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# RESEARCH

THE 14TH ANNUAL INTERVENTIONS  
& INTERSECTIONS CONFERENCE

TUESDAY 15TH NOVEMBER  
WEDNESDAY 16TH NOVEMBER

WESTERN SYDNEY  
UNIVERSITY



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Humanities and  
Communication Arts



**RE**

**SEARCH**

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## DEAN'S WELCOME

Welcome to the 11th Annual Intersections and Interventions conference, to be held in 2022 at our Parramatta South campus.

Each year, this event gives postgraduate students in the School of Humanities and Communication Arts and the Writing and Society Research Centre the opportunity to engage with, and learn from, their peers across a diverse range of fields and disciplines.

This year's conference theme, 'Re:search', seeks to reimagine and rediscover what Higher Degree Research can offer to the School's emerging research and practitioners. Work presented at the conference will include approaches that are creative, practice-based, critical and scholarly, considering themes that are historical, cultural, political and personal. I am particularly pleased to welcome our external keynote speaker and alumni, Dr Narelle Ontivero.

I trust that the Interventions and Intersections program for the year will generate new ideas, provoke student and staff engagement, and be an enjoyable experience for all involved.

### Professor Matt Maguire

Dean, School of Humanities and Communication Arts



Professor Matt Maguire

## ACKNOWLEDGEMENT OF COUNTRY

The conference committee acknowledges that Interventions and Intersections is being held on the Country of the Darug People of the Darug Nation. We acknowledge their ancestors who have been Traditional Owners of their Country for thousands of years, and pay our respect to the Darug People's Elders past and present.



**Aunty Jean South**  
Western Sydney University  
Elder On Campus

Our event will commence with an Acknowledgement of Country from Aunty Jean South.

Aunty Jean South is the Badanami Elder in Residence at Western Sydney University a unique position which recognises the special place of Elders within the Aboriginal and Torres Strait Islander society and work here at Western Sydney University. Her position is a formal recognition of the value placed upon "Indigenous Knowledge" here at the University. Aunt started her studies here at Western and graduated with a Bachelor of Arts in 1990. Aunty Jean plays a significant role by motivating, supporting and engaging with current and prospective students, and local communities, organisations and research opportunities to enhance the University's commitment to further education for Aboriginal and Torres Strait Islander people. Aunty Jean has been instrumental in the transformation of Aboriginal and Torres Strait Islander Education over 30 years and has been an active member of the following committees:

- National Aboriginal and Torres Strait Islanders Elders Alliance (Chair)
- Global Indigenous Nations Elders Council
- Aboriginal and Torres Strait Islander Higher Education Network
- National Indigenous Elders Think Tank
- WINHEC's Global Indigenous Elders Alliance.

## COMMITTEE WELCOME

### Dear Re:searchers,

Each year, the School of Humanities and Communication Arts' Interventions and Intersections Conference offers HDR students the opportunity to present their research within an environment that is familiar and encouraging, supportive and engaging. It is a productive site for HDR students to come together and share knowledge and ideas.

This year we have received an unprecedented number of submissions and as always, the variety and diversity of research coming out of our school is astounding. 26 HDRs are presenting innovative research on themes from Climate Change to Applied Linguistics. We have conventional papers, fiction, poetry, music, even a short film! The thematic scope of this research has made it all but impossible to theme our panels into coherent topics and so we have brought these varied projects into dialogue with one another in ways that we hope will inspire curiosity, thought and new perspectives.

Re:search represents a revaluation, reconsideration and revision of what Higher Degree Research means to us as new and emerging researchers and we are delighted for you to join us.

**Hannan Lewsley**  
Student Chair, Re:search Conference Committee

## CONFERENCE COMMITTEE

Uzma Aleem  
Farz Edraki  
Aisha Makhdoom  
Henry Richards  
Julian Walker  
Hannan Lewsley  
(Student Chair)  
Dr Chris Conti  
(Academic Co-convenor)  
Dr Katrina Sandbach  
(Academic Co-convenor)  
Dr Melinda Jewell  
(Professional Support)

### ACKNOWLEDGEMENTS

Conference visual identity  
by Meg Flavell  
The Conference Committee  
would like to acknowledge  
the support of:  
Shagun Bhatia  
Dr James Gourley  
Lina Gong  
Ridwan Haq  
Josie Landford  
Professor Matt Maguire  
Marian Schraishuhn  
All the academic staff  
who chaired sessions

# DAY ONE Tuesday 15th November

9.00	<b>REGISTRATION</b>	EZ.G.22
9.30	<b>OPENING, ACKNOWLEDGEMENT OF COUNTRY, DEAN'S ADDRESS</b>	EZ.G.23
10.00	<b>SPEED GEEKING</b> Henry Chase Richards	EZ.G.36
11.00	<b>MORNING TEA</b>	EZ.G.22
11.30	<b>KEYNOTE ADDRESS</b> CONFRONTING THE REAL WORLD: ONE STUDENT'S JOURNEY POST PHD Narelle Ontivero (Chair: Dr Melinda Jewell)	EZ.G.23
12.30	<b>LUNCH</b>	EZ.G.22
	<b>MUSICAL PERFORMANCE:</b> KINGSWOOD QUARTET	EZ.G.22
1.30	<b>MASTERCLASS</b> WRITING BEYOND THE ACADEMY Catriona Menzies-Pike (Chair: Hannan Lewsley)	EZ.G.23
2.30	<b>AFTERNOON TEA</b>	EZ.G.22
3.00	<b>CONCURRENT SESSIONS OF STUDENT PAPERS</b>	
	<b>PANEL 1A:</b> RE:IMAGINE   Literature Hannan Lewsley, Jill Gientzotis	EZ.G.23
	<b>PANEL 1B:</b> RE:THINK   Posthumanism Arshiya Chahal, Jori Snels	EA.1.27
	<b>PANEL 1C:</b> RE:INVIGORATE   Philosophy Luca Simonian, Usman Badar	EA.1.28
4.00	<b>CONCURRENT SESSIONS OF STUDENT PAPERS</b>	
	<b>PANEL 2A:</b> RE:GENERATE   Climate Change Julie Vulcan, Uzma Aleem	EZ.G.23
	<b>PANEL 2B:</b> RE:CONCILE   Global History Julian Walker, Margot Dunphy	EA.1.27
	<b>PANEL 2C:</b> RE:FRAME   Voice & Representation Mahasta Zare, Ceridwen Dovey	EA.1.28
5.00	<b>CLOSE</b>	

# DAY TWO Wednesday 16th November

<b>9.00</b>	<b>REGISTRATION</b>	EZ.G.22
<b>9.30</b>	<b>CONCURRENT SESSIONS OF STUDENT PAPERS</b>	
	<b>PANEL 3A:</b> RE:EVALUATE   Creative Writing Michelle Toon, Joshua Mostafa, Mel Macarthur	EZ.G.23
	<b>PANEL 3B:</b> RE:CALIBRATE   Creative Production Henry Chase Richards, Ann Lehmann-Kuit, Michael Ward	EA.1.27
	<b>PANEL 3C:</b> RE:DISCOVER   Race & History Gloria Tabi, Judith Jonker	EA.1.28
<b>11.00</b>	<b>MORNING TEA</b>	EZ.G.22
<b>11.30</b>	<b>CONCURRENT SESSIONS OF STUDENT PAPERS</b>	
	<b>PANEL 4A:</b> RE:ANALYSE   Language Lachlan Price, Ajantha Niroshani	EZ.G.23
	<b>PANEL 4B:</b> RE:WISE   Communication Wuyungaowa, Tao Song	EA.1.27
	<b>PANEL 4C:</b> RE:CONNECT   Education Ranran Liu, Xuemei Shao	EA.1.28
<b>12.30</b>	<b>LUNCH</b>	EZ.G.22
<b>1.30</b>	<b>CONCURRENT MASTERCLASS SESSIONS</b>	
	THINKING, WRITING AND PUBLISHING BETWEEN CREATIVE AND ACADEMIC CAREERS Bonny Cassidy (Chair: Hannan Lewsley)	EA.1.27
	HDR INTERNSHIP: AN OPPORTUNITY TO EXPAND YOUR RESEARCH CAREER HORIZON Adnan Syed Muhammad and Alison Short (Chair: Julian Walker)	EZ.G.23
<b>2.30</b>	<b>AFTERNOON TEA</b>	EZ.G.22
<b>3.00</b>	<b>KEYNOTE ADDRESS</b> DIGITAL + HUMANITIES: A CAREER ODYSSEY Simon Burrows (Chair: Julian Walker)	EZ.G.23
<b>4.00</b>	<b>AWARDS, SOCIAL DRINKS</b>	EZ.G.22
	<b>MUSICAL PERFORMANCE: EUROTOLIA</b>	EZ.G.22
<b>5.00</b>	<b>CLOSE</b>	



# SPEED GEEKING

## WITH HENRY CHASE RICHARDS

**SESSION TIME:** Tuesday 10:00-11:00am

**ROOM:** EZ.G.36

Keen to get to know your fellow conference goers? Speed Geeking is a chance to do just that!

