have not met face to face and only interact in online forums. While the results overall were successful, there were some downsides when students found themselves outside their comfort zone or perplexed at the relative freedom of expression permitted in a unit where the assessment requirements were demonstration of their creative activity. Students were also encouraged to engage with a range of online activities separate from the forum groups and open to all. They took to these with gusto and the overall student satisfaction for the unit was very high.

Biographical Note: Dr Jeremy Fisher is Senior Lecturer in Writing and researches publishing and writing practice. Before taking up his academic appointment, Dr Fisher worked in the Australian publishing industry for many years as an editor, indexer, publisher and author. He was also Executive Director of the Australian Society of Authors from 2004 to 2009. He is the author of *Perfect timing*, *Music from another country* and *How to tell your father to drop dead*.

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BEYOND IS Creative Writing with English Prime

Session G1

This paper provides a brief history of a prescriptive English discipline known as E-Prime, a method of writing, or speaking, without use of the copula (the verb 'to be'). Writing in E-Prime requires the author to expose the agent of a sentence and therefore lends itself favourably to other techniques of mimetic storytelling. An examination of my experiments using this device for creative writing (in particular, authoring a work of literary nonfiction) demonstrates that utilising E-Prime enhances vernacular authenticity, and improves clarity, readability and the quality of immersion in a text. A reading from the product of this literary experiment will follow the presentation of the research paper. An appendix to this paper includes a 5000-word extract from the creative work, titled *Scoundrel Days*. The complete work contains 148,000 words written entirely in English Prime.

Biographical Note: Brentley Frazer has published poems and other writings in numerous reputable international anthologies, journals, magazines, newspapers and other periodicals. He has been a guest artist at The National Poetry Festival, The Queensland Poetry Festival, The Brisbane Writers Festival, The National Young Writers Festival, The Wellington International Poetry Festival and The OxFam Bookfest in London. He holds a Master of Arts (writing) and is currently a PhD candidate at Griffith University where he is completing a thesis titled *Scoundrel Days – Writing Rebellion, Youthful Memoir And The Quest For Authentic Voice*. Brentley blogs at www.bareknucklepoet.com. Email: brentley.frazer@gmail.com.

Closing the Gap, or Why Australian Indigenous Writers Are Turning to Fiction

Session E2

Against a general trend towards memoir and the personal essay as exploratory vehicles for historical, political and sociological narratives, Australian Indigenous writers appear, increasingly, to be turning towards fiction to tell stories of past, present and future. This paper explores an apparent trend by linking the dominance of Mudrooroo Narogin's forthright critical perspectives with the critical politics around the reception of Sally Morgan's *My Place*. It identifies a movement across genres of David Unaipon prizewinning texts over time, and the critical buoyancy of Alexis Wright's literature. It analyses the discourse that has confined criticism of Indigenous writing within issues of identity and authenticity, seeking to understand whether a change from memoir to fiction represents an attempted subversion of this dominant discourse, and what this might mean for the future of Indigenous writing in Australia.

Biographical Note: Robin Freeman teaches creative writing in the School of Communication and Creative Arts at Deakin University in Melbourne, with a focus on creative nonfiction narrative. She has worked in the Australian publishing industry as both publisher and book editor, and is currently undertaking research in the area of ethical approaches to the editing and publication of Indigenous writing.
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Romanticism and Creative Writing: Legacy and Resistance?

Session H3

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude,
And then my heart with pleasure fills,
And dances with the Daffodils.
(William Wordsworth, *Poems*, 1807)

The cultural epoch known as Romanticism has arguably had great influence on the study and practice of contemporary creative writing, including how writers conceive of themselves as individual authors and our writing practice. How writers use experience in the production of their work, how they reflect upon their writing, and how they investigate the discipline of writing in scholarly terms, all continue to be shaped by cultural ideas that emanate from the late-eighteenth and early-nineteenth centuries. In a contemporary Australian context this includes how notions of lived experience and authorship are reflected through themes of loss, and connections, or disconnections, from place, including wilderness, rural and industrialized landscapes, and the rise of the post-post-colonial city. This paper will discuss Romanticism's legacy for the field of creative writing with reference to the implications of writing as an act of 'recollection in tranquility'. Among the points to be considered will be: the assumption of loss and encroachment associated with this idea, the imagined gap between Wordsworthian 'tranquility' and the white noise of contemporary culture, and the possibility for new, post-Romanticist discourses to emerge.

Biographical Note: Stephanie Green currently teaches writing with the School of Humanities at Griffith University. She is a widely published writer of short fiction, poetry and essays, with recent work appearing in *Griffith Review*, *Axon*, and *TEXT*. Her biographical study *The Public Lives of Charlotte and Marie Stopes* was published this year by Pickering and Chatto.

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Discernible Voices: Edge4 (Creative)

Session G1

In previously published research, I discussed the ways in which the virtual structure and mechanisms of the 'wiki' could be said to provide a dialogical method: a multimodal technology for enabling the production and development of narrative fiction. Potentially collaborative, as a spatial and temporal embodiment of the shifting multiplicities of narrative voice, the 'wiki' incorporates vocal, textual, visual, and spatial elements. Following on from my discussion of this critical and theoretical approach, in this presentation I will read from sections of my work-in-progress novella *Edge4*. Interspersed between the short presentations will be a discussion of how the textual and visual intersections, gaps and disjunctions inherent in the 'wiki' architecture can also work together to form a coherent narrative. My contention will be that multimodality offers both a creative and a reflexive strategy for writers interested in the scholarship of writing.

Biographical Note: Stephanie Green currently teaches writing with the School of Humanities at Griffith University. She is a widely published writer of short fiction, poetry and essays, with recent work appearing in *Griffith Review*, *Axon*, and *TEXT*. Her biographical study *The Public Lives of Charlotte and Marie Stopes* was published this year by Pickering and Chatto.

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The Trauma of Indifference: The Construction of an Irish Slave Narrative

Session C1

The narratives of individual and collective trauma have been variously represented in works of fiction. Novels such as *Anil's Ghost* by Michael Ondaatje and *Beloved* by Toni Morrison treat historical events, namely the collective trauma of civil war in Sri Lanka and African slavery respectively, through the fictionalised experiences of individual protagonists. The trauma narrative sits comfortably within the sub-genre of historical fiction, since the telling of history often involves the representation of significant traumatic events that have a profound impact on nations and their people for generations. This paper outlines my own creative writing project: a novel that tells the story not only of the slavery of thousands of Irish during the seventeenth century, but specifically the traumatic experience of enslavement of the Irish women and girls sent to Virginia as sex slaves for the planters. In an effort to transform the traumatic experience into a story of survival, I will draw together elements of the history of Irish slavery, the trauma narrative and Irish heroic tales to re-imagine Irish women's experience and trauma recovery as an heroic tale. The paper argues that the fictional representation of trauma victims and survivors benefits from a shift away from the psychoanalytical paradigm to a new, contemporary and authentic representation.

Biographical Note: Lynn Gumb has been an English and Theatre Arts teacher, lawyer, policy maker, lecturer, speechwriter for a former Chief Justice and chairperson of the Katharine Susannah Prichard Writers' Centre. She holds a Master of Arts and is the recipient of several research grants. Lynn has won awards for her short stories, including the Australian Irish Heritage Association Award for Fiction, and has had her short fiction published. She is currently a PhD candidate at Murdoch University. Email: scriobh.sios@gmail.com.

Flowers in the Sky: Creativity, Memory and the Limits of Language in *The Carpathians*

Session A3

Janet Frame's *The Carpathians* raises questions about representation, creativity and the limits of language. This may not be surprising: the book was published in 1988 when postmodernism was in full sway in artistic and theoretical circles alike. However, for all its clever linguistic games, this is not a postmodern work. While its Chinese-box structure with its *mises-en-abyme* and repetitions highlights the 'imposture' of language, its resistance to closure and rejection of boundaries actually celebrates the power of creativity. It engages in a performative parody of the creative process that defies the constraints of literary criticism and theory to affirm the force of art as a human practice. As such, through a coupling of two metaphors—the Memory Flower and the Gravity Star—this practice grows flowers in the sky from love, memory and imagination. This paper will explore the ways in which *The Carpathians* stages the work of creativity as a constant bridging of the gap between world and word, self and other, fact and fiction, madness and sanity in order to re-assess the epistemological thrust of such a gesture. It will do so by examining the parodic manoeuvres deployed in the macro structure and micro fissures of the novel.

Biographical Note: Dominique Hecq is Associate Professor at Swinburne University of Technology. She has a Ph.D. in literature and a background in French and Germanic languages, with qualifications in literary translation and psychoanalysis. She has published in the areas of literary studies, translation, creative writing, psychoanalysis, and pedagogy. She is the author of eleven books of fiction and poetry, the latest being *Out of Bounds* (Re.press). *Towards a Poetics of Creative Writing* is in press and *Stretchmarks of Sun* is forthcoming. Dominique edits the online journal of writing and creative research *Bukker Tillibul*, which especially welcomes submissions by postgraduates.

'The Caravan': Thresholds and Fault Lines in Digital Space

Session H1

Digital poetry can foreground and explore the inherently unstable nature of poetic composition and the protean and often unruly forms of new media poetry. Rosemary Huisman, in *The Written Poem* lists the components of such poetry as 'a new syntax made of linear and non-linear animation, hyperlinks, interactivity, real-time text generation, spatiotemporal discontinuities, self-similarity, synthetic spaces, immateriality, diagrammatic relations, visual tempo [and] multiple simultaneities' (1999: 160). This paper explores how a traditional poem on the page may be translated into such a 'new syntax', and the kinds of things that happen to the work when this occurs. In this practice-led project, Jordan Williams has taken a 'finished' poem by Paul Hetherington, 'The Caravan', and has created two versions: one disassembles and re-inflects it as a digital work that uses several of the components Huisman lists; the other leaves the poem virtually intact and plays only with visual time, visual line, and visual rhythm. This has produced digital works that read differently from the original, but also differently from each other. They each bear a different relationship to the original poem and analysing these differences speaks to the challenge of extending the language of poetics to digital forms.

Biographical Notes: Paul Hetherington is Head of the International Poetry Studies Institute and Associate Professor of Writing at the University of Canberra. He has published eight full-length collections of poetry, including, most recently, *Six Different Windows* (UWA Publishing, 2013). He won the 2014 Western Australian Premier's Book Awards (poetry), was a finalist in the 2013 international *Aesthetica* Creative Writing Competition, and was shortlisted for the 2013 Newcastle Poetry Prize and the 2013 Montreal International Poetry prize. He is one of the founding editors of the international online journal *Axon: Creative Explorations*, head of the International Poetry Studies Institute (IPSI) and a former chair of the Australasian Association of Writing Programs (AAWP). Email: Paul.Hetherington@canberra.edu.au.

Jordan Williams is a member of the Centre for Creative and Cultural Research at the University of Canberra. Her research interests include digital poetics and practice-led research in poetry. As an Associate Professor and Associate Dean of Postgraduate Studies, she is also vitally interested in research into research degrees and research culture within the higher education sector. Email: Jordan.Williams@canberra.edu.au

Making the City Otherwise: An Experiment in Poetry, Pedagogy and the Urban Experience

Session G2

Because the city is no one thing, because it is at once protean and strange, in rendering cities in language poets often make imagery that speaks of the mysteriousness and incomprehensibility of city life, or of how cities mirror and distort our diverse human preoccupations. But poetry also has a long tradition in modernity of articulating the city, of making sense of it, of embodying within the poetic some kind of acknowledgement, even reconciliation, of the very contradictions that are the urban experience

As teachers of writing, we have made use of our perception of the diversity, strangeness and everyday experience of the city of Canberra to bring a particular slant to teaching poetry. To do this we draw ideas and techniques from particular urban poetic texts and movements—for example, Frank O’Hara’s work and the early twentieth-century Imagists. These examples helped us formulate aspects of a project that was an experiment in pedagogy with the aim of encouraging students to reassess, reimagine and re-examine a city that they believed they knew. Using as context an undergraduate literary studies unit, ‘Reading the City’, and based on the concepts outlined above, we devised four assessment tasks to engage students with little experience of writing poetry in making new poetic works. This paper presents the findings of this practice-based teaching and research project.

Biographical Notes: Paul Hetherington is Head of the International Poetry Studies Institute and Associate Professor of Writing at the University of Canberra. He has published eight full-length poetry collections, most recently *Six Different Windows* (UWA Publishing). He edited three volumes of the National Library of Australia’s four-volume edition of the diaries of the artist Donald Friend and is founding co-editor of the online journal *Axon: Creative Explorations*.

