Cultures of Change
Wednesday 2 October

Roundtable Discussion
Panelists
Miles Merrill
Kath Albury
Jane Mills
Paul Dawson

SAM Postgraduate Symposium 2013
Never Stand Still
Faculty of Arts & Social Sciences
School of the Arts & Media

UNSW Australia
Cultures of Change

The Conference

Cultures of Change is the annual postgraduate student conference organised by the School of the Arts and Media at UNSW. The conference is aimed at postgraduate and early career researchers across multiple fields and disciplines. We aim to bring these researchers together to share their ideas and network with likeminded students and academics. Additionally, this conference is designed to facilitate the development of their research projects in a supportive, collegial environment.

The conference has been organised by a group of postgraduate student volunteers from across the many disciplines within the School. The organising committee are: Jessica Ford, Rodney Wallis, Melanie Robson, Phoebe Macrossan, Mohammad Makki and Lisa Dowdall.

The Theme

Progress, growth, speed, change. These buzzwords have become part of our everyday vernacular, used in reference to political activism, economic policy, technological innovation, social interactions and much more. Though the term “change” is often overused, especially for political leverage, there’s no denying that many significant shifts are underway in arts and humanities research, from the impact technology has on how we produce and consume media to new theories that frame conflicts and narratives, from experimental methodologies for collecting and analysing data to burgeoning ideas on how creativity and theory intersect.

We are constantly trying to keep up not just with the socio-political or cultural changes that determine what we research and why, but also the shifts in academic practice itself that determine how we conduct that research. Increasingly, we are working at the frontier of such developments, in the boundaries between converging fields, or in the interstices between the traditions of our past, the actuality of our present and the potential of our future.
The Roundtable Discussion
After lunch, we will hold a roundtable discussion between panellists with a background in both broadcasting and academia. Miles Merrill, Kath Albury, and Jane Mills will discuss the relationship between creativity and research as it relates to their respective disciplines. The roundtable discussion will be chaired by Paul Dawson.

**Miles Merrill** is the creative director of the literary arts organisation, Word Travels. He is also a writer, performer, facilitator and event co-ordinator who combines poetry with theatre, experimental audio, hip-hop beats, stand-up and occasionally political confrontation.

**Kath Albury** is a Senior Lecturer in the Journalism & Media Research Centre. Her work explores theoretical and applied understandings of mediated sexual self-representation, sexual sub-cultures and alternative sex practices, young people’s mediated sexual cultures, and the primary prevention of sexual violence. Her current research projects focus young people’s practices of digital self-representation, and the role of user-generated media (including social networking platforms) in young people’s formal and informal sexual learning.

**Jane Mills** is the Acting Director of the Journalism & Media Research Centre at the University of New South Wales, Australia. Jane has a production background in journalism, television and documentary film, and has written and broadcast widely on cinema, media, screen literacy, censorship, feminism, sociolinguistics and human rights. Her current research projects concern screen literacy learning, cosmopolitanism, participatory media culture, and geocriticism. She is the Series Editor of Australian Screen Classics (co-published by Currency Press and the National Film & Sound Archive) and the author of eight books including *Jedda* (2012), *Loving and Hating Hollywood: Reframing Global and Local Cinemas* (2009) and *Cinema Sin and Censorship* (2001).

**Paul Dawson** is a writer of poetry and fiction, and an internationally recognized scholar in the fields of narrative theory and Creative Writing as an academic discipline. Paul's book of poems, *Imagining Winter* (2006), won the national IP Picks Best Poetry award, and his work has been anthologized in Harbour City Poems: Sydney in Verse 1888-2008 (2009) and Contemporary Asian Australian Poets (2013). He is also the author of two monographs: Creative Writing and the New Humanities (2005) and The The Return of the Omniscient Narrator: Authorship and Authority in Twenty-first Century Fiction (forthcoming). Paul is a Senior Lecturer in the School of the Arts and Media at the University of New South Wales.
The Prizes

Prizes for Best Paper and People’s Choice will be presented on the evening of the symposium.

Our four candidates for the Best Paper prize will present their papers in Session 4a, immediately following the roundtable discussion (NB. This session will overlap with Session 5b, and afternoon tea will be served in the level 2 foyer following the session). Judges drawn from across the School will take into account presentation, content, originality and relationship to theme.

All conference participants are eligible for the People’s Choice Award, so **make sure to vote** for your favourite paper at the end of each session by using the voting slip provided.

Award winners will receive book vouchers from the UNSW Bookshop.