Sit down with other early career researchers in quickfire, 5 minute slots. Tell each other about your area of research or interest. Or what you had for breakfast. Whatever it is, make it quick, because you won't have long.

This event is the perfect opportunity to meet others in your, and neighbouring, fields after nearly three years apart. Reconnect with your academic community and reinvigorate your perspective on research!



# MUSICAL PERFORMANCES

**DAY:** Tuesday 12:00pm

**ROOM:** EZ.G.22

## THE KINGSWOOD QUARTET

The Kingswood Quartet is a fresh and upcoming Sydney based jazz group that was formed at Western Sydney University. They have been playing together for almost a year and have been involved in many gigs such as Western Sydney University's Art Of Sound concert, weddings, cooperate events and functions.

**DAY:** Wednesday 4:00pm

**ROOM:** EZ.G.22

## EUROTOLIA

Eurotolia was founded in 2022 on the Western Sydney University Kingswood campus. Our aim is to create an east-west synthesis. Our group consists of musicians from different cultures. Cemal Eroglu has Kurdish origin, Mary Saeed has a Chaldean origin, Aleks Jankov is Macedonian, Barış Aykut is Turkish. Cemal plays Saz and santoor and vocal (dulcimer), Barış clarinet, Mary vocal percussion, Aleks drums and percussion.

Danilo Garovic  
(piano, piano-accordion)

William Kiss  
(guitar, saxophone)

Aleks Jankov  
(drums)

Ethan Teuma  
(bass)

Cemal Eroglu  
(vocal, Bağlama, Saz)

Mary Saeed  
(vocal, Darbuka)

Aleks Jankov  
(drums, percussion)

Barış Aykut  
(clarinet)

# KEYNOTE DAY ONE

## CONFRONTING THE REAL WORLD: ONE STUDENT'S JOURNEY POST PHD

**SESSION TIME:** Tuesday 11:30 - 12:30pm

**ROOM:** EZ.G.23

I completed my undergraduate, honours and doctoral studies at Western Sydney University and graduated with a thesis in colonial Australian women's writing in 2020. Not only that, by the time I graduated I was working as a full-time lecturer at a small tertiary institution in the Hunter region. However, nothing could prepare me for the impact of the Covid-19 pandemic, work-related burnout, a redundancy and the subsequent lull in full time work that would precede moving to Canberra to begin a whole new career as a public servant for Australia's Border Force. While narrating what was at times both a comedic and pathetic journey post-doctoral thesis, I will offer some important lessons learned along the way. I have ultimately discovered that graduating with a PhD does not eliminate the need to work proactively to establish a career but it does equip you with the transferrable skills and knowledge that makes you employable in a range of industries.

**Narelle Ontivero** completed her doctoral thesis in 2020 at Western Sydney University under the supervision of Dr Anne Jamison and Dr Lorraine Sim. Her thesis, *Reading the In-Between: Gender, Space and Identity in the Serialised Novels of Ada Cambridge and Tasma* explored the serial, cultural and historical references of four Settler Romance novels from the nineteenth century. Narelle worked briefly as a lecturer before transitioning to public service. Narelle is currently working for the Australian Border Force.



**Narelle Ontivero**

# KEYNOTE DAY TWO

## DIGITAL + HUMANITIES: A CAREER ODYSSEY

**SESSION TIME:** Wednesday 3:00 - 4:00pm

**ROOM:** EZ.G.23

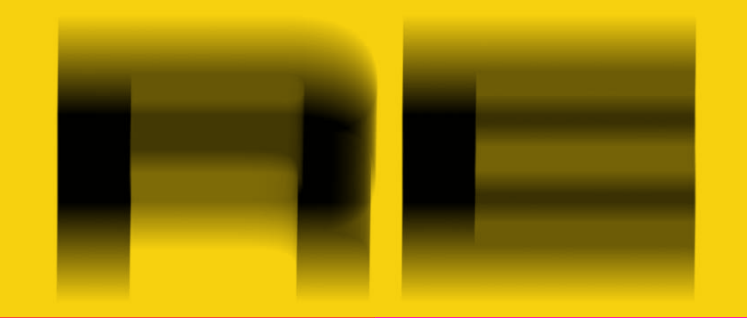
Digital Humanities (DH) - the application of computational techniques to traditional humanities problems - is having a transformational, sometimes disruptive, impact on scholarship. Long a subject of debate in the literary disciplines in particular, where some tried to dismiss DH prematurely as an expensive white elephant, or even a stalking horse for neo-liberalism in the academy, many digital projects are now bearing impressive and sometimes paradigm-shifting results. In this presentation I will discuss the DH revolution and some of its implications, focusing on Western Sydney's award-winning *French Book in Enlightenment Europe* project and allied initiatives globally, and my own accidental reinvention as a Digital Humanist.



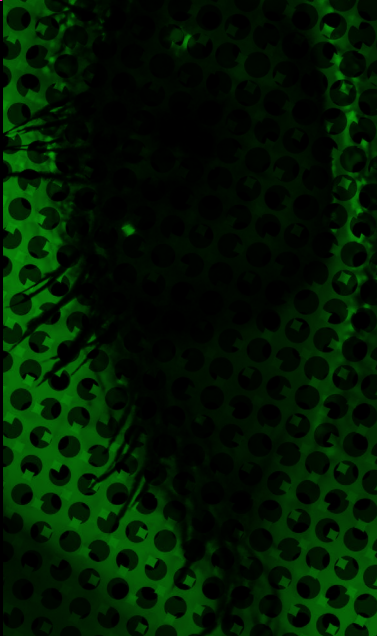
**Professor Simon Burrows**

If you are interested in engaging with DH you might also consider registering for some of the sessions in the free global online symposium *Building Digital Humanities*, which runs from 7-25 November 2022, organised by WSU and involving both leading scholars and new entrants to the discipline. For more info [click here](#).

**Professor Simon Burrows** is a historian of the European enlightenment and the history of the book. He is known for his pathbreaking database work on the *French Book Trade in Enlightenment Europe* and his participation on other leading digital book history projects globally. He is author or co-editor of eight books, most recently *Digitizing Enlightenment: Digital Humanities and the Transformation of Eighteenth-Century Studies*, which he co-edited with Glenn Roe. Simon has been Professor of History at Western Sydney University since 2012 and is now also Professor of Digital Humanities.



# MASTER CLASSES



# MASTERCLASS DAY ONE

## WRITING BEYOND THE ACADEMY

**SESSION TIME:** Tuesday 1:30 - 2:30pm

**ROOM:** EZ.G.23

Are you thinking of sharing your research beyond the university by writing for public audiences, whether for newspapers, literary journals, *The Conversation*, or the *Sydney Review of Books*, which is housed in the School of Humanities and Creative Arts? This workshop will provide research students with practice advice and prompts for thinking about how their research might feed into public conversations. We'll talk about voice, audience, 'dumbing down' and process. Please come equipped with questions and a willingness to talk about your experiences writing for non-academic publics (or your intentions and curiosity about the process).

