

WESTERN SYDNEY
UNIVERSITY



Humanities and
Communication Arts

INTERVENTIONS AND INTERSECTIONS 2019:
**MAKING ACADEMIC
RESEARCH COUNT**
POSTGRADUATE CONFERENCE

**THE 11TH ANNUAL
INTERVENTIONS &
INTERSECTIONS
CONFERENCE.**

PRESENTED BY THE SCHOOL
OF HUMANITIES AND
COMMUNICATION ARTS AND
THE WRITING AND SOCIETY
RESEARCH CENTRE

27–28 June 2019 | Parramatta City Campus, 169 Macquarie Street
westernsydney.edu.au/postgradconference



MAKING ACADEMIC RESEARCH COUNT

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An 80,000 word thesis would take
9 hours to present.

Their time limit... 3 minutes

THREE MINUTE THESIS COMPETITION

THE COMPETITION

HDR students have three minutes to present a compelling oration on their thesis and its significance. 3MT is not an exercise in trivialising or 'dumbing-down' research, but challenges students to consolidate their ideas and research so they can be presented concisely to a non-specialist audience.

The winner of the School heat will compete in the Western Sydney University final with presenters from all the Schools in the university. The winner of the WSU 3MT Final Competition will join fifty finalists from universities across Australia, New Zealand, East Asia and South-East Asia in the Asia-Pacific 3MT Competition at UQ in Brisbane in September.

BACKGROUND: The first 3MT was held at The University of Queensland in 2008 with 160 RHD students competing. Enthusiasm for

the 3MT concept grew and its widespread implementation by universities has led to the development of an international competition.

JUDGES

1. Matt McGuire (Deputy Dean, SHCA)
2. Robert Mailhammer (Director of Research, SHCA)
3. Narelle Ontivero (SHCA 2018 3MT winner)

Co-ordinator, School heat:

James Gourley

PRIZES FOR SCHOOL HEAT

Winner \$100 gift voucher
Runner Up \$50 gift voucher
People's Choice \$30 gift voucher

PRIZES FOR UNIVERSITY FINAL:

Winner \$2,000
Runner Up \$1,000
People' Choice \$500



CONFERENCE COMMITTEE

Mahasta Zare
Etaf Alkhlaifat
Mai Abualsamh
Charlotte Oliver
Tina Read (student co-convenor)
Roger Dawkins
(academic co-convenor)
Wayne Peake
(professional support)

ACKNOWLEDGEMENTS

Conference poster and programme by the Design Team at Western.

The Conference committee would like to acknowledge the support of:

James Gourley
Jenny Purcell
Noel Burgess
David Levy
Marian Schraishuhn
Lina Gong
Peter Mauch
Peter Hutchings

All the academic staff who chaired sessions

COMMITTEE WELCOME

DEAR CONFERENCE PARTICIPANTS

On behalf of the School of Humanities and Communication Arts and the Writing and Society Research Centre we would like to welcome you to the 11th Annual Interventions and Intersections Conference *Making Academic Research Count*. This conference is about bringing together postgraduate students and staff from across Humanities and Communication Arts to strengthen our research community through interdisciplinary collaboration. This year we are pleased to welcome students from the Master of Research and Dean's Scholar programs who are participating in Interventions and Intersections for the first time.

We would like to take this opportunity to thank the School and Centre for their involvement in the planning of the event, as well as the entire academic, administrative and professional staff, for their support and assistance throughout the entire organising process.

This year's theme *Making Academic Research Count* is a perfect complement to the current buzz in the higher education

sector about "impact" and "engagement." In 2018 the first ever Engagement and Impact Assessment was conducted by the Australian Research Council to assess how well universities are translating research outcomes into research impact. The conference theme was chosen to spark discussion around the unique impact that arts and humanities research has on culture, society, community, institutions, education, employment and ourselves.

Over the next two days the theme will be explored through the lens of music, performance, photography, design, feminism, literature, history, linguistics, education, culture, creative writing and community. We invite you to join the discussion, share your work and be inspired.

Tina Read (student co-convenor)

On behalf of the 2019 Conference Committee.

WELCOME TO 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.

Our event will commence with a Welcome to Country from Aunty Sandra Lee.



AUNTY SANDRA LEE
WESTERN SYDNEY UNIVERSITY
ELDER ON CAMPUS

**Aboriginal Elder on Campus,
(Traditional Owner) and Darug
Elder (Boorooberongal clan)**

Aunty Sandra is a proud Darug Elder and descendant of Gomebeeree, chief of the Boorooberongal clan of the Darug nation. Aunty Sandra continues to promote Darug heritage and culture with her family's centuries-old connections to the Blacktown area.

Aunty Sandra is the founder of the Burbaga Aboriginal Corporation, and not only recognises the Darug community and their Elders but also embraces all Aboriginal communities. Aunty Sandra visits many local schools to complement the work of teachers in the dissemination of Darug education.

As a member of Blacktown City Council and Holroyd Aboriginal Advisory Committee, Aunty Sandra receives constant requests for information from researchers, archaeologists and government. Aunty Sandra works with the Department of Community Services assisting with Aboriginal children in foster care and facilitates connections to the Aboriginal community.

In acknowledgement of her vast contributions to the area, in 2012 Aunty Sandra received a University of Western Sydney Community Award, was a joint winner of the Blacktown International Women of The Year award and also received Life Membership of the Western Sydney Community Forum. Aunty Sandra is a strong advocate of First Peoples sovereignty, changes to the Native Title legislation, education, and the welfare of Aboriginal youth.

DEAN'S WELCOME



Professor Peter Hutchings

Welcome to the 11th Annual Intersections and Interventions conference, to be held in 2019 at our Parramatta City campus.

Each year, the conference gives postgraduate students in the School of Humanities and Communication Arts the opportunity to present their research in a supportive and collaborative environment, while also engaging with, and learning from, their peers across a range of fields and disciplines. This year we are also excited to include presentations from students in the Master of Research and Dean's Scholar programs.

We are proud of the diversity of approaches and topics to be found within the School. This year's conference theme — *Making Academic Research Count* — addresses many of the key issues and debates in the academic and non-academic landscape encountered by our students during their candidature and upon graduation. Research engagement and impact are now key quality measures in the evaluation of research.

Work presented at the conference will include approaches that are creative, practice-based, critical, and scholarly, considering themes that are cultural, historical, personal, and political.

We are particularly fortunate to have Doctor Tanya Notley as our keynote speaker. Doctor Notley is a senior lecturer in the School, with extensive experience in

community-based and online media initiatives social justice and human rights, and I am certain the audience will benefit from her insights into how academic research can count.

In addition, the conference is privileged to include a keynote panel discussion on the future of the humanities workforce, something of particular importance to you all. I am pleased to welcome Doctor Kylie Brass, Policy and Research Director, at the Australian Academy of the Humanities. I would also like to acknowledge the other panel presenters from the University: Associate Professor Rachel Hendery, Associate Professor of Digital Humanities; Doctor Gavin Smith, from Learning Transformations; and Professor Anthony Uhlmann, Director of the Writing and Society Research Centre.

I am sure 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. Welcome!

Professor Peter Hutchings

Dean, School of Humanities and Communication Arts

DAY ONE

THURSDAY 27 JUNE

8.30	REGISTRATION	1.2.26
9.00	WELCOME TO COUNTRY, DEAN'S WELCOME, COMMITTEE WELCOME	1.2.36
9.30	KEYNOTE ADDRESS - ENCOUNTERS WITH THE INTERNET: TURNING RESEARCH INTO IMPACT (TANYA NOTLEY)	1.2.36
10.30	MORNING TEA	1.2.26
11.00	CONCURRENT SESSIONS OF STUDENT PAPERS	
	SESSION 1 (A) ACADEMIC RESEARCH AND THE BIGGER PICTURE: FEMALE VOICES	1.2.71
	SESSION 1 (B) ACADEMIC RESEARCH AND THE BIGGER PICTURE: CULTURE AND CHANGE	1.2.59
12.00	SPOTLIGHT PRESENTATION	1.2.36
12.30	LUNCH	1.2.26
	MUSIC PERFORMANCE: GWENDA DAVIES	1.2.26
	DECOLONIAL ENVIRONMENTS AND RESURGENT FEMINISMS: A WORKSHOP WITH PROFESSOR MACARENA-GÓMEZ-BARRIS. (An event jointly organised by the School of Humanities and Communication Arts and the Institute for Culture and Society. Those wishing to attend must register separately.)	1.2.71
1.30	3MT	1.2.36
2.30	SPOTLIGHT PRESENTATION	1.2.36
3.00	AFTERNOON TEA	1.2.26
3.30	CONCURRENT SESSIONS OF STUDENT PAPERS	
	SESSION 2 (A) ACADEMIC RESEARCH AND THE BIGGER PICTURE: COMMUNICATION DIFFERENCES	1.2.59
	SESSION 2 (B) MAKING CREATIVE PRACTISE AND DESIGN COUNT: CREATIVE WRITING, DRAWING AND DESIGN	1.2.71
4.45	CLOSE	