If you would like to tweet during the symposium, please use the hashtag #SAMPGS2013
<table>
<thead>
<tr>
<th>Time</th>
<th>Session 1a</th>
<th>Session 1b</th>
<th>Session 1c</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.15am</td>
<td>Shaun Bell (UNSW) <em>Martin Boyd and the problem of canonicity</em></td>
<td>Georgia Miller (UNSW) <em>Technologies of change, cultures of ambivalence: a case study of nanotechnology</em></td>
<td>Tanya Thaweeskulchai (UNSW) “I burn, I shiver,” said Jinny, “out of this sun, into this shadow”: Virginia Woolf’s utilisation of metaphors in the movement towards language-as-gesture</td>
</tr>
<tr>
<td></td>
<td>Chairperson: <strong>Laetitia Nanquette</strong></td>
<td>Chairperson: <strong>Tom Apperley</strong></td>
<td>Chairperson: <strong>Chris Danta</strong></td>
</tr>
<tr>
<td>10.30am</td>
<td>Morning Tea (Level 2 foyer)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.00am</td>
<td>Session 2a</td>
<td>Session 2b</td>
<td>Session 2c</td>
</tr>
<tr>
<td></td>
<td>Lisa Dowdall (UNSW) <em>Reading from her novel</em></td>
<td>Melanie Robson (UNSW) <em>“Teetering on the precipice of change”: Time, allegory and the apocalypse in Bela Tarr’s Werckmeister Harmonies</em></td>
<td>Jessica Ford (UNSW) “I may be deflowered but I am not devalued”: Reading the Feminist/Postfeminist trajectory in Girls</td>
</tr>
<tr>
<td></td>
<td>Tanya Thaweeskulchai (UNSW) <em>“A salivating monstrous plant”: A reading from her collection of prose poems</em></td>
<td>Rebecca Cross (UOW) <em>Please Don’t Say Novel: The Significance of the Short Story Cycle as a Legitimate Literary Genre</em></td>
<td>Dion McLeod (UOW) <em>A Whole New World?: The Unchanging Representation of Queerness in the Disney Universe</em></td>
</tr>
<tr>
<td></td>
<td>Camilla Palmer (UNSW) <em>Reading from her novel</em></td>
<td>Ihab Shalbak (UNSW) <em>Pragmatism &amp; the American Evasion of Revolution</em></td>
<td>Tamlyn Avery (UNSW) <em>Perpetual Desire and Capitalist Instinct in Dreiser’s Sister Carrie and the American Female Bildungsroman</em></td>
</tr>
<tr>
<td></td>
<td>Chairperson: <strong>Paul Dawson</strong></td>
<td>Chairperson: <strong>Angelos Koutsourakis</strong></td>
<td>Chairperson: <strong>Jodi Brooks</strong></td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
<td>Details</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>12.15pm</td>
<td>Lunch (Level 2 foyer)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.15pm</td>
<td>Conference Roundtable (Room 327)</td>
<td>Chairperson: <strong>Paul Dawson</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 2.45pm | **Session 4a: Best Paper prize**           | Hannah Courtney (UNSW) *A New Communication Model: Readerly Aversion to the Author, Authorial Intrusion in Trickeries, and Ian McEwan’s Sweet Tooth*  
Lukasz Swiatek (USyd) Awards and Prizes: *Changing Theory, Practices for Change*  
Hannah Lili Boettcher (UWA) *Shifting the boundaries: Sydney through the lens of psychogeography*  
Rick Arruda (UNSW) *Change in language classroom culture: the impact of a self-adaptive model of LTE*  
Chairperson: **Ramaswami Harindranath**                                                                                                                                                      |
| 4.15pm | **Session 4b**                             | Siobhan Irving (Macquarie) *Moral diversity on The Straight Path: unmarried Muslims’ sexuality and reproductive health in Singapore and Australia*  
Anthony Bains (UNSW) *Brave New World: Biomedical Prevention Revolution*  
Tien Dat Bui (Macquarie) *The adaptability of fair trial rights in an uncertain criminal justice: A flexibly-shaped balloon*  
Chairperson: **Stephen Bell**  
4:00pm  | Afternoon Tea (Level 2 foyer)              |                                                                                                                                                                                                       |
| 4.15pm | **Session 5b**                             | Ellen Winhall (UNSW) *Outside the Cage: Performance Practice in Aria*  
Nalina Wait (UNSW) *Choreographing Affect: Somatic intelligence and the composition of improvisation*  
Chairperson: **Dorottya Fabian**                                                                                                                                                                |
| 5.30pm | Closing address (Level 2 foyer)            | *In this evening event, prizes will be presented to the winners of the Best Paper and People’s Choice Awards by our judging panel.*  
*Relax with a drink and some food while enjoying a performance from poet Miles Merrill.*
This study presents an experimental implementation of an original model for language teacher education, the Self-Adaptive Model, developed in accord with emerging ideas in interrelated fields. It investigates to what extent, if any, the implementation of this model with a group of TESOL teachers in Brazil promoted changes in participants' classroom practices which were consistent with the principles of the model implemented.

Although the crucial concepts utilised in the rationale of this study have been previously discussed, no study to date has combined such concepts in a documented implementation of a model of language teacher education aimed at changing teaching and learning practices at classroom level.

Results of the study reveal that the implementation of the Self-Adaptive Model did promote changes in classroom practices which were in accord with the principles of the model and that these changes impacted positively on teachers’ and students’ classroom behaviour.

Rick Arruda is a TESOL teacher, a PhD candidate and casual lecturer in the MA TESOL/Applied Linguistics at the School of Humanities and Languages. His dissertation proposes an original model for language teacher education and investigates the impact of its implementation on promoting change in classroom behaviour. The model draws on Dialectics, Sociocultural Theory of Human Development and complexity Theory, and describes both the language teacher classroom and the language classroom as dimensions of a complex dynamic system. His research interests are language teacher education, TESOL, Non-native speaker TESOL teachers, TESOL in non-Anglophone contexts, Sociocultural Theory of Human Development, Dialectics, and Complexity theory.

h.arruda@unsw.edu.au

Theodore Dreiser's Sister Carrie (1900) demonstrates a shift in the American Bildungsroman form from a narrative of maturation (Bildungsroman, à la the purist Goethian prototype) to a narrative of limitless growth and desire (the subgenre, the Entwicklungsroman). In the new American fin de siecle economy

Tamlyn Avery is a first year PhD student in the English Department of the School of the Arts and Media. She graduated from UNSW.

a. Avery is a first year PhD student in the English Department of the School of the Arts and Media. She graduated from UNSW.
Dreiser’s *Sister Carrie* and the American Female Bildungsroman – particularly in highly industrialised metropolises, such as Chicago – youth becomes synonymous with *change*, as consumerism enables new consciousnesses of limitless adaptability. The consumer culture of youth metaphorizes America’s self-representation, which consciously differentiates itself from the traditional European Bildungsroman model (where the subjective maturity of the protagonist is obtained through some course of self-awareness and societal conciliation). Limitless growth, and discourses of anomic and ennui, are counterbalanced by imagery of hypersexualised and ultraviolent transgressions, increasingly so as the American genre as the Twentieth Century itself ‘matures’.

*Sister Carrie* forms a modernist ‘apprenticeship’; as a former poor agrarian child, Chicago’s consumerism teaches Carrie only to become the mimicry, never to become the real. Consumable objects – fashionable clothes, furniture, lifestyles – ‘sing’ to her of a perpetually better life and obscure her moral choices. *Maturation* is thereby subject to the ever so slightly off-centred rhetoric of *change*; the double-meaning of *change*, no less, holds immediate connection to Dreiser’s ‘capitalist instincts’: the manner in which his characters privilege one’s state of value of wealth over their state of emotional value. This concept is a radical shift from the so-called popular female *Bildungsromane* of the Nineteenth Century (the most commercially successful of which remains Alcott’s *Little Women*).