**Catriona Menzies-Pike** is the editor of the *Sydney Review of Books*. Her essays and criticism are widely published, and her book about running, *The Long Run*, was published in 2016. Her career in online media includes stints as managing editor of pioneering news and current affairs website *New Matilda* and arts editor of *The Conversation*.



**Catriona Menzies-Pike**

# MASTERCLASS DAY TWO

## THINKING, WRITING AND PUBLISHING BETWEEN CREATIVE AND ACADEMIC CAREERS

**SESSION TIME:** Wednesday 1:30 - 2:30pm

**ROOM:** EA.1.27

“Literary journals are fine, but you’ve got to think about rankings”. This was a remark made to me by a leading professor just after I’d submitted my PhD in 2008. It was in response to my proud announcement that I’d had an essay accepted by *Southerly* journal, a piece of work that transferred my new literary studies scholarship into creative nonfiction. I was proud because the publication signalled that I could find an in-between voice — a bridge between my emerging career as a writer and my emerging expertise as a scholar. Naturally, the professor’s seniority meant that I mulled over his remark for years afterwards; and yet I knew in my gut that I wasn’t really convinced by it.

What to make of this life and work between two disciplines, two voices, even two bodies of research or practice, two jobs or more? Is it bogus? Can they really speak to one another, or does it require feats of institutional rhetoric to create an illusion of “iterative” and “braided” practice? Does everything need to be continuous in creative practice scholarship, or is it sometimes a good idea to separate parts of yourself? And what about academic benchmarks, anyway: could the “impact” of your work be measured in other ways than rankings?

This webinar will offer some of my insights and observations from working between two careers as a writer and academic, and invites you to share your own questions and goals towards an authentic and free sense of yourself as a researcher.

**Dr Bonny Cassidy** is a non-Indigenous scholar of Australian literary studies and creative writing. She is the author



**Dr Bonny Cassidy**

of three poetry collections, including *Chatelaine* (Giramondo Publishing, 2017), which was shortlisted for the Prime Minister’s Literary Awards, and her first book of nonfiction is forthcoming in 2023. Bonny lives in the forest on Dja Dja Wurrung land in Central Victoria, and commutes to Melbourne where she works as Senior Lecturer in Creative Writing at RMIT University.

# MASTERCLASS DAY TWO

## HDR INTERNSHIP: AN OPPORTUNITY TO EXPAND YOUR RESEARCH CAREER HORIZON

**SESSION TIME:** Wednesday 1:30 - 2:30pm

**ROOM:** EZ.G.23

There is a growing interest at the government, universities and the individual level to connect HDR students with the end-users of their research to explore future career options, apply their skills in solving real life problems and to create a pathway for a higher impact of their research. In this presentation, we will be talking about the importance of HDR internships and the resources available to Western Sydney University students to help engage with research end-users. We will also share strategies for developing your research through external engagement with examples of external engagement from Humanities and Social Sciences area.

**Adnan Syed Muhammad** works at Western Sydney University as Graduate Research Industry Leader. Adnan has a PhD from Western and is the Founder and Executive Director of Academic Leadership Institute Australia, a for-purpose organisation established to support researchers around the world with a primary focus to bridge the research excellence gap between the developing and the developed world.

**Dr Alison Short** is a Senior Lecturer in the Master of Creative Music Therapy in the School of Humanities and Communication Arts. Alison has extensive HDR experience spanning psychology, medicine, engineering, music and allied health, and is currently undertaking a Secondment as Academic Advisor, Industry Engagement for the Health & Medicine Cluster at Western, including a focus of industry internships. She has previously worked on multiple industry-linked projects with UNSW, ANU, and WSU in conjunction with the Department of Health and Ageing, AusAID, Health Workforce Australia and many health and community bodies.

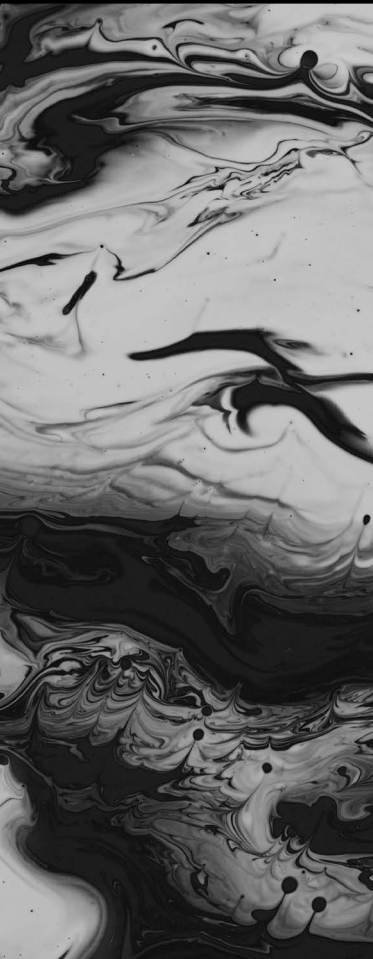


**Adnan Syed Muhammad**

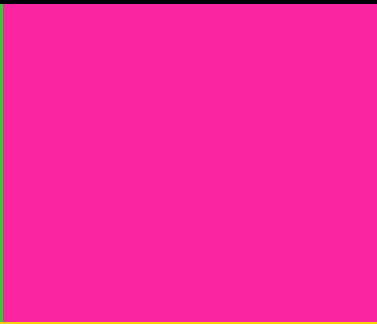


**Dr Alison Short**





# PAPER SESSIONS



## PANEL 1A

### RE:IMAGINE | Literature

**SESSION TIME:** Tuesday 3:00 - 4:00pm

**ROOM:** EZ.G.23

#### HANNAN LEWSLEY

##### **Reparative Poetics for a River: The Novel as an Ecological Actor**

What can literature offer the current environmental crises that face humankind? This paper seeks to explore one small way that literature can change the mentalities that are deleteriously ruining our natural environment.

Through a close reading of Alexis Wright's 2006 novel *Carpentaria*, this paper will seek to map out what I am terming a poetics of reparation – a series of technical characteristics (specific to fiction) that enact real world change by challenging individual understandings of their place within the rest of the natural environment.

Drawing on contemporary work from the posthumanities this paper will show how these poetics challenge the extractionist and anthropocentric perspectives that have typically characterised western thought and, in their place, offer other ways of being in the world.

**Hannan** is a PhD candidate within the School of Humanities and Communication Arts. His interests lie at the intersection of literary theory, the environmental humanities and postcolonial studies. Hannan's current research project is mapping how a reparative poetics within several contemporary Australian novelists works to challenge the normative approaches to the environment, history and what it means to live in a colonised country.

# PANEL 1A

## RE:IMAGINE | Literature

**SESSION TIME:** Tuesday 3:00 - 4:00pm

**ROOM:** EZ.G.23

### JILL GIENZOTIS

#### Imagining Sovereignty:

#### Alexis Wright – Theories of Literary Sovereignty

Alexis Wright aims to represent the sovereign Aboriginal self, using an imagination determined by Aboriginal Law, custom and metaphysics. She starts with the repository of sovereign law and knowledge within an oral society: the sovereign mind. Wright articulates the politics of those Aboriginal people whose corporeality bears witness to earlier Aboriginal sovereignty. In claiming the subject position, the white settler becomes the Other. The Aboriginal cannot fall from the reader's view because the reader understands the novel through its Aboriginal subject. Wright offers the sovereign Aboriginal self in dialogue with world literature. My work explores Wright's ideas of the sovereign self, sovereign imagination and sovereign world literature with particular reference to her third novel, *The Swan Book*.

