Flinders University
WHIP CONFERENCE
22-23 April 2015
Humanities & Creative Arts Postgraduate Association

For more info, go to Flinders WHIP Postgraduate Association page on Facebook
Flinders WHIP 2015
Humanities and Creative Arts, History, Law and Education
Postgraduate Conference

Wednesday 22nd April – Thursday 22nd April 2015

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‘Work Honestly In Progress’ is an annual conference presented by Humanities and Creative Arts, Law, History and Education postgraduate students at Flinders University. It is designed to foster community and support, as well as providing feedback in a non-threatening environment.

Attendance is free, but as it is a free event, we do ask attendees to bring food to share for lunch on both days please.

The conference will take place in the Humanities Building, Rooms 101 and 133, on 22nd-23rd April 2015.

Conference Committee

The committee behind Flinders WHIP Postgraduate Association is made up of postgraduate students from the School of Humanities and Creative Arts.

- Daria Tikhonova, Department of Tourism
- Houman Zandi-zadeh, Department of Drama
- Jana Rogasch, Department of Archaeology

Sponsors and Thanks

We gratefully acknowledge funding supplied by the Flinders Institute for Research in the Humanities again this year. We also extend our thanks to the Flinders University Humanities staff members who have shown their support for Flinders WHIP 2015 by participating in the conference.
Wednesday 22nd April

9:00-9:30 Arrival, registration, tea infusion (Room 133)

9:30-9:45 Welcome by the conference organisers (Room 101)

9:45-10:45 **Session 1 Creating memorable events**
*Chair: Assoc Prof Steve Brown, Tourism*

- **Walter Barbieri** Site-specific performance: futurist theatre and the marketing of the Italian city
- **Emad Monshi** Understanding entrepreneurial practices in the design of major events: an Australian perspective
- **Heather Robinson** *(commencing student presentation)* What is the true value of culture?

10:45-11:00 tea break (Room 133)

11:00-12:15 **Session 2 Learning in the digital age**
*Chair: Dr Olga Sanchez Castro, Spanish*

- **Philip Townsend** Mobile devices for tertiary study – philosophy meets pragmatics for remote Aboriginal and Torres Strait Islander women
- **Carolina Castro** Instructional Design of a Learning Experience that Effectively Promotes the Acquisition of Spanish
- **Wael Holbah** Exploration of motivational factors in English as a Foreign Language

12:15-1:00 lunch (Room 133)

1:00-2:00 **Session 3 Femmes fatales?**
*Chair: Dr Catherine Kevin, History*

- **Lauren Butterworth** The Uncanny Feminine: The Female Gothic and the Repressed in my Novel, ‘By Any Other Name’
- **Rachel Spencer** Emily Perry: Evil poisoner or typecast female accused?

2:00-2:15 tea break (Room 133)
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10:45-11:45 **Session 5 Negotiating the individual within the collective**  
*Chair: Assoc Prof David Lockwood, History*

Tim Hein A Missional Pneumatology of *The Basis of Union* of the Uniting Church in Australia  
Tiffany Knight (commencing student presentation) What happens when an actor becomes a mother?  
Jordan Ralph (commencing student presentation) Modern material culture and modern cultural landscapes in Aboriginal communities in the Northern Territory  
Grace Chipperfield (commencing student presentation) The pursuit of meaning and happiness in American (‘The American Dream’)

11:45-12:30 Lunch (Room 133)

12:30-1:45 **Session 6 Crossing genre**  
*Chair: Dr Jennifer Hein, Theology*

Zoe Wallin The Role of Film Cycles in the Classical Hollywood System  
Peter Beaglehole What do you mean when you say memory? Cultural memory meets theatre history  
Kevin Sarlow ‘Unstable irony in the Fourth Gospel: temporary or persistent?’

1:45-2:00 Tea break (Room 133)

2:00-2:50 **Session 6 Crossing genre continued**  
*Chair: Dr Jennifer Hein, Theology*

Melanie Pryor Unskin: A Mythologised Memoir in Creative Nonfiction  
Ella Stewart-Peters Deathscapes as Archives: Utilising South Australian Cemeteries for Historical Analysis

2:50-3:00 Tea break (Room 133)

3:00-4:15 **Session 7 Pioneering Women**  
*Chair: Prof Julian Meyrick, Drama*

Nicholas Godfrey Invisibility and auteurism: Carole Eastman and the gendered New Hollywood  
Bronte Gould The Early Beginnings of the South Australian Country Women’s Association  
Houman Zandi-zadeh Mourning for Siyavash: Adaptation as Collage

4:15-5:30 Closing event with wine and nibbles (Room 133)
Abstracts

Session 1 – Creating Memorable Events

Chair: Assoc Prof Steve Brown, Tourism

Site-specific performance: futurist theatre and the marketing of the Italian city

Walter Barbieri, Drama

Abstract: Italian futurism has rightly been associated with numerous innovations in the arts. Less widely known are the ground-breaking marketing techniques futurists ideated in 1910s Italy, particularly through their theatre. Their mapping of Italian cities’ performance venues is among the most ingenious. My research reveals how Marinetti staged performances in theatres selected due to their proximity to the two most reliable sources of publicity: the police and the press. Because of the central situation of their chosen venues, futurists were often within walking distance of the cities’ main squares. These were and remain Italian cities’ most obvious demonstration and protest sites, a fact which in turn led to the establishment of police headquarters nearby. Through a process of location-scouting and site-specific offensive performance, the futurists had devised a method of almost always involving law enforcement in their events. Such was the case, for instance, with the serata at the Teatro Dal Verme in Milan on 15th September 1914, which was followed by riots. The futurists celebrated the dismay expressed in the press following this event, recognising the propagatory value of widespread criticism. I plan to demonstrate this futurist theatrical and marketing technique city through a visual demonstration depicting maps of the sites involved.