DAY TWO

FRIDAY 28 JUNE

9.30	REGISTRATION	1.2.26
10.00	KEYNOTE PANEL - WHERE IS HUMANITIES RESEARCH AND WHAT DOES IT DO (AND WHAT SHOULD IT DO)? (KYLIE BRASS, RACHEL HENDERY, GAVIN SMITH AND ANTHONY UHLMANN)	1.2.36
11.00	MORNING TEA	1.2.26
11.30	CONCURRENT SESSIONS OF STUDENT PAPERS	
	SESSION 3 (A) MAKING ACADEMIC RESEARCH COUNT: IMPROVING EDUCATION	1.2.36
	SESSION 3 (B) ACADEMIC RESEARCH AND THE BIGGER PICTURE: GLOBAL VOICES	1.2.71
	SESSION 3 (C) MAKING ACADEMIC RESEARCH COUNT: REFLECTIVE PRACTICE	1.2.59
12.30	LUNCH	1.2.26
	MUSIC PERFORMANCE: JO WILLIAMS	1.2.26
1.30	CONCURRENT SESSIONS OF STUDENT PAPERS	
	SESSION 4 (A) ACADEMIC RESEARCH AND THE BIGGER PICTURE: THE ENVIRONMENT	1.2.36
	SESSION 4 (B) MAKING CREATIVE PRACTISE AND DESIGN COUNT: LITERATURE AND CREATIVE WRITING	1.2.71
	SESSION 4 (B) ACADEMIC RESEARCH AND THE BIGGER PICTURE: GLOBAL VOICES	1.2.59
2.30	AFTERNOON TEA	1.2.26
3.00	MASTERCLASSES	
	MUSIC AS (RESEARCH) THERAPY: USING MUSIC TO SUPPORT EMOTIONAL WELLBEING (OLIVER O'REILLY)	1.2.36
	THE ETHICS OF IMPACT (LOUISE CRABTREE)	1.2.71
3.45	CLOSING REMARKS AND BEST PAPER AWARDS	1.2.36
4.15	CLOSE	

KEYNOTE DAY 1

Encounters with the internet: Turning research into impact

SESSION TIME: Thursday, 9:30 – 10:30 am

ROOM: 1.2.36

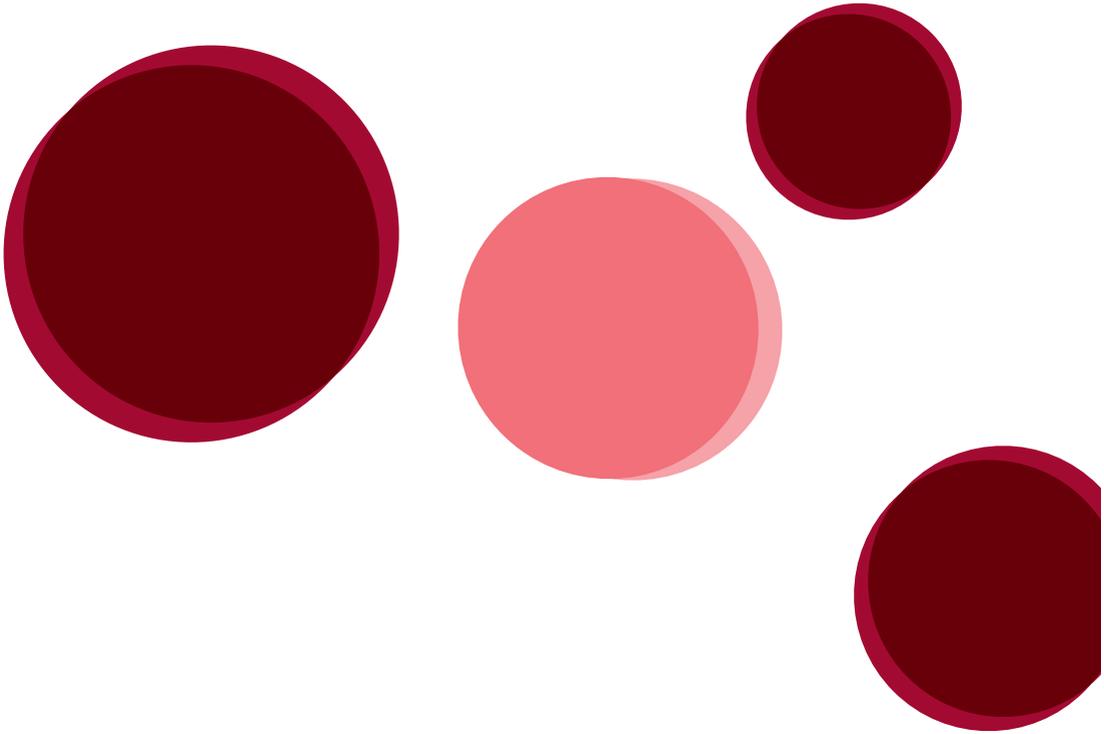
This year's conference theme is "Making Academic Research Count." It complements current discussion in the higher education sector about "impact" and "engagement," making for a great opportunity for all conference attendees to consider their own position in relation to this thing called "academic research." The keynote address is presented by Dr Tanya Notley, a Senior Lecturer in Internet Studies and Digital Media in the School of Humanities and Communication Arts at Western Sydney University and a Senior Researcher with the Institute for Culture and Society and the Digital Humanities Research Group. Tanya has researched in many contexts and collaborated with academics, governments and NGOs. Learn about Tanya's research story, find out what's driving her, and learn about her approach to turning research into social impact.

Session chaired by
Tina Read

Tanya Notley is a senior lecturer in the School of Humanities and Communication Arts at Western Sydney University. Before moving into the university sector in 2012, Tanya worked for the United Nations, social development not-for-profits and community-based media organisations in Australia, Nepal, Sri Lanka and the United Kingdom. Tanya's ongoing research projects are focused on media literacy, particularly news media literacy; digital infrastructure politics; emotion mapping and affective geographies; and designing communication initiatives for social impact. Tanya is currently working on two major research projects, "Data centres and the governance of labour and territory" (funded by the Australian Research Council) and "Advancing the News Media Literacy of Young Australians" (funded by the Museum of Australian Democracy, Google Australia and Western Sydney University).



Tanya Notley



KEYNOTE DAY 2 PANEL SESSION

“Where is humanities research and what does it do (and what should it do)?”

SESSION TIME: Friday, 10:00 – 11:00 am

ROOM: 1.2.36

What lies ahead for tomorrow's humanities workforce? What skills and knowledge are needed for future humanities graduates? And are our universities providing these skills? In many ways, these questions boil down to a discussion of the current state of humanities research and what needs to be done (if anything) to make humanities researchers more employable, better equipped and better positioned for whatever the future holds.

This keynote panel session brings together colleagues well-versed in the above discussion: Dr Kylie Brass, Policy and Research Director, at the Australian Academy of the Humanities; Associate Professor Rachel Hendery, Associate Professor of Digital Humanities at Western Sydney University; Doctor Gavin Smith, from Learning Transformations at Western Sydney University; and Professor Anthony Uhlmann, Director of the Writing and Society Research Centre at Western Sydney University.

Session chaired by Associate Professor Juan Salazar



Kylie Brass is the Policy and Research Director at the Australian Academy of the Humanities, where she leads a research and policy agenda focused on the future humanities workforce and national research infrastructure. She is co-author (with Professor Graeme Turner FAHA) of *Mapping the Humanities, Arts and Social Sciences in Australia*.



Rachel Hendery is Associate Professor of Digital Humanities at Western Sydney University. Rachel's research involves using new technologies to address humanities research questions. Rachel is currently leading the ARC Discovery Project “Waves of words, mapping and modelling Australia's Pacific past,” which aims to find new ways to integrate and visualise evidence from linguistics, anthropology, and archaeology in order to better understand Australia's connections with various parts of the Pacific during the Holocene and beyond.



Gavin Smith is a project officer in Learning Transformations within the Office of the PVC Learning Futures. Gavin received his PhD from Western Sydney University in 2014, and was a sessional tutor from 2012-2017. Gavin's thesis was a reconstruction of the poetic theory of Robert Frost using pragmatic philosophy and cognitive science. As a tutor, Gavin taught in the core units of the BA, with a strong focus on academic literacy. As a project officer, Gavin has been involved in a range of curriculum projects with a focus on systems integration, evaluation, and implementation.