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Shane Strange is a doctoral candidate in the Faculty of Arts and Design at the University of Canberra and HDR representative of the Faculty’s Centre for Creative and Cultural Research. He is a writer of short fiction and creative non-fiction who has been published widely in Australia. In 2010, he was an Asialink Literature fellow.

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With My Finger on the Trigger: Writing with Dangerous Caution

Session C1

In May this year, the *New York Times* ran an article by Jennifer Medina about university students' calls for trigger warnings to be attached to course content, including literature, that 'might cause trauma' (Medina, 2014). In writing about self-injury and social media, and reflecting on writing as a process of self-care, I am dealing with potentially triggering content. As a writer I want to confront my own areas of discomfort, but must I also consider the impact on readers of the content I produce? Lewis, Heath & Duggan (2012) caution that while there are some benefits to online NSSI communication, there are inherent risks. While I'm creating content that is *not* specifically for online consumption but *addresses* online communication, how much heed do I take of such research? Gibbs (2006) discusses 'that writing entails risk' yet 'to think of writing as dangerous seems counter-intuitive'. In considering the position of the reader's reaction, am I then compromising the potential therapeutic benefit of the writing process? This paper seeks to navigate the gap between a therapeutic writing approach and the creation of potentially triggering content, or, alternatively: do I leave the safety on?

Biographical Note: Belinda Hilton is in the final year of a creative writing Ph.D. at Griffith University Gold Coast. She has a Bachelor of Arts with first-class Honours in creative writing, and a Bachelor of Arts with majors in theatre and contemporary arts, both from Griffith University. Her creative work has been presented at *NYWF* 1999 and *EWf* 2012, and she was the featured poet for the *Poetry in Film Festival* 2011. She is presenting this year at the Autobiography International Conference at Södertörn University, in Stockholm, and continues to teach in the area of New Communication Technology. Her research interests include NSSI, social media, life-writing and therapeutic writing. Email: belinda.hilton@griffithuni.edu.au.

This and This: Contemporary Poems and ‘Historical’ Photographs (Creative)

Session H3

The ‘gap’ between poems and photographs can be problematic when they are presented together. Too little connection between them, and they appear dissonant; too much, and one or the other becomes superfluous.

The research project which formed the basis of my Ph.D. utilised the concept of ‘co-mediality’ to address this issue. In a co-medial relationship, photographs and poems are presented as equals; the integrity and autonomy of each is maintained (which, in the case of ‘historical’ photographs, necessitates taking into account their contexts and potential meanings); and the resulting work, poems-and-photographs, offers more than the constituent parts on their own. A co-medial approach allows for a dynamic between photograph and poem that acts as a productive tension, promoting re-looking, re-reading, rethinking and re-imagining.

The poems written in the course of my Ph.D. research investigated and responded to nineteenth-century images by New Zealand photographer William Williams, and this presentation will include a sample of these. The presentation will also introduce my current work-in-progress, *Half-way Home*, which incorporates poems and photographs relating to the liminal space of a WWI transit depot accommodating soldiers returning from active service.

Biographical Note: Kerry Hines was awarded a Ph.D. by Victoria University of Wellington in 2012 for her thesis ‘After the Fact: Poems, Photographs, and Regenerating Histories’. *Young Country*, a book of poems and photographs drawn from her Ph.D. research, is forthcoming from Auckland University Press, and an exhibition of work associated with the project will be shown at Mahara Gallery, Waikanae, November–December 2014.

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The Aristotelian/Postmodern Fault

Session E4

In re-writing the story of Mary Reibey, a convict transported to New South Wales in 1792, I find myself writing across gaps in the historical record, and negotiating fault lines on multiple levels. In geology, a fault line is a place where two tectonic plates meet, a 'line on a rock surface or the ground that traces a geological fault' – or metaphorically, a 'divisive issue or difference of opinion that is likely to have serious consequences' (Oxford Dictionary). The writer of historical fiction in the postmodern era situates herself, wittingly or unwittingly, in the precarious space between two incompatible worldviews. If I understand postmodernism correctly, its most significant consequence for historical fiction is the conclusion that the past is ultimately unknowable. There may be writers of historical fiction who can minimise or disguise this fault line. However for me, as the holder of a realist or Aristotelian worldview, there is no escaping the implications of these clashing perspectives.

Biographical Note: Theresa Holtby is a PhD candidate in creative writing at the University of Western Sydney.

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Point Last Seen (Creative)

Session F2

'Point Last Seen' is an experiment. The author, who has some experience of missing people, calls together a group, all involved in some way with losing, searching for and rescuing missing people. She wants their knowledge and experiences to add to her own but she wants it to add up to something more than a series of individual broadcasts. With this in mind, she asks the attendees to use the first-person plural pronoun 'we' to describe their knowledge and experience of missing people. The text catches what happens following this grammatical intervention.

'Point Last Seen' is the 'hinge' or central text of a triptych of texts intended to be read as a group. The other two texts examine particular circumstances of loss including the contested ownership of art from the Holocaust, museum exhibitions concerning the Holocaust and the ownership of ancient texts. The whole manuscript is being considered by a publisher at the time of writing. If it were a book, there would be a question of whether to call it poetry.

Biographical Note: Lynn Jenner's first book, *Dear Sweet Harry*, a mixed-genre book of poetry, found text, prose and images, followed *Harry Houdini*, *Mata Hari*, *Katherine Mansfield* and her own grandfather across Europe during and just after World War I. *Dear Sweet Harry* won the New Zealand Society of Authors Best First Book of Poetry prize in 2010. Lynn's recent work has been published in *Oxford Poets 2013*, *Griffith Review* 43: Pacific Highways and *Five Dials* Number 32.

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'No News Today': 24/7 Fatigue and the Welcome Gaps in Reporting Storylines

Session E3

After an interval, usually no longer than a night (and often far less; if we're feeling particularly restless, we might only manage ten or fifteen minutes), we interrupt whatever we are doing to check the news.

(Alain De Botton)

In his recent contribution to public discourse, Alain De Botton's text *The News: A User's Manual* critiques the privileged position that news now occupies in a 'news addicted' age. He references a time when the main ways an audience accessed news was via 'thirty pages of a paper' or 'half an hour of a bulletin'. Obviously, media convergence and the 24-hour news cycle have crossed these containment lines to produce boundless data—we deliberately employ the word data here as opposed to the mediation of meaningful information that is often sacrificed in the commodification and commercialisation of news as product. The more traditional editorial practice used to determine whether a storyline constitutes 'news' involves a mapping to at least one or more standard news values. These now often run second to the pressing agenda of media entities needing to present something, or anything, continuously to the public domain. Taking as our case study the disappearance of Air Malaysia's MH370 flight, this paper explores the ethical intervention of Misha Ketchell, managing editor for *The Conversation*, in deciding early in the news cycle not to post any more stories on the missing plane until there was something more newsworthy to report.

Biographical Notes: Sue Joseph (Ph.D.) has been a journalist for more than thirty-five years, working both in Australia and the UK. As Senior Lecturer, Joseph teaches across the undergraduate and postgraduate programmes at UTS, in both the journalism and writing schools. She has published three books: *She's My Wife, He's Just Sex* (1997); *The Literary Journalist and Degrees of Detachment: An Ethical Investigation* (2009); and *Speaking Secrets* (2012). Her research interests have been around sexuality, secrets and confession, framed by the media; HIV and women; literary journalism; and creative writing, including poetry and short stories.

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Carolyn Rickett (Ph.D.) is a senior lecturer in Communication and creative arts practitioner at Avondale College of Higher Education. She is 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. Together with Judith Beveridge, she is co-editor of

The New Leaves Poetry Anthology. Other poetry anthologies she has co-edited with Judith include: *Wording the World*, *Here not there* and *A Way of Happening*, and her poetry has been published in several anthologies and journals. Carolyn's current research projects include: autobiographical writing as a therapeutic intervention, cancer narratives, trauma studies, poetry praxis and journalism ethics. She is currently working on a narrative nonfiction text of travel stories.

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Perspectives: Writing and Supervising Trauma Narrative in Tertiary Studies

Session D3

Much has been written on differing models of the supervisor and HDR candidate relationship, particularly at the doctoral level. According to the literature, varying models of supervision result in varying experiences but a consistent thread within the comparatively newer discipline of creative practices is a desire to understand this relationship and develop a uniform quality assurance. But this paper argues that different types of candidate work within creative practices entail different types of supervision. We arrive at this statement experientially through a supervisory/student relationship spanning two degrees and four years, interrogating notions of grief and death, framed by trauma.

In the final year of a doctorate, we instigated a mini lateral research project, looking at our own practice, as both supervisor and candidate. Within the qualitative frame of narrative inquiry, we individually devised a set of questions, and undertook to rigorously investigate how the other regards the process we have been living for the past five years. In a bid to both articulate and then reflect upon this relationship, we hope in some small way to contribute to the growing canon within the creative practices on supervisor/candidate relationships, particularly pertinent to the writing and supervision of trauma narrative.

Biographical Notes: Sue Joseph (Ph.D.) has been a journalist for more than thirty-five years, working in Australia and the UK. She began working as an academic, teaching print journalism at the University of Technology, Sydney, in 1997. She now teaches journalism and creative writing, particularly creative non-fiction writing, in both undergraduate and postgraduate programmes. Her research interests are around sexuality, secrets and confession, framed by the media; HIV and women; ethics and trauma; re-

flective professional practice; and Australian creative non-fiction. Her third book, *Speaking Secrets* (Alto Books), was published recently; she is currently writing her fourth book on Australian creative non-fiction authors. Email: Sue.Joseph@uts.edu.au.

Freya Latona is in the final year of her Ph.D. at UTS. Her non-traditional doctorate explores grief memoir, with a particular focus on how we write about the deaths of our mothers. Her thesis includes a creative writing element, having composed her own memoir about losing her mother as a nineteen-year-old. An earlier version of this memoir was awarded The Guy Morrison Prize for Literary Journalism. Freya's other research interests include bibliotherapy; the process of journalling grief and its transition to narrative memoir; and the 'epiphany' in grief writing, work on which was recently published in the British Sociological Association's 'Auto/Biography' annual journal 2014. Freya is currently living in London and enjoying linking up with the life writing academic community across the UK.

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Flying into the Eye of the Volcano: Structural Interpolations of Myth in Anne Carson's *Autobiography of Red*

Session A1

The disassembling six frameworks surrounding the romance at the heart of Carson's verse novel *Autobiography of Red* serve many functions at once. Taken together, I argue that these frameworks signpost Carson's treatment of mythic subjectivity as it is presented non-sacrificially in the romance section of her text. This entails not only reading across the gaps and between the lines of Carson's re-visioning of the ancient Greek poet Stesichoros's Geryoneis, but also paying attention to the textual fault lines Carson highlights in her treatment of both gender and genre in *Autobiography of Red*.

Linking the incidence of an Andean mythic tale with Geryon's emergent freedom from his ex-lover Herakles' embrace, Carson underwrites the Yazcol Yazcamac myth as the turning point in Geryon's patterned 'autobiography'. Simultaneously, Carson's overt reference to the enigmatic power of Emily Dickinson's 'reticent volcano' in both her penultimate poem and epigraph incorporates a complex gesture of intertextual citation, thus increasing the infrared intensity of the deconstructive gaze in the process of being supplanted by ongoing artistic process.

Carson's frameworks in *Autobiography of Red* thus expose the construction of gender and the work of the gaze in mythic narratives whose re-reading calls the notion of being 'red/read' into question. In this way, Geryon's photographic experiments mirror Carson's own poetic techniques in the text.

Biographical Note: Shari Kocher is a poet and doctoral candidate at Melbourne University. Her first book *The Non-Sequitur of Snow* is forthcoming with Puncher & Wattmann in 2014. In 2009, Shari wrote a Masters thesis titled 'Modes and Codes of Silence in Indigenous Women's Poetry: exploring notions of listening in some examples of cross-cultural poetic dialogue'. Her recent verse novel, *Sonqoqui*, addresses a feminist reading of archaeological embodiment. Her current research interests include contemporary women's writing, postcolonial literatures, Indigenous poetry, ecofeminist philosophy, folklore, fairytale and the poetics of deep ecologies in the broadest sense. She is aiming to submit a doctoral thesis entitled 'Subjective Renewals: Tropes of the Archaeological Body in the Verse Novels of Dorothy Porter and Anne Carson' by the end of 2014. Email: s.kocher@bigpond.com.