Bio: Walter Barbieri is a part-time PhD candidate researching the innovative performance and marketing practices of Italian futurist theatre. Futurism first caught Walter’s interest while he was growing up in its epicentre: Milan. From there, Walter joined the stages of the Edinburgh and Avignon Festivals before reading Drama and English Literature and Exeter University, where he also completed a Masters in Theatre Studies. Teaching English, Italian, Drama and IT brought Walter to Adelaide, where he is now the Director of eLearning at St Peter’s College... but he still can’t get the futurists out of his mind!

Understanding entrepreneurial practices in the design of major events: an Australian perspective

Emad Mahmoud Monshi, Tourism

Abstract: The event sector has proven its importance not only to the tourism industry (Getz 2008), but also to the economies of tourism destinations. Due to its extreme importance, the literature has investigated the best practices associated with all types and sizes of successful events from different perspectives. Only successful events can play a role in event sectors achieving their strategic goals. On the other hand, entrepreneurship is one of the newer management fields in comparison to other
management fields. Despite the importance of both fields, event management and entrepreneurship, little research has been done on the overlaps between these two fields.

The aim of this research is to explore the current entrepreneurial practices in planning major events and their roles in achieving successful events. To achieve these research objectives, two research tools will be used: a research interview developed for this research, and a questionnaire that has been used by entrepreneurship literature. While through the interview event organizers can explain their entrepreneurial practices in designing major events and how such practices helped them to achieve successful events, the questionnaire aims to identify how close event organisers’ personalities form entrepreneurs’ behaviours. The use of multiple qualitative analysis methods will identify most entrepreneurial practices adapted by Australian event organizers when planning events, validate results, and enable the event industry to shift to new competitiveness levels.

**Bio:** Emad’s educational backgrounds include a bachelor degree in Financial Management from King Saud University (KSU) in 2001, a Master of Business majoring in International Travel and Tourism Management from the University of Queensland (UQ) in 2009, and a Master of International Event Management in 2010 from the University of Queensland (UQ). Emad is currently in his third year of PhD candidature at Flinders University. Emad is also an event management lecturer at King Saud University (KSU) since 2011. His research interests include several aspects of Event Management: Entrepreneurship Event Management, Event Design, Event Sponsorship, Event Sustainability, Event Risk Management, Event Human Resources, Event Marketing, and Event Management Education. In addition, he is interested in developing tourism destinations through the development of major, hallmark, and signature events. Two publications related to event management by Emad are expected to be published soon: a conceptual framework paper on Entrepreneurship Event Management, and a chapter on developing Event Tourism in Saudi Arabia.

**Commencing student presentation:**

**Heather Robinson,** several Departments in Humanities

**Short outline of research:** Within an economic and political environment that prioritises “measurables”, how does one evaluate the conservation of objects, the inspiration of an audience or the imaginative response that may come from exposure to the arts? As part of the ARC funded Laboratory Adelaide Project: Accounting for Cultural Value in the Arts, I will be developing a qualitative case study analysing the value offering of the State Library of South Australia, from its origins through to the present day and beyond.

**Bio:** Heather Robinson has extensive experience in the arts and cultural industry across Australia. Her roles have ranged from Associate Director for the 2013 Adelaide Festival of Ideas to Visual Arts Officer for the 2003 Perth International Arts Festival. Since 2010 she has been an Honorary Research Associate for the Natural History Museum of Los Angeles County and is pursuing silent film history for a biography of Claire Adams Mackinnon. Heather has a BA (Hons.) in Fine Art and Film History as well as a Graduate Diploma in Museum Studies from the University of Melbourne. She is undertaking a PhD in Cultural...
Session 2 – Learning in the Digital Age

Chair: Dr Olga Sanchez Castro, Spanish

Mobile devices for tertiary study – philosophy meets pragmatics for remote Aboriginal and Torres Strait Islander women

Philip Townsend, Education

Abstract: This presentation outlines PhD research which suggests mobile learning fits the cultural philosophies and roles of Aboriginal and Torres Strait Islander women pre-service teachers in the very remote Australian communities where the research was conducted. It aligns with the overarching theme of the 2015 UNESCO Mobile Learning Week to identify how the use of mobile technology can be leveraged to empower women and girls. The problem which the research addresses is the low completion rates for two Community-Based Initial Teacher Education Programs in South Australia and Queensland. Over the past decade for teacher training, the general completion rate of Aboriginal and Torres Strait Islander students was 36%, and in two Community Based Programs it was less than 15%. This presentation identifies the perceptions of the benefits of using mobile devices by Aboriginal and Torres Strait Islander women pre-service teachers in very remote communities. They report ways in which mobile learning supports their complex roles and provides pragmatic positive outcomes for their tertiary study in remote locations. The presentation describes the apparent alignment between mobile learning and cosmology, ontology, epistemology and axiology which may underpin both the popularity of mobile devices and the affordances of mobile learning.