Anthony Uhlmann has been Director of the Writing and Society Research Centre at Western Sydney University since 2012. Anthony is recognised as a world authority on the philosophical contexts of Samuel Beckett's writing. His work focuses on the exchanges that take place between literature and philosophy and the way in which literature itself is a kind of thinking about the world. Current projects include "Other worlds: Forms of World Literature" (Australian Research Council) and "Spinoza and Literature for Life: A Practical Theory of Art" [via USYD] (Australian Research Council). Anthony is a Fellow of the Australian Academy of Humanities. His first novel, *Saint Antony in His Desert*, was published by UWAP in 2018.

LUNCHTIME MUSICAL PERFORMANCES

DAY 1: 27-06-2019, 1:00 - 1:30 pm
ROOM: 1.2.26

GWENDA DAVIES

Gwenda Davies is a multi-instrumentalist, teacher and Registered Music Therapist. Davies completed her training in voice, piano and harp which has led to a successful performance career. She is currently a Master of Research Student at Western Sydney University

DAY 1: 28-06-2019, 1:00 - 1:30 pm
ROOM: 1.2.26

JO WILLIAMS

Joseph Williams is a musician, musicologist and PhD candidate at Western Sydney University. Williams has evolved an intensely personal guitar style. He takes folk-tune arrangement to its extremities and beyond in works of captivating originality.



MASTER CLASSES

MASTERCLASS A DAY 2

Music as (research) therapy: Using music to support emotional wellbeing

SESSION TIME: Friday, 3:00 – 3:45 pm

ROOM: 1.2.36

This highly interactive masterclass will offer strategies for using music listening and music creating to maintain good emotional wellbeing as a researcher.

This masterclass is presented by Oliver O'Reilly, a Higher Degree Research candidate at Western Sydney University. Oliver will share some of his own research story and how he has utilised music to support his emotional wellbeing during his PhD. Oliver will also teach participants to utilise music in their own lives through experiential activities in music listening and music creating.

This workshop is for all students and does not require any musical skills or experience.

BIO

Oliver O'Reilly is a Registered Music Therapist, multi-instrumentalist and Higher Degree Research candidate at Western Sydney University. Oliver's clinical work focuses on promoting interpersonal communication with people experiencing barriers to communication. His research interests include links between un-scored musical ensembles from different musical traditions and their application in clinical settings. Oliver's research is helping improve education and training for music therapists across all career stages.

MASTERCLASS B DAY 2

The ethics of impact

SESSION TIME: Friday, 3:00 – 3:45 pm

ROOM: 1.2.71

How is the impact of research, on institutions, academics and communities, an ethical problem? There are issues, for example, of situation-awareness and the sensitivity of data. This masterclass explores the ethics of impact in humanities research. Crucial for ethical research is understanding the volatility of impact, respecting “objects” of study, and understanding the role of technology in distributing research.

BIO

Dr Louise Crabtree is a Senior Research Fellow in the Institute for Culture and Society, Western Sydney University. Her research focuses on: the social, ecological and economic sustainability of community-driven housing developments in Australia; the uptake of housing innovation in practice and policy; complex adaptive systems theory in urban contexts; and, on the interfaces between sustainability, property rights, institutional design and democracy. Louise’s essay, “Unsettling Impact: Responding to Cultural Complexity” (2017) considers in detail the ethics of impact in research.



PAPER SESSIONS

DAY 1: 27-06-2019

SESSION 1 (A)

Academic research and the bigger picture: Female voices

SESSION TIME: 11-12 pm

ROOM: 1.2.71

KATHARINE POLLOCK

Confessions of women in music culture: A discussion

This presentation outlines my PhD research into whether feminist confessional literature is capable of representing its preferred female readers, by examining confessional literature which features women in the music industry as its protagonists. I discuss the application of representational politics to the genre, and feminist confessional literature's methods of functioning are interrogated. Women in music, as depicted in feminist confessional literature, are considered as an example of the above-stated question. Various corporeal realities of women in music are discussed,

and the question of whether confessing female stories implies a confessing of the female body is considered. Humour is also discussed as providing an added rhetorical dimension to the genre when present. This discussion summarises my findings thus far, and suggests their significance as a PhD project

BIO

Katharine Pollock is a PhD candidate at Western Sydney University, where she is researching the role of women in music culture through feminist confessional writing, via a novel and a thesis. She has previously presented the results of her honours thesis at University of Queensland's Excess, Desire, and 20-21st Century Women's Writing conference, and has been published by *Kill Your Darlings*, *Funny Ha Ha*, and *Lip Magazine*. She is interested in the complex intersections of gender, popular culture, and lived experience.

SESSION 1 (A)

Academic research and the bigger picture: Female voices

SESSION TIME: 11-12 pm

ROOM: 1.2.71

CHARLOTTE OLIVER

Australian gothic suburbia in Elizabeth Harrower's *The Watch Tower*

The idea of the house, or castle, as a key symbol of the gothic genre has been well-recognised throughout the history of the genre. Early gothic novels during the 18th century figured the castle as a space for patriarchal tyranny, stemming from contemporary anxieties surrounding patriarchal inheritance.

This idea can be extended to a mid-twentieth century Australian context. By examining Elizabeth Harrower's 1966 novel, *The Watch Tower*, through a gothic lens, this presentation will explore the representation of the house as a response to and critique of mid-twentieth century cultural and social anxieties. The figuration

of the house as a gothic prison and the designated space for the occurrence of patriarchal tyranny allows Harrower to subvert the notion of the house as a feminine domestic space. Through this undermining of traditional gendered spaces, Harrower taps in to the anxieties surrounding the constraint of mid-twentieth century patriarchal values in Australian society.

There has been a substantial focus on the role of Australian gothic fiction as a response to anxieties regarding the hostile landscape and colonial settlement. The rural homestead has become an established feature of the Australian gothic, but limited

research has focused on the role of the suburban house. This presentation will contribute to an expansion of the Australian gothic genre to be situated in suburbia, encompassing twentieth century concerns.

BIO

Charlotte Oliver is a second-year student in the Bachelor of Arts (Dean's Scholars) and is completing majors in English and Indonesian. In 2019, Charlotte held the position of Dean's Scholars intern on the organising committee for Interventions and Intersections.

JANE SCERRI

The power and the passion since Whitlam

ABSTRACT

My research titled “The Power and the Passion since Whitlam” examines how single motherhood can be viewed advantageously within the framework of feminism. Using motherhood (Rich, de Beauvoir, Maroney) and feminist (écriture feminine) theory I will discuss the representation of single mothers in Australian literature since the introduction of the single mother’s pension in 1973. The novelists’ work I examine includes Helen Garner, Beverly Farmer, Amanda Lohrey and Deborah Robertson. As a feminist, I view single mothers as a force for change, in that their positive lived experiences explicate the fact that women can and do live outside of, and hence subvert

and challenge patriarchal norms, hierarchies and myths. Identifying aspects of single motherhood, and its representations in Australian literature identifies how a single mother, while required to attend to the practical aspects of running a home, is afforded agency, control and choice to shape her world, including her creative life, her ongoing sex/love life and her career. Given that in 2019 there are more single mother households than ever before, and the fact that male/female wage disparity is still more than fifteen percent, there is still comparatively little in the way of literature that reflect this.

BIO

Jane Scerri is an Australian fiction writer of Anglo/Maltese background. She has written a collection of travel stories, one of which was published. For twenty years, as well as painting, writing and raising her two daughters, she ran a vintage clothing shop in Newtown called Scraggs house of fashion. As a single mother, single motherhood and its attendant agency is a subject that she is passionate about. The exegesis component of her recently completed MCA thesis, Considering the gap between theory and practice, examines female desire as represented in the works of the Australian writer, Helen Garner.

SESSION 1 (B)

Academic research and the bigger picture: Culture and change

SESSION TIME: 11-12 pm

ROOM: 1.2.59

QIANG GUO

A longitudinal study of Mandarin and English bilingual development in a Chinese preschool child moving to Australia

The aim of this two-year longitudinal case study is to investigate the English development of a Mandarin speaking child moving to Australia at age three and a half and it will also look at how the child continues to develop her Mandarin when English input becomes greater.

Previous research examines the subject realisation and wh-questions in the simultaneous bilingual acquisition mode. Li Wei (2006) examines language development of two early second language children without any English exposure prior to moving to Britain at age two when their Mandarin is far from stable. The unique case is neither BFLA nor early SLA, and this child's case represents the increasing population of migrants and heritage children's studies in Australia; furthermore, this research will fill the gap in theoretical and empirical understanding of the subject realisation in word order and the formation of wh-question in the interplay of age, input and L₂ (Qi & Di Biase, in press) in early bilingual acquisition.

Data will be collected on a weekly basis by video and/or audio recordings in a context-bound one language one environment situation (20-30 minutes for each of her languages) for two years from age three and a half until five and a half. Diary entries will also be entered regularly as a supplement to the audio recorded data. Communicative tasks will occasionally be used to elicit wh-question structures.

There are Separate Development Hypothesis and Interdependent Hypothesis. This research will test which hypothesis will be borne out for this case.