Opening Address

Keynote

Biographical Note: Hone Kouka (Ngāti Porou, Ngāti Raukawa, Ngāti Kahungunu) is an acclaimed Māori writer, winner of the Bruce Mason Award (1992) and multiple Chapman Tripp Theatre Awards. He has had plays produced in South Africa, Britain, Hawaii, Canada, Australia, New Caledonia, as well as throughout New Zealand, with two plays being translated into French and Russian.

Hone has published five books and co-founded theatre production house Tawata Productions, producing the works of emerging and established Māori and tauīwi playwrights. He has worked as Development Executive at the New Zealand Film Commission and in the Radio New Zealand Drama department. Hone became a member of the New Zealand Order of Merit for services to Contemporary Māori Theatre in June 2009.

Across the Type Divide: Cubist, Dadaist and Surrealist Writing

Session H2

It is generally acknowledged that the *calligrammes* invented by Guillaume Apollinaire between 1913 and 1916 (published in 1918) were the most influential pieces of experimental writing at the start of the 20th century – a century which would significantly devote itself to radical experiments. Following Apollinaire's Cubist poem-paintings, Dadaist and Surrealist writers further combined text and photography, text and sound, text and texture, in prose and poetry which undid the siloization of writing and reading into purely textual categories. This paper looks at how early twentieth-century writing experimented with releasing text and image from their segregated modes and fostered a sense of artform cross-fertilization.

Biographical Note: Professor Nigel Krauth is head of the writing programme at Griffith University, Gold Coast, Australia. He has published novels, stories, essays, articles and reviews. His research investigates creative writing processes and the teaching of creative writing. He is the General Editor of *TEXT: Journal of Writing and Writing Courses* (www.textjournal.com.au). His book *Creative Writing and the Radical* (MLM, Bristol) is due for publication in 2015.

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A Writing Condition: Loss and the Creative Endeavour

Session C2

In exploring the threshold between memoir and autobiographical fiction, this paper considers how the *nature* of the expression of loss through literature is central to the way memory is processed in literature. Memory is a function of loss rather than a deliverance from loss; that is, loss lies forgotten beneath the memory, it drives the creative endeavour; it cannot be remembered but rather encountered, over and over again.

This paper evolved as, with a sense of inevitability, my memoir turned into my fiction. It is presented in three linked sections: 'Finding Lost Worlds through High Invention: Nabokov's *Lolita*' explores the way absolute loss is expressed as absolute invention, drawing on Bergson's concept of duration and perceptual time and the idea of an ever future past; 'From Desire to Need to Hope to Desire: Edward St Aubyn's *Some Hope*' explores grief and revolution, drawing on Lacan's psychoanalytic model and the dialectic of re-staging and re-encountering trauma; and, forming the core of this thesis, 'Dissolving Instances of Illumination: Evanescent Knowledge' explores the potential of this durational dialectic for total internal reflection and contends that it is only through meticulous invention and fictive autobiography that we can more fully consider representations of self.

Biographical Note: Ruth Learner is an M.A. student at La Trobe University, where she is writing her second novel. Her research interests include psychoanalysis and creativity in literature and art, and phenomenology of perception and recollection. She writes about contemporary art for journals and magazines and teaches fiction and nonfiction at NMIT. Her novel *Apartment C* was published in 2008.
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Leaping the Gap in Creative Nonfiction Storytelling

Session G3

Leaping from story point to point within a personal essay or memoir has become a fragmented or segmented storytelling technique of the twenty-first century. There may be gaps in the actual chronology, and the nonlinear approach is free, as Cynthia Osick says, to ‘leap out in any direction’. How are we as readers encouraged to leap the gaps within personal stories or essays? And how do we as writers transform that personal story into a universal experience, with meaning leaping across the fragments to cohere? It is a matter of narratively associating the accounts of situation, or experience, into a resonant whole.

The story becomes whole when the writer takes the reader over the threshold, that metaphorical moment of entering the experience or space. This paper explores the importance of both the threshold and the metaphoric resonance created within and between story segments in sustaining nonlinear or associational narrative in creative nonfiction.

Biographical Note: Karen Le Rossignol’s journey as an educator and writer has been driven by exploration of and experimentation with creative writing approaches and related learning resources. She teaches creative nonfiction and freelancing skills for the arts in the School of Communication and Creative Arts at Deakin University in Melbourne and has extensive experience in developing communications texts and virtual world learning resources.

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Writing Identity Beyond the Ph.D.

Session F3

Ph.D. candidates who are creative practitioners move through a series of shifts in identity as they enter into academia. They are not raw, unformed talent, but bring with them skills and experience. In entering into the paradigm of scholarly language and epistemological frameworks, their identity begins to take on a Janus-like quality, facing in two directions. Yet this is not a temporal duality; there is no past and present, but an invitation to partake simultaneously of the writerly world and the academic one. Over the course of the Ph.D. one of the new skills acquired is learning to navigate the demands of both worlds. Writing artefact and exegesis, there is a need to integrate these bifurcated identities—to bring together two distinct writerly voices and ontologies within one document that is expressive yet rigorous, a document that speaks from a single location. Unlike other disciplines, which sit comfortably within the academic frame, creative practitioners have a greater distance to travel to reach the place where practice and theory are comfortably integrated. This paper considers the process of integration that needs to occur, and asks the key question, ‘what can aid such Ph.D. candidates to find their writerly identity as creative scholars?’

Biographical Note: Dr Rachel Le Rossignol is a recent graduate of Swinburne University of Technology, who is now a sessional lecturer with Victoria University. Her doctorate was completed as artefact and exegesis, and considered how creative writing relates to psychological issues around responding to climate change. Rachel’s interests include writing and editing, creativity, research and the psychological impacts of being a creative researcher, such as burnout and flow. She also provides academic editing assistance to Ph.D. candidates through her business, Nightingale Writing (Le Rossignol being French for nightingale). Rachel’s creative writing projects include Young Adult fiction, fantasy and scriptwriting. Her play *No Sequel* recently won both the People’s Choice Award and the Judge’s Award at the Eltham Little Theatre’s ten-minute play festival.

'I Can Buy You, Grow You, Sell You, Cut You into Bits. Your Screams: My Music': The Discord between Meat and Metal in [Bruce] Sterling's *Schismatrix Plus*

Session A4

Bruce Sterling is an early writer of speculative fiction who explores what it means to be human, and, in the process, what it might mean to be post-human. There have been countless science fiction stories exploring the relationship between meat and metal, the organic and inorganic. Typically a discord exists between the meat and metal, with metal associated with design, the precise, and efficiency, while meat is associated with the irrational, clumsy, weak and unplanned. Sterling's compendium *Schismatrix Plus* prominently features post-humanist ideals surrounding the body and mind, challenging Enlightenment dualisms with the *integration* of technology not only in society but also within the body. Focussing specifically on Sterling's two factions, the Shapers and the Mechanists, I focus on the philosophical disharmony between Shaper ethos of genetic modification, and Mechanist ideology of external modifications through use of computer programming. While there is a vast ideological discord between the two, Sterling creatively puts pressure on their distinctions. Taking a Derridean approach and focussing on the trope of modification, I will demonstrate how Sterling critiques difference between the two factions particularly in terms of their functioning.

Biographical Note: A Ph.D. candidate, Dann Lewis writes poetry, prose and fiction specialising in blending speculative fiction/science fiction and the Gothic genre. His thesis is currently titled 'Neon Pynk' and it examines the culture of the cyberpunk genre, claiming that it is a product of both science fiction and Gothic anxieties.
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Crossing Shadows: Bridging the Voices of Hardboiled Detective and Noir Fiction in *Erskine Falls* (Creative)

Session G3

This paper discusses the notion of voice. It explores the position of my protagonist, a private eye; his subjectivity as the narrator-investigator; and the nature of his voice—crossing and bridging a cynical, hard-boiled style and an alienated, reflective voice within a noir world. In writing my novel, *Erskine Falls*, I have found the verisimilitude of voice to be one of the most challenging facets of creating the text. Therefore, I aim to discuss how authenticity is expressed, not only within the PI protagonist and his dialogue and interactions with others, but also through the descriptions of his world. Thus, I examine the nature of voice; how the PI evokes both a hard-boiled and noir voice; and how these tropes are created within the protagonist's personality and resonate with the reader.

Biographical Note: Christopher Mallon has a B.A. (Journalism) and a Post-Grad. Diploma in Arts (Research) from Monash University, and is currently pursuing a Ph.D. at Swinburne University. His Ph.D., a crime fiction novel and exegesis, explores hard-boiled detective fiction, *noir* fiction and *film noir*, and articulates issues concerning genre, voice, morality, and place. He is also a sessional teacher at Swinburne University. Email: cmallon@swin.edu.au.

Almost Here

Session H2

Following on from her breath work in poetry as Morse code, Kelly Malone continues to question how the poetics of language is embodied. Kelly takes her embodied poetics into new spaces as she observes her internal state while engaging with new places, travelling from New Zealand to Australia, India, Britain, Paris, and Berlin during July – November, 2014. She will present the ‘drive’ of this travel and argue how the poem is propelled through language in a similar way to that of the drive. The embodiment of language, hence poetics, means the poem is a physical experience and therefore can contain its own drive (as Lacan situated the drive in language). Thus the poet’s physical whereabouts may be as relevant as the words.

Lacan suggested one leaves the self (Imaginary) to be in language (Symbolic). Sloterdijk, from his work, ‘Bubbles’, suggests an individual is compromised of two spheres but one sphere splits and leaves the other. Therefore the poem could be a call – Kelly argues – and a response, from the self to the self, where one is trying to (re) commune with the other (*a*) or sphere, within language / the Symbolic. This desire / drive to commune is ever present in the poem- the urge for oneness / stasis- yet it may be the poem, as does the self, has multiple points of difference and oneness is a concept, a containment of the rhizomatic.

Biographical Note: Kelly Malone is Pākehā and of English, Irish, and Scottish descents. Her poetry has multiple points of difference and the phrase ‘language artist’ encapsulates how she works conceptually with language: i.e. not always a straight page poet. Her research interests include how the poem is ‘being’. Her most recent, self-led, field study on ‘how the best laid plans really do go awry’ has given her a new freedom and a clearer embodiment of her poetics. She hopes to publish a collection of her work soon. Kelly has exhibited and published her poetry locally and internationally.
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‘He āputa? He whakautuutu? What happened to the study of Māori Literature in Aotearoa?’ (Creative)

Session E2

In June 2014, as online writer in residence for Commonwealth Writers, I wrote a piece about Māori writing. Under the subheading ‘Our institutions aren’t racist, they just don’t teach Māori literature’, I noted that the publication of Māori writing has not yet reached a representative level, and that our academic institutions don’t prioritise the teaching of indigenous literature. This matters, I argued, because: “In our efforts to decolonise, the power of story is primary. Our inheritance from colonisation is a quagmire of bad statistics... our efforts to raise ourselves out of this state are hindered because Māori stories are not given any priority at the highest level.” In New Zealand right now, no university is offering any papers in Māori literature.

There are few gaps as significant as those left by writers and teachers of Māori literature who are not replaced when they retire or move. This exposes a substantial fault line in New Zealand literary studies, about which very little is being done. This paper will begin with my original article, then move towards a discussion of how we might rebuild a genuine engagement with Māori writing.

Biographical Note: Tina Makereti is the author of a novel, *Where the Rēkohu Bone Sings* (Vintage, 2014), and a short story collection, *Once Upon a Time in Aotearoa* (Huia Publishers 2010), which won the Ngā Kupu Ora Māori Book Awards Fiction Prize 2011. In 2009 she was the recipient of the Royal Society of New Zealand Manhire Prize for Creative Science Writing (non-fiction), and in the same year received the Pikihiua Award for Best Short Story Written in English. Makereti teaches creative writing at Massey and Victoria Universities. She is of Ngāti Tūwharetoa, Te Ati Awa, Ngāti Maniapoto, Pākehā and Moriori descent.

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Developing a Research-Informed Academic Writing Curriculum Using a Text Bank of Student Writing

Session D3

ESP research documenting genre and style variation in academic writing has highlighted concerns that EAP-style tertiary writing courses present an overly-generalised and de-contextualized view of academic writing, which does not adequately prepare students for the challenges of disciplinary writing. Although Academic Literacies theorists also argue that writing support should be embedded within disciplinary practice, such an approach is problematic for a number of reasons; therefore, stand-alone EAP courses are likely to remain the primary mechanism assisting students with academic writing. However, to avoid the pitfalls associated with an overly generalised approach, a research-informed curriculum of appropriate text types, relevant models and a focus on shared and discipline-specific qualities of academic writing is essential.