Bio: Philip Townsend is a PhD candidate in the School of Education. His thesis is titled: Travelling together and sitting alongside: How might the use of mobile technologies enhance the professional learning of Aboriginal and Torres Strait Islander school educators in remote communities? Prior to this Philip had twenty seven years of extensive cross-cultural experience in remote contexts. From 1984-1986 he taught at a bilingual school in the Anangu Pitjantjatjara Yankunytjatjara Lands in South Australia, followed by many years in isolated locations in the Western Province of Papua New Guinea (1987-2009), primarily in bilingual adult religious education. In 2010-2011 he worked for Indigenous Scripture Support in Bible Society Australia. Last year he gave presentations at the Digital Rural Futures conference and the Australian Computers in Education Conference. Philip is the recipient of a scholarship from the Cooperative Research Centre for Remote Economic Participation under their Remote Education Systems research project.
Instructional design of a learning experience that effectively promotes the acquisition of Spanish as a L2 by using learners’ personal learning environment (PLE) in a blended learning context

Carolina Castro-Huercano, Languages and Applied Linguistics

Abstract: This is a research proposal in draft that aims at creating an effective learning experience to learn Spanish as a L2 (Second Language) in the framework of Higher Education by creating a Personal Learning Management System that integrates SNS’s (Social Networking Sites), Web 2.0., Language Learning Communities, Mooc’s, widgets, mobile apps and any necessary tools that the learning community consider necessary. Qualitative case studies will be used to shed some light on the way to solve the issues of instructional design, students’ engagement and its learning outcomes. Hence, the core issues of this study will be identified by the participants researched rather than from preconceived issues identified by the researcher. It proposes to be of significant value by: Generating ready to use state-of-the-art online materials for learning Spanish as a L2; improving the learning outcomes; presenting a theoretical framework that addresses pedagogical issues when creating materials for L2 learning for those practitioners who wish to create or participate in a PLMS; providing with original case studies on using the PLMS model to learn a L2; and offering help to teachers by presenting sample teaching benchmarking in the case of PLMS for L2 learning.

Bio: Carolina has been a foreign languages teacher for more than 10 years in the levels of Primary, Secondary and Higher Education, in Spain and the US. New technologies have played a major role in her classes and as a teacher-researcher she has tested numerous open learning tools, social networks, and students’ dynamics, identifying a great potential in them for the infusion of second language learning and also some issues that she expects to address in her PhD project. She has a B.A. in Languages and Literature from the University of Sevilla and a Master in Teaching Spanish as a Foreign Language from the Universidad Pablo de Olavide, where she wrote her Master thesis on Webquests used with CLIL methodology for learning Spanish as a L2 and obtained the maximum grade for it.

Exploration of motivational factors in English as a Foreign Language (EFL) learning: Perceptions of (L1 Arabic) learners of English in the Saudi Arabian context based on learners, teachers and parents of learners

Wael Ali Holbah, Languages and Applied Linguistics

Abstract: This research explores the perceptions of motivational factors of intermediate level (year 9) L1 Arabic speakers of English who are learning English as a Foreign Language (EFL) in Saudi Arabia, perceptions of motivational factors of English language teachers and perceptions of motivational factors of parents of learners. The research will explore perceptions of motivational factors which affect language learning in Saudi Arabia, specifically, the role of learners, teachers, schools and their families in EFL within a Saudi Arabian context. The theoretical framework for this research is a modified version of Gardner (2001) as modified by AlMaiman’s (2005) "basic model of the role of aptitude and motivation in second language learning". To undertake the study, the researcher employed a triangulation
methodology consisting of: questionnaires administered to 223 learners, 6 individual interviews with learners, focus group "in-depth interview" with 12 learners, 6 individual interviews with English language teachers and 6 individual interviews with parents of learners. This study provides information for practitioners, educators, teachers and policy makers who desire to better understand the learning processes and teaching practices in the Saudi Arabian classroom context. The findings of this research are useful in helping to implement motivational strategies in the Saudi Arabian EFL context and thereby, improve English language learning outcomes.

**Bio:** Wael Holbah is an English language teacher at a Quranic School in Saudi Arabia. He completed his Master Degree in Arts from Flinders University in 2010, specializing in teaching English to speakers of other languages (TESOL). He is currently a PhD candidate with the Language Studies Department at Flinders University and this presentation will be his last opportunity to share his research study as a student before he will submit his thesis this year (2015). His research interests include motivational factors and motivational strategies which influence Saudi Arabian students to learn English.