Dreiser’s heteroglossia of capitalist voices – Broadway and the popular theatre, Hollywood and the cinema, advertisements and billboards, department stores, newspapers and tabloids, etc. – permeate the focalisation of the third person narrator through the protagonist, Carrie. Carrie is demonstrative of how American protagonists of the early ‘capitalist Bildungromane’ increasingly lose their narrative individualism in consumer culture.

---

**Bains, Anthony (UNSW)**

**Brave New World: Biomedical Prevention Revolution**

The science of HIV prevention is evolving rapidly. Clinical trial results indicate that HIV antiretroviral therapy reduces the amount of virus in a person’s blood and therefore the potential for transmitting the virus to others. This has led to calls to put people on therapy much earlier than previously recommended in order to prevent further HIV transmission. This approach is referred to as "First Class Honours".

Anthony Bains is a Master of Arts by Research candidate at the Centre for Social Research in Health, in the Faculty of Arts and Social Sciences, University of New South Wales. He was awarded his Honours degree in 2012 with First Class Honours, submitting her Honours dissertation on first person hyperreal narratology and consumption in Bret Easton Ellis’s *American Psycho*. His doctoral thesis topic is the American capitalist Bildungsroman, spanning from the modernist to postmodernist forms within the genre.

tamlyn.avery@student.unsw.edu.au
‘treatment as prevention’, part of a number of scientific developments that are being referred to as a “defining moment” in the history of the HIV epidemic, creating “the prospect of a world without AIDS” (Whittaker 2012).

Whilst this momentum is gathering pace and influencing policy and the planning of prevention interventions, it has not met with universal support. It also represents a paradigm shift from treatment being used to treat the individual HIV patient, to treatment being used to prevent others becoming infected. This cultural change in the response to HIV generates potential ethical tensions and conflicts about the relationship between the individual and society, and specifically the individual patient’s well-being versus the wider public health benefit, with patients becoming responsible for their own health and the health of others.

This paper will focus on the progress of a new study, the principal aim of which is to engage with HIV-positive gay men to ascertain their perceptions and feelings towards ‘treatment as prevention’. Developments in biomedicine are setting the prevention agenda in terms of policy and communication and there is a need to find out how individuals feel about this evolving technology and how it is incorporated into their everyday lives.

The study is aiming to contribute to a better understanding of the treatment, care, education and support needs of people living with HIV in this period of change.


**Bell, Shaun (UNSW)**

Martin Boyd and the problem of canonicity

Martin Boyd a significant though now unpopular Australian novelist was considered during the 1960s and 1970s to be an important representative author of the Australian literary canon. Boyd positioned as uncomplicatedly emblematic of Anglo-Australian, heteronormative, middle-class life was implicated in critical conversations that focused on literary depictions of middle and upper class Anglo-Australian ‘traditional’ society, high culture and canonicity. While Boyd is indeed conservative, white, male and of the upper

Shaun Bell is a second year PhD candidate working on representations of masculine identity in the work of Australian authors, Martin Boyd, Sumner Locke-Elliott, Patrick White, and Christos Tsiolkas.
class, aspects of his life and text significantly complicate this notion of him: such as the prominence of highly suggestive sexualised dialogue and depictions focusing on men and sexualised adolescents, and his status as an expatriate author. A lapse in interest in Boyd from critics and readers have seen these particular aspects of his life and text only recently taken up. In this sense, Martin Boyd, through new criticism on his status as expatriate author, and queer readings of his texts, is as an exemplar of ‘cultures of change’ at work within Australian literary criticism. This paper tracks the changing thematic interest in Martin Boyd, discussing how these intersect with and demonstrate prominent trends in Australian literary criticism, and will discuss how these conversations take up wider ‘cultures of change’ around gender and sexuality, world literature, and national representation.

Boettcher, Hannah Lili (UWA)
Shifting the boundaries: Sydney through the lens of psychogeography

My thesis deals with change on a literary and cultural level. In my research I am concerned with silences and absences which can be detected in non-fictional texts written after 1989. These texts are focused on two modern metropolises, Berlin and Sydney, respectively. I read them from a psychogeographical perspective, a methodology employed for appropriating the city. It was first invented and practiced by the situationists in Paris in the 1950s but goes back to the 17th century’s urban wanderers-as-writers like Daniel Defoe who were subsequently acknowledged as psychogeographers. The practice has gained popularity, especially in Britain among London-based authors since the 1990s. While paying tribute to these crucial but fundamentally different forerunners, I use yet at the same time broaden the term psychogeography in order to make it suitable for texts (and art works) that deal with Berlin and Sydney, both of which are cities that do not stand in this tradition. However, it lends itself very well for my interest in a literary rendering of the exploration of hidden and silent urban places. While applying the term, broadly defined, to a close reading analysis of texts, I aim at illustrating the different directions psychogeography can take in the 21st century and how contemporary expressions of it develop further what has gone before while at the same time moving into a transdisciplinary field. Thus, the notion of the term psychogeography changes while at the same time it changes the perception of my subject cities, especially through the lens of my primary texts.

Originally from Hamburg, Germany, Hannah Lili Boettcher has studied English Literature and Art History at the Free University Berlin (FU) and spent my Erasmus year at Queen Mary University in London (2006-07). Research into the history of London’s East End raised her interest in psychogeography. In 2012 she enrolled for my PhD in German Studies at The University of Western Australia (UWA) in Perth and is now taking part in a joint PhD programme between the FU and UWA.

shaun.bell1@me.com

21102569@student.uwa.edu.au
The adaptability of fair trial rights in an uncertain criminal justice: A flexibly-shaped balloon

Fair trial, an essential principle for criminal proceedings, is entrenched by international human rights law as well as many national constitutions. Fair trial rights have caused much debate because it is quite difficult to define clearly what is "fair" or what is "due" process. National implementations have trended towards simplifying the process as much as possible for the sake of efficiency. This especially manifests in dealing with minor crimes when the least serious offences enjoy significantly simplified procedures in comparison with non-minor crimes. A lot of the procedural simplifications seem to have escaped from the boundary of a fair trial prescribed in International Covenant on Civil and Political Rights. This is an alarm because the increasing low-level offences, albeit their less seriousness, account for most criminal cases and affect on many offenders and victims' feeling of justice.