**Jill** was a Trade Union Secretary and Industrial Officer, Commissioner for Vocational Training in NSW and consulted on Vocational Training standards in Australia, Papua New Guinea and South Africa. She worked with Aboriginal and Torres Strait Islander organisations throughout her working life, in particular in arts management and remote community governance. She holds a First Class Honours in Social Studies, a Post-Graduate Diploma in Industrial Relations and the Law as well as a Master of Research (Creative Writing). She is currently studying toward a DCA.

# PANEL 1B

## RE:THINK | Posthumanism

**SESSION TIME:** Tuesday 3:00 - 4:00pm

**ROOM:** EA.1.27

**ARSHIYA CHAHAL**

### **Falling Kingdom of Humanity in the Cyberpunk Posthuman World**

In a not-too-distant realistic futuristic fantasy, talking robots, morphing algorithms, and cyborgs exist in a world where humans are unquestionably not at the centre of things. We are special and human because of our sentience and emotional intelligence, but also due to technological breakthroughs. However, it's possible that in the future, other highly clever and powerful species may share this specialness with us and potentially outperform us physically as well as intellectually. To overcome this physical limitation, humanity morphs into beings referred to as post-humans.

In today's technologically advanced culture, this fusion with machine is a process that is still in development because everyone who has a compulsive social media monitoring habit or nomophobia is conceptually a cyborg. Our understanding of what it means to be a human and a non-human is altered as a result. Thus, this study aims to investigate the mind-body dualism through the chosen science fiction literature, including Ridley Scott's *The Blade Runner* (1982), Kazuo Ishiguro's *The Klara and the Sun* (2021), and the anime *Ghost in the Shell* (1995) and *Akira* (1988). These writings present to us the viewpoint of the non-human world. Post-humanistic cyberpunk worlds typically feature more intelligent species than just humans, including cyborgs, androids, posthumans, and transhuman. A posthuman future is envisioned under the lens of posthumanism in which memory and consciousness are integrated into flesh and metal bodies, affecting how being a human and a non-human are defined.

**Arshiya** is an International student doing an MRes in Humanities. Arshiya's project is one of Science Fiction studies, investigating the realm of cyberpunk, specifically posthumanism, which is a futuristic discourse where humans are no longer the centre of this universe. Arshiya completed a B.A. Honors in English from Delhi University (DU), Delhi, and an M.A. in English from Guru Gobind Singh Indraprastha University (IPU), Delhi, India.

## PANEL 1B

### RE:THINK | Posthumanism

**SESSION TIME:** Tuesday 3:00 - 4:00pm

**ROOM:** EA.1.27

**Jori Snels**

#### **“Do You Like My Human Voice?”: A Study of the Portrayal of Artificial Intelligence in Sinophone Digital Art**

“The burden on AI of the excessive human desire to make it human-like is a misery awaiting to be set free,” said Shanghai-based curator Zhang Ga at a 2021 conference on art and AI (Tongji University, China). As AI technologies are rapidly developing and their influence on society is expected to only increase in the future, there have been many debates about what the AI subject is and whether, for instance, AI can be conscious or creative. However, those discussions often adopt anthropocentric definitions of consciousness and creativity.

This paper will analyze two video artworks that speculate how an AI subject in a future world without humans would reflect on what it means to be an AI. Those works are: 1. *Geomancer* (2017) by Lawrence Lek and 2. *Breakfast Ritual: Art Must Be Artificial* (2019) by Fei Yining and Chuck Kuan. Both works provide new perspectives on the nature of AI by reconceptualizing the meaning and significance of ‘artificiality’ and ‘intelligence’ and their relation to AI’s mode of creativity. These case studies will be studied using formal and discourse analysis, along with semi-structured in-depth interviews with the artists.

**Jori** is a joint degree PhD researcher at the Institute for Culture and Society (Western Sydney University) and the Amsterdam School for Cultural Analysis (University of Amsterdam). She is working on an NWO (Dutch Research Council) funded research project about how contemporary Chinese digital art depicts and reimagines various aspects of living life in a digital society. She graduated with distinction from the MA Art Studies at the University of Amsterdam and in her current research combines her background in art history with methods and theories from China studies, cultural studies, and anthropology. Her work has been published in the peer-reviewed journals *Screen Bodies*, *World Art*, *Art and the Public Sphere*, and *Tijdschrift voor Geschiedenis*.

# PANEL 1C

## RE:INVIGORATE | Philosophy

**SESSION TIME:** Tuesday 3:00 - 4:00pm

**ROOM:** EA.1.28

### LUCA SIMONIAN

#### **Counterfactuals and the Asymmetry Argument: Modal Realism**

One controversial claim made by David Benatar in his book *Better Never to Have Been* (2006, Oxford University Press) is that coming into existence is almost always a harm. He reaches this conclusion with the 'asymmetry argument'. The asymmetry argument consists of four claims, one of which, claim (3), is that the absence of pain can be good even if that good is not had by anyone. One way this claim works is by referring to a counterfactual case in which either: (i) a person who exists did not exist or (ii) a person who does not exist – but might have. Interestingly, Benatar's use of words like 'good', 'harm', and 'counterfactual case', point towards his argument intersecting two branches of philosophy, namely, ethics and metaphysics. More specifically, words like good and harm are *prima facie* within the domain of ethics and counterfactual case (or better, counterfactuals) are within the domain of metaphysics (even more specifically; modality). And the purpose of my talk is to analyse the way claim (3) unfolds on David Lewis' modal realism (specifically from his book *On the Plurality of Worlds* (1986, Blackwell), but also from his earlier book *Counterfactuals* (1973, Blackwell)). In essence, this well-known reductive modal theory should be able to shed light on some ethical claims made by Benatar. In other words, the aim of the talk is not to refute the asymmetry argument, but rather, see what follows from it (*vis-à-vis* Lewis).

**Luca** is a PhD candidate in the School of Humanities and Communication Arts at Western Sydney University. Luca's thesis addresses a number of issues in population ethics that feature in Derek Parfit's *Reasons and Persons* (1984, Oxford University Press).

# PANEL 1C

## RE:INVIGORATE | Philosophy

**SESSION TIME:** Tuesday 3:00 - 4:00pm

**ROOM:** EA.1.28

### USMAN BADAR

#### Secularism as Subordination

The now well-established field of 'critical secularism studies', led by Talal Asad's work, has shown that far from a mere separation of religion from politics or church from state, modern secularism marks the sovereign power of the modern secular state that constructs, defines, and manages 'religion' (and 'politics') along with attendant categories. Following an outline of this position, this paper builds on this view to develop a reconceptualisation of secularism (and secularity, secularisation) that explicates the notion for subordination and hierarchy implicit in it. In doing so, however, it follows Taylor, contra Asad, in working with a transcendent-immanent notion of religion-secularity. It then engages contemporary legitimations of secularism in liberal political theory—presented in a new typology of four primary goods—in light of this new conceptualisation. It argues that such an engagement is deleterious to these legitimations of secularism but productive for broader comparative political theory, in so far as it levels the playing field, and makes room in particular for religious political theories or 'political theologies'.

**Usman** is a PhD candidate in philosophy at the Western Sydney University School of Humanities and Communication Arts. His recently submitted doctoral thesis centres on a critique of the conception and legitimation of secularism in liberal political philosophy.

## PANEL 2A

### RE:GENERATE | Climate Change

**SESSION TIME:** Tuesday 4:00 - 5:00pm

**ROOM:** EZ.G.23

**JULIE VULCAN**

#### **Slow Lessons in Urgent Times**

Drawing from elements of my Doctoral research attending to how we might live with and alongside nonhuman worlds in more relational ways, this paper explores practices of curiosity and care within a post-fire terrain. In this presentation I question what it is to be performed by the unfamiliar. In late 2019, I returned home to black trees and the devastating loss of an understory reduced to ash. Standing at a threshold between what was and what was arriving, my movements were directed by bare trees, germinating seedlings, moss, fungi, and the fine ash of a once-bush. From that moment I engaged in what Anna Tsing calls the arts of noticing and attentiveness. Such arts require a temporal shift, a slowing down and a settling in. In this framework my noticing expands to include an attention to the body and how it is choreographed as it moves through a post-fire terrain - crouching, bending, stretching, and standing still. These bodily movements bring me closer to a diverse array of barely perceptible goings on. Engaging with reinvigorated forms of storytelling as ways of doing research, this presentation combines elements of autoethnography with theories of attunement and affect. In tension with the challenges of urgent action in regard to the effects of human activity and climate change, my process requires a stepping back, patience, and openness towards the slow lessons of a regeneration bush.