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**Session 3 – Femmes Fatales?**

**Chair: Dr Catherine Kevin, History**

The Uncanny Feminine: The Female Gothic and the Repressed in my Novel, ‘By Any Other Name’

*Lauren Butterworth, English and Creative Writing*

**Abstract:** This paper will discuss the function of Female Gothic tropes of confinement, madness and motherhood within my novel as an exploration of how traditional patriarchal images of femininity distort and interrupt the process of individuation for my female characters. I use reincarnation to link three women in three historical periods, allowing me to metaphorically reflect the repression of female desire in Western patriarchal culture. Characters react not just to their remembered pasts, but their unremembered pasts, in uncanny moments that unsettle deep seated neuroses, fears and desires. The masculine imaginary has traditionally split the feminine into a polarity of light and dark: the Angel/Monster, Virgin/Whore. I argue that such a dichotomy has led to the repression of sexual and spiritual desire, which has thus rendered any female attempt at individuating—becoming a whole, and integrated person—uncanny. This paper will present brief examples from my novel to demonstrate how I aim to fuse such tropes of the Female Gothic with a more positive reclamation of the female voice, Écriture Feminine, to explore the historically uncanny nature of the female journey.

**Bio:** Lauren Butterworth is in the final year of her PhD in creative writing at Flinders University. Her research interests include psychoanalytical and feminist approaches to Gothic fiction and exploring female archetypes and mythologies. She is the co-director of Speakeasy, and her creative work has appeared in Wet Ink, Libertine, and Indaily.
**Emily Perry: Evil poisoner or typecast female accused?**

*Rachel Spencer, English and Creative Writing*

**Abstract:** Emily Perry was not the first Australian woman to have been accused of poisoning a husband or two. In 1981, Perry was tried for the attempted murder of one husband while fending off allegations of administering arsenic to two others (and a brother) two decades previously. One hundred years earlier, Louisa Collins was tried four times in relation to the deaths of two husbands, also by arsenic poisoning. Poison has often been described as a woman’s murder weapon, while murder by poison has been noted for its particularly evil and dishonest characteristics. This paper will analyse the similarities of the trials of Emily Perry and Louisa Collins and investigate how Australian law has evolved in dealing with poison, females and similar fact evidence.

**Bio:** Rachel Spencer divides her time between being the Director of a free Legal Advice Clinic at the University of South Australia, teaching legal ethics and other law subjects, being a mum to two teenage girls and writing her PhD. Her doctorate will take the form of a creative non-fiction work about the trial of Emily Perry whose conviction for the attempted murder of her husband was later overturned by the High Court. Rachel is passionate about access to justice, and also researches and writes about depictions of lawyers in media and popular culture.

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**Session 4 – Finding Identity**

*Chairs: Dr Daniela Rose, Italian / Assoc Prof Kate Douglas, English and Creative Writing*

**Italian cinema and the People’s Republic of China: an early start. A discussion of Carlo Lizzani’s documentary La muraglia cinese / Behind the Great Wall (1957)**

*Stefano Bona, Languages*

**Abstract:** In 1957, when the idea of any co-production agreements was unthinkable, the Italian filmmaker Carlo Lizzani and producer Leonardo Bonzi were the first westerners allowed to shoot a colour feature film in the People’s Republic of China. The crew spent ten months on location and travelled extensively across the country to make an award-winning 90-minute documentary. The present paper, largely based on sources obtained through archival research carried out in Italy, aims at analysing this ground-breaking work, from its production history to the impact of the Italian censorship on the representation of “otherness” that emerged from it, arguing that this film sets a relevant precedent in transnational cinema.

**Bio:** Stefano Bona is a PhD candidate in Italian Cinema at Flinders University. He was awarded a specialistic degree in Political Sciences from the Università di Milano with a dissertation on the China-Taiwan issue, and a Master of Language Studies from Flinders University in 2012. His research interests include Italian Studies, Film Studies, Chinese Studies, and Italy-China relations.
**Historical overview: German community language schools in Australia and the USA**

*Ulrike Glinzner, Education*

**Abstract:** This study is about parents’ motivation for involvement in their children’s German language learning in the context of community language schools. The sample for this study includes parents whose children attend a German community school in Australia and in the USA. German community language schools, or German Saturday schools as they are often called, are characterised by certain features, including their long history of existence in Australia and the USA. Students’ backgrounds are diverse though mainly from German-speaking countries. In this presentation, I will be looking at the diversity of the German language and their speakers, the transnational migration of German-speakers to the USA and Australia and educational traditions of the early German settlers which lead to the establishment of German community language schools.

**Bio:** Ulrike has been teaching German for 10 years in a wide range of public and independent schools in Adelaide. She finished her Master of Education in 2010 and is currently undertaking research leading to the production of a doctoral thesis on the subject of parents’ motivation for involvement in children’s German community language learning. At Flinders University, Ulrike teaches Languages Pedagogy to pre-service teachers (Primary R-7) with a language teaching component and she works as a University Liaison, reviewing pre-service teachers during their placement. She has been active as a committee member of SAGTA (South Australian German Teachers Association) since 2010 and is a board member of MLTASA (Modern Language Teachers’ Association of South Australia). She is also the principal of the German Saturday School in Adelaide (2011-2015).