As a principle, different from rules, a fair trial is based on a common awareness of justice which is adaptable and flexible. Due process is, as John Rawls’ terminology, the "imperfect procedural justice", therefore, it does not stand still but always adapts to circumstances. Therefore, the notion of a fair trial is like a flexibly-shaped balloon. With a quite large number of rights, there is a high possibility of diversified models of rights limitation, particularly in jurisdictions influenced by different mechanisms of human rights protection. Thus, this paper argues that fair trial rights for minor offences must be adaptable to an uncertain criminal justice in accordance with rights limitation principles.

Note on relationship to theme:
The paper’s theme relates to topics of the adaptation of human rights to social changes. The adaptation of fair trial rights have to meet the requirement of international human rights law as well as suit the social development in a principled way.

Established narrative theories concerning the dual processes of production and consumption of narrative fiction tend to either focus upon the agential role of the author (with the reader brushed off as a mere target at which the author aims), or upon the reader’s brain processes (with the active, interactional place of the author during the temporal act of reading largely ignored). My paper aims to challenge the status quo of these dichotomous theories – to promote a

Hannah Courtney won the 2011 International Society for the Study of Narrative Graduate Student Prize for best graduate student paper presented at the annual conference. She is the author of
change in the fundamental, oppositional way we view these supposedly distinct entities: the author and the reader. In order to do this, I wish to engage with both theories and bring them together through the establishment of a new, hybrid communication model which better reflects the agential roles of both author and reader.

This new communication model will be tested using the subgenre of narrative trickeries. Trickeries by their very nature are aberrations – they surprise the reader because they go against the expected. By their very irregularity they expose the regular – the conventional process of interaction between author and reader. Trickeries allow us to see the readerly expectations that preexist as formed by genre rules and as encouraged and ratified through the texts themselves. Thus they allow us to identify the active and interactive duties that both the author and reader perform through the medium of narrative fiction. Ian McEwan’s *Sweet Tooth* will be utilised as a test study in order to ascertain whether this hybrid communication model warrants consideration in narrative theory.

In comparison to the short story or the novel, the short story cycle is a lesser-known literary genre that has become increasingly popular in recent times. Comprised of interconnected yet individual short stories, the short story cycle as a whole generates a meaning greater than the sum of each of the individual parts. The genre has received scant literary attention since its moniker was coined in 1971 by Forrest Ingram, with post-2000 examples attracting even less analysis than their earlier counterparts. The existing research focuses on the unifying elements—the aspects of the genre that connect the stories together—but I place more significance on the silences and gaps—the disunifying aspects—which exist within a cycle. By engaging with the existing theory I demonstrate how theories relating to the short story cycle need to be taken in a new direction which is more representative of modern cycles. This paper examines why this move from unifying to disunifying elements is necessary and also suggests new ways of thinking about and analysing the

Rebecca Cross is a first year PhD student in English Literatures at the University of Wollongong. Her area of study is the genre of the short story cycle and my dissertation is a theoretical study of post-2000 examples of the genre, with a particular focus on silence and gaps within the short story cycle.

rc894@uowmail.edu.au
genre that are different to those used for a novel or short story. In order to demonstrate how an analysis of the short story cycle can be undertaken I will show how David Schickler’s *Kissing in Manhattan* can be understood using mind maps in conjunction with traditional literary analysis. My paper argues that this is a genre worthy of literary criticism and suggests that the current ignorance or mislabelling of the short story cycle needs to change.

**Dowdall, Lisa (UNSW)**  
**Reading from her novel**

The reading will comprise of an excerpt from my work-in-progress speculative fiction novel, set between two worlds – Thierra, where magic is a non-renewable resource manipulated by the wealthiest citizens, and Khadha, an isolated city where art is revered and magic banned. The novel tells the stories of the Shuqiken family through a variety of narrative modes, including first-person narration, letters and stream-of-consciousness.

The novel incorporates formal elements of fantasy, magical realism and science fiction. At its heart is Suvin’s assertion that science fiction and fantasy serve a utopian function. As literatures of “cognitive estrangement” (Suvin, 1979) they compel us to strive for the “furthest and brightest horizon” (Bloch, 1986, 75) by embracing difference and imagining otherness. Such stories can form radical counter-narratives to the literary and socio-political norm, interrogating the present, inviting us to view and experience the world in new ways, and opening up myriad possibilities for the future.

**Ford, Jessica (UNSW)**  
**“I may be deflowered but I am not devalued”: Reading the Feminist/Postfeminist trajectory in Girls**

Using the television series Girls (2012 - ) this paper will compare Angela McRobbie and Rosalind Gill’s conceptualisation the postfeminist narrative and its relationship to representations of feminism and the feminist project on television. Current scholarship on television and postfeminism primarily focusses Sex and the City (1998-2004) and Ally McBeal (1997-2002); in contrast, this paper will look at the televisial legacy of these shows in terms of how articulations of femininity and feminism function. Girls will be examined in terms of how the series takes up the feminist and postfeminist questions raised by Sex and the City and seeks to answer them in a different way. This paper will compare McRobbie and Gill’s work on postfeminism in popular and media culture by locating each theorists’ understanding, utilisation and examination of the postfeminist trajectory in relation to the growing body of critical and theoretical work.

**Lisa Dowdall** is in the second year of her PhD candidature in the School of Arts and Media, working on a speculative fiction novel and a thesis on utopianism in science fiction and fantasy literature.  
lisadowdall@hotmail.com

**Jessica Ford** is currently a PhD Candidate at the University of New South Wales. Jessica’s research focuses on the representation of feminism, femininity and postfeminism in American television in the postnetwork era.  
j.a.ford@unsw.edu.au
scherwork in this area. Considerable critical and cultural attention has been paid to the seemingly meteoric rise in popularity of Lena Dunham and her HBO series Girls. This paper proposes that because it is assumed that feminism is taken for granted within the series and its surrounding media culture, what may be overlooked is that the series may in fact be feminist.