**Julie** is an interdisciplinary artist and PhD candidate at Western Sydney University. Her work has been presented nationally and internationally, and her writing and reviews have appeared in a Power publication, *TEXT, Art + Australia, Real Time Arts*, and independent publications alongside flash fictions for social media. Her research draws on feminist environmental humanities discourse and practice to explore and re-imagine notions of the dark in relation to multispecies worldings. Julie lives and works on Gundungurra and Thurawal country South West of Sydney.



## PANEL 2A

### RE:GENERATE | Climate Change

**SESSION TIME:** Tuesday 4:00 - 5:00pm

**ROOM:** EZ.G.23

#### UZMA ALEEM

##### **Need to Re-think for Climate Action through Journalism Education: Re-visiting the Tertiary Curriculum on Environmental Journalism**

Review of existing body of knowledge reflects that there is need to revisit the existing journalism curriculum that can re-interrogate certain social behaviour and can address behavioural constraints of journalists, including indifferent behaviour and problem-centred approach of journalists towards environmental issues. Thus, to examine the current situation related to teaching environmental journalism, this research study asks the following research question: Is environmental journalism part of curriculum in Journalism Schools in Australia?

This study has employed both quantitative and qualitative content analysis to evaluate not only the content but also the values embedded in current journalism curricula related to environmental issues. Findings revealed, environmental journalism is among the most ignored areas of study in the media and communication schools of Australia as less than 30 percent universities offer any course related to climate change communication/environmental journalism. This study recommends that a journalist, with specific environmental journalism hands on training during tertiary education, is more likely to frame his/her news stories keeping in view the solution-oriented coverage of climate change issues.

**Uzma** is a third-year doctoral student at the School of Humanities & Communication Arts at Western Sydney University. Besides this, she also works as sessional lecturer at Macquarie University. Before joining academia, she has worked as a full-time journalist for more than seven years. She has been serving as the university lecturer for 12 years and has taught diversified courses including online journalism, digital media, data journalism, and research methods. Her research interests span climate change, environmental journalism curriculum and digital media. She dreams for the sustainable future for her 10-year-old daughter and all the kids of the world.

## PANEL 2B

### RE:CONCILE | Global History

**SESSION TIME:** Tuesday 4:00 - 5:00pm

**ROOM:** EA.1.27

#### **JULIAN WALKER**

##### **From Parliament to Battlelines: A Re-examination of the Divided Korean Provisional Government**

The Korean Provisional Government is both briefly covered in general Korean histories and pointed to as the earliest origin of the Korean War. Commonly, this origin is associated with the term 'battlelines being drawn'. These histories were written by leading scholars in the field and were not written as popular histories – rather, histories aimed for an undergraduate audience. This paper considers the truthfulness of this battleline adage and proposes a better term that fully contextualises the situation. It considers three important distinctions. First, the connotation of the Cold War and the associated strict political dichotomy. Second, the position of both leaders of North and South Korea at the time, as both Kim il Sung and Syngman Rhee were fundamental representatives of their respective states. Additionally, it positions the Korean leaders of the provisional government in a more active position and, thus, places their share of responsibility for eventual civil war that broke out 30 years later. I argue that the term 'divisions' better represents the friction within the Korean Provisional Government. The divisions allow for the historian to truly highlight that the different spectrums of the Provisional Government were causes of infighting. These ranged from political and ideological, to strategic and, occasionally, geographical.

**Julian** completed a Diploma at the College in 2020, and a Bachelor of Arts in Modern History and International Relations and Asian Studies in 2022. His research interest is Colonial Korea, with a focus upon the Korean Provisional Government and its connections to the Korean War.

## PANEL 2B

### RE:CONCILE | Global History

**SESSION TIME:** Tuesday 4:00 - 5:00pm

**ROOM:** EA.1.27

#### MARGOT DUNPHY

##### **Empowerment or Exploitation:**

##### **The Experience of a White Hostess in Japan**

The recent TV series *Tokyo Vice* gives a dramatic glimpse into a lesser-known aspect of Japanese society in the 1990s. Set in the world of night work or Mizu Shobai, it features the Yakuza (Japanese mafia) and gives a glamorous and somewhat dangerous portrayal of foreign women working as hostesses in a Tokyo bar.

In this presentation, I will discuss the role of the white 'gaijin' (foreigner) woman who worked as bar hostess in Japan during this period, after the Bubble economic boom. I will look at how women who lived this real-life scenario were both revered and reviled. This employment sometimes described as a modern day 'geisha' has been criticised as exploiting women and comes with a stigma in Japan. But could it also empower these foreign women within this historically patriarchal society?

This type of work is somewhat misunderstood and relatively unknown outside Japan. I will examine the hostess position from a sociological and historical point of view to understand its place in Japanese culture. From a feminist perspective, I will explore why it has been undertaken by so many young women travellers and expatriates, including some notable women of the arts & literature, and the impact it had on their lives.

**Margot** is a former broadcast journalist with more than 10 years' experience as a television and radio reporter and producer in the United States. She holds a Masters of Journalism degree and is enrolled in the Doctorate of Creative Arts at Western Sydney University. Margot is currently a full-time academic in the Humanities and Communication Arts teaching predominantly journalism units in the Communication, Screen Media and Creative Industries degrees.

## PANEL 2C

### RE:FRAME | Voice & Representation

**SESSION TIME:** Tuesday 4:00 - 5:00pm

**ROOM:** EA.1.28

#### MAHASTA ZARE

##### Compliment Responses:

##### The Case of Persian Speakers in Sydney

This study aimed to investigate the cross-cultural adaptation experiences of Persian speakers in regard to the speech act of compliment responses in Australian context. The core of pragmatic competence is shaped by speech acts. This study explored that individuals' mastery of pragmatic competence is significant for successful communication. Pragmatic competence cannot be developed along with grammatical competence. First language speakers use the pragmatic rules unconsciously in their interactions. Their pragmatic competence was acquired during language acquisition. This process is different for second language learners and speakers. Even if they are linguistically competent, their performance can still differ significantly.

This study was of qualitative nature. The participants of this research were 24 Persian speakers (12 females and 12 males) within the age range from 19 to 75. The data were collected through semi-structured interviews and observations. The findings support the claim that there is a substantial association between factors such as length of stay in Australia, and a successful sociocultural adjustment.

This study is part of the growing body of research on Iranian immigrants in Australia and will provide fresh insights and assist the local community and non-Persian speakers to improve strategies to facilitate the participation and integration of Iranians to increase their social outcomes in Australia. It will also contribute to future research on similar topics.

**Mahasta** is currently a PhD student in the School of Humanities and Communication Arts at Western Sydney University. Her academic background includes a Bachelor degree in Translation and Interpreting and three Master's degrees (in Ancient Languages and Cultures, in Linguistics, and in TESOL). Her primary area of research is in cross-cultural pragmatics, intercultural communication, second language learning and non-verbal communication. Her current research focuses on the cross-cultural adaptation experiences of Persian speakers in Australia.