This study is significant because it is the first longitudinal case study of a Mandarin-English sequential bilingual child whose English has limited exposure before migrating to Australia. Furthermore, it contributes new data to investigate the hotly debated areas in early bilingualism such as language separation and cross linguistic influences in subject realisation and wh-question.

BIO

Qiang Guo is a university lecturer and second-year PhD student. His research interests include metaphor, cognitive linguistics and bilingualism.

MAHASTA ZARE

The relationship between cross-cultural adaptation and anxiety: The case of Iranian immigrants in Sydney

This study investigates the factors that increased depressive and anxiety symptoms among several participants. It specifically explores the major linguistic and cultural barriers that can lead to more social isolation. In other words, it investigates the stressors that create obstacles to social integration of Iranians which have often disadvantaged them in various settings in Australia. Nearly all Iranian individuals who come to a new cultural environment go through different cross-cultural adaptation experiences. As they make attempts to cope with the new changes, they each experience different levels of frustration, uncertainty and growth. They inevitably are exposed to some levels of culture shock which is a form of psychological distress associated with migration.

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 23 to 75. The data was collected through semi-structured interviews as well as questionnaires. The findings indicated that stressor factors in a new culture might impact the cross-cultural adaptation.

Although there is extensive literature on migrants and cultural differences, rather few studies have investigated the relationship between the depressive factors such as language barriers and isolation of Persian speakers and their cross-cultural adaptation experiences in an Australian context. This study is part of the growing body of research on Persian speakers 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.

BIO

Mahasta Zare is currently a PhD student in the School of Humanities and Communication Arts at Western Sydney University. Her academic professional experience includes working as an ESL teacher since 2002. She also worked as a university lecturer from 2007 to 2012. Currently, she is working as a teacher and assessor at Navitas English in Sydney. She has a Bachelor degree in Persian-English translation 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. She is the author of *The Etymology of the Geographical Places of Fars Province*. She has also translated an English book, *Management Strategies*, into Persian.

SPOTLIGHT PRESENTATIONS

SESSION TIME: 12.00 – 12.30 pm

ROOM: 1.2.36

EMMA HARLOCK

Delicateness and freedom in composition: Carving my own path in music and creative research

What happens to music when texture and timbre, as operating within French spectralism, meets with the hypnotic, pulsating rhythm of American minimalism within personal compositional voice? Approaching composition from an electric bass player's perspective, my research project offers a unique insight into a multifaceted research approach, incorporating both notated scores and recorded quasi-improvisations. The project aims

to address the parallels between spectralism and minimalism, an area lacking in academic research, and explores current social issues. By delving into an analysis of my latest performative work "Green," from a series in the making titled *Concept: FUTURE*, I will discuss the new cultural identities being forged through my research project, and explore the impact that creative research can have on a wider community.

BIO

Emma Harlock is a Western Sydney based composer and performer. She is currently studying a Master of Research at Western Sydney University, with the supervision of Associate Professor Bruce Crossman and Dr Clare Maclean, exploring the cross-cultural connections between American minimalism and French spectral music. Her works, both scored and performative, focus on the exploration of evolving timbre and textures.

SESSION TIME: 2:30 - 3:00 pm

ROOM: 1.2.36

JIMMI CARR

Where is the fourth world?

In the early 80s, Brian Eno and John Hassell discussed the concept of fourth world music. The fourth world is an imagined space or society where cross-cultural music can exist beyond obvious gestures and colonial power relations. Eno described fourth world music as being part futuristic and electronic and part traditional (particularly African). This presentation will discuss the implications of this concept for my own cross-cultural compositions. It will also serve as an introduction to my performances of some of the pieces I am working on.

BIO

Jimmi Carr is a PhD student in his third year of study. Jimmi is an experienced composer and performer who has released several albums and toured extensively. Jimmi's PhD focuses on cross-cultural fusions in music, with a specific focus of Western/African fusions.

SESSION 2 (A)

Academic research and the bigger picture: Communication differences

SESSION TIME: 3:30 - 4:30 pm

ROOM: 1.2.59

MAI ABUALSAMH

Cross-cultural differences and pragmatic transfer in English and Arabic advice giving

Previous research in interlanguage pragmatics has revealed that although language learners might have sufficient grammatical competence in second language (L2), they might still find it difficult to communicate appropriately with native speakers of the target language (TL) because they do not have enough pragmatic knowledge of that language. In such cases, they might simply transfer their first language (L1) norms and socio-cultural conventions, which might be inappropriate for the target language situation, into their L2. As a consequence, a lot of cross-cultural communication breakdowns could occur.

Therefore, this study aims to investigate the importance of acquiring sufficient pragmatic competence in cross-cultural communication by examining advice-giving strategies between Saudi Arabic and Australian English speakers and investigating the occurrence of pragmatic transfer of Saudi students in Australia while offering advice in English.

To achieve this, cross-cultural differences in performing unsolicited advice-giving strategies to the same gender between native speakers of Saudi Arabic (NSSs) and Australian English (ANSs) were first explored. Then, the performance of Saudi students studying in Australia was compared with those of Saudi and Australian counterparts in their home countries to investigate whether they transferred their L1 advice-giving patterns into the L2. Participants included 60 NSSs, 44 ANSs, and 60 Saudi students from both genders. Data was collected using Arabic and English versions of the same Discourse Completion Task. A mixed method design was used to analyse data in terms of the level of directness in advice strategies.

Preliminary results showed that NSS participants preferred the use of direct advice more frequently than ANS participants. The preliminary results also showed the tendency of Saudi students in Australia to follow their L1 pattern in using direct advice-giving strategies. This influence by their L1 norms and socio-cultural

conventions emphasises the need for better understanding cross-cultural differences between the different language speakers, and that sufficient pragmatic competence is significant to avoid cross-cultural communication breakdowns

BIO

Mai Abualsamh is currently a PhD candidate at the School of Humanities and Communication Arts. She is in her third year of her study. Mai has been a lecturer in the Department of English and Translation at the University of Tabuk in Saudi Arabia since 2008. She completed her master's degree in applied linguistics at King Abdulaziz University and her undergraduate studies at Dammam University. Her research interests include interlanguage pragmatics, Arabic linguistics, and second language acquisition.

ETAF ALKHLAIFAT

“I want to understand”: Exploring the communication issues in Jordanian doctor-patient interaction

When doctors and patients do not share the same first language, language barriers may exist, which may have negative effects on the quality of communication and care provided. Doctors' use of medical jargon and patients' inability to fully express their illness (due to a potential loss of relevant information) can often create misunderstanding. This study sought to examine the extent to which a lack of “common” language represents one of the linguistic obstacles that may adversely influence the quality of healthcare services in Jordan.

Communication Accommodation Theory (CAT) was used to interpret the phenomena under study. Doctors (n=9) and patients (n=18) were observed and interviewed in natural Jordanian medical settings. A thematic qualitative approach was employed to analyse the data.

The preliminary findings of the study revealed that most doctors appeared to have a good sense of appropriate ways to break through communication barriers by changing medical terminologies or jargons into lay terms. However, for some, there were two main challenges: 1) the use of medical jargon in explaining medication and side effects; and 2) the lack of patients' knowledge in providing a full explanation about their illnesses.

The study revealed that language barriers adversely affect health outcomes for patients with limited fluency in the English language. It argues that it is doctors' responsibility to guarantee mutual understanding, educate patients on their condition and improve their health outcomes. These findings will help address specific aspects of language barriers in healthcare communication in a

way that will inform the design of communication training for doctors and articulate an agenda for future health communication research.

BIO

Etaf Alkhlafat is currently a third-year PhD candidate in the School of Humanities and Communication Arts at Western Sydney University. She holds a bachelor's degree in German and English, and a master's in English Language Teaching and Curriculum. Etaf worked as a teacher in the Ministry of Jordan for five years. In 2008 to 2015, she was working as a lecturer in Saudi Arabia. She has worked as a tutor and lecturer in HCA at Western Sydney University from 2017 to 2019.

SESSION 2 (A)

Academic research and the bigger picture: Communication differences

SESSION TIME: 3:30 - 4:30 pm

ROOM: 1.2.59

MARWAN ALBARHI

Saudi tertiary English as a Foreign Language (EFL) students' attitudes towards Communicative Language Teaching (CLT)

Previous research implies that Communicative Language Teaching (CLT) benefits students' English language competency. The CLT approach emphasises communicative competence, language function, meaning, fluency, and interactive learning through role-playing and pair/group work activities. However, due to a high power-distance culture in Saudi Arabia, the teachers and students seldom interact in class. This study focuses on Saudi students' attitudes toward the CLT approach and aims to answer the research question: What is Saudi tertiary English as a foreign language (EFL) students' attitude towards the Communicative Language Teaching (CLT) approach?