Andrea Brady’s Wildfire (2010) follows the modernist tradition of the difficult, intertextual long poem, but with a twist. Appearing in both traditional print form and as an online hypertext version, Wildfire’s dual publication provides a unique opportunity to compare traditional and web-based reading experiences. The hypertext version of Wildfire seems to do away with the supplementary companions and guides that one needs to tackle The Cantos or The Waste Land and instead makes the poem’s extra-textual sources instantly available to readers. As such, the online edition of the poem prompts us to consider the role that technology plays in reading intertextual poetry. At the same time, as both a history of incendiary devices and an interrogation of writing practices, Wildfire raises questions about the role of the internet in the conservation and dissemination of cultural and historical materials. On the one hand, the internet makes a monumental amount of sources available to both poet and reader, and digital cataloguing saves cultural materials, as Brady’s poem suggests, from physical destruction. Yet online publishing is itself impermanent, and the hypertext edition of Wildfire already includes inactive links and unavailable images. This paper asks what a contemporary online poem may teach us about the usefulness of the internet in the recuperation and distribution - and, in turn, the expiration - of obscure textual sources. How might Wildfire help us reimagine intertextual poetics? What comment does Brady’s poem make about the durability or perishability of texts?

Kristin Grogan is a graduate student in the English department in the School of the Arts and Media. She graduated from UNSW with Honours and a Medal in 2012, submitting a thesis on the epic and the lyric in the late cantos of Ezra Pound. Her doctoral research is on Modernist poetry and poetics, with a particular focus on Pound. Most recently, she has presented work on the Chinese characters in the late cantos.

kristin.grogan@student.unsw.edu.au

Jan Idle is a PhD candidate at the Social Policy Research Centre, UNSW. Her research entitled Talking and Listening: experiences of primary school investigates what young people in the inner-city have to say about community.

I’d like to change pollution. Tako
There are some crazy people and poor people in my area and I wish I could change that. Nicole
I’d like more people to follow the AFL, so I didn’t feel like such an outcast. Footy Legend
Young people have many things they think and talk about in conversation, during workshops and in research interviews. This paper discusses the impact of place on how these young people, who live in the inner-city, think about community. It draws on preliminary findings from fieldwork conducted over the past six months. When asked about change their responses reflected diverse concerns from wanting things to stay the same to homelessness and safety. This research gives an in-depth view and can inform how we might understand children’s well-being and their community(s).

Irving, Siobhan (Macquarie)
Moral diversity on The Straight Path: unmarried Muslims’ sexuality and reproductive health in Singapore and Australia

Based on anthropological fieldwork within the vibrantly multicultural contexts of Singapore and Sydney, Australia, my research explores how some young unmarried Muslims go about individualizing their faith and personal sense of morality in terms of their attitudes towards premarital sexuality and reproductive health. Muslim communities in multicultural contexts do not exist in a vacuum as their members engage with, adapt to, and sometimes adopt the ideas and cultural habits of others within wider society. This reality provokes change over time, which is readily observed in generation gaps and the emergence of divisions within communities. My research examines the sexual and reproductive health options that are open to, and perceived as acceptable by, unmarried Muslims and how young people negotiate those choices, protect themselves from negative consequences, and position themselves within local discourses of what constitutes a ‘good Muslim.’ In sum, my research challenges monolithic understandings of Muslim piety and seeks to highlight the moral diversity that exists both within and between Muslim communities as well as the impact that living in a multicultural society may have on such diverse moralities. This research has relevance to both Muslim community leaders as well as sexual healthcare providers and it is my hope that it may encourage more open dialogue about this sensitive topic and eventually contribute to change in the shape of more accessible and acceptable means of sexual health information and protection for young people in Muslim communities.

Siobhan Irving is currently a PhD Candidate at Macquarie University in the Department of Anthropology. Her current research focuses on perceptions of sexuality and reproductive health within Muslim communities in Singapore and Sydney, Australia. She is interested in the anthropology of religion, intergenerational relationships, morality and piety, and Muslim communities in multicultural contexts, as well as Islamic environmentalism and interfaith movements. After graduating in 2008 with a joint MA degree in Anthropology and Religious Studies from the University of Aberdeen, UK, she has served as Assistant Editor at the internationally peer-reviewed academic journal, Contemporary Islam: Dynamics of Muslim Life.

siobhan.irving@gmail.com
| McLeod, Dion (UOW) | From *Snow White and the Seven Dwarfs* (1937) to *Wreck-It Ralph* (2012), three quarters of a century have passed since Disney began making full-length animated films. While the world has changed enormously in this period, the question remains: has anything significant changed in Disney films? My research explores the Disney universe via its full-length animated films, examining the representation of the villains as queered characters. This paper will respond to the change (or lack thereof) of the villain-as-queer archetype over the course of history, questioning this static representation of the villain. My research is still underway, and by the end of my degree what will be at stake is a new way of thinking about the visual representation of queerness, not only within the Disney universe, but with visual texts more broadly. In order to examine the culture of change within the Disney universe, I will make reference to selected Disney films including *Snow White and the Seven Dwarfs*, and draw upon queer theory—including Kate Bornstein’s *Gender Outlaw*. My current research argues that Disney films perpetuate heterosexism through the repeated representation of the villain-as-queer, and this paper will critique this repeated representation, despite the great changes in attitudes to queerness that the same period has witnessed. |
| Miller, Georgia (UNSW) | The growing field of nanotechnology, the science of the small, is both a product and driver of technoscientific change. Emblematic of applied ‘Mode 2’ research, nanotechnology reflects and embodies a contemporary commercial orientation in research and development. Through both efforts of proponents to reshape our understandings of existing ‘problems’ to better fit potential nanotechnology ‘solutions’, and through the practical impacts of its deployment, nanotechnology can also be seen as an agent of change. Nanotechnology has been promoted for its potential to ‘revolutionise’ every aspect of our daily lives, industries and economies, even our understanding of Georgia Miller is a second year PhD candidate in science and technology studies. Georgia’s PhD thesis uses nanotechnology as a case study to explore how socio-technical imaginaries drive innovation policy and are mobilised within it, how framing is shaped by and affects power relations and interests, and how the framing and |

| Miller, Georgia (UNSW) | Technologies of change, cultures of ambivalence: a case study of nanotechnology *Work in progress paper* | |
what it means to be human.

In response to predictions around such nanotechnology-driven change, and in an effort to head off any potential societal objections, governments have established a range of novel political and institutional responses including multi-stakeholder advisory groups and an extensive program of public engagement. Yet for the most part, these initiatives have been plagued by a lack of connection to the policy and political process, and a lack of clarity about their purpose or mandate.