This paper describes research with this aim. To inform the development of a first-year academic writing course, a text bank of proficient undergraduate Arts subject writing was created and interviews with disciplinary experts conducted. A subset of the resulting data, drawing on three Arts disciplines, indicates that similar qualities are desired by academics and employed in student texts across the three subjects, while Introduction sections of texts reveal some disciplinary variation.

Biographical Note: Neil Matheson has taught EAL, EAP and TESOL in various locations for 25 years. Currently, Neil lectures in academic writing and language teaching at the University of Auckland. His research interests include disciplinary variation in academic writing, feedback on student writing, Pasifika student success initiatives and online learning.

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Beyond the Anonymity Gap: Remaking our Sense of Urban Contemporary in the Australian and New Zealand Context

Session G2

The anonymity promised by urban environments has long been seen to have positive aspects, represented as allowing both cosmopolitan diversity and a freedom from surveillance by close family and community. Nigel Krauth and Robyn Sheenan Bright also note a tendency for contemporary authors in Queensland, Australia, to emphasise elements common to urban experience in much of the first world as a way of avoiding stereotype; similar ‘post-identity thinking’ (Welche Ommundson) has been identified in the work of Asian Australian author Alice Pung. Extraordinary levels of urbanisation worldwide (United Nations xi) have led to stark differences in urban experience between the Nigerian megacity represented in Chris Abani’s *Graceland*, Charlotte Grimshaw’s Auckland and Melbourne as written by Christos Tsiolkas, for example. As an author writing a non-realist representation of Brisbane—which aims to engage readers even if they may never have heard of the city—I have often been told that the trope of the anonymous and anonymising city is my best hope of engaging readers. This paper will argue that, while this trope certainly has uses, it leaves a large gap in the types of lived experience available for exploration—specific cultural issues and urban landscapes, for example. It will seek strategies for representing specific urban places successfully from the established authors mentioned and will apply these to my manuscript in progress.

Biographical Note: Alexandra McCallum is a Ph.D. in Creative Writing candidate at Griffith University. Her novel-in-progress is literary fiction with mythic elements and examines the emergence of an entirely new language in Australia. She has co-written two plays for schools touring and four scripts based on youth theatre processes. Her non-fiction has been published in *Lowdown* and *Brisbane Modern* magazines. She was selected for the Tin House Writers Workshop 2012 in Portland, Oregon, USA, where she received feedback from Pulitzer Prize winner Paul Harding. She has an interest in the contemporary use of folklore and in best practice models in community cultural development. She has previously presented at the AAWP conference in 2013.

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Writing Across Gaps: Negotiating Places of Uncertainty

Session E4

Humans are the only animals that attempt to make sense of their lived experiences through story. In *Six Walks In The Fictional Woods*, Umberto Eco says: 'to read fiction means to play a game by which we give sense to the immensity of things that happened, are happening, or will happen in the actual world' (1998: 87). In recent years there has been a spate of novels that attempt this negotiation through multi-narrations that surf time, genre hop and shift geographical location. In the March 8th Book Review section of the *New York Times* (2012: 11), critic Douglas Coupland coined the term 'translit' to describe such novels. If we accept Coupland's term, Hari Kunzru's *Gods Without Men* (2012), David Mitchell's *Cloud Atlas* (2004), and Steve Amsterdam's *Things We Didn't See Coming* (2009) might all be called translit, and so too Virginia Woolf's *Orlando* (1928). Yet by choosing to travel across narrative boundaries in this way, what might a translit author offer the reader? Shlomith Rimmon-Kenan, in 'The Story of "I": Illness and Narrative Identity', says, 'we lead our lives as stories, and our identity is constructed both by stories we tell ourselves and others about ourselves and by the master narratives that consciously or unconsciously serve as models for ours' (2002: 11). Through an encounter with my own creative process when writing my novel, *Storyland*, this paper argues that by situating an uncertain present with the imagined future and (or) the historical past, translit novels may offer a different way of paying attention to the world and hence to the construction of our identity.

Biographical Note: Dr Catherine McKinnon is a lecturer in Performance at the University of Wollongong. In 2008 Penguin Viking published her novel, *The Nearly Happy Family*. Her plays *Immaculate Deceptions* (1988), *A Rose By Any Other Name* (1989; 1992), *Road To Mindanao* (1991) and *Eye of Another* (1996) were produced by the Red Shed Theatre Company and Adelaide Festival. Her play *Tilt* was selected for the 2010 National Playwriting Australia Festival and 2011 High-Tide Genesis Research Development Laboratory, London. *As I Lay Dreaming* won the 2010 Mitch Matthews Award and was highly commended in the 2013 Griffin Award. Her short stories, journal articles and reviews have appeared in *Transnational Literature*, *Text*, *RealTime*, and forthcoming in *Narrative*.

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Stepping across Space and Time: Writing a Life from Long Ago and Far Away (Creative)

Session G4

Our lives are separated by two hundred years, our home places are 20,000 kilometres apart, yet there are resonances between Priscilla Wakefield (1751–1832) and myself that keep me thinking and writing about her. This paper aims to explore some of the ways in which a twenty-first century writer in New Zealand can attempt to tell the story of a long-dead writer from the other side of the world.

How and why did this relationship come about? What is the purpose in researching her life and her writing? Is my interpretation of her motives fair? What kind of research is relevant, available or even necessary to show Priscilla and her world? Do we delude ourselves that we understand a society and a person within that society that is so long gone? What might be its meaning for a new generation? These and other questions will be raised and responded to through visual as well as oral presentation.

Biographical Note: Janine McVeagh lives in the Hokianga, in the rural Far North of New Zealand. She teaches on the online Applied Writing programme for Northtec. Her current writing project is a literary and social biography of Priscilla Wakefield (1751–1832), children’s writer, social activist and inventor of the savings bank. She is also attempting to interpret Wakefield’s first forty years (which are largely undocumented) through the medium of historical fiction. Past writing covers a wide range of fiction and non-fiction for print and radio, for adults and children, in English and occasionally in Te Reo Māori in collaboration. She is also interested in making small local documentary films.
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Most Necessary 'Tis that We Forget: Exploring the Creative Gap between Remembering and Forgetting in a Semi-Biography

Session F1

A question that frequently arises in a critically creative semi-biography is how to balance the objectivity required in a relativist methodological approach with the confabulation necessary to fill identified historical gaps, in order to make a story. Using a critically creative approach, a narrative of the self will be attempted for one such subject by examining teleology through imagined internal references.

Taking as a lead Robyn Stewart's view that when 'conditions under investigation are theorised and reconceptualised ... a new story (neonarrative) is constructed', a reading of a subject's pan-European pre- and post-World War II displacement will be presented. Pierre Bourdieu's 'double historicity' of practice: habitus, Paul Ricoeur's views on the parallels of memory and forgetting, and Maurice Halbwachs on collective memory will be used to propose that what remains unexplained, or forgotten, can legitimately be re-constructed through a creative process against that which was formally remembered, and that this new knowledge can contribute much to a new understanding of how a subject formed his identity.

Biographical Note: Adelaide Morris

Possession: Writing Across the Past

Session E1

In 1999, the American biographer Edmund Morris controversially inserted a fictionalised version of himself into what was expected to be a thoroughly conventional biography of Ronald Reagan. Arguing that the true Reagan could not be depicted in orthodox biography, Morris suggested that by virtue of his research he 'had, in a sense, been there' throughout Reagan's life, that he had become in effect Reagan's '*doppelganger*'. As such, Morris suggested, he was well positioned to write a 'memoir' of Reagan that drew on this knowledge, fictionalised though the mode of narration was: hence the resultant text, *Dutch: A Memoir of Ronald Reagan*.

Morris's work in *Dutch* is perhaps the most extreme and radical example of the many ways that biographers may approach the gaps and thresholds of writing another person's life. Drawing on my research in political biography, this paper will explore how four select biographers approach these gaps (of time, memory, perspective) and thresholds (of contradiction, specialisation, and ownership of the life) in their work, and consider whether biographers, throughout the course of their research and writing, 'vicariously' live their subject's life, as Morris argued.

Biographical Note: Patrick Mullins is a Ph.D. candidate at the University of Canberra.

Analogue/Digital (Creative)

Session D2

What are the implications for analogue thinking in a digital world? In compiling a book of new and selected poems, I was acutely aware of the technological switchover that had taken place between writing the two sets of work. In some of the new poems I reflected on this explicitly, and a shift in locale—from England to Australia, old world to new—further heightened the sense of gulf being addressed. Poetry is adept at bridging the gap between now and then, this and that, but how might it deal with such fundamental change? Might a single slim volume include Super 8 home movies and digital video, while retaining a particular (if developing) voice? In choosing poems from several decades ago, I wanted to represent, authentically, the earlier, naïve writer that I once was, but the temptation (and editor's preference) was to re-master. So does 'quality' now equate to 'resolution'? Sometimes, it seems, hi-res can be flat, and however many pixels, there remains the question about what's in between. Sometimes, too, its aim is ironically retro. This presentation of poems will explore nostalgia for the so-called redundant, asking if poetry is still well equipped to grapple with the task.

Biographical Note: Paul Munden, poet, is Director of the UK's National Association of Writers in Education. His collection, *Asterisk*, was published in 2011 by Smith/Doorstop, and a collection of new and selected poems, *Analogue/Digital*, is scheduled for 2015. For the British Council, he has been writer-in-residence at several conferences and edited the anthology *Feeling the Pressure: Poetry and Science of Climate Change* (British Council 2008). He is author of *Beyond the Benchmark*, a Creative Writing research report commissioned by the Higher Education Academy (2013). He recently completed a Professional Doctorate by Public Works at Middlesex University, for which he was awarded the Ken Goulding Prize. In January 2015 he will be taking up a three-year Research Fellowship at the University of Canberra.
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Taking It Up the Arts: Textual Montage, Rhizomes, Nomads and Becoming in Interstitial Spaces

Session F3

This paper will explore textual montage as a writing practice that occupies interstitial spaces between reading and writing, and writing and the visual arts in the academy. Employing theories of deconstruction and intertextuality, it will discuss how textual montage facilitates embodied practices of reading/writing/thinking that confront the workings of language, illustrate the collaborative production of research texts and celebrate the materiality of the written word.

Using Deleuze and Guattari's images of the rhizome, nomad and becoming, this paper will discuss the pleasures and anxieties of occupying such interstitial spaces as a Ph.D. student whose research seeks to productively mind (and embody) the gaps between writing and visual arts as discrete disciplinary entities.

In doing so, this paper will engage with contemporary debates about interdisciplinary research, research-led practice and practice-led research within the arts and humanities, arguing for the value of writing practices that seek non-hierarchical, egalitarian relationships between theory, practice, form and content in research endeavours.

Biographical Note: Nollie Nahrung is a Ph.D. student in the School of Arts and Social Sciences at Southern Cross University. Using anarchist, feminist and queer perspectives, her thesis investigates the prefigurative politics and utopian aspects of relationship anarchy using writing as a method of inquiry and textual montage techniques. Nollie was awarded the University Medal in 2012 and her research publications are available from: <https://scu-au.academia.edu/NolJoy>.
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Writing, Biography, and the Protagonists of History

Session C2

If novelists have pillaged the pages of history searching for the ‘stuff’ of their fiction, then so too have historians borrowed from the narrative strategies of novelists. This has resulted in a fruitful—albeit, sometimes acrimonious—exchange, in which the conventions of both genres have been played against each other. At best, these tensions have resulted in the destabilisation of linear or imperial historical narratives, replacing them with a layered, multi-textured or polyphonic approach, with the salutary effect of recouping the voices of the dispossessed and the historically marginalised. In this paper, I want to examine the use of novelistic strategies in history—to look at history as writing—with particular emphasis on the burgeoning, extraordinarily popular and unruly field of historical biography.

Biographical Note: Camilla Nelson lectures in Writing at the University of Notre Dame, Australia, and publishes in the related Camilla Nelson fields of creativity and cultural history. She is also the author of two novels: *Perverse Acts*, for which she was named as one of the *Sydney Morning Herald’s* Best Young Australian Novelists of the Year, and *Crooked*, which was shortlisted in the 2009 Ned Kelly Awards. Camilla’s work has been recognised through the award of grants from the Literature Board of the Australia Council and the Australian Film Commission. She has twice been invited to be a judge of the prestigious NSW Premier’s Literary Awards (2008 and 2012), and the Kathleen Mitchell Award, conducted by the Trust Company, who run the Miles Franklin Literary Awards (2008 and 2010), and she has served on the governing board of the NSW Writers’ Centre (2008–2011). She is also a former journalist, and has a Walkley Award (2001) for her work at the *Sydney Morning Herald* online. Her essays and reviews have been published in Australia and internationally.