To investigate the Saudi EFL students' attitudes, this study collected data at Hail University, Saudi Arabia through a survey in which 152 students studying EFL participated. The survey examined the respondents' opinions related to seven CLT principles in Savignon and Wang's (2003) research project on CLT in EFL context, which consists of: "importance of the grammar,"

"teaching techniques," "group/pair work," "the role of the learners," "the role of the teacher," "error correction," and "authenticity of used material and classroom interactions."

The results suggest that EFL students are inclined towards the use of the CLT approach in EFL learning. Among the seven principles of CLT, the order of significance in which the students' respondents hold the most favourable attitude is "authenticity of used material and classroom interactions," (76.9% agree/strongly agree), followed by "teaching techniques" (68.7% agree/strongly agree), "group/pair work" (68.2% agree/strongly agree), then "the role of the teacher" (63.1% agree/strongly agree), followed by "error correction" (59.7% agree/strongly agree), and "the role of students," (59.2% agree/strongly agree), and finally, the lowest indicated is "importance of the grammar" (40.9% agree/strongly agree).

The implications of the survey findings are that students want teachers to shift their role from an authority to a facilitator, and

that teachers should encourage students to work with them as cooperative members of a classroom community. In addition, the future work includes qualitative data analysis, which will further explain the quantitative findings.

BIO

Marwan Albahri is a fourth-year PhD student supervised by Dr Ping Yang (School of Humanities and Communication Arts) and Dr Mohamed Moustakim (School of Education) at Western Sydney University. He has presented his work at the 2017 7th International Conference on education, research and innovation in Taipei, and co-published a paper in *International journal of information and education technology* with his supervisors. He has taught English as a foreign language at a Saudi university for 5 years. His research interests include TESOL curriculum, pedagogy, communicative language teaching approach and student-centred learning.

SESSION 2 (B)

Making creative practice and design count: Creative writing, drawing and design

SESSION TIME: 3:30 - 4:30 pm

ROOM: 1.2.71

EMMA RAYWARD

Topological fiction: Reconceptualising relationships through the implementation of mathematics into creative practice

This paper presents a sample from my fiction and discusses the methods and aims of the creative practice, which takes methods and concepts of topology and applies them to the form and content of speculative fiction. The research is interdisciplinary and “use[s] mathematics as a substance in a workmanlike way, patching here and there to see what values ensure, like a trellis for play” (Sha, 2014, p. 16). The aim of such a practice is twofold: to develop ways in which topology can be implemented in and through writing; and to use topology to reformulate modes of relation bodies have to themselves, to other bodies, and to the environments in which they exist.

Even though topology is a foundational and fundamental discipline of modern mathematics, it is regularly confused with topography. Topological concepts such as closeness, continuousness and connectedness are common

in everyday language but are not often understood as mathematical terms. In fiction, topology is typically engaged with in a metaphorical or allegorical way, and my practice differs from this approach by demonstrating how topology can be applied formally. I eschew metaphor in favour of speculative fiction—a genre where the non-real becomes real and metaphorical language can be read literally.

Taking inspiration from the content of Renee Gladman’s Ravickan novels, who has constructed a unique country where multiple stories unfold, the practice of the Oulipo, who use mathematics to build structures for texts, and the aims of the Nouveaux Roman, who deprioritise psychology in favour of the surface of things, the fictions of my creative practice consist of an invented space where bodies and environments behave according to the rules

of topology. By bringing these relatively unknown mathematical ideas into a popular fiction genre, new types of thinking about relationships between subjects and objects can be engendered.

BIO

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

SESSION 2 (B)

Making creative practice and design count: Creative writing, drawing and design

SESSION TIME: 3:30 - 4:30 pm

ROOM: 1.2.71

JANET SAUNDERS

Finding a way through drawing

The exploration into improvisational drawing techniques and strategies is an extension of my ongoing image-making practice that began before, and continued throughout, the development of my thesis, *Back to the drawing board*.

This poster timeline aims to provide a chronological overview of the drawing “experiments,” workshops and performances that directly, and indirectly, informed this thesis inquiry. The photographs, video, and Sketch app animations collected during this period provide a means of reflection and evaluation of my creative process.

The improvisational drawing activities I “played with” included doodling, squiggling and response drawing, responding to random marks, and observation drawing responding to movement and sound using my iPad recording

feature. Observations and insights were made during and after each activity and memories recalled throughout the thesis, which contributed to the understanding of the role and value of drawing in the creative process.

These insights informed the development of a series of “Speed” drawing activities that were later trialled with undergraduate Visual Communication Design students at WSU. These speed drawing activities aimed to encourage and foster drawing participation as part of the creative process in the classroom environment.

This poster visually tracks the practice-led component of my thesis, highlighting discoveries made through my image making practice and improvisational drawing.

BIO

Janet Saunders is an educator, researcher and visual artist. She is currently an Associate Lecturer teaching Visual Communications at Western Sydney University and completing her PhD in drawing research. Janet has held a variety of illustration, graphic design, production and project management positions within the graphic design industry, focusing on interactive online teaching resources which led to her current interest in design education. Her thesis, entitled *Back to the drawing board*, investigates the role and value of a rough sketch in the creative processes of undergraduate design students through the development of drawing activity derived from her teaching and image making practices.

DINUSHA SOO

Physical experimental typography

In this digital age, designers struggle to obtain and retain the attention of their audience. That is where physical experimental typography resonates. It provides a medium where the designer can engage directly with their audience to create a typeface that is not only visually stimulating but also holds a meaning. By creating something from the physical environment, the designer provides a glimpse into their life and what stimulates them. For the audience, it provides a much-needed respite from digital screens and provides a medium to engage with a piece of work.

This presentation outlines my own creation of physical experimental typography, called You make me melt. The main criteria in creating my own typography was that I wanted the typeface to be reminiscent of childhood—of days spent idly doodling and engaging in messy play.

After undertaking a number of sensory-lead activities with my son I noticed which activity he liked doing the most, and from this I formulated an idea for my typeface. I decided to melt crayons into the alphabet letterforms and then re-melt the letters to create a splash like effect. Once my typography was created, the emotional connection with my son was tangible, he was mesmerised by the texture and feel of the typeface.

By creating a physical typeface, an audience has the ability to directly interact with the letterforms, thereby creating a memorable experience. These crucial minutes an audience engages with the type is something the same thing made digitally would never receive.

BIO:

Dinusha Soo is a first-year student enrolled in the Bachelor of Design (Visual Communications) Dean's Scholars program. Prior to enrolling in this course, Dinusha was a practising chartered accountant with over eleven years of professional experience. Having commenced maternity leave two years ago, Dinusha re-ignited her passion for all things creative which led to her opening a handcrafted business on Etsy and enrolling in a course of study she is truly passionate about.

SESSION 3 (A)

Making academic research count: Improving education

SESSION TIME: 11.30 - 12:30 pm

ROOM: 1.2.36

ANDI SUSILO

Critical intercultural awareness: How Indonesian university teachers develop their intercultural communication competence

Intercultural awareness is an important social element which fosters willingness to communicate with people from diverse linguistic and cultural backgrounds. Given this importance, university English language programs necessarily address intercultural components as part of learning outcomes with a view to equip students with sets of knowledge, attitudes and communication skills in order for them to confidently engage in and manage intercultural encounters well. In Indonesian university contexts, however, little effort has been made to promote EFL students' Critical Intercultural Awareness (CIA) in the classroom, mainly due to the lack of intercultural awareness among teachers themselves. Anchored in Byram's Intercultural Communication Competence (ICC) framework, this classroom-based study made a case for intercultural teaching investigating the development of teachers' CIA and intercultural teaching abilities.

Four university teachers volunteered to participate in two-preparation meetings to discuss ICC and carry out 10-week teaching sessions using video clip-assisted intercultural learning tasks. The participating teachers carried out the intervention within 30-45 minutes to facilitate groups of students mixed in gender, language proficiency, and field of study through culturally appropriate video-clips along with some activities: authentic input, noticing, reflection, and verbal output. Data were generated from teachers' reflection notes and field notes.

Drawn from qualitative content analysis, findings revealed that intercultural teaching could help the in-progress formation of teachers' CIA which was subsequently transformed into their facilitation skills to better engage students in understanding the sociocultural issues embedded in the clips and create a dynamic and productive in-class discussion. This study suggests that incorporating intercultural learning

in the classroom activities can help teachers shape their own CIA and enhance the quality of teaching practices. The intervention teaching materials (i.e. video-clips) function as culturally laden learning tools and the intercultural learning activities enable teachers to experience direct intercultural encounters, especially when they scaffold in-class discussion.