## PANEL 2C

### RE:FRAME | Voice & Representation

**SESSION TIME:** Tuesday 4:00 - 5:00pm

**ROOM:** EA.1.28

#### CERIDWEN DOVEY

##### **Ethics and Emotion in Outer Space: A Screening of Requiem for the International Space Station (film in progress)**

My DCA project is a book of short stories and quartet of experimental films about real objects that humans have launched into space. This focus on the inner lives of space objects lets me explore my own entanglements with the questions of authorship, voice, representation and empathy. The stories are ordered in the book (*Only the Astronauts*, to be published by Penguin Random House in 2024) to take the reader's view wider with every tale. The first is told from the perspective of Starman, the mannequin sent into space in a red convertible car in 2018, in a trial of a SpaceX rocket launcher. The second is told from the point of view of the International Space Station as it anticipates being deorbited and crashed into the remote South Pacific in the near future, and looks back on its long history of being a home to humans. Third is a tale told from the perspective of the first art object to be sent to the Moon, a tiny sculpture called The Fallen Astronaut, which is inhabited by the ghost of Neil Armstrong. The final two stories in the book are about a crew of Tamponauts (tampon-astronauts) who – inspired by Sally Ride, the first American woman in space – set out on the first Tamponaut Mission to Mars; and finally, a narrative told by one of the twin Voyager spacecraft, the furthest human-made objects from Earth. In this presentation, I'll read/share an excerpt from one of these stories, and screen one of the short films in progress.

**Ceridwen** writes both fiction (*Only the Animals*; *Mothertongues*) and creative non-fiction (*On J.M. Coetzee: Writers on Writers*) and has won an Australian Museum Eureka Award and UNSW Press Bragg Prize for long-form science writing. Her essays have been published by *newyorker.com*, the *Smithsonian Magazine*, *WIRED*, *VOGUE*, the *Monthly* and *Alexander*. She is a DCA candidate in the School of Humanities and Communication Arts at Western Sydney University.

## PANEL 3A

### RE:EVALUATE | Creative Writing

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EZ.G.23

#### MICHELLE TOON

##### Homecoming

This is a creative short story about a soldier returning home with battle scars. There is a vivid contrast between someone who is capable of executing complex maneuvers and skilled formations in war, to great efficiency and success, but who struggles with everyday life and a sense of social dislocation. The challenges of life are perhaps different from the battlefield, and adaptation does not always come easily, or last eternally, when the situation and circumstances we have become accustomed to, are no longer valid. From the desserts of faraway conquest to the icy paradise of what would be called home, a sniper travels in search of safety and belonging, but bringing baggage that cannot be easily forgotten or removed—sometimes the things we do in wartime leave a mark, both literally and figuratively. Traumatic memories of necessary actions combine with personal horror and emotional responses to that which cannot be changed, and that which was viewed as definitely necessary at the time. But are our choices always correct, and when should they be rectified? Do difficult situations prompt battle leniency, as it were? Can the consequences we bear ever be ameliorated? Or do certain actions set us on a path of no return? Perhaps in the finer integrations of personal and professional, there is space to carve a new path, even one that bears distinct markings of either category; and in the inimitable moments between joy and terror, there are answers within our grasp. What matters most in times of peril?

**Michelle** is a creative writer focusing on short stories, with an interest in military scenarios and resultant experiences as well as skills and competencies needed to survive warzones and return to a normal life.

## PANEL 3A

### RE:EVALUATE | Creative Writing

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EZ.G.23

#### **JOSHUA MOSTAFA**

#### **'Shatter my Enemy's Bones': Developing a Metrical system for Oral Poetry**

I am writing a play set in Bronze Age southeastern Europe, as the creative component of my practice-led research. The play includes passages of narrative poetry. Scholarship in comparative poetics and linguistics suggests that the metrical structures of the time were based on stock phrases or 'formulas', traces of which can be found in early writings, such as the Homeric epithet and repeated phrases in the *Rigveda*. Gregory Nagy argues that 'traditional phraseology generated meter rather than vice versa'. I decided to devise a metrical system for the narrative poetry in my play based on the quantitative rules by which oral poetry of the time was composed. My initial attempts at adapting metres from early Greek and Indic poetry caused me problems in composition due to linguistic differences in the distribution of syllable weights in the vocabularies of the host languages (Sanskrit and ancient Greek) and English. I have therefore attempted to simulate the historical process of metre development by the following process. I amassed a corpus of several hundred English phrases relating to significant elements in my narrative poems: characters, divinities, cultural practices and ceremonial speech. I designed a custom-built database to store these phrases along with their metrical value, according to the traditional rules. By analysing the frequency of metrical patterns in my corpus, I developed three metres for use in my narrative poetry. This paper describes the process and includes a short passage of poetry composed using the metres as an example of the results.

**Joshua** is a doctoral candidate at the Writing and Society Centre, Western Sydney University, where his creative and critical work deals practically and theoretically with comparative poetics, narrative theory, and the representation of pre-literate Europe in fiction. He grew up in the UK and now lives in Marrickville.

## PANEL 3A

### RE:EVALUATE | Creative Writing

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EZ.G.23

#### MEL MACARTHUR

#### **As I Sat Dying: The Internal Journey of Rev. Carl Strehlow on his Journey from Hermannsburg Mission to Death at Horseshoe Bend**

This paper will give an overview of my dissertation *As I Sat Dying: the Internal Journey of Rev. Carl Strehlow on his Journey from Hermannsburg Mission to Death at Horseshoe Bend*. The final draft of the dissertation is with my supervisors. My presentation will cover the interdisciplinary methodology used in the dissertation from its aetiology and development in my work years as a child protection social worker in the after- hours crisis service of the NSW statutory authority, my experiences in my vocation as a chaplain to a hospice, and my experiences of long distance, multi-day hiking in Central Australia.

Rev. Carl Strehlow's final journey was southward, mainly following the Finke River, in an endeavour to take him to Adelaide to have treatment for his life-threatening condition of pleurisy and dropsy. The extant account of this 1922 journey was written many years later by Rev. Strehlow's son, TGH Strehlow who, as a then fourteen year old, accompanied his father on this final journey.

My interest in Rev. Carl Strehlow's journey uses the chronological time scale of TGH Strehlow's book *Journey to Horseshoe Bend*, but asks the question of what may have been the inner, or metaphysical journey of Carl Strehlow? In doing this I draw upon what is known of the theological training Strehlow received at his seminary in Germany, the work on the 'inner theatre' of exiles by philosopher, Drew Leder and finally in the creative piece, a play the writings of Aristotle.

**Mel** is a PhD candidate, with particular interests in long distance pilgrimages and remote area hiking.



## PANEL 3B

### RE:CALIBRATE | Creative Production

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EA.1.27

#### HENRY CHASE RICHARDS

##### Never F\*\*K with Stingrays

This personal essay, 'Never F\*\*k with Stingrays', is the follow-up to one I wrote for a class with Fiona Wright during the course-work phase of my completed Masters of Literature and Creative Writing, which has now come to form the beginnings of the project I aim to focus on for my eventual PhD. The essay was also workshopped in the WSU postgrad writing group facilitated by Melinda Jewell.

The work explores the origins of the term 'thalassophobia', as well as the origins of this phenomenon as it occurs in me. Beginning with an Aesop fable and ending with local novelist Kavita Bedford's *Friends and Dark Shapes*, the essay chronicles my voyage overcoming a fear of open water, before expanding in scope to incorporate my overcoming of sharp-toothed, poison-barbed dwellers of my mind's deepest reaches.

**Henry** is a writer, editor and amphibian living on Gadigal-Wangal country. They run the Eora-based literary project *Fondue* (@fondueeee) and are part of the core editorial team of *Soft Stir* (@softstir), the arts and culture journal. Despite their reputation, Henry actually finds stingrays to be quite graceful; big love to all water creatures.

## PANEL 3B

### RE:CALIBRATE | Creative Production

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EA.1.27

#### **ANN LEHMANN-KUIT**

##### **Song Ceation - a Resource for Life?**

Song creation – spontaneously singing words and melodies in a flowing stream of consciousness – has documented psychological benefits. For autistic individuals, song creation can tap into flow, innate musicality and individualised passions. Although there is a growth in therapeutic song writing research, there is little research exploring song creation with neurodivergent individuals.