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The Value Of Distance: Teaching Creative Writing Online

Session C3

In Plato's *Phaedrus* the then relatively new practice of written communication is viewed with suspicion, in part because it is seen as a technology of imperfect substitution, being at best an attempt to compensate for absence of the original writer or speaker. A similar attitude is often taken towards online learning today, particularly in the field of creative writing. As demand for online courses grows, the dialogue around this move seems largely preoccupied with the question of how online learning can hope to replicate the quality and experience of on-campus writing classes, chiefly the 'community of practice' that is developed through the workshop model of presentation and group feedback that has become largely standardised in Australasian universities. Drawing on Anderson's (1983) understanding of imagined communities and Salmon's (2003) approach to active and participatory online learning, this paper will focus on the new options and opportunities for the delivery of feedback in online writing courses, both between tutors and students and between peers, so as to help to demonstrate that online teaching in this field need not be seen as simply compensating for the lack of face-to-face classroom interaction, but as a developing pedagogy that offers its own distinct advantages.

Biographical Note: Julian Novitz is a Lecturer in Writing at the Swinburne University of Technology, where he teaches both on-campus and online writing courses. He was the winner of NZSA Hubert Church Best First Book Award for Fiction in 2005, the BNZ Katherine Mansfield Award in 2008, and his short story 'Tenure' was shortlisted for the 2014 Commonwealth Writers' Award. His most recent novel, *Little Sister*, was published by Random House Auckland in 2012.

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The Curious Task of Fictionalizing the ‘Truth’: A Narrative Inquiry for Historical Fiction (Creative)

Session G4

Woolloomooloo is an infamous working-class suburb spread along the docks between Kings Cross and Sydney city that has been largely overlooked as a setting for historical fiction. When you read in a 1939 edition of a major newspaper that a family member was found shot in the head on the precipitous steps from Woolloomooloo to Kings Cross, you know you have a story. When you read further and discover that not only did the injured party survive but claimed to have shot himself (with notably poor aim) and that no weapon was ever found, you know you have not only a story but also a developing problem. Will you be able to uncover further trustworthy information? How will the family feel about sharing ‘dirty laundry’ in public? This leads to foundational methodological questions for a writer and Ph.D. researcher. One solution is to fictionalise ‘the truth’ in an historical novel (acknowledging that the truth itself is a matter for negotiation). This paper presents an account of my methodological journey of narrative inquiry as a process for creative writing. The personal experience stories of a Woolloomooloo family and archival private and public records combine as powerful resources for historical fiction that ‘could almost be true’.

Biographical Note: Alison Owens is an adjunct Associate Professor of Education at Central Queensland University. She has taught University courses in English, education, communications, literacy and social research methods for over twenty years and has a special interest in internationalization of education and curriculum as well as second language learning. She has researched and published widely in academic journals on these topics and has been the recipient of multiple research grants. Alison is the current recipient of an Australian government scholarship to undertake a Ph.D. in creative writing at CQU. She has had short stories published in Australian magazines and is currently working on an historical fiction set in Sydney in the mid-twentieth century. Email: a.owens@cqu.edu.au.

Writing Across the Fault Lines of Mental Illness: A Fictocritical Exploration of the Silences of Self

Session B2

Autobiographical writing involves the performance of identity through the writing process. In practical form, traditional forms of autobiography and memoir, even autobiographical essay, necessitate writing the self as narrative.

This process is problematic for individuals who experience and thus conceive the self they are to write as non-narrative, interrupted, or episodic. The divergence for these people between past and present self creates a space between the self-who-writes and the self-who-is-written, necessitating moments of exclusion, editing or assumption, and generating questions of inauthenticity.

The silent trauma of mental illness, specifically depression, involves considerable time spent, in a sense, apart from oneself, in periods of autobiographical silence. Depression in this sense constitutes an everyday trauma divergent from the traditional narrative identity concept. This paper will use fictocritical writing of the author's own experiences to theorise a method of writing across the 'silences of self': those moments where the conscious narrative identity is inconceivable under the weight of illness, where it is interrupted. The paper offers significant progress in the autobiographical form through the experimentation and development of a form that allows for uncertain and fragile authors to write the trauma of the everyday.

Biographical Note: Elizabeth Pattinson is a doctoral candidate at the University of Technology Sydney. Her current area of research is the contemporary notion of anxiety. Her higher degree research project explores the philosophical and psychoanalytic genealogy of contemporary anxiety through the writing of experimental autobiography. Her research is intended to redefine, through experiments in cultural studies and writing, contemporary conceptions of mental illness and subjectivity.

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On Location: Spaces, Places, and the Geography of Making

Session A2

My colleague and I have been documenting (in both image and text) the many ‘wheres’ of working on our separate practice-led research projects. This tracking of where, and what, and when, encourages a search for patterns in relation to the varied site-specific locations in which each of us works. It also allows for an unveiling of separate-together ‘collaborations’. For my own part, I am interested especially in the spaces between locations, as well as the symbiotic spaces—or gaps—arising within the creative work itself, the novel that I am writing: in matters textual, cultural, and experiential. These are aspects of context which then fold back into the creative practice. In this paper, I will present on located, segmented practices, and crisscrossing the gaps.

Biographical Note: Cathryn Perazzo is a Ph.D. candidate at Deakin University. For her practice-led Ph.D. thesis she is working on a novel plus exegesis. Her research interests include creative writing theory and practice-led research. Cathryn’s other writing interests include poetry, short story and life writing.
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Awkward and Golden: Some of the Sounds that Silence Makes

Keynote

Subtext is the hidden dimension which gives a story its power, and there it stays under the surface, driving things forward until the crucial, unavoidable moment where it breaks through, and the story's truth is spilled.

(Cate Kennedy, The Guardian, 14 October 2014)

In 2012 I went to see an exhibition of invisible art at the Hayward Gallery, with the woman who edited my first book. A few of the invisible pieces relied on wall plaques to bring them into being, but one memorable work was *Invisible Labyrinth* by Jeppe Hein, where you don digital headphones and walk through an invisible infrared maze – every time you hit an invisible wall, the headphones vibrate. It was a funny thing to do, my editor and I walking around together obeying these commands, turning corners to avoid obstacles we couldn't see, trying not to breach barriers that were not there. We were horribly obedient in thought control terms, but you could also say we succumbed to what the piece invited us to imagine and feel.

My talk will explore silence as invisibility in writing, and some of its powers from the blank page to narrative gaps, lacunae, white space and subtext. It will also touch on silence in writing and teaching, and the invitations offered by elements of writing that don't use words.

Biographical Note: Emily Perkins is a short story writer, novelist and Senior Lecturer at Victoria University's International Institute of Modern Letters, where she convenes the MA in Fiction. Her books include *Not Her Real Name and Other Stories* (Picador), winner of the Geoffrey Faber Prize UK and the Montana First Fiction Award NZ, *Novel About My Wife* (Bloomsbury), which won the Montana Book Award NZ and the Believer Book Award US, and *The Forrests* (Bloomsbury), which was a finalist in the NZ Post Book Awards and long-listed for the former Orange Prize for Fiction. She has held the Buddle Findlay Sargeson Fellowship and in 2011 she was named an Arts Laureate by the Arts Foundation of New Zealand. She is currently working on two dramatic adaptation projects, one for stage and one for film.

A Fraction Too Much Friction: Constructive Journalism's Subversion of Classic News

Session E3

Since the inception of reporting, the adage 'bad news is good news' has been central to ideas of what constitutes impactful journalism. This doctrine cuts short the potential for journalism to better serve society. While traditional reporting answers the question of 'what isn't working', it often fails to address the notion of 'what can be done about it'.

Media has a strong potential for innovation by drawing on the principles of positive psychology. Over the past decade, the field of psychology expanded its reach beyond simply tackling mental disorders in order to also explore possibilities for mental flourishing. 'Constructive journalism', 'solutions journalism' or 'positive media' aims to replicate this trajectory within the discipline of reportage; this movement recently emerged in Scandinavia and has since found traction among news organisations including the BBC. The model argues for a 'solutions-based' approach to reporting, one that subverts and balances the belief that 'bad news is good news' by lending equal weight to stories highlighting human resilience, post-traumatic growth, accomplishments, solutions and positive emotions. Through examining that which is best in the human experience, constructive journalism may have the potential to not only increase readership but to also engage audiences with ideas for living better lives.

Biographical Note: Jennifer Pinkerton is a Doctor of Creative Arts Candidate at the University of Technology Sydney and a Lecturer in Communications at Charles Darwin University in the Northern Territory, where she lives. Jennifer has worked as a print journalist for over ten years, firstly as an intern on *The Canberra Times* and more recently as a features editor with Pacific Magazines. She currently contributes feature articles to a range of national publications. Jennifer won an Australian Food Media Award for her writing in 2010, and was a 2014 finalist in the NT Literary Awards. She has taught feature writing workshops for the NT Writers' Centre and has overseen Charles Darwin University's undergraduate writing programme since 2013.
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Voyaging the Gap: Scandinavian Sagas of Migration to New Zealand, 1860–1890

Session G4

Recently, while looking for examples of Scandinavian themes and motifs in New Zealand literature, I encountered a cache of mostly out-of-print nonfiction books written about the voyages of these hardy settlers to New Zealand in the nineteenth century. I have a personal interest as part of my own family story is in one of these texts, *Johanna's World*, by Oystein Andressen.

In several of the books—some written for local rural New Zealand communities, others translated into English from Norwegian and Swedish, Danish and Finnish—the usual colonial themes of privation, struggle, poverty and hardship prevail. However, the books often go beyond historical record and the original documents and letters upon which they are based, to bridge the gap between history and imagination, as the authors articulate how their subjects feel and what motivates many of their decisions and responses—topics upon which most settlers had been stoically silent for a century. It is now over 40 years since Lee Gutkind gave us the term Creative Nonfiction, where writers immerse themselves in the field of research or write about their own experience, and yet these authors write about history subjectively, using documentation to recreate the ordinary lives of those who lived through historical events rather than making them.

This paper will consider the fictional devices, narratological and rhetorical, by which the texts cross the threshold between fiction and nonfiction.

Biographical Note: Gail Pittaway is Senior Lecturer in the School of Media Arts, Waikato Institute of Technology, Hamilton, New Zealand. A member of the New Zealand Communication Association, the Tertiary Writing Network and the New Zealand Society of Authors, Gail has also been the curator for the Readers and Writers section of the Hamilton Gardens Festival of the Arts since 2010. She is currently an advisory editor for *TEXT* journal and a founding co-editor of *Meniscus* literary magazine, having also been a member of the Australasian Association of Writing Programs executive committee since 2004. She has edited several anthologies of student writing, and a historical collection of writings associated with gardens, as well as regularly publishing poetry, papers and articles for *TEXT* and *Great Writing* journals.

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Casual University Teaching: Pleasures, Pitfalls and Realities (Panel)

Session C4

PANELLISTS:

Antonia Pont
Hannah Gerrard
Shane Strange
Scott Brook

As part of the AAWP's commitment to postgraduate students in writing, this session brings together a panel of speakers to steer a general discussion about the pleasures, pitfalls and realities of sessional or casual teaching work in the university. The format will be loose, providing an opportunity for constructive and free-flowing conversation, as well as the space to pose questions to the members of the panel. The panel has been selected so as to include people who have either been sessional, are sessional or who employ sessionals. With the aim of enabling intelligent discussion and sharing of strategies in the current climate for both New Zealand and Australia, this panel is Part 1 of 4, of an annual conference spot dedicated to professional issues for postgraduates. Parts 2-4 will include: publication; supervision management; and colloquium/examination. It is hoped that over the course of a doctoral candidature, AAWP post-grad members will be able to attend all four workshops as a solid preparation for their careers beyond submission.