**Finding and choosing Christian faith: A qualitative study of conversion narratives**

*Lynne Taylor, Theology*

**Abstract:** Historically the church has sought to help people discover the Christian faith for themselves by telling them about it. This paper argues that the role of Christians in faith sharing today is mediated primarily by engagement in spiritual practices and reciprocal relationships rather than through proclamation. Based on data drawn from semi-structured interviews with new converts to Christianity, this paper considers how Christians are (and can be) involved in processes that help non-Christians find, and choose for themselves, a life worth living: a life in relationship with God. People who recently chose to embrace the Christian faith indicated five common pre-conversion perceptions of their Christian faith of friends and colleagues. They perceived Christians as having been helped by their faith; as living differently as a result of their faith; as sharing openly and honestly with non-Christians; as being deeply hospitable; and as allowing room for doubts, questions or complexity in faith. In addition, Christians extended to their non-Christian friends, family members and work colleagues multiple invitations to engage in a range of spiritual practices. This paper engages with Lewis Rambo’s stage model of conversion, adding to his work by clearly distinguishing between the processes that happen to the convert and the affects that they experience. In so doing the paper takes a uniquely interdisciplinary approach to considering why people in Australia today are choosing to become Christians.
Bio: Lynne Taylor is a PhD candidate in Theology at Flinders University of South Australia where she is using a methodology of grounded theory to investigate why people are becoming Christians in Australia today.

Reflections on Masochism and Consumption in Villette and Wuthering Heights

Sarah Pearce, English

Abstract: This paper will explore the recent expansion of my thesis topic, as my field of research grew to include female masochism in addition to discourses of consumption in Wuthering Heights (1847) by Emily Brontë and Villette (1853) by Charlotte Brontë. There exists a historical and cultural tradition of suffering women limiting their consumption of food, from starving saints in thirteenth century Italy to anorexic women today. A similar tradition of female masochism can also be observed; it seems that women are taught by society to both starve and suffer. I question whether masochistic and starving impulses are distinct manifestations of the same culturally-entrenched urges, or whether they are linked more closely than this. Perhaps the urge to starve is merely a specific form of self-injury?

Both starvation and masochism are linked to issues of repression, confinement, voice, autonomy and transcendence. I suggest that both masochism and self-starvation may be integral to a woman’s ego or a learned strategy through which she copes with the patriarchal world. I argue that the masochistic and starving behaviours exhibited by the female protagonists of both Villette and Wuthering Heights are deeply entrenched in female cultural identity, and contain the potential for both self-destruction and survival.

Bio: Sarah is currently at the end of her first year of MA candidature. Her thesis is tentatively titled ‘Discourses of Consumption in Villette and Wuthering Heights’. This paper details and will help to frame the expansion of her topic as she applies to upgrade from MA to PhD.

Commencing student presentations:

Susan Arthure, Archaeology

Short outline of research: This research is an archaeological study of Irish social identity (‘Irishness’), with a focus on the nineteenth century Irish community of Baker’s Flat near Kapunda, South Australia. It will investigate the material and historical record to determine how the Irish at Baker’s Flat expressed their identity through material culture, and what this tells us about how Irish communities conceptualised themselves outside of Ireland.

Bio: Susan Arthure completed her Master of Archaeology in 2014 and is a commencing PhD student in 2015. Her research interests are social identity, migration, and the connections between Ireland and Australia. Susan blogs about her research at www.dontforgetyourshovel.com.
**Piri Eddy, English and Creative Writing**

**Short outline of research:** My research is focused on the intersection of space and identity. How is space (re)configured and (re)negotiated by its inhabitants, and how does this affect the way they see themselves and others, especially within the context of our contemporary Australian culture and history? The coming of age, or novel of development is used to frame this discussion.

**Bio:** Piri Eddy is a writer, musician and stand-up comic. He has reviewed for Heckler, Transnational Literature, and London based online publication The Upcoming. Piri has also produced work for Adelaide Indaily and Southern Write Magazine. As a stand-up comedian, Piri has performed alongside some of Australia’s biggest acts, including Fiona O’Loughlin and Peter Berner. Piri was a writer-in-residence at SA Writers’ Centre in 2013. In 2015, Piri commenced a PhD in Creative Writing at Flinders University.

**Amy Mead, English**

**Short outline of research:** My work is concerned with the representation of urban women within contemporary Australian texts, and how this reflects the discourse surrounding women, space and mobility in Australian cities. I am intrigued by the scarcity of city-based female characters in Australian literature, and want to look at this by engaging theory relating to feminist geography and spatiality.

**Bio:** Amy has a Bachelor of Media and a Bachelor of Arts from the University of Adelaide, but came to Flinders for her Honours year. Her Honours thesis examined memory, cultural identity and authority in Anna Funder’s Stasiland. She commenced her PhD in 2015.

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**Session 5 – Negotiating the Individual within the Collective**

*Chair: Assoc Prof David Lockwood, History*

**A Missional Pneumatology of The Basis of Union of the Uniting Church in Australia**

*Timothy Hein, Theology*

**Abstract:** The *Basis of Union* of the Uniting Church in Australia is a unique theological document. Its formation, through the Joint Commission on Church Union, was a significant event in the ecumenical movement of the mid-20th century, enabling the union of the Methodist, Presbyterian and Congregational Churches in Australia. Much previous research on the Basis has noted its Christological
(Jesus Christ) emphasis, however I wish to explore how Pneumatology (Holy Spirit) is present throughout, as this dimension remains largely unexplored. Because of the uniquely Australian identity of the UCA it may provide a helpful articulation of the theology of the Holy Spirit in an Australian context. In doing this, it will be important to note the broader ecumenical context within which the Basis was written, particularly the evolving missional theology evident in the reports of the Faith and Order Commission, and the World Council of Churches. I believe this is an aspect of Uniting Church theology that requires further exploration in order to enable it to understand its trinitarian theology more fully and to participate more deeply as part of the One, Holy, Catholic and Apostolic Church in the life of the Triune God.

