‘The Fictocritical? Theory/Method/Writing/Politics’

A workshop with Associate Professor Katrina Schlunke (UTS)

‘This is writing as flirtation, seduction; expressive but staged’ (Schlunke & Brewster)

Do you want to develop a style of writing that ‘is unafraid of aesthetics, of the old-fashioned pleasure of how words can work affectively both within and beyond narrative’? And do you feel ‘irritated’ by the limits and expectations of the academic form? (Schlunke & Brewster 2005, p. 393). Then you are warmly invited to participate in a ‘hands-on’ workshop on the fictocritical run by Associate Professor Katrina Schlunke.

This workshop, combining seminar, critical discussion and writing experiments, will introduce you to the idea of the fictocritical as a kind of writing, a political poetics and a method for encountering the complexity of sites of research as they emerge into our present. This workshop is also about thinking experimentally and writing truthfully. And it could be fun.

Date: Monday, 16 February

Schedule:

10am–12pm Presentation by Associate Professor Katrina Schlunke followed by discussion facilitated by Dr Penny Rossiter

12pm–1pm Break for lunch (catering provided)

1pm–3pm Writing exercises and application to own work

Venue: Parramatta Campus (location TBA)

Expressions of interest from postgraduates

To Professor Greg Noble (g.noble@uws.edu.au) by Wednesday, 4 February.

Note: all participants will be asked to submit a thesis abstract and to complete two short readings before the workshop. Interested academics are also welcome. For further information contact Dr Penny Rossiter (p.rossiter@uws.edu.au).

Associate Professor Katrina Schlunke is Director of the Transforming Cultures Research Centre and teaches cultural studies at the University of Technology, Sydney. She is an editor of the Cultural Studies Review, the author of Bluff Rock: Autobiography of a Massacre and co-authored Cultural Theory in Everyday Practice. Her current projects include the cultural history of Captain Cook and the idea of possession, the intimate strangeness of Ludwig Leichhardt, and an ongoing interest in fictocriticism and queering the postcolonial.

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