Biographical Note:

Antonia Pont is Lecturer in Professional & Creative Writing and Literary Studies at Deakin University, Australia. She worked sessionally in the academy during her MA and PhD candidatures, and now employs and manages sessional staff members as Head of Discipline for Professional & Creative Writing at Deakin. She publishes poetry, short stories and theoretical prose, and is the current Deputy Chair of the AAWP.
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Hannah Gerrard is a Lecturer in the School of English and Media Studies at Massey University. Her research and teaching interests are in composition/writing studies, rhetoric, literacy studies, and pedagogy. She works with a large team of part-time staff, some permanent and some sessional, as the coordinator of a large first-year compulsory academic writing paper.
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Shane Strange is a doctoral candidate in Writing at the University of Canberra where he also tutors and lectures in writing and literary studies. He has worked in varying roles on sessional contracts since 2009. He doesn't anticipate this changing in the near future.
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Scott Brook is Assistant Professor of Writing at the University of Canberra where he is a fulltime researcher at the Centre for Creative and Cultural Research. His research is focused on underemployment in the arts, with a focus on literary writers. He currently a Chief Investigator on the ARC Discovery Project 'Working the Field: Creative Graduates in Australia and China'.
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Giving Solidity to Pure Wind — Temporising as Transformation

Session G3

Jared Diamond asked the acclaimed evolutionary biologist Ernst Mayr (1904-2005) why Aristotle didn't come up with the theory of evolution. Mayr's answer — 'fragen zu stellen' which Diamond translates as 'a way of asking questions' (ABC 1 2013). The idea that a particular way-of-asking might generate a particular way-of-knowing and, indeed, a particular branch-of-knowledge is utterly intriguing to me, as a creative writer.

In narrative, the questions that underpin the work do not necessarily appear within the surface-content of the text. In this way, narrative functions like metaphor. As Aristotle suggests, metaphor relies on 'an intuitive perception of the similarity [to homoion theorein] in dissimilars' (Ricoeur 1977, p.23). In narrative we contemplate a question, or idea, within the context of an other. Perhaps this is a form of temporising: of 'slip[ping] into other time frames' as a means of 'retreat[ing] and consider[ing]' (Modjeska 2002: 75, 76). In narrative time, we consider one thing through an alternate temporal lens. We prevaricate in otherness. If Mayr is correct, and the way-of-asking determines the knowledge that is unearthed, then I wonder whether writers write to expose a particular type of knowledge, *per se*, or whether it is the way of asking questions that is the lure.

Biographical Note: Julia holds a PhD in Writing and Literature. Julia teaches writing in the School of Communication and Creative Arts at Deakin University. Julia's creative and theoretical work has been shortlisted and published: *Meniscus*, *Current Narratives*, *AAWP, Boroondara Literary Awards* (AU), *Lightship Anthology*, *New Writing*, *Cambridge Scholars Press* (UK), *Glimmertrain* (US).

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Écriture Corporeal: A Text that Matters

Session A4

In the mid 1970s, Hélène Cixous and Luce Irigaray (among others) famously placed a call for women to write their bodies as a way to break the bonds of patriarchal language structures and create a space for women's writing, by using the form now most commonly known as *écriture féminine*.

For the last three years I have written a book called *this body, writing*, and what I have discovered is that *écriture féminine* is not enough. How can *écriture féminine* describe this particular body, that is genderqueer, and tattooed, and two years ago lost its womb? What if, instead of *écriture féminine*, there was *écriture corporeal*? What if every body, when allowed to inhabit the scene of writing, to tell stories, to speak, was able to enact a form of narrative and civil disobedience (as Derrida suggests), an unerasing of the corporeal from text? This paper is the development of the concept of *écriture corporeal*, a call for all bodies to write themselves, as they find themselves, in this moment, now. It is a call to create a generative textual and material space that is anything but exclusionary: a text that matters.

Biographical Note: Karina Quinn is an academic and creative writer working in queer theory, fictocriticism, and post-structuralist and feminist theories of the body, subjectivity, and self. She writes short fiction, poetry, and fictocriticism, and is currently completing her Ph.D. titled *this body, writing* at La Trobe University, Melbourne. An accomplished poet and spoken word performer, Karina was recently awarded a second prize of \$5,000 in the prestigious and long-running Newcastle Poetry Prize for her poem 'Always going home (a domestic cycle)'.

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‘Spit Us Out Whole’: Voicing the Double Wound in Carol Dine’s *Places In The Bone*

Session C1

‘To the extent that they recover, most survivors must invent their own methods...’
(Judith Herman, *Trauma and Recovery*)

In their work on critical readings of autobiographical practice, theorists often challenge the notion of a unified subject and depose the narrator from inhabiting a stable position. However, what stands in direct contrast to this kind of abstract theoretical formulation is the concrete way in which authors of some survivor narratives actively resist their linguistic effacement, and work consciously towards representing a textually robust self by the end of a story.

By way of exemplar, this paper explores Carol Dine’s memoir *Places in the Bone* where she deliberately invokes and privileges the concept of an author returning to an embodied sense of ‘wholeness’. What draws my attention to her work is the way in which Dine uses narrative and its doubled genres of prose intermixed with poetry as a means of writing through the multiple traumas she has to endure. It is through the act of disclosure about her cancer diagnoses that she is finally able to deal with bodily violations that had traumatised her when she was a child. Like many authors who ultimately position survival above psychic and physical destruction, there is an insistence that writing is the means by which they secure a safe return from fragmentation and crisis.

This paper argues that despite critical positions that challenge the concept of agency, the totalising and utopian trope such as a ‘return to wholeness’ is one that is deliberately, usefully and strategically employed by Dine to represent the transformation of self and ultimate human flourishing.

Biographical Note: Dr Carolyn Rickett is a senior lecturer in Communication and creative arts practitioner at Avondale College of Higher Education. She is 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. Together with Judith Beveridge, she is co-editor of *The New Leaves Poetry Anthology*. Other poetry anthologies she has co-edited with Judith include: *Wording the World, Here not there* and *A Way of Happening*, and her poetry has been published in several anthologies and journals. Carolyn’s current research projects include: autobiographical writing as a therapeutic intervention, cancer narratives, trauma studies, poetry praxis and journalism ethics. She is currently working on a narrative nonfiction text of travel stories.

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Writing with the Wolves: ‘Conjuring’ and the Creative Writing Process (Creative)

Session C1

A healthy woman is much like a wolf ... When women’s lives are in stasis, or filled with ennui, it is ... time for the creative function of the psyche to flood the delta.
(Estès 1995: 10)

My research explores writing fiction as the ‘creative function of the psyche’. That creative writing ‘draws positive meaning from traumatic experience’ (Perry 2012: 77) is the delta flooding. ‘Dangerous writing’ is the act of writing fiction as ‘the lie that tells the truth truer’ (Spanbauer nd). Conjuring is ‘a particular form of calling up and calling out the forces that make things what they are in order to fix and transform a troubling situation’ (Gordon 2008: 22).

In 2008 I was not a healthy woman. My life in a remote Northern Territory community had ended in traumatic circumstances, which left me ‘meagre, thin, ghostly, spectral’ (Estès 1995: 10). The stasis shifted when I rediscovered creative writing. I am interested in why and how the creative writing process enables this change. My presentation explores how writing fiction is both a dangerous and necessary act to conjure ‘the forces that make things what they are in order to fix and transform a troubling situation’.

Biographical Note: Holly Ringland grew up on the southeast Queensland coast. At age nine, she and her family lived on the road in the US for two years, inspiring Holly’s life-long interest in cultures, landscapes, and stories. In her early twenties Holly spent four years in Australia’s western desert working for Uluru-Kata Tjuta National Park, living in Mutitjulu. Her dissertation exploring this experience was recently published in *TEXT*. In 2009 Holly gained her M.A. in Creative Writing from England’s University of Manchester. Her writing has been published in Australia, the UK, and the US. She is currently working on her Creative Writing Ph.D. with Griffith University and King’s College London, where she was recently panel moderator and columnist for the Australia and New Zealand Festival of Literature and the Arts. Website: www.hollyringland.com. Email: hollyringland@gmail.com.

Watching the Watchmen: Digitally Self-Published Works and the Integrity of Reviews

Session H1

This paper will discuss how digital publishing websites are attempting to address concerns about the quality of online reviews of self-published titles. In digital self-publishing, where there is no publishing house to signal the quality of the work, online reviews have become a key means by which the literary value of works are established and contested. Evidence suggests, however, that the integrity of reviews is being seriously compromised with the increasing prevalence of 'faked' five-star reviews, often purchased or planted by authors. Websites such as The Books Machine, iDreambooks and Brag Medallion have sought to address this issue through strategies such as rating reviewers as well as books, critic reviewers and awarding outstanding self-published works.

Biographical Note: Rachael Rippon is a second-year Ph.D. candidate at the University of Canberra. Her research is focussed on digital self-publishing and the part reviews play in quality-controlling the market. Part of this includes looking at the prevalence for self-published authors to both purchase and fake positive reviews. She both writes and reviews self-published books and is an active member of the self-publishing community. Email: rachaelrippon@gmail.com.

Is It Infrarreal or Is It Memorex? Robert Bolaño's *Savage Detectives* and the Eternal Avant-Garde

Session H2

Roberto Bolaño's (allegedly) 'affectionate' portrayal of the avant-garde poetry scene in Mexico in the 1970s in his autobiographical novel *Los Detectives Salvajes* (1999) might instead be argued to contain a kind of *reductio ad absurdum* of alternative literary movements in general.

Starting with a base of French Left Bank café politics, with a strong flavor of the latest philosophical fad (Marxism, Surrealism, Existentialism, Post-structuralism), and perhaps a tiny dash of Anti-poetry (Dada, Nicanor Parra, et al.), it seems to reconstitute itself periodically in all countries at certain times (in Auckland in the late 1990s, for instance ...).

In this paper I'd like to argue that such apparently outrageous tropes as the careful typology of 'queers' and 'faggots' among world poets in Bolaño's book might be profitably compared with Salt 5 (1998)'s '30 Names NZ Literature could do without', which ends with a blank space and the exhortation to 'add your name here'.

Is there more to all this than adolescent hi-jinks and the indulgence of petty personal squabbles? Bolaño's novel, in its totality, would appear to imply as much—as would (perhaps) the subsequent literary adventures of the Salt gang, now heavily involved in *brief* magazine, a more 'official' mouthpiece of the alternative literary scene in New Zealand.

Biographical Note: Dr Jack Ross teaches Creative Writing at Massey University's Auckland Campus. His latest book *Celanie: Poems and Pictures after Paul Celan*, a collaboration with artist Emma Smith, appeared in 2012 from Pania Press. His other publications include three full-length poetry collections, three novels, and three volumes of short fiction. He has also edited a number of books and literary magazines, including (from 2014) *Poetry NZ*. He blogs at The Imaginary Museum: <http://mairangibay.blogspot.com>. Email: J.R.Ross@massey.ac.nz.

The Posthuman and the Writing Earth: Scripting a New 'Geo-Metry'

Session A2

Language is almost universally rehearsed as partitioning the human off from all other organisms, but posthumanism disputes such divisions between organic, non-organic and/or synthetic matter. Creative Writing's particular investment in language means it assumes a privileged vantage point—and particular responsibilities—in exploring post-humanism's interruption of the nature-culture divide. In this paper, I assess the usefulness for creative writing practice and pedagogy of Vicki Kirby's (2011) re-assessment of nature as textuality. Both with and against Jacques Derrida, Kirby defines language as an articulation of the world's evolution: the world writes itself into various material forms, unfolding through time as a 'grammatological textile'. I argue that her claim furnishes writers with grounds for active involvement with language (as against the destabilisation of authorial agency spearheaded by some poststructuralisms) and contributes to an argument for revisiting the way language is, or can be, engaged in Creative Writing classrooms. What complacencies are shaken, what literary novelty is garnered, by conceiving of language—the very stuff of our discipline—in this way? The paper will conclude by suggesting that writing can be considered 'geo-metrical', that is, as an activity in which it is the writer's signal role to take measure of the earth's articulations of its own vitality.

Biographical Note: Kay Rozynski has completed a Ph.D. in Creative Writing at the Writing and Society Research Centre, University of Western Sydney. Her research/writing pursuits take in conceptual, fictocritical, performative and site-responsive writing, and experimental translation. She is based in Melbourne, Australia, and works teaching Creative Writing and Spanish at the University of Melbourne. She is founding editor of *Sippy Cup*, Australia's first journal of conceptual writing, to be launched in 2014. Email: karomez@gmail.com.