**Bio:** Timothy Hein is Director of Christian Education & Discipleship at Uniting College for Leadership & Theology, a member of the Adelaide College of Divinity. He is also an Associate Lecturer with Flinders University. He lectures on spirituality, theology, media and popular culture, and young adult ministry. He is an ordained Uniting Church Minister, and has diverse experience ministering in several congregations and contexts. Timothy is currently studying a PhD on Pneumatology, and is an ordained Minister in the Uniting Church in Australia. He is also an Elected Councillor on the City of Mitcham Council. He is particularly fond of the non-fiction writings of CS Lewis, the fiction of Paul Auster, the films of Woody Allen, and the music of Radiohead.

**Commencing student presentation:**

**Tiffany Knight, Drama**

**Short outline of research:** Tiffany's research employs creative writing and sociological theory to examine how the the identity, career trajectory and creative output of an actor is impacted by the experience of motherhood. It interrogates how ideologies of celebrity and the ‘ideal actor’ perpetuated in popular culture and the classical conservatory pedagogical model leave many young actors ill-prepared for the realities of a long-term career in the performing arts. Through the use of narrative, autobiography and auto-ethnography, and a sociological investigation of the economic, political and cultural conditions framing the experiences of mothers and freelance artists in Australia, Tiffany intends to document and analyse her own transition from actor-as-interpreter into actor-as-creator.

**Bio:** Tiffany is an associate lecturer in Drama at Flinders University. She completed her Honours degree in 2014 and began her PhD research in Drama and Sociology this January. A graduate of Toronto’s George Brown Theatre School, Tiffany has worked extensively on Canadian stages, including eight seasons with Vancouver’s Bard on the Beach Shakespeare Festival. She has appeared on screen in many lead and recurring roles, including Battlestar Galactica, StargateSG-1 and as a series regular on Sam Fox: Extreme Adventures, which was shot in Adelaide in 2013. In 2014 she co-directed and performed in Man in a Bag at Holden St Theatres, and directed The Crucible at Flinders Drama Centre, where she also teaches Meisner Technique, screen acting and dialects.
Jordan Ralph, Archaeology

Short outline of research: My community-based archaeological research will analyse modern material culture and modern cultural landscapes in Aboriginal communities in the Northern Territory (NT) to understand the impacts of government policy and the causes and indicators of social disadvantage in those communities.

This research will test the hypothesis that the Northern Territory Emergency Response (NTER; the Intervention), and other government policies are not achieving their primary goals to improve health, welfare and education for Aboriginal people. This will be achieved by combining the archaeological analysis of modern material culture and cultural landscapes with the qualitative analysis of the oral histories of community residents, for example, to examine if the presence of certain infrastructure, such as basketball courts, playgrounds, and road signage improve access to health and education; or if the absence of commonplace personal items, such as toothbrushes and clocks, have severe impacts on employment and wealth.

Bio: Jordan completed a Bachelor of Archaeology (Honours) degree at Flinders University in 2012. His thesis explored what contemporary graffiti in Aboriginal communities could reveal about the impact of government policy. He served as a Student Representative for the Australian Archaeological Association during 2011-2012 and as the President of the Flinders Archaeological Society during 2012. Jordan joined the Council of the World Archaeological Congress in 2013 as the Junior Representative of South East Asia and the Pacific. He now works as a graduate archaeologist at Wallis Heritage Consulting and I am undertaking a PhD with the Archaeology Department at Flinders.

Grace Chipperfield, Creative Writing

Short outline of research: I'm planning to look at contemporary American literature (1980s-present, and some specific authors within that time period) and its relationship to the pursuit of meaning and happiness in American ('The American Dream'). At this early stage—and I expect this could easily change even before this conference—I'm hoping to draw some conclusions about a postmodern and/or post-postmodern American dream.

Bio: Grace Chipperfield completed her Honours degree in a Bachelor of Creative Arts (Creative Writing) last year. Her thesis looked at literary treatment of the absurd and consciousness in the works of Albert Camus and David Foster Wallace, coupled with a creative piece. For the critical component of her PhD she plans to extend on selected ideas from her thesis, with a focus on contemporary American literature.
Session 6 – Crossing Genre

Chair: Dr Jennifer Hein, Theology

The Role of Film Cycles in the Classical Hollywood System

Zoe Wallin, Screen and Media

Abstract: Film cycles represent an important alternative to the ahistorical approach of traditional genre theory. With the development of cycles driven by commercial imperatives and dependent on temporally specific market conditions, the cycle framework situates films within their original historical and industrial moment. To date, however, studies of cycles have centred on examples of low budget and exploitation films from post-studio Hollywood, and have been largely concerned with questions of topicality and the relationship to contemporary social discourses. There is a need to open up the concept of cycles and apply it to a wider range of film types, in order to examine the role that cycles play in different industrial environments. When considered in relation to the high volume output and organisational structure of the studio system, cycles represent complex industrial operations that function in a variety of ways for producers, distributors and exhibitors. Programmer cycles were an important organisational tool for the studios in planning their seasonal production schedules, while cycles of prestige pictures took on a rhetorical role for the industry. Presenting an overview of two of my case studies, I will explore the usefulness of cycles as a critical historical tool in examining Classical Hollywood.