This paper will approach the Australian experience of nanotechnology governance as an example of co-production between science and social order. It will argue that despite the promises of radical nanotechnology-driven change, and the critical role of state sponsorship for the nanotechnology project, a deep-seated ambivalence towards embracing change in the policy process, and the influence of long-standing stakeholder and institutional interests, have meant that governance has largely reflected traditional approaches.

Google’s yet-to-be-released augmented reality head-mounted display, Google Glass, has already been discussed extensively within the tech industry. Deemed glass explorers, or glassholes for those who are particularly inconsiderate users, or wearers, have already been vilified within the public. Most notably apprehensive towards Google’s head-mounted display is the London based group, Stop The Cyborgs. The group is concerned with the complex security issues surrounding the device, and have taken an active role in limiting the use of Google Glass in locations deemed to be private.

The cyborg is a seemingly apt metaphor for those who wear Google Glass. The cyborg is a popular metaphor for discussing contemporary relationships between humans and technology – from speculative fiction to the literate hybridisation of the cybernetic and the organic. Alongside the cyborg, another figure emerges from speculative fiction as a means of re-thinking the wearer – the zombie. Ian Bogost (2013) uses “the zombie” to describe the wearer as reanimated – having been consumed by the virtual, only to be brought back to ‘life’ – to function within “real life” as neither present or absent. Both metaphors bounding of governance debates can direct and limit public engagement, regulatory and policy initiatives. Georgia was previously the coordinator of Friends of the Earth’s nanotechnology project and has a background in environmental science.

Moore, Kyle  
(Macquarie)  
Zombies versus Cyborgs: changing perspectives on wearable computing

Kyle Moore has recently completed his Masters by Research at the University of New South Wales. His thesis is concerned with the spatial experiences of mobile augmented reality game players, and re-evaluating spatial metaphors that construct a binary between the real and virtual. Currently, Kyle is a sessional tutor at Macquarie University, teaching an introduction to video games unit.
represent not just the changing status of wearable computing in contemporary society, but also the extent to which we conceptualise wearers as “plugged in” and removed from notions of reality. This paper explores the concept of augmented reality, deconstructing digital dualisms that argue for a separation of the virtual and the real.

Mudie, Ella (UNSW) 

Authorial interventions: the changing contexts of Guy Debord’s Mémoires

Published in 1959, Mémoires is the French Situationist Guy Debord’s famously evasive exercise in autobiography, an artist book that recombines “pre-fabricated” visual and textual elements into an open-ended narrative tracing a formative period in Debord’s youth. Mémoires is frequently understood to perform a subversion of the spectacular tendencies of conventional forms of autobiography. However, Debord intervened into the reception of the text as an assemblage of unattributed allusions when he compiled a list identifying the origins of its appropriated materials. Now published at the rear of contemporary editions, the list responded to changes in reading cultures and has transformed the interpretive context of Mémoires. This paper considers this strategic authorial intervention as an opportunity to reassess the role of quotation in the work. Focusing specifically on its novelistic sources, interrogation of their origins will reveal the significance of their political-economic context, repositioning Mémoires as an inherently critical, rather than merely commemorative, project.

Note on relationship to theme:
This paper challenges assumptions that literary and artistic works are autonomous, stable objects that do not change over time. Reveals how authors and readers can intervene into the reception of a work by making adaptations and revisions that respond to broader cultural, social and political shifts. Such interventions may provide a meaningful opportunity to reassess a work, bringing to light those facets missed in earlier scholarship and challenging the reader and critic to reconsider the relevance of the work in a contemporary context, amid its “cultures of change.”

With a background in arts writing and freelance journalism, Ella Mudie is currently undertaking a PhD candidature with the School of the Arts and Media at UNSW focusing on the literary history of the psychogeographical novel.

ellamudie@yahoo.com.au
Oakey, Christopher
(UNSW)
The New Sentence, Change, and Innovation in Ron Silliman’s ‘Ketjak’

In Ron Silliman’s essay, ‘The New Sentence’, he writes that ‘The new sentence is a decidedly contextual object. Its effects occur as much between, as within, sentences’. ‘Thus’, he continues, the new sentence ‘reveals that the blank space, between words or sentences, is much more than the 27th letter of the alphabet. It is beginning to explore and articulate just what those hidden capacities might be.” ‘Ketjak’, Ron Silliman’s innovative long poem, was the first work in which he showcased his ‘new sentence’. The first instance of this ‘new sentence’ in ‘Ketjak’, the phrase ‘Revolving door’, comes to stand for a process of continual change that is, paradoxically on its surface, also an ongoing lack of change, a pulsing of the same material over and over. Informed by Silliman’s ‘new sentence’, this paper explores the manner in which the tension between change and stasis in ‘Ketjak’ prevents the poem from cohering into a single recognisable genre. This paper reads the formal innovations of ‘Ketjak’ as deliberate gestures of decoherence; gestures wherein sense is displaced from what a poem says onto what poetic form makes possible for, and politicises of, the very possibility of sense. This is then compared to the concept that Silliman uses for his poetic form, ‘[a] sort of Russian-doll structure’, to suggest meaningful analogies between the formal processes of the poem, the relationships between poems, and the relationship between Silliman’s poems and the movement and history to which they belong.

Christopher Oakey is a PhD candidate at the University of New South Wales, studying Modernist and Post-Modernist poetics in relation to the philosophies of Martin Heidegger and Ludwig Wittgenstein. Christopher recently completed a Masters degree research project in the poetic epistemologies of Hilda Doolittle and William Carlos Williams. He is also an active poet, publishing in multiple venues.

c.oakey@student.unsw.edu.au

Palmer, Camilla
A reading from her novel

Camilla’s creative work draws much inspiration from Zadie Smith’s own fiction, in particular her most recent novel NW, which seeks formal innovation in depicting the ‘fragmentariness’ of how one experiences reality.

Currently working under two titles, Short Story to a Rap Song and Whatever You Say, Don’t Say That, the creative work reflects the influence of Zadie Smith as an attempt to depict lived reality insofar as literature allows one to do so. Experiments with form and narration aim to renegotiate established modes of depicting lived experience in addition to investigating new possibilities for writing realist fiction.