BIO

Andi Susilo is a second-year PhD student supervised by Dr Ping Yang and Associate Professor Ruying Qi in the School of Humanities and Communication Arts at Western Sydney University. He has been teaching English as a foreign language at an Indonesian university for a decade and has been actively involved in several teacher professional development activities. His research interests include language teaching methodology, language curriculum development, and intercultural communication

DENNIS LAM

Bringing value to humanities research in Australian international higher education

It is sometimes perceived that humanities research, while professed by its researchers as significant, might not have any apparent or economic value in the real world by stakeholders whether they be government, or the general public or even by university administrators. The challenge is to make humanities research both beneficial and significant, which is embraced by society instead of being perceived as an add-on. This research project will examine the cross-cultural adaptation of Chinese international university students, who make up nearly 30-50% of the \$30 billion Australian international higher education export market.

Through the use of mixed-methods data analysis, this project will explore various aspects of Chinese international students' cross-cultural adaptation, including changes in self-identity, second-language motivation, and academic adjustment. This study will inform university administrators and government officials' role in improving the quality of international higher education, which could bring tangible academic and societal benefits either in Western Sydney or the broader Australian society.

BIO

Dennis Lam is a PhD candidate, researching how international Chinese students adjust to their academic and societal life in Australia. He has received a Bachelor of Mathematics and Master of Mathematics from the University of Wollongong; a Graduate Diploma in Accountancy from Macquarie University; a Bachelor of Teaching (Secondary Mathematics) and Master of Arts (TESOL) from Western Sydney University, and he also holds professional qualifications as a company secretary.

SESSION 3 (B)

Academic research and the bigger picture: Global voices

SESSION TIME: 11:30 - 12:30 pm

ROOM: 1.2.71

SUSI HERTI AFRIANI

Illuminating distinctive cultural-linguistic practices in Palembangnese humour and directives in Indonesia

This paper explores the impact of distinctive cultural-linguistic practices in Palembangnese humour and directives in Indonesia (hereafter referred to as Palembangnese). Palembangnese is a language spoken in Palembang City, South Sumatera Indonesia; it is unique, particularly as Palembangnese people tend to give many directives and often “berkelakar” (make a joke) in daily life. This paper argues that Palembangnese directives and humour are commonly misunderstood because people do not understand the cultural background and the context of the utterance.

This mixed-methods study employed a discourse analysis of Kelakar Bethook Palembangnese humour, Ceramah (Islamic speeches) and Cerito Mang Juhai (Mr. Juhai stories) to inform a better understanding of Palembangnese humour and directives. This research thereby contributes to distinguishing one facet of Islamic Malay civilization by exploring distinctive culturallinguistic practices and promoting a wider awareness of Palembangnese culture and humour.

BIO

Susi Herti Afriani is a third-year PhD student in the School of Humanities and Communication Arts, Western Sydney University. Her research is distinctive cultural-linguistic practices in humour and directives in Palembangnese in Indonesia, supervised by Associate Professor Robert Mailhammer, Dr Adrian Hale and Associate Professor Anna Christina Pertierra. She is working as a linguistics lecturer at State Islamic University (UIN) Raden Fatah Palembang Indonesia (Ministry of Religious Affairs). Susi has several publications, including “Linguistic politeness in Palembangnese directives in Indonesia and its implication for university teaching and learning.” Her research interests include pragmatics, discourse analysis, sociolinguistics, semiotics and Islamic studies.

THI THU HUONG HO

The effect of digital apps on Vietnamese EFL learners' receptive vocabulary acquisition: A case study of Quizlet and paper flashcards

Multimedia learning environments can enhance learners' comprehension and memory. Vocabulary apps have been widely utilised to create multimedia environments in classrooms and facilitate English vocabulary acquisition. Nevertheless, their effectiveness has not been conclusive since results of previous research about the issue were inconsistent with one another (Basoglu & Akdemir, 2010; Lees, 2013; Nikoopour & Kazemi, 2014; Dizon & Tang, 2017). This research aims to investigate the efficacy of a digital vocabulary learning application called Quizlet among EFL learners in Vietnam and compare it with paper flashcards.

The framework of the study is the cognitive-affective theory of learning with media (CATLM) (Moreno & Mayer, 2007). Multimodal second language learning practice should be evaluated from three viewpoints: 1) linguistic environment; 2) linguistic development and; 3) learners' perception on the

learning tool (Miyamoto, 2001). Therefore, this study examines two vocabulary learning tools, Quizlet and paper flashcards in terms of 1) input, output, interaction and feedback; 2) actual learning outcomes; and 3) learners' attitude.

This study takes pre-test, training (two one-hour reading and vocabulary learning sessions per week for four weeks) and post-test method. Participants of the study were 39 high school students in Vietnam. They were divided into two groups. Approximately 20 new words selected from a reading passage were introduced to the students per week. For vocabulary learning tools, Group A used Quizlet while Group B paper flashcards for the first two weeks. Then, Group A switched to paper flashcards, and Group B Quizlet in the following two weeks. This method was used to counterbalance the order effect of using two different tools. Data analysis included screen captures (Quizlet) and video recordings (paper flashcards) of

students' learning activities during training sessions; improvements from vocabulary post tests; and students' responses to questionnaires.

Results suggest that Quizlet has various advantages over paper flashcards in terms of linguistic environment and students' preference. However, paper flashcards have some merits such as encouraging students to practice pronouncing words, which was not observed on Quizlet. The research proposes opportunities and challenges of using digital apps.

BIO

Thi Thu Huong Ho is currently a second-year Master of Research student. Thi is doing a project on the influence of digital apps on second language vocabulary learning, under the supervision of Associate Professor Satomi Kawaguchi. Thi's research interest is the use of information communication technology in second language learning

SESSION 3 (B)

Academic research and the bigger picture: Global voices

SESSION TIME: 11:30 - 12:30 pm

ROOM: 1.2.71

MUHAMMAD AMINUDDIN

The translation of Ulama: A matter of transliteration or translation

Some Islamic terms translated into English have recently attracted public interest. The issue centred on the proper written form of Islamic terms either using the transliteration form of source or target text or their translation versions. To unravel the phenomenon, this study investigated the word “ulama” as one of the most found Islamic terms in English translations in the Indonesian context.

The data for this study were collected from 34 translated texts of an Indonesian thesis abstract in Islamic study from three groups of Indonesian translators (accredited, teacher, and student translators). Based on the word frequency, it revealed that the word “ulama” was translated/transliterated to several different forms: scholar, expert, ulama, ulema, leader, Islamic scholar, and mufti.

The study found that more than half of the translators (58%) preferred to use a general English word as a translation for highly Islamic related word, ulama, rather than other word choices. This finding highlights the notion of word familiarity in the target text compared to its transliteration system. Moreover, there was a slight difference found among the three groups of translators in terms of qualifier, writing style, and meaning. The study also discovered that teacher and student translators may have demonstrated exercising more word options than accredited ones, and the use of limited equivalent words by accredited translators seems to imply that the more professional, the fewer word options were used. Thus, the study suggests that translators may consider to use the word “scholar” in reference to ulama in English texts in an Indonesian academic context.

BIO

Muhammad Aminuddin is a third-year PhD candidate in linguistics, supervised by Dr Ping Yang and Dr Hiromi Muranaka in the School of Humanities and Communication Arts at Western Sydney University. His PhD project investigates the translation of Islamic terms into English in an Indonesian context. He is also a lecturer at Islamic State University in Indonesia and has taught translation units to undergraduate students of TEFL program since 2010.

SESSION 3 (C)

Making academic research count: Reflective practice

SESSION TIME: 11:30 - 12:30 pm

ROOM: 1.2.59

KAREN WEISS

The beating heart within the clay: The other than Western potter and Heidegger's jug

Last year I visited Japan, Central Australia and Southwest USA to talk to potters as part of my phenomenological enquiry into the perceived differences of ceramic art craft and design in Western and other than Western cultures. In this paper, I share some of my initial discoveries and experiences and compare them with my own experiences as a ceramist, primarily the affective dimension of working with clay. I also reflect on Heidegger's (1971) writing on "the Thing," specifically using his example of the jug. It is unusual for a philosopher to engage with ceramics, as Professor Jeff Malpas pointed out in his recent keynote address at the Australian Ceramics Triennale in May 2019. However,

Heidegger's use of the jug offers the opportunity to reflect on the differing philosophical approach of the participants from other than Western cultures to what they create and the meaning of their practice, and to use interpretations from my research to query some of the aspects of Heidegger's conceptual framing.

BIO

Karen Weiss is a ceramist/potter, community artist, pottery teacher, writer, ceramics journalist and now a doctoral candidate. She recently presented a paper and moderated a Disability Arts panel at the Australian Ceramics Triennale in Hobart. Her research has taken her to Japan, Central Australia and Southwestern USA to interview

potters and has reinforced her proclivity for travelling with a hard-shell suitcase filled one third with bubble wrap because wherever she goes, she always finds pots.

SESSION 3 (C)

Making academic research count: Reflective practice

SESSION TIME: 11:30 - 12:30 pm

ROOM: 1.2.59

MARGOT DUNPHY

Challenges of getting personal: Using self-memory and lived experience in a research project

In this presentation I look at some of the challenges faced when personally connected to a research project through memory and lived experience. When the researcher has lived a similar experience to that of the subject or topic being investigated, how does that inspire or challenge the research approach, method and possible outcomes?