Bio: Zoe Wallin is a PhD candidate in the department of Screen and Media at Flinders University. Her doctoral thesis considers the operation of film cycles in the Hollywood studio system.

What do you mean when you say memory? Cultural memory meets theatre history

Peter Beaglehole, Drama

Abstract: Theatre practice in Australia is a meeting ground for a number of often competing memories. The researcher has access to play texts, reviews, features and newspaper articles, perhaps archival photographs, the recollection of practitioners, and scholarly reflections on theatrical work. Interpreting and contextualising productions require the researcher to balance these traces in order to understand the construction of Memory Practices that contribute to cultural memories. This presentation will consider theories underpinning the concept of cultural memory and tease out its application in researching theatre history. It will present a theoretical model for approaching theatre from the field of memory studies, and explore the challenges and possibilities that emerge.

Bio: Peter Beaglehole is in his second year of the PhD. His research in Australian theatre focuses on six plays by Dorothy Hewett, approaching the play texts and production history from the field of Memory Studies. He has worked as a reviewer for stagemilk.com, performed as musician and stand-up in Adelaide.
‘Unstable irony in the Fourth Gospel: temporary or persistent?’

Kevin Sarlow, Theology

Abstract: Wayne Booth, irony theorist, says, stable ironies are: intended, covert, complete and finite. They are always resolved and do not ironize protagonist or reader. Conversely, local-covert instabilities that ironize the protagonist or reader breach Booth’s third requirement. They destabilize the relationship between author and reader. So, when protagonists or readers are victimized (or their desires go unmet) instabilities will surface. If however, these instabilities stabilize or resolve, a new category of temporary unstable irony forms: ‘perplexing irony’.

In this paper, Kevin Sarlow argues for this new category of irony and provides four examples from the FG passion narrative to demonstrate the ironic instabilities. The first concerns the undisclosed identity of a disciple who helps Peter be near Jesus undergoing trial. Sarlow argues that because everyone other than the reader knows this person’s identity, the reader is victimised. This result is local-covert, unstable irony of double-standard. The second and third examples demonstrate paradoxical instability with Jesus before Pilate. Pilate asks Jesus: “what have you done?” (18:35). Sarlow argues that Pilate may have been expressing the unbelieving voice of hoi loudaioi, who have persistently refused to believe. They demonstrate God’s unmet desire for universal salvation. Later, they respond, “we have no king but the emperor” (19:15). Tragically, they abandon their messianic king for a foreign dictator. The final example (19:16-20:8) demonstrates the perplexing irony of reversal where the death of Jesus is subverted by resurrection.

Bio: Kevin and Jenni have recently celebrated their 38th anniversary. They have three children and five grandchildren living in Detroit, USA; Jos, central highlands of Nigeria; and Caringbah, Sydney. After schooling in Newcastle, Kevin did eleven plus years in the electrical trade. He received a call to ministry in the church and served in six parishes full time for over 30 years (3 in NSW, & 3 in SA). His qualifications include: Electrical Fitting Trade (1972); Electrical Engineering Certificate (1977); Diploma of Theology (1982); Cert4 Assessment Workplace Training (2000); Master of Theology by research (2000). A double certificate barista (Bluewave, Sydney; Lavazza, Adelaide). He retired two years ago to do his Flinders PhD in Fourth Gospel irony theory. Kevin is an E-mentor with Inspire, encouraging remote secondary students weekly. He has just received an Australian Postgraduate Award for the next 14 months, and is looking forward to completion hopefully by end May 2016.
Unskin: A Mythologised Memoir in Creative Nonfiction

Melanie Pryor, English, Creative Writing and Australia Studies

Abstract: This thesis investigates writing that merges creative nonfiction and speculative fiction in order to write a ‘mythologised memoir’; that is, autobiographical writing that incorporates fictional narratives of fairy tale and myth. My work explores how far into fictional reimagining a creative nonfiction narrative can venture, while still staying true to the writer’s phenomenal truth – the truth that is unique and emotionally resonant to the writer. As part of this research, I seek to question why it is perceived to be so important that writers define what genre their work is located in, and investigate how, if at all, phenomenal truth can be realised by both writer and reader. By examining how phenomenal truth is negotiated in creative nonfiction, contextualising how I blur the boundary between what is real and what is not in my own writing, and drawing on a discussion of memory, imagination, and truthfulness in the genre, I hope to offer a new means of merging creativity and truth in creative nonfiction.

Bio: Melanie Pryor is a Creative Writing PhD candidate examining the intersection of creative nonfiction and speculative fiction. Her nonfiction, short stories and prose poetry have been published in Lip and short story anthologies, and her story ‘Luna Lepidoptera’ was the joint winner of Future Leader’s Questions Writing Prize in 2013. Melanie has written for community arts projects and taught creative writing workshops for vulnerable youth through HYPA. Melanie works as a kindergarten assistant and tutors in English at Flinders.