Camilla Palmer is in the second year of her postdoctoral research degree in Creative Writing. Her thesis looks at the work of British author Zadie Smith and the ways in which she has been positioned as a figure of cultural authority on issues relating to race, multiculturalism, national identity and the future of the realist novel.

camillapalmer@yahoo.fr
<table>
<thead>
<tr>
<th>Robson, Melanie (UNSW)</th>
<th>The film <em>Werckmeister Harmonies</em> (2000) centres around the arrival of a stuffed whale and a mysterious man called &quot;The Prince&quot; in a small unidentified town in rural Hungary. The protagonist is the much-respected Janos Valuska, who spends much of the film wandering slowly between various set locations, captured in long tracking shots. As the film progresses, Tarr creates a distinct sense of impending doom bubbling under the surface amongst the likeminded unemployed townsfolk, which is instigated by the arrival of the Prince and explosively rises to the surface in a final anarchic destruction of the town’s hospital. While it has been argued before that this film makes strong allegorical reference to the collapse of communism in Hungary through Tarr’s constructed feeling of apocalyptic limbo, these debates have mostly centred on the thematic and narrative content of the film. This paper argues, however, that the sense of ‘limbo’ that permeates the film is most strongly evident at a formal level, through the repetitive, circular camera movements that follow behind and around Janos throughout. These movements not only draw the viewer in to Tarr’s bleak, repressed world, but they also provide a constant visual metaphor for the thematic circularity in the film. Through this kind of formal analysis, we can begin to unravel the power of Tarr’s realist film style to reveal new ‘realities’ of social change through his cinema.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shalbak, Ihab (UNSW)</td>
<td>Increasingly there is a renewed interest in Pragmatism as a philosophy of praxis unburden by normative and metaphysical concerns. Because Marxism and pragmatism espouse an activist approach to social and intellectual concerns, many writers have attempted to unite the two; for example, Sidney Hook attempted such unification in the earlier part of the Twentieth Century, more recently Cornel West situates <em>Third Wave Left Romanticism</em> between John Dewey and Antonio Gramsci. The renewed interests and amalgamation of Pragmatism with revolutionary modes of thought and practice calls for a reappraisal of the political career of Pragmatism as a peculiar American response to the ideological and aesthetic crisis associated with the rise of the social in US. This paper will investigate the social and intellectual values of pragmatism, in order to argue that Pragmatism was another American attempt to escape what J.G.A terms the <em>Machiavellian Moment</em> that is the possible instability of the American republic in time. Excess of democracy and popular</td>
</tr>
</tbody>
</table>

**Melanie Robson** is a Ph.D candidate in the School of the Arts and Media, UNSW. Her thesis investigates the aesthetic, political and technical role of the long take in contemporary European art cinema through the directors Theo Angelopoulos, Bela Tarr, Michael Haneke and Aleksandr Sokurov.

m.robson@unsw.edu.au

**Ihab Shalbak** is a PhD Candidate at the School of Arts and Media UNSW working on the emergence of policy research institutes as an institutional modality of knowledge production, circulation and authorization that links intellectual and political practices. Currently Ihab works as a lecturer at the School of Sociology and Social Policy, University of Sydney.

ihabshalbak@hotmail.com
mobilization were seen as the primary culprits in this instability. To escape this fate Pragmatism espoused a radical social change agenda, nonetheless, Pragmatism, even during its most radical phase, represented a reformist current to evade a French like revolutionary situation. In this context it could be argued that the renewed interest in Pragmatism seems to signal a new attempt to evade revolution by instituting reformist modes of thought and practice?

Su, Shih-Han (Macquarie)

This research is an interdisciplinary project which involves the knowledge fields of cognitive theory, social psychology, visual communication, and narrative analysis. Cross disciplinary research combining cognitive theory and literary studies has been the trend and some believe it is a “cognitive turn” in academia. However, this trend hasn’t hugely hit its impact on picture books and that is why this research project aims to analyse picture books with a cognitive approach. A particular focus will be on the implied graphic language of visual sequences in picture books. It will examine the linear and paradigmatic representation of visual sequences in picture books, which inevitably involve the flow and interruption of visual reading. Moreover, it will also examine the way in which readers’ mind-reading process registers and decodes the visual narrative represented in picture books. We believe that the embodiment of characters, the emotional trigger of “demand” and facial expression, through series of images, accompanying with other conceptual and perceptual settings such as framing, viewpoints, or even the intertextual and ideological symbol, all help readers better comprehend the visual narrative, and most importantly, understand the characters’ state of mind. This research will give insight into how visual texts seek to shape the ways in which young children learn to read and interpret visual sequences in picture books.

Shih-Han Su is a PhD candidate from Macquarie University. This will be a scholarly paper discussing the changing trend in the field of children’s literature. It will also shed lights on how this trend could shape the methodology of analysing the visual narrative in picture books in the future.

shih.su@students.mq.edu.au

Swiatek, Lukasz (USyd)
Awards and Prizes: Changing Theory, Practices for Change

Awards and prizes have proliferated over the last couple of decades. From large-scale, international awards for achievements in areas such as peace and literature, to small-scale prizes for community work and volunteering, societies around the world seem to be awash with accolades.

Awards and prizes have typically been studied from the standpoints of economics and human resources; those disciplines have considered accolades

Lukasz Swiatek is a PhD candidate in the Department of Media and Communications at the University of Sydney.

lswi5769@uni.sydney.edu.au
as tools for managing personnel. My research, however, examines accolades from the perspective of media and communications. In doing so, it challenges the status quo in two areas: research on awards and prizes, and research in the field of media and communications.

The paper explains how awards and prizes can be theorised in terms of media and communications, and the new paths that this opens in the academic field. It argues that this research theoretically effects change (in the field) and practically reflects the work for change being undertaken by organisations that confer awards and prizes, as these organisations are change agents and, in their own ways, are instigating ‘cultures of change’.

These ideas are explored in detail through original research on a case study of the exhibition Cultures of Creativity produced by the Nobel Museum, which is devoted to showcasing the Nobel Prizes. The paper presents a critical textual analysis of three sets of primary materials relating to the exhibition (the exhibits themselves, a companion book, and website) to illustrate the theoretical changes offered for the academic field and the practical culture-changing work of the organisation.