Between Machines: Becoming-Writer as Assemblage, Subjectification, and Rupture

Session F3

The seemingly antithetical relationship between the growth rates of creative writing degrees and commercial publishing opportunities (Sparrow, 2012) forces most students and graduates to rely on other sources of income, as well as less 'direct' lines of engagement with the literary field. This paper will present a case study involving an undergraduate creative writing student who works at the ACT Writers Centre, a not-for-profit, government-funded organisation supporting the rights, interests, and culture of writers in the region. By exploring the student's motivations for working at the centre, and how her experiences intersect with creative and professional aspirations, this paper will demonstrate some of the ways in which peripheral forms of engagement enable proximity to the literary field beyond the tertiary education experience. It will argue that indirect engagement facilitates unique situated learning experiences of practice and industry, and also contributes to a sense of professional integrity. Furthermore, it will attempt to explore the limitations and counterintuitive effects of indirect engagement: in particular, how feelings of disillusionment might be born in 'peripheral' roles, and what this might suggest about the current state of creative industries.

Biographical Note: Navid Sabet is a sessional academic and Ph.D. candidate at the University of Canberra, where his research is focused on youth arts and cultural policy studies.

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Writing across Platforms: Adapting Classics through Social Media

Session H3

In 2012, the *Lizzie Bennet Diaries* aired as a web series adaptation of Jane Austen's *Pride and Prejudice*. The series of YouTube videos was supplemented by various social media platforms, including Twitter, Tumblr and Google+, and was awarded an Emmy for Best Original Interactive Program in 2013. Since then, there has been a surge in classic novels adapted to YouTube, including *The Great Gatsby*, *Jane Eyre*, and *Anne of Green Gables*. These adaptations contextualise the themes and issues explored in classic novels for contemporary viewers by allowing audiences direct access to characters through social media.

This paper will explore how the various social media platforms are used to further viewer engagement with web series adaptations. The link between characters and the audience is intensified because the two groups occupy the same space: the internet. By engaging in the same social media as fans, the characters are constructed as existing as virtual 'bodies' that, like the viewers themselves who exist and engage in the virtual space, are assumed to be extensions of a physical body. This interesting new style of storytelling establishes the audience as a character, and creates a narrative that emphasises collaboration and interactivity.

Biographical Note: Jessica Seymour is a Ph.D. candidate at Southern Cross University and a recipient of the Australian Postgraduate Award. Her research interests include children's and young adult literature, genre theory and textual analysis, and transmedia narrative.

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Playing with Gaps: Cognitive Science and the Creative Writer?

Session A1

In her book *Gaps in Nature* (1993), cognitive literary theorist Ellen Spolsky states that while there is already plenty of discussion within literary theory about gaps, there is little recognition that these gaps are ‘neither occasional nor random’. Spolsky draws on ‘modularity of mind’ theories, to argue that human cognitive information processing is inherently imprecise—that the natural ‘gappiness’ within our brain’s capacity to receive and process information inevitably lead to ‘vacancies between fragments of understanding’. Spolsky contends that this cognitive inexactitude offers certain evolutionary benefits, maintaining an essential flexibility that not only helps us make sense of our everyday experiences, but literary experiences as well. She maintains that our minds creatively bridge these gaps, filling them analogously with memories, inferences or deductions. Furthermore, she contends that literature exploits intrinsic cognitive instabilities, playing with tensions, contradictions, ambiguities and multiplicities of meaning; she argues that literature works within a ‘system of perception and thought that both produces and at the same time works at compensating for instability’ (192).

This paper utilises examples from Lydia Davis’s often-elliptical short fiction, to examine how Spolsky’s cognitive-based theories of literature reframe the work of the creative writer.

Biographical Note: Lisa Smithies is a third-year Ph.D. student, in Creative Writing, at the University of Melbourne. Her research examines human behavioural biology, in relation to cognitive literary theory and creative writing theory. In her own creative practice, she writes short fictional pieces that mix science with fiction, but aren’t necessarily science fiction. She runs the blog Creative Writer PhD.
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Short-Short Fiction – What is it? (Creative)

Session B4

Short-short fiction is known by many names: flash fiction, sudden prose, micro-narratives, potential literature, plus many more. We tend to view it as a recent form; as an answer to our modern-world desire for byte-sized chunks of information; as a response to our inability to concentrate on anything longer than 140 characters. Or we view it as a bastard form, falling in the cracks between short fiction and poetry, having little real literary value, other than novelty.

However, this oft-misunderstood form has a rich history, dating back hundreds of years, and it has its own *raison d'être*, playing with notions of space, time and storyness.

I explore the complex nature of short-short fiction (and why I love it), briefly outlining the history of the form and utilising examples from my own creative work.

Biographical Note: Lisa Smithies is a third-year Ph.D. student, in Creative Writing, at the University of Melbourne. Her research examines human behavioural biology, in relation to cognitive literary theory and creative writing theory. In her own creative practice, she writes short fictional pieces that mix science with fiction, but aren't necessarily science fiction. She runs the blog *Creative Writer PhD*.

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Writing Across the Gap with the New Australia Utopian Story: An Exploration of the Plurality of Travel Writing

Session B3

The utopian colony of New Australia was established in the Paraguayan grasslands in 1893. It is one of the most significant Australian Diasporas and it has continued to fascinate writers and documentary makers (Souter 1968, Whiting 1984, Whitehead 1997, Stubbs 2014) seeking to capture the stories of the original pioneers.

These stories were initially told by journalists, novelists and historians, though as the first inhabitants passed away and the links with Paraguay lengthened, so did the interest in the continuing history of New Australia.

This paper seeks to explore how certain forms of rigorous travel writing might fill in the historical gap of the continuing New Australia story as no other form can. This study will focus on the innate investigative quality of travel writing and its 'from below' perspective (Darnton 1980, Ginzburg 1984), subjective approach (Ankersmit 2009), the sense of authorial truthfulness (Berkhofer 1997) and the clear adherence to the ethics of the form (Ricketson 2010) that might make this bridging of the gap possible.

Biographical Note: Ben Stubbs is a lecturer in Writing and Journalism in the School of Communication, International Studies and Languages at the University of South Australia. Ben is a widely published non-fiction and travel writer. ABC Books published his first book, *Ticket to Paradise*, in 2012. He is a regular contributor to the *Sydney Morning Herald*, *The Age* and *Meanjin*.

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Unearthing Ennis: Narrative Techniques and Ethical Concerns When Writing about Mental Health

Session B2

The creative component of my Ph.D. is a novel based on an unearthed family story. In this presentation I will talk about the silence surrounding my ancestor's incarceration in Seacliff Mental Asylum after a psychotic episode in 1926. I will discuss the ethics involved in giving my ancestor, Ennis, a voice, and the narrative limitations of writing from the perspective of a psychotic individual. The narrative limitations and ethical concerns led me to include a contemporary story of mental illness alongside Ennis's to show how the construction of gender norms, in the 1920s and now, influences mental well-being.

In the contemporary strand of the novel Charlie comes across Ennis's case file while cataloguing an academic's life-work. Charlie starts writing a journal in which she re-imagines Ennis's life in Seacliff while also projecting and reflecting on her own family's history of mental illness, and her relationship with Hunter who is in the middle of a depressive episode. Charlie also writes about her abnormal female biology, and how her mental and biological fears are impinging her relationships. I will discuss the journal as a form of life writing that enables me to unearth Charlie's psychic realities, and how re-imagining history is a medium for healing.

Biographical Note: Rebecca Styles lives in Wellington. For the creative portion of her Ph.D. at Massey University she is writing a novel based on family history. For the critical portion she is comparing recent New Zealand women's historical fiction that explores family history to see how effective the authorial choices and techniques the writers adopt are in bridging the gap between the past and present, and between fact and fiction. Rebecca completed a B.A. (Hons) in English at the University of Otago and a M.A. at the International Institute of Modern Letters (Victoria University NZ) in 2011. Rebecca has published short stories in New Zealand journals and anthologies, mostly recently *Turbine* and *Takahe*. She blogs about New Zealand books at nzlit101.blogspot.co.nz and teaches short story writing at the Wellington High School Community Education classes. She is a committee member of the NZ Society of Authors and the National Flash Fiction committee.

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How to Write for the New Social Media Marketplace: A Direction for Creative Writing in the University

Session H1

The creative writing classroom tends not to be 'market-focused' (Rada, 2012), yet, with a new marketplace, the social media marketplace, there are more opportunities than ever for the creative writer. This paper begins by defining the social media marketplace and explaining why we should be encouraging our creative writing students to write for a new marketplace from within the classroom. The main focus of the paper is on how to write for this new marketplace.

By conducting research into the history of creative writing in relation to the marketplace, I made the discovery that the student writer has 'permission' to develop creative work in relation to social media and the social media marketplace and to approach a marketplace in a way that has not previously been recognised.

This paper looks at the question: What creative writing outcome might a creative writing student produce with 'permission' to work with social media and the social media marketplace without expectation of having to sell?

Without slipping into other fields such as media studies, business, or transmedia writing, we can negotiate new territory for creative writing and perhaps even consider some ways to assess creative artefacts without theory or even a canonical approach.

Biographical Note: Susan Taylor Suchy has an M.F.A. in creative writing, an M.A. in literature, and a B.A. in history. She is completing a Ph.D. at the University of Western Australia with a focus on the history, pedagogy, and practice of creative writing in relation to the marketplace and social media marketing.

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The Cat's Pajamas (Creative)

Session G1

'The Cat's Pajamas' reveals the secret communication of Coo and Hoo. Coo, working from the oppressive House of Yall with Yinyang at her side, constructs a framework for balancing and sharing digital exchanges of the literary loving type to reach beyond the walls of her confinement, and incorporates the discovery of shaal, orevs, and Wove-ments, a HooKraut recipe with photos, and her own Indian Ocean sketches, including Bob and Violent Beauty, along with a pitch to Apple Inc.

'The Cat's Pajamas' is a 2000-word metafiction that demonstrates how a writer works beyond the limitations of areas of digital succinctness to find and unite communication into the coherent whole of a short story.

Biographical Note: Susan Taylor Suchy's work is strongly influenced by writers who work in the genre of magical realism such as Gabriel Garcia Marquez and Herbjorg Wasmo. She is also influenced by the ideas of the American Transcendentalists as well as a range of writers who explore ideas of seeing including Henry James, Virginia Woolf, and Aldous Huxley. Her recent academic and creative research at UWA explores writing for the social media marketplace.

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‘His Unspoken Natural Center’: James Tiptree, Jr as ‘The Other I’

Session D4

Throughout literary history, a number of women writers have taken on male noms de plume. Critics and other observers have noted the ways in which these names have been taken on, often in a pragmatic sense, in order to provide women with avenues for publication that enhance their reputations as (male) writers, and protect their identities as (female) daughters, sisters, wives and mothers.

Alice B. Sheldon created James Tiptree, Jr in 1967. In this paper, I argue that Tiptree, or ‘Tip’ as he was known to his friends, was not merely a nom de plume. Rather, Tip was a fully realised identity—Alice’s alter ego, or ‘Other I’—a well-known and respected writer who maintained epistolary relationships with other writers, editors, publishers and readers.

In Seymour Chatman’s *Coming to Terms*, he writes that the act of reading is ‘ultimately an exchange between real human beings, [which] entails two intermediate constructs’ (p.75). This paper examines the ways Tip’s identity, as revealed in his creative works and in his letters, disrupts the gender-normative structure of this ‘exchange’, particularly in terms of the assumed correlation between the gender of the Implied Author and that of the ‘real human being’ he is (mis)recognised as being.

Biographical Note: Dr Nike Sulway is an author and academic. She is the author of several novels, including *Rupetta*, which—in 2014—was the first work by an Australian writer to win the James Tiptree, Jr Award. The award, founded in 1991 by Pat Murphy and Karen Joy Fowler, is an annual award for a work of ‘science fiction or fantasy that expands or explores our understanding of gender’. She teaches creative writing at the University of Southern Queensland.

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The Model Screenwriter: A Comedy Case Study

Session F2

Screenwriter Paul Schrader has described himself as ‘half a film-maker’ (Hamilton 1990, p. ix). He argues that screenwriting is not an art form ‘because screen-plays are not works of art. They are invitations to others to collaborate on a work of art, but they are not in themselves works of art’. His statement neatly articulates how the script functions in the filmmaking process, and also the act of screenwriting itself—that is, to be writing from a space between, to be the medium between the story and its destined platform. But this claim reinforces an interesting tension whereby, as Batty (2012) has pointed out, the creative writing aspect of screenwriting is often sidelined in the dominant models favouring technical and industrial concerns.