My research examines the experiences of western foreign women living in Japan. It explores how these women who for the most part worked in the cultural “fringe” of Tokyo and how they were “changed” from the experience. I will use in-depth interviews and journalistic investigative methods to explore this diverse and also shared lived experience of these women.

Like the participants in my research, I too lived and worked for a significant period of time in Japan. Although it is not my intention to include personal testimony of my experience in this research project, from this insider perspective, specific advantages and challenges to the research process have emerged.

My history as a participant and observer within this culture can be seen as motivation itself for undertaking the research topic. There is also a significant benefit in understanding the culture and the experience before and during the research process. But at the same time this aerial view of the experience presents in itself some challenges. One is that of impartiality when being so familiar with the topic and the participants. The other is the conflict of so many different aspects and angles of the experience and the overwhelming role of working through those choices, as a researcher and in this case as a documentary film director.

BIO

Margot Dunphy 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 Master of Journalism and is currently enrolled in Doctor of Creative Arts (DCA) at Western Sydney University. Margot is an academic in the School of Humanities and Communication Arts, teaching predominantly journalism units within the Communication, Creative Industries and Screen Media degrees.

SESSION 4 (A)

Academic research and the bigger picture: The environment

SESSION TIME: 1:30 - 2:30 pm

ROOM: 1.2.36

LEITH DAVIS

From pitsaws and sailing ketches to harvesters and b-doubles: A history of the environment-technology junction in South Coast NSW forests

Environmental history has been defined as “the interdisciplinary study of the relations of culture, technology and nature” (Worster, 1994) and in recent years there has been increasing recognition that technology is the junction between humankind and the environment, or as a Finnish environmental historian described it, a “mitten” between culture and nature (Myllantaus, 2003). Environmental historians and historians of technology have increasingly recognised the importance of the technology-environment junction.

Forest history in Australia has concerned itself more with organisational and regulatory histories than with the environmental history of forest operations, and the history of changing technologies in the forest industry and subsequent impacts on the forest environment have not been documented to any extent.

This paper will trace the development of the south coast New South Wales forest industry

and its changing technologies along the coast from Kiama to Bermagui and explore changes in the environmental impact of forest operations as the technological interface (Myllantaus’s “mitten”) developed.

The history dates from 1811 and the beginnings of the cedar trade around Kiama and north to the Shoalhaven when red cedar was extracted from the rainforests by small teams of pit sawyers and transported to Sydney by the sea in tiny 15-ton cutters. Later in the nineteenth century steam sawmills were built on the coast, supplied with logs by bullock jinkers or horse-drawn tramways, sending their timber to Sydney by sailing ketches and schooners. The twentieth century saw the introduction of steamships, road transport, bulldozers, Blitzes and chainsaws and the twenty-first century the introduction of mechanised harvesting in the state-owned forests.

Each of these developments has changed the human-environment relationship in the forests. This

paper will outline some of the consequences of these changes. “If humans used only their hands, they would have no more effect upon the surface of the planet than any other animal with its paws or hooves. [...] It is the technology that has made humans into a force of nature” (Jorgensen, 2014).

BIO

Leith Davis was born and raised on the south coast of NSW and currently lives in Nowra. She came to PhD studies after a career in economic and forest policy in Commonwealth and state governments, a Master of Natural Resources from the University of New England, and a degree in economics from the University of Wollongong. Her varied career reflects her varied academic history, and both have given her the background she needs for her chosen environmental history project.

SESSION 4 (A)

Academic research and the bigger picture: The environment

SESSION TIME: 1:30 - 2:30 pm

ROOM: 1.2.36

JULIE ANNE WALKER

Creative fiction and companion species: Networking allies

Devising and developing a creative fiction destined to unfold across social media networks is a daunting task. Inviting a companion to provide guidance goes some way toward dispersing the uncertainty. Invite a companion species to walk alongside the process and new and surprising directions may emerge. In this presentation I will discuss how the lifecycle of the stinkhorn fungi *Aseroë rubra* offers a framework for my practice-led creative project and how an another-than-human lens can engage critical thinking.

Underlying the presentation is an illustration of the diverse fields and interdisciplinary approaches that arts projects frequently delve into to inform final outcomes. As such, the methodologies of creative arts practitioners increasingly attract scholarly scrutiny in relation to interdisciplinary research and creative approaches

toward knowledge acquisition. An example can be seen within the Environmental Humanities where the use of story to elucidate the “biocultural complexity” of more than human worlds is a methodology adopted by scholars engaged in multispecies studies. The influential work of Deborah Bird Rose and Thom van Dooren in particular maintain a commitment to storytelling as a platform to allow multiple meanings and multiple others to travel alongside one another while refusing a form of closure. Similar concerns are taken up by my creative project situated within the complex and habitual sites of social media networks.

Under the direction of *Aseroë rubra*, the text, image and sound aim to inject surprise interventions within the everyday digital environment. As such my creative project intends to contribute to new critical models within

the field of Electronic Literature while exploring the potentials for adaptive content within everyday media.

BIO

Julie Walker is Sydney-based interdisciplinary artist Julie Vulcan. Her research-based practice informs creative projects realised through performance installation, digital media, text and sound. Her work draws on feminist, queer, and environmental humanities discourse and engages in speculative fiction as a vehicle for interrogating the present. Digital practices and social media platforms have played a part in past works such as RIMA, Arts House Melbourne 2016 and have laid the foundation for her current Master of Research project. Julie has presented work in Australia, Cambodia, Canada, Italy, NZ, Norway, UK and USA.

KALEIGH RUSGROVE

Art in the age of the Anthropocene

This presentation explores my current photographic work in progress, which is both an inquiry and a response to the current climate crisis. I have inserted myself into the world of seed banking to learn more about climate change, what's being done to protect our future, and what there is to be optimistic about. I move through scientific spaces to develop a visual language with which to make work, but also in an attempt to calm my own worries. I entered into the realm of climate science because I wanted to know and share the truth, and I believed as an artist I could approach the space of educating and enacting change from a unique perspective. In a

time when science is questioned, can art help to bridge the gap from passive viewer to earnest believer? I find flaw with ways these issues are typically handled in the arts and media, but as my work turns more introspective I also continuously question if my own emotion-led making is enough to enact social change. This presentation will discuss the ways visual research can contribute to our understanding of scientific endeavours, and whether or not this is something we should even be asking from our practices. Can art for art's sake truly make a difference in the age of the Anthropocene?

BIO

Kaleigh Rusgrove was born, and has spent the majority of her life, in Connecticut USA. She earned her BFA in Visual Communications with a concentration in photography from Endicott College in 2014. She earned her MFA in studio art from the University of Connecticut in 2018, where she has also taught digital and analog photography courses for the last three years. Kaleigh was the recipient of a U.S. Fulbright scholarship for 2018-19 bringing her to Sydney, Australia.

SESSION 4 (B)

Making creative practice and design count: Literature and creative writing

SESSION TIME: 1:30 - 2:30 pm

ROOM: 1.2.71

HARRY FAIRLESS

The motif of the “living death” in the fiction of Philip K. Dick

In this paper, I examine a prominent recurring motif in the fiction of Philip K. Dick that I call the “living death.” In many of Dick’s short stories and novels, some of his characters experience a situation in which they are simultaneously alive and dead (either literally or metaphorically). It is, in other words, a paradoxical state in which death becomes immanent and life is removed from one’s experience. Dick refers to this idea in an interview, stating that “there is some kind of oscillation or dialectic [...] where death becomes life and life becomes death” (Dick, *The Last Testament*, p. 99). This concept takes many forms in his fiction, but something that is consistently associated with living death is the tension between stasis and change. This tension is a central one throughout Dick’s opus, and I argue that the living death is Dick’s motif par excellence for representing and exploring this. Some critics have touched on this living death motif, but none has fully appreciated its importance or adequately analysed it. By examining this motif more

thoroughly, it is possible to gain critical insight into what Dick is saying about this condition and why he returns to it again and again in his fiction. My claim is that the living death is a hyperbolic metaphor for a problem that threatens modern subjects: the descent into an automatic, machine-like existence in which the genuinely new is blocked from one’s lived experience and conceptual horizon. The living death describes a state in which change, becoming, and vitality are overcome by stasis, inertia, and decay. I will interpret some of Dick’s short and long fiction to show how he provides an incisive and unique perspective on this condition.

BIO

Harry Fairless is a doctoral student at Western Sydney University in the Writing and Society Research Centre. His thesis examines the fiction of Philip K. Dick, focusing on the tension between being and becoming in Dick’s work in order to provide a thematically unified reading of his oeuvre. The thesis draws from various “process” philosophers to augment this reading and to contribute to our philosophical understanding of Dick’s opus and worldview. It also considers how Dick’s fiction, and the genre of science fiction more generally, can enable new and critical reflections on process philosophy and other issues.