Thaweeskulchai, Tanya (UNSW)

“I burn, I shiver,” said Jinny, “out of this sun, into this shadow”: Virginia Woolf’s utilisation of metaphors in the movement towards language-as-gesture. The connection between language and the body has been considered extensively in the critical studies of Virginia Woolf. This includes an understanding of the body in relation to consciousness rendered in the narrative. In part, this connection is influenced by the socio-political context in which Woolf positions her characters through her description of their body language, their gestures, and the characters’ treatment of their own bodies.

Using Giorgio Agamben’s theory of gesture, this paper will briefly map the ways in which the body’s physical gestures are adapted into metaphorical and linguistic gestures. The paper will focus on the conditions that are needed for this change to occur, thus the term ‘cultures’ is interesting when defined as an environment that enables growth: the shift from the gesturing of characters in Mrs Dalloway and the gesturing of language in The Waves—leads to language-as-gesture.

Tanya Thaweeskulchai is a PhD candidate in English (Creative Writing) at the University of New South Wales. Her dissertation investigates the ways in which gesturing language can exceed the semiotic in Virginia Woolf’s novels by drawing on the philosophy of Giorgio Agamben. Concurrently, her creative work is a collection of prose poems that explores a post-Woolfian approach to language-as-gesture by incorporating movement-based performance into the writing process.
The interplay between the different kinds of gestures is framed through the notion of the spasm, and this works to destabilise the spatio-temporality of the novels, leading to language-as-gesture. Produced through the involuntary in the spasm and the excess of language, language-as-gesture allows our understanding of gesture as a mode of communication to be pushed towards the incommunicable that exists beyond the semiotic.

Thaweeskulchai, Tanya (UNSW)
A salivating monstrous plant

To find the house by the river that withstands all uneven temperaments. A few kilometres away, the city has lodged itself into the ground, pushing past the soil, but even with the bricks layered, there is water running through, still. Slightly off to the side, that body too is a witness, is taken in. It takes in these occurrences and leaves, but muscle memory remains. It’s only temporal, the leaving: finally the feather of a feather, slowly, becomes unstuck.

So remember that this keeps turning only through gravitational force. Remember that the parts will find their way back to the torso, remember that the centre of gravity shifts once eyes are closed. No one knows where this place is, where, the point of stopping, but through the process of unforgetting, the periphery clears and the rest is in darkness.

The proposed reading is taken from a collection of prose poems called The Laughter and the Crow. A salivating monstrous plant crawls its way through a flooding city; a slightly transparent boy in constant fits of laughter is shadowed by a crow that has learned to put back together bits of its bones, shattered during its birthing. In contrast, a house that sits in stillness, a calligrapher who wilfully forgets his papers and the book-eating fox spirit that haunts his study.

Tanya Thaweeskulchai is a PhD candidate in English (Creative Writing) at the University of New South Wales. Her dissertation investigates the ways in which gesturing language can exceed the semiotic in Virginia Woolf’s novels by drawing on the philosophy of Giorgio Agamben. Concurrently, her creative work is a collection of prose poems that explores a post-Woolfian approach to language-as-gesture by incorporating movement-based performance into the writing process.

Wait, Nalina (UNSW)
Choreographing Affect: Somatic intelligence and the composition of improvisation

The proliferation of idiosyncratic, western choreographic methodologies in the past 60 years has meant that many pedagogical texts used to teach composition are now irrelevant to current practices.1 Dance scholars are often stymied by the ongoing problem of translating embodied knowledge through systems of learning and languages that remain entrenched in Cartesian dualism. Therefore, analytical languages used to critique somatic-based, dance works are either underdeveloped or not specific enough to be of practical use to the dance student. However, post-positivist theories validating embodied

Nalina Wait is a Sydney-based dance artist, collaborator and researcher with a BA (Dance) Hons1 (WAAPA and UNSW). She has performed in nationally and internationally in works by Sue Healey, Rosalind Crisp, Nikki Haywood, DanceWorks,
knowledge have gained momentum and current theorists of Affect and poetics approach language in a way that is sympathetic to the embodied feelings in the ever-passing moment. Therefore, I propose that these theories are useful for re-imagining language in a way that can further the research into both the cultivation of embodied knowledge and its contribution to compositional dance theory. This research is based on artist case studies working with improvisation in performance: William Forsythe, Eva Karczag and myself. The intention of this research is not only to catalogue specific compositional methodologies but also to investigate the way these artists cultivate somatic intelligence in practice and performance that contributes to the poetic composition of their work. I further propose that the 'poetry' that is written (or composed) while thinking through the body is ‘written,’ primarily, with Affect.² The expertise of attending to, and embodying, the affective agency of the body-mind contributes to the cultivation of somatic intelligence.


---

**Winhall, Ellen (UNSW)**

*Outside the Cage: Performance Practice in Aria*

Singers embody knowledge that is neither notated in, nor dictated by, a score. This embodied knowledge is present in the individual decisions that each performer makes at the point of performance, performed through the specificity of a singer’s own instrument. When these individual performers’ idiosyncrasies can be mapped in more than one singer’s performance, we can say that there is a discernible performance practice. This paper will explore the performance practices that exist in a number of performances of John Cage’s *Aria*.

Although there is plenty of material for investigation, very little work has been done to explore muscologically the existence of performance practices for avant-garde vocal works. Specific performers may be mentioned in scholarship.

---

**Ellen Winhall** is a PhD candidate in the School of the Arts and Media at the University of New South Wales.

ellenwinhall@plasticatlas.com

---

nalinaberry@gmail.com
in passing, and some performers (such as Cathy Berberian) have been referred to as ‘co-creator’, but the performer’s role (and their performances) usually is used to describe their influence on a composition, rather than as an idea worthy of investigation in itself.

The score for Aria does not specify pitch classes, articulation, tessitura, rhythm, or how the performer moves from one note to another. Instead, the performer is given a visual ‘shape’ for each gesture, a colour, and text (as well as the composer’s preface). Emerging as common in a number of performances are choices of timbre, vocal register, and intervallic contours of pitch and rhythm. Given Cage’s graphic notation, I argue in this paper that these choices can be attributed to a performance practice, bringing new insight into the performance of Aria.