This paper, then, discusses the process of faithfully following one of these models, whilst at once adapting, subverting, rejecting and championing those tools towards developing new screenwriting methodologies. Using Keith Giglio’s *Writing the Comedy Blockbuster: The Inappropriate Goal* (2012), this paper presents a case study of how this methodology has manifested in practice, the outcomes of my quest to develop female-driven comedy screenplays, and how dominant models might inform or diminish the creative act of screenwriting.

Biographical Note: Stayci Taylor is a practice-based Ph.D. candidate in the School of Media and Communication at RMIT University, Australia. She is a playwright and screenwriter, and currently teaches screenwriting undergrads at RMIT. She recently presented her research at the Celebrity Studies Conference and also at Great Writing: The International Creative Writing Conference.

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Ecological Loss and the Writing Subject

Session A2

Just as the experience of loss mobilises writers to write, so do writers self-consciously mobilise the narrative and aesthetic powers of loss for their own literary ends. Speaking of this paradoxical productivity of loss in the lives of writers, Hélène Cixous boldly acknowledges how, as writers, ‘in losing we have something to gain. Mixed loss and gain: that’s our crime’ (1993: 11). While, within elegy studies and beyond, much research has pursued the question of what, if anything, we owe to the other in literary representations of loss, most of this work has been limited to the singular loss of a person, through death or some other means, and most has addressed a broad critical audience rather than creative writers particularly. This paper examines the ethical and formal conundrum of ‘productive loss’ facing writers in the task of writing about ecological loss, when the object of loss is at once measureless, and not yet entirely ‘lost’. In doing so, it will engage with Timothy Morton’s argument that an ecologically responsible literature of loss hesitates from too hastily mourning nature as lost, and instead galvanises the power of ‘politicized melancholy’ in testifying to our present planetary crisis (2010: 255).

Biographical Note: Ruby Todd is a Ph.D. candidate in Creative and Critical Writing at Deakin University, Melbourne, where she is completing her second novel and researching the operations of absence in literary language and the authorial impulse.
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Writing Seismotics

Session C3

As we have argued elsewhere (Sturm & Turner, 2014), a ‘seismic’ rupture of university spaces and strategies is necessary to trace the ‘lines of force’ (Deleuze, 1992, p. 160), or architectonics (Lefebvre, 1991), in terms of which the régime of technocapital (read: algorithmic) education is assembled. Although the word ‘seismotics’ might suggest a regrouping of the university philosophically (as an idea) and literally (as a place) that disrupts its taken-for-granted grounds and understands thinking there to take place in fits and starts (Sturm & Turner, 2014), here we want to do the groundwork for a seismotics of writing. In our writing classroom, we enable students to intervene in their own writing process – to see writing – by disassembling the writing technologies by means of which they have produced their writing to reveal its written-ness. That is to say, whereas in the university writing is normally taken as writ (everyone thinks they know what ‘academic style’ is, for example) (see Sturm, 2012), we see it as properly a writerly response to the architectonics of the university, an architexture (Genette, 1992) that reveals lines not only of force, but also of subjectification and, even, fracture (Deleuze, 1992, pp. 160–161), a response that brings to light critical-creative possibilities that hint at what the university might (already) be.

Biographical Notes: **Stephen Turner** teaches in the English, Drama and Writing Studies programme in the Faculty of Arts at the University of Auckland. He writes about processes of settlement in New Zealand, the living knowledges of indigenous peoples, and the function of the university.

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Sean Sturm heads the Academic Development Group at the Centre for Learning and Research in Higher Education (CLear) at the University of Auckland. He teaches and writes about writing, teaching and learning in the university.

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The Subject and Experience/Text and Life

Session A1

This paper notes the rise in popularity of the personal essay with both readers and writers since 9/11. It reflects on the author's own journey with the form and investigates the tension between postmodern epistemology, the imagination, and the pressure and imperative to narrate a highly personalized and political life/world.

Biographical Note: Julienne van Loon is an Australian novelist and essayist. Her latest book is *Harmless* (2014). She is a Senior Lecturer at Curtin University, and the 2014 recipient of an Asialink residency at Peking University in Beijing.
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Thresholds, Boundaries and Gaps in Conceptualising Biography

Session C2

Brien's recent survey (2014) shows that the writing of another's life, especially as a literary and/or scholarly project, is increasingly an opportunity for experiment and innovation: writers are crossing thresholds of form and genre that a previous generation of biographers mostly considered inviolate. Works may now employ (or even mix) memoir, history and literary nonfiction, for example, and still claim a pew in the broad church of biography alongside more conventional cradle-to-grave accounts.

But are all persuasions included? Or are there still gaps that cannot be written across, or emerging thresholds and boundaries that could reshape our view of biography's margins? This paper considers the growth and use of fictional biography and a number of rubrics, from Virginia Woolf's 'granite and rainbow' to Ray Monk's notion of biography as a 'genre of philosophy', to reflect on the conceptualisation of biography as a contemporary writing practice.

Biographical Note: James Vicars began writing as a journalist and creatively as a poet and short story writer in his mid-twenties. Besides editing numerous publications and a literary magazine, *New England Review*, in the 1990s, he has published poems in anthologies and a short story, essays and reviews have also been published in magazines. He has extended research and specialised scholarly interest in the areas of biography and fictional biography plus academic interests in hermeneutics, critical and literary theory, communication studies and media, areas of continental philosophy, and Indian philosophy and history. His literary interests are in the contemporary novel, life writing and poetry, and twentieth-century English and Australian literature.

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Writing Above the 49th Parallel (Panel)

Session F4

PANELLISTS:

Lynne Van Luven

Andrew Gray

Bryan Wade

Canada is home to a dozen or so creative writing programs which approach the subject from diverse pedagogical viewpoints. On the West Coast, a craft-based tradition with a long history sees students taught primarily by professional writers in the fine arts studio framework, a break from many other Canadian programs which find their home in English Literature programs. In this panel, instructors from the University of Victoria and University of British Columbia (members of Canada's version of the AAWP, the CCWWP) discuss the history and pedagogical approaches of both universities, and how they approach the ultimate goal of creating a diverse community of graduates who are both working writers and teachers of creative writing.

Biographical Note: Lynne Van Luven is a journalist and non-fiction writer. She has been teaching journalism and creative nonfiction at the University of Victoria since 1997. She is the editor of five of anthologies of personal essays, ranging from *Nobody's Mother* to *In the Flesh*, which she co-edited with Kathy Page. In her next book, she will endeavor to discuss death with a sense of humour. Email: lvluven@uvic.ca.

Andrew Gray is a short fiction writer and novelist. His stories have been published in numerous Canadian journals; he was the finalist for the 2000 Journey Prize for his story "Heart of the Land." His collection of fiction "Small Accidents" was published by Rain-coast Press in Canada and the US and was shortlisted for the Ethel Wilson Award at the BC Book Prizes and an IPPY award in the US. He is the founder and program co-ordinator of The University of British Columbia's Optional-Residency MFA program in Creative Writing and lives on Vancouver Island, Canada. Email: angray@mail.ubc.ca.

Bryan Wade is a playwright and radio dramatist. His stage plays have been produced in various theatres across Canada. He's been a visiting artist at the Banff School of Fine Arts and the Stratford Festival. Radio drama series he has written for include *Nightfall*, *Morningside*, *Vanishing Point*, *Stereo Theatre* and *Sunday Showcase*. His work has been broadcast nationally across Canada and in Australia. Several of his plays have been published by Playwrights Press, including an anthology of five plays called *Blitzkrieg and Other Plays*. He teaches in the UBC Creative Writing Program. Email: bwade@mail.ubc.ca.

Reading Between the Lines: Couser's 'High Definition' Memoir

Session C2

In order that the most informed scholarly discussions can occur about memoir, it is necessary to have a sub-genre classification system so that like can be compared with like, and appropriate memoirs placed beside each other on the bookshelf. Memoir can be classified either by subject, of which there are numerous categories such as the 'misery' memoir, or by the type of response that the reader can expect to make to the text, such as in the 'confessional memoir'. A category that is not often discussed or reviewed is Couser's classification of the 'high definition' memoir, which he defines as one which holds more descriptive detail than a person can reasonably be expected to remember, dialogue which is created, not remembered, and, on occasion, the use of present tense or third person. This paper will draw on current research in order to critically explore current literature referring to categories of memoir, and suggest where this places high definition memoirs.

Biographical Note: Irene Waters is currently undertaking a research higher degree examining sequel memoir at Central Queensland University, attending the Noosa Campus. She has had work published in an anthology, *Eavesdropping* (2012), and in *Idiom23* literary magazine (2013). She has completed a memoir, *Nightmare in Paradise* (2013) and is currently writing a sequel to this.

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illuminating the Novel: Starts, Struggles and Strategies of Another Accidental Graphic Novelist

Session F2

In 'The Accidental Graphic Novelist' (2011), Shaun Tan reveals the process of creating *The Arrival* (2011), an evolution attributed as accidental as much as strategic when he says: 'I did not set out to create a graphic novel as a conscious exercise; it's something I've encountered accidentally, a form [that] works perfectly for certain stories'. It's a process, he says, which is 'all about uncertainty, open-endedness, slipperiness, and even vagueness'. Recognising the value of accidents appears to be part of the strategy of creativity, a quality which takes on particular idiosyncrasy when negotiating the complex grammar of sequentiality, layout, typography, medium, and the narrative gaps opened and tensions generated between visual and verbal signifiers in illustrated books. 'Illuminating the Novel' is a self-reflexive exploration of assembling *Truth Is*, a work-in-progress part pseudo-documentary, part murder ballad, part graphic novel composed of various starts, struggles and strategies. By articulating and visualising aspects of my process of becoming another accidental graphic novelist, this paper seeks to illuminate some of the practices esoteric to author/illustrators working with the form.

Biographical Note: Dr Ross Watkins is an author, illustrator and award-winning academic. His first major publication is the illustrated book *The Boy Who Grew Into a Tree* (Penguin Books, 2012), and *One Photo* (Penguin Books) is due for release in 2016. His work has been shortlisted for various prestigious awards, and his short fiction and non-fiction have been published in Australian and international anthologies. Ross is an Executive Committee member of the Australasian Association of Writing Programs (AAWP) and a Lecturer in Creative Writing at the University of the Sunshine Coast, Queensland, Australia.

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Segmentation: From Prose Novel to Verse Novel

Session A3

Recent narratological analyses of segmentation are invigorating understandings of narrative in poetry. By recasting poetry as prose—the process of dérimage or de-versification—McHale, for instance, has highlighted ways segmentation can impact on narrative. The antithesis of this approach, an attempt by a creative writer to recast a prose novel as a verse novel, provides the impetus for this paper to critically reflect on segmentation as the differentia specifica of poetry, what qualifies it as poetry. That the recast prose is read ‘against’ its segmented (poetic) layout on the page suggests versification not only requires multiple types of segmentation, but additionally the interplay of poetic and narrative elements.

Biographical Note: Linda Weste holds an M.C.W. and Ph.D. in creative writing. Her research interests are narratology, creative writing pedagogy, and poetic narratives, and her creative practice includes poetry and historical verse novels. Weste maintains an online narratology network for Australia and the Asia Pacific, narrAUS, in affiliation with the University of Melbourne, and is the Reviews Editor for the Australian Association of Writing Programs journal, *TEXT: Journal of Writing and Writing Courses*.
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Everything You Always Wanted in E-Books But Were Afraid to Ask

Session H1

E-books have been around since the Open eBook Authoring Group defined the first standard eBook format fifteen years ago. But while the devices to read e-books have undergone dramatic developments, e-books themselves have substantially remained unchanged.

This gap between what modern e-book readers can do and what they are programmed to do mirrors the difference between the ways we access information on the Web and through books. It also suggests opportunities to develop new ways of telling stories that merge the richness of the Web with the narrative flow of traditional books, and to engage more creatively with the overlap between fiction and non-fiction.

I came to this realisation while writing an historical novel. I wanted my readers to be able to follow the story without distractions but found it painful to contemplate the idea that all the interesting facts I was discovering and documenting would be condemned to oblivion in some dusty corners of my computer.

In this paper, I describe how Hypertext, as invented by Nelson fifty years ago, included much of what is missing in today's e-books. By exploiting the capabilities of modern e-book readers, we could finally realise Nelson's 'dream file [...] system that would have every feature a novelist [...] could want' (Nelson, 1965: 85).

Biographical Note: Giulio Zambon is a Ph.D. candidate at the University of Canberra under the supervision of Prof. Jen Webb and Prof. Greg Battye.
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