This longitudinal arts-based research shares the song creations and personal reflections of two 23-year-old autistic past music therapy participants as they engage in, and reflect upon, collaborative improvised song creation in a reunion music focus group which they joined remotely using Zoom. They joined their two former music therapists who, over a decade earlier, made a 'graduation CD' of their individual song creations. In addition, two music industry celebrities, Michael and Ciaran, joined the project supporting the process of recruitment (through star appeal), recording, re-mixing and mastering.

In discussion, song creation was identified by the participants as a positive coping strategy. The researcher's own field notes (poetic reflections and song creations) were shared with participants in the follow through session, which was well received and served as an accessible form of 'member checking' of emerging themes. The researcher proposes that engaging in song creation in music therapy is a neurodiversity affirming practice, drawing on documented autistic strengths including monotropism, musical aptitude, being in flow and a creative desire for autonomy.

**Ann** is an engaging music therapist, lecturer (WSU/OUW), performer and event organiser. She has a passion for connecting through music and enjoys developing creative networks in the community and supporting children and adults' creative processes. She is in her final year of her Research Masters, using collaborative arts-based research to connect creatively with past autistic music therapy participants.

## PANEL 3B

### RE:CALIBRATE | Creative Production

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EA.1.27

#### MICHAEL WARD

##### The Forgotten Mateship of John Curtin and John E. Webb

From 1917 to 1920 two rival Perth newspaper editors and political opposites, Laborite John Curtin and Labor critic John E. Webb, were good friends and would frequently meet until Webb moved to Sydney to become an employee of *The Bulletin*. Throughout his tenure Webb shaped much of *The Bulletin's* political direction and became its editor in 1933. By the mid-1930s, under Webb's editorship, *The Bulletin* was regarded as one of the most anti-Labor publications in Australia, and only intensified in its negative views of the ALP as Webb's time as editor continued. Curtin meanwhile became a successful Federal Labor politician. In 1935 Curtin was chosen as the Leader of the Opposition and eventually Prime Minister in 1941. Despite *The Bulletin's* critical coverage of Labor, Curtin and Webb reconnected and from 1935 to 1945 the two would frequently meet at *The Bulletin's* office in Sydney. The existing historical scholarship on this friendship tends to state that *The Bulletin* just developed into an anti-Labor publication, but doesn't discuss the important changes occurring in the ALP throughout the decades that influenced its perception. This paper aims to explore the significance of this friendship, how it affected the coverage of *The Bulletin*, and the nature of the ALP.

**Michael** is a PhD history candidate in the School of Humanities and Communication Arts at Western Sydney University. He has a Bachelor of Arts in Ancient and Modern History, and a Master Degree in Research (MRes) from Macquarie University. Michael's thesis is on *The Bulletin* magazine from 1900 to 1960 and its significant role in the history of twentieth-century Australian nationalism.

## PANEL 3C

### RE:DISCOVER | Race & History

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EA.1.28

#### GLORIA TABI

#### **A Critical Investigation into the Role of Race in Research and Organisational Actions on Workplace Racism in Australia**

Several organisations, companies, and institutions within the last decade, have been accused of racism against their Black, Indigenous, and People of Colour staff within Australia workplaces including Legal Aid, New South Wales; Queensland Police Department; and Australian Football League (AFL) Clubs, among others. The National Challenging Racism Survey revealed that 1 in 3 people are impacted by workplace racism. In 2019-20, around 21% of the complaints received by the Australian Human Rights Commission (AHRC) were of workplace related racism. While there is a body of scholarly literatures on workplace racism in the Australian public sphere, the understandings of racism they deploy are often incomplete in terms of the roots of racism and why it persists. Such research pays less attention to the function of race defined here as a 'technology of power' for the categorising and managing of human difference, as explained by (Lentin 2020). These structuring theorisations help explain how race persists and its adaptive capabilities. The aim of the project is to critically investigate and identify the potential epistemic gaps or oversights within current approaches to understanding racism in Australian workplaces. It shines a light on race as a technology of power that underpins and conceptualises individual cases of workplace exploitation, discrimination, and racial microaggressions.

**Gloria** is a Master of Research Student specialising in Social Analysis on Race, Racism, Inequalities and Anti-Racism at the school of Communications Arts and Humanities, Western Sydney University, Australia. As a Black African-Australian woman, Gloria brings well-grounded knowledge and experience of the impacts presented in race and gender identities. Gloria is the author of *Inclusive Teams & Workplaces: Everyone Wins!!* She is the Director of EVERYDAY INCLUSION. She is also the Founder of VoiceEverydayRacism.com

## PANEL 3C

### RE:DISCOVER | Race & History

**SESSION TIME:** Wednesday 9:30 - 11:00am

**ROOM:** EA.1.28

#### JUDITH JONKER

#### **Reliance on a Few Key People and their 'unwearied zeal' at the Sydney Exhibition in 1854**

Sir Alfred Stephen, at the opening of the 1854 Sydney Exhibition of 'Industrial and Manufactured Products of New South Wales', singled out three main people for their contribution to the success of the exhibition, Charles Moore, William Macarthur and George Macleay. This was an extraordinary statement in view of there being almost forty men who comprised the New South Wales Exhibition Commission. The idea that the exhibition was the result of the work of only three people could not possibly have been the case.

According to Stephen, the Commission's chairman, the successful culmination of the Exhibition was largely due to the hard work of these three key people, with their 'unwearied zeal, and untiring personal exertions' receiving a public acknowledgement in the Exhibition's opening address, later also printed in the colonial press so that even those not in attendance at the opening were made aware of how much the commission's chairman valued the involvement of these men.

The opening address was later amended when it was printed in the exhibition Catalogue, to belatedly acknowledge other parties who had assisted the Commissioners with preparations, however, even then the names of those others were not included, making reference merely to 'some' of the Gold and Crown Land Commissioners, and 'three or four gentlemen, who rendered essential aid'. As a result, these others received limited formal public recognition of their labours. This paper examines the other unnamed people also involved in bringing the Sydney Exhibition to fruition.

**Judith** is a PhD candidate at Western Sydney University. Her research is Australian colonial history, the mid 19th century with a focus on Sydney's 'Paris Exhibition' held in 1854 at the new Australian Museum.

## PANEL 4A

### RE:ANALYSE | Language

**SESSION TIME:** Wednesday 11:30am - 12:30pm

**ROOM:** EZ.G.23

#### LACHLAN PRICE

##### **An Investigation of Social Variation in Australian English**

Research into the phonetic differences present in Australian English have been well studied by Australian linguists (Horvath, 1985; Cox & Palethorpe, 2011; Clothier, 2019). Additionally, multiple distinct ethnocultural dialects have been revealed to exist within Australian English, such as Greek and Lebanese Australian English. (Clyne, Eisikovits, Tollfree, 2001; Clyne, 2005; Cox & Palethorpe, 2010).

However, little research has been conducted that looks into how people themselves judge difference in Australian English. Research from other English varieties reveals that often people have particular attitudes about others according to the way they speak (Sharma, Levon, Ye, 2022), e.g. a person who speaks with a Northern English accent might be seen as less intelligent or competent, and consequently judged more negatively by their peers, regardless of their actual background (Sharma, Levon, Ye, 2022). Personal biases can also impact these types of attitudes, by causing negative or little to no judgements by people (Baquiran and Nicoladis 2019); (Walker, Szakay, and Cox 2019).

This current Master of Research thesis intends to investigate how native speakers of Australian English judge stylistic variation in Australian English and how one's personal biases may impact on this.

**Lachlan** has studied linguistics since completing a Bachelor of Language and Linguistics in 2017. Lachlan finished that in 2020 and has gone on to study a Master of Research in Australian Linguistics. Lachlan's interests primarily involve anything with languages, and anything that can incorporate them, such as music, movies, and books, which is mostly the result of his multilingual upbringing overseas. Lachlan likes learning how different cultures view the world and shape their perspective.

## PANEL 4A

### RE:ANALYSE | Language

**SESSION TIME:** Wednesday 11:30am - 12:30pm

**ROOM:** EZ.G.23

#### **AJANTHA NIROSHANI**

##### **The Influence of First Language on English as a Second Language**

The research examines the influence of mother tongues over learning English as a Second Language by teachers of the arts. In Sri Lanka, learning English is a requirement and it is expected that the learners have a mastery of oral and written communication in the target language.

Learners in the ESL context are confronted with complex grammatical forms and, in that situation, they always try to compare L2 or the target language with L1, thus causing incorrect syntactic formation, particularly in their writing and morphological errors.

Teachers, in general, would like to enhance the writing of their students. However, correcting the same mistakes repeatedly and teaching grammar rules taught to the students months back when doing a lesson frustrates teachers.

Case study was chosen as the approach for this research. As a pilot study of larger research, only the data related to the written test has been used here. Narrative analysis measures were used here to analyze the essays written by students. The results indicate that students have written personal experience analyzing characters' personalities, behavior and relationships.

**Ajantha** is currently enrolled as a doctoral student in the School of Education, Western Sydney University Australia. Ajantha has completed a B.A., M.A and MPhil from University of Kelaniya, Sri Lanka and is currently serving as a Senior Lecturer at the University of the Visual and Performing Arts, with an interest in TESL.

## PANEL 4B

### RE:VISE | Communication

**SESSION TIME:** Wednesday 11:30am - 12:30pm

**ROOM:** EA.1.27

#### WUYUNGAOWA

##### Translating Names in Australian Children's Fiction into Chinese

In the last five decades, children's literature has become a subject of academic research. Simultaneously, more scholars have paid their attention to the researches in children's literature or translation of children's literature. The studies of Chinese translation of the names in Australian children's fiction may involve three descriptive dimensions of considerations: social and cultural backgrounds of Australian children's literature and implications of names, translation studies on translating names, and studies on the Chinese translation of names based on various decision-making acts in the translation process. The existing studies in other languages and amounts and types of the relevant translated fiction will be discussed. The related cases will be analyzed from the sociocultural and linguistic perspectives. The corresponding translation strategies and methods will also be elaborated upon. This study aims to answer questions in translating names to child readers and their possible reception to the translated names in the Chinese editions, which might arouse more attention and interests in Chinese translation of Australian children's literature in the field.

**Gaowa Wuyungaowa** is a HCA PhD Candidate and has just begun her research in The Chinese translation of Australian children's fiction. Her translation works include *The Report on the Development of Ethnic Education in China (2017)*; *The Inner Mongolia Autonomous Region*, and the English translation of the Inner Mongolia TV documentary *New Grassland Silk Road*. She has received grants from the Inner Mongolia government on a key project of *Translation and Publicity of Intangible Cultural Heritage in Inner Mongolia*. Her translated book *Deadly, Unna?* (by Phillip Gwynne) won the Biennial Australian Studies in China Book Prize: 2020 Book Prize for Translation. She has published about 20 papers in Chinese and English, three academic works, and chaired and participated in 20 projects.



## PANEL 4B

### RE:VISE | Communication

**SESSION TIME:** Wednesday 11:30am - 12:30pm

**ROOM:** EA.1.27

#### TAO SONG

##### Exploring Multimodal Coherence in Subtitled Audiovisual Texts

Interlingual subtitling falls within the domain of Audiovisual Translation (AVT). It concerns the translation of speech in audiovisual texts into verbal texts displayed on the screen. Consequently, the differences between oral and written texts impose constraints on the subtitling conventions and practices: namely, the 'six-seconds rule' (d'Ydewalle, Praet, Verfaillie, & Rensbergen, 1991) and translation techniques like condensation and explicitation (e.g. Han, 2019; Yu, 2015). However, the conventional approach of regarding subtitling as the conversion of speech into written texts, undermines the understanding of the social and semiotic nature of the subtitled audiovisual texts, which can further cause the disjoint between verbal and other nonverbal semiotic resources which are all integral parts of the subtitled audiovisual texts. As a result, multimodal approaches are proposed in the AVT-related research (Ramos Pinto, 2018; Ramos Pinto & Mubarak, 2020). Drawing on insights from the Systemic Functional Linguistics and Multimodal Analysis, the current study argues that subtitles are crucial to achieving multimodal coherence in subtitled audiovisual texts, as they gel with other semiotic resources within the texts and contribute to the formation of new multimodal cohesive chains in the audiovisual texts. The findings of the research can deepen the understanding of social, cultural and semiotic factors at play in the subtitling process, and can potentially be adopted to enhance existing algorithms in machine translation.

**Tao (Vincent)** is a PhD student from the School of Humanities and Communication Arts at the Western Sydney University. His doctoral project is on the intersemiotic audio-visual translation of Chinese TV programs. He received his M.A. (Translation Studies) from the University of Portsmouth, and M.A. (Applied Linguistics) and B.A. from Xi'an Jiaotong University.

## PANEL 4C

### RE:CONNECT | Education

**SESSION TIME:** Wednesday 11:30am - 12:30pm

**ROOM:** EA.1.28

#### RANRAN LIU

##### **Early Years' Exposure to Mandarin Vocabulary Learning Through Play: The Case Study in Australia**

The significance of early childhood for second language acquisition has been emphasised in the discourse of language education. However, the field is crowded with studies of adults' rather than children's second language acquisition (Oliver, Philp & Mackey, 2008). Existing literature rarely connects child play with second language learning for children. This project explores how child play promotes the development of Mandarin as a second language with a specific focus on early vocabulary learning and show how children build second language vocabulary with the help of play in a sociocultural environment.

This study utilises a range of play theories to explore how children aged 4 to 5 learn Mandarin across a period of nine months. Data collection includes field notes from observations, video and audio recording, interviews, stimulating conversations with the children, diary records/work-journal writing as well as an informal assessment schemes designed to investigate children's learning progress. A combination of discourse and thematic analysis will be employed for data analysis. It is expected that play as well-contextualised instruction may positively impact the children's Mandarin vocabulary learning experiences in formal early childhood settings. This study has potential implications for effective pedagogical approaches for fostering children's second language practices.

**Ranran** is a doctoral fellow at Bilingualism Research Lab, School of Humanity and Communication Arts. Her research explores the relationship between child play and second language learning. Her research areas include play-based learning, second language acquisition, early years learning models, and the connection between higher education skills and employment in early childhood educational context. Ranran lectures in the Bachelor of Early Childhood program at Excelsia College and Ikon Institute of Australia in Sydney. Her recent publications are in early childhood education and second language acquisition with Springer, Multilingual Matter and Journal of Silence Studies in Education.

## PANEL 4C

### RE:CONNECT | Education

**SESSION TIME:** Wednesday 11:30am - 12:30pm

**ROOM:** EA.1.28

#### **XUEMEI SHAO**

##### **Early Critical Thinking in a Mandarin-Speaking Child: An Exploratory Case Study**

Critical thinking in children is a growing concern for early childhood educators; however, few studies have examined children's critical thinking in an out-of-class context. This case study aimed towards filling this research gap by examining the critical thinking of a Mandarin-speaking child aged 5 years and 8 months in an out-of-class context. The child's natural utterances produced in free conversation and story-readings have been audio- and video-taped twice a week over two months. The recordings have been transcribed and analyzed according to the Delphi Report and 'level of questions' to examine the child's critical thinking level. Findings revealed that the child demonstrated critical thinking, and two indicators, 'spontaneous statements' and 'continuous questions', reflected children's critical thinking level. It also found that these categories were reasonable and practical in identifying young children's critical thinking levels.

**Xuemei** acquired her master's degree from University of Newcastle Upon Tyne in UK, majoring Applied linguistics and TESOL, and currently she is a PhD candidate in the school of Humanities and Communication Arts. Her currently research focuses on the development of bilingual children's language (English and Mandarin) and critical thinking.

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