Deathscapes as Archives: Utilising South Australian Cemeteries for Historical Analysis

Ella Stewart-Peters, History

Abstract: In a review of Australian historical archaeology undertaken at the dawn of the twenty-first century, Alistair Paterson and Andrew Wilson highlighted the contemporary trend towards the use of historical archaeological techniques to understand more about socially-constructed concepts such as gender, status, and class. This vision of the future brought the discipline more in line with traditional historical research, allowing for a greater transfer of knowledge, methodologies, and theoretical frameworks between the two cognate disciplines. This presentation will examine how combining historical archaeological practices with traditional historical approaches towards source analysis can allow researchers to develop an even greater understanding of past societal structures. Specifically, it will focus on the potential for a transfer of knowledge and skills with regards to the concept of the ‘deathscape’ from South Australia’s colonial past. Four deathscapes – the cemeteries at Port MacDonnell, Port Pirie, West Terrace, and Moonta – will be examined to highlight the wealth of information they can provide for research into South Australian history. Ultimately, it will be argued that undertaking an interdisciplinary approach is beneficial to both historians and archaeologists in South Australia.

Bio: Ella Stewart-Peters completed a Bachelor of Archaeology in 2013 and earned First Class Honours in History in 2014. As the inaugural Jim Main Doctoral Scholar for the History Discipline, she continues to undertake research utilising both historical and archaeological source materials to develop a broader understanding of the history of the Cornish diaspora in South Australia and around the world.
Session 6 – Pioneering Women

Chair: Prof Julian Meyrick, Drama

Invisibility and auteurism: Carole Eastman and the gendered New Hollywood

Nicholas Godfrey, Screen and Media

Abstract: This paper is an historical investigation into the life and work of screenwriter Carole Eastman (1934-2004). Despite having worked with some of the biggest names of the New Hollywood era (among them Jack Nicholson, Bob Rafelson, Monte Hellman, Mike Nichols and Warren Beatty), Eastman herself remains enigmatic, her concerted project of self-erasure rendering her now effectively invisible. Eastman’s career is marked by a continual process of obfuscation: rarely photographed or interviewed, and credited under the gender-ambiguous pen-name Adrien Joyce, Eastman left very few traces in her wake.

This paper will chart the limited biographical details that are known about Eastman, and look carefully at the films she wrote and the reception that greeted them. Her close creative collaboration with directors calls into question the primacy of the solitary male auteur in the New Hollywood. Eastman’s practice challenges commonly-held notions of film authorship and the highly gendered nature of auteurism in the New Hollywood, a period defined by a specifically masculine brand of angst - towards which Eastman herself was a key, but oft-overlooked, contributor. This raises larger questions about how film history is written at the point of reception – who is written into history, and who is written out of it.

Bio: Nicholas Godfrey is a PhD candidate in the Department of Screen and Media at Flinders University. His doctoral thesis explores the critical construction of the New Hollywood, with particular focus on the years 1969-1971. He is a programmer for the Adelaide Film Festival, and a regular contributor to the journals Senses of Cinema, Metro and Screen Education, for whom he has written articles about Jia Zhangke, Wong Kar-wai, The Coen brothers, and American Graffiti.

The Early Beginnings of the South Australian Country Women’s Association

Bronte Gould, History

Abstract: The Country Women’s Association (CWA) is a well-known organisation, particularly amongst older Australians. With branches in every state, the focus of my paper will be the establishment of the organisation in South Australia. It will highlight the transnational and national links leading to its inauguration at Burra, and the protracted processes that were required to ensure this happened. Its catchcry has been non-political and non-sectarian, but this may not be so. At the time the CWA was inaugurated, South Australia was moving towards the Great Depression. In addition, the effects of drought, and farming on marginal land were taking a toll on country residents endeavouring to make a living. Those unaccustomed to such conditions such as new settlers, especially soldier settlers, really
struggled because their support networks during such crises were virtually non-existent. The CWA also sought to improve the life of the country woman and her children, often otherwise ignored, and subjected to great loneliness because of distance and separation from others. As well, the CWA provided educational talks to inform these women of what was happening in their locality, as well as state and nationwide. Thus the CWA fulfilled another role as a key disseminator of information.

**Bio:** Bronte is a PhD candidate in History, her thesis proposes to examine the Women’s Non-Party Political Association that commenced in South Australia in 1909, and to compare that organisation with the Women’s Service Guild in Western Australia (1909) and the South Australian Country Women’s Association from 1926. Publications include ‘Australian Participation in the Spanish Civil War’, Flinders Journal of History and Politics 2012, and ‘The Professional Midwife: Adelaide’s Destructive Asylum and Midwifery in South Australia 1880-1900’ Journal of the Historical Society of South Australia published November 2014. The latter was based on Bronte’s Honours thesis. As can be seen from her publications, her interest is in Australian history.

**Mourning for Siyavash: Adaptation as Collage**

_Houman Zandi-zadeh, Drama_

**Abstract:** This is an analysis of the techniques and methods employed by the Iranian theatre practitioner, Pari Saberi, specifically in regard to her play, _Mourning for Siyavash_. The play is an adaptation of the mythic story _Siyavash_ which is a part of the Iranian National Epic _Shahnameh_. This paper seeks to discover how Saberi views the process