ALEXANDER DONOGHUE

The Quest for ludonarrative resonance: Finding the narrative within video game mechanics

With the increasing rise of the video game market in both market and financial size, questions arise to the impact of video games and where they stand in the oeuvre of humanity's artistic enterprises. While much research has begun on the psychological impact, or the game design of video games, there is little research on the creative writing techniques that can be found within the gaming medium.

This presentation examines the ludonarrative resonance that can be found within several games (*Dark souls*, *God of war*, *Brothers: A tale of two sons*, and *Undertale*) by examining their unique narrative techniques of world-building, interactive narrative, and meta-engagement from the lens of literary criticism, in essence treating each game as a work of literature to be analysed for its artistic capacity.

The aim of this research is to create a greater awareness of the artistic value in video gaming and describe and analyse successful attempts at ludonarrative resonance within game development to provide avenues for future developers to understand how previous games have created art and how they might further improve upon the artistic medium. A key conclusion is that video gaming presents interactive art and narrative forms that engage players directly and artistically, and provide avenues for further research by considering examinations of self-driven narrative in gaming.

BIO

Alexander Donoghue is in his final year of a Bachelor of Arts (Dean's Scholars) focusing on creative writing, literature and philosophy. Academic interests include creative writing, video game narrative and design and Jungian examinations of self in literature. Alex has a few publications in creative journals and anthologies such as *ZineWest*. He has also completed work as an editor for both creative and academic work. Alex hopes to continue into his Masters of Research and eventually complete a DCA.

SESSION 4 (B)

Making creative practice and design count: Literature and creative writing

SESSION TIME: 1:30 - 2:30 pm

ROOM: 1.2.71

PETER SPRADBROW

Making my research Count *Dracula*: Technology, science and faith in combination

Bram Stoker's inimitable Gothic novel, *Dracula*, has enthralled, frightened and challenged readers since 1897. It has also been the subject of innumerable fictional, dramatic, filmic, and comic reimaginings, and has attracted considerable intense scholarly endeavour. Much of the critical attention *Dracula* has hitherto received, follows one of the many different threads woven through it. Yet, Stoker's novel thinks through its seemingly unrelated questions and elements in concert, creating a shifting phantasm of horror, sex, medievalism, scientific progress, modernity, and faith. Within the immense canon of *Dracula* scholarship, the novel's engagement with ideas of scientific progress, technology and faith are typically treated disparately. There are tremendous bodies of work addressing the novel's engagement with Victorian science, Victorian technology, and religion; however, very little scholarship focuses on Stoker's characters' reliance on all of these things. This analytical dearth represents a gap in our understanding worthy of redress.

The final movement of *Dracula* begins with its Englishmen combining their efforts to hunt the eponymous vampire, though they also combine their knowledge of cutting-edge Victorian science and technology with faith, supplied by Catholic foreigner, Van Helsing. The novel's Protestant characters all embrace modern science and technology, though cannot unearth the vampire, or neutralise the threat he poses with Van Helsing's faith. This is unusual for British Gothic fiction, where Catholics are often portrayed as fanatical superstitious others, allowing the British to define themselves as both reasonable and modern. The production of a novel which is decidedly not anti-Catholic goes against the grain of British Gothic fiction, and reveals *fin de siècle* anxieties about the coming modernity, and the uncertainty involved. Investigating the role Stoker saw for Catholic faith alongside modern science and technology is telling, if nothing else.

BIO

Peter Spradbrow is a Master of Research candidate in Literary Studies, investigating the connections between faith, science and technology in *Dracula*. He also edits *Future Research Masters*, a comparatively new knowledge translation platform from which Master of Research students can share their research accessibly with the Australian public, and with the world.

SESSION 4 (C)

Academic research and the bigger picture: Global voices

SESSION TIME: 1:30 - 2:30 pm

ROOM: 1.2.59

JUNAID AMJAD

Islam and modernity in contemporary world

It has been said that Islam is particularly hostile to modernity and that there is no scope for a reconciliation between them. Many Muslim and Western scholars have claimed this to be the case. The following question emerges from this: "Is modernity and religion compatible?" It could be said that a fundamental problem exists in all religions which depend on the revelation as the central origin of knowledge and God as the source of ethics and law. However, modernity privileges reason over anything else as the primary source of knowledge and identify the source of ethics and law in human-beings.

An unbiased and objective reading of Islam displays that it is no more resistant to modernity than any other religion. Instead, some of its facets, including its stress on the significance of reason, its injunction that there is no coercion in belief, and its recurrent reference to the public and their rights make a settlement between modernity and Islam possible. The purpose of this study is to discuss Islam and modernity.

BIO

Junaid Amjad is a PhD student in the School of Humanities and Communication Arts at Western Sydney University. In his PhD research, Junaid is exploring the formation of Pakistani national identity. Her previous master's degree was in International studies at the University of Wollongong, and Master of Arts in political science from the university of Punjab, Pakistan.

SESSION 4 (C)

Academic research and the bigger picture: Global voices

SESSION TIME: 1:30 - 2:30 pm

ROOM: 1.2.59

NISAU FADILLAH

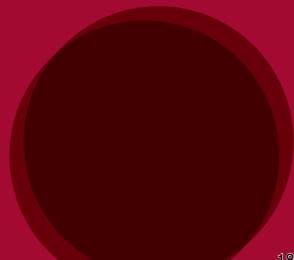
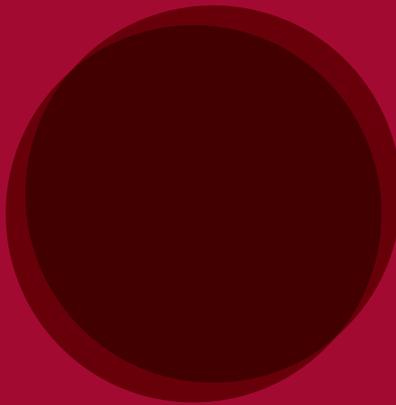
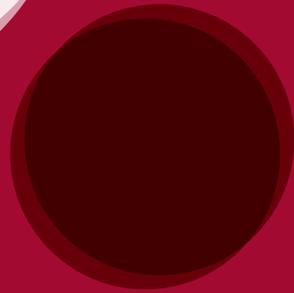
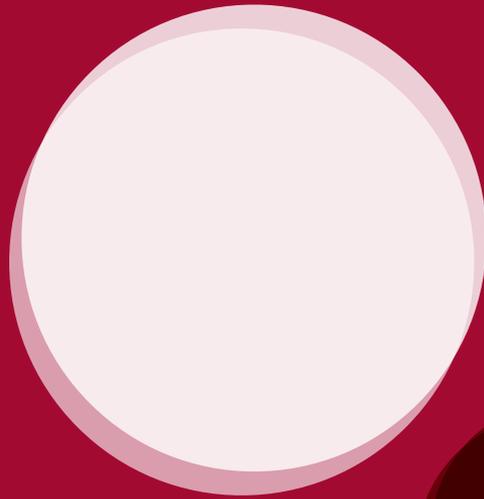
Political support from majelis taklim during the 2019 presidential and legislative elections

Majelis taklim is a Muslim neighbourhood prayer group in Indonesia. Majelis taklim are now widespread across the country. A national survey claims that the network of majelis taklim is larger than any other social religious network involving Muslim women, with the majority in the lower classes of Indonesian society. The lower-class woman, literature asserts, has less general education and political knowledge. After the fall of the authoritarian regime, majelis taklim were encouraged to be more independent and self-funded. In managing their own institution, it was expected that the groups could concentrate on their primary mission to help increase people's Islamic knowledge and move away from any political affiliation. While the decision of the national board committee of majelis taklim (BKMT) to support a certain

presidential election for the 2019 election was not completely unexpected a point of interest, and potential concern is how members lower in the institution feel about the decision and to what extent the organisation's management supports it. This paper focuses on a local setting, Jambi Province in Indonesia. It reports on focus group discussions with majelis taklim members and individual interviews with majelis taklim leaders. The findings indicate members are concerned about the lack of financial support of the group, heterogeneity of members, and the high level of interest of the national board committee. These concerns suggest the national decision to support a particular candidate is likely to fail.

BIO

Nisaul Fadillah is a second-year PhD student at the School of Humanities and Communication Arts, Western Sydney University. Her research interests are electoral and voting behaviour and democratisation and women in politics. She became a lecturer at the Islamic State University of Jambi-Indonesia shortly after obtaining a master degree in political science from Indonesia University. Her research focuses on Indonesian democracy with a particular interest in voting behaviour and women in politics. The current research topic is the relationship between Indonesian politics/ians and Islamic female majelis taklim (a prayer group in Indonesia) in the context of the 2019 presidential and legislative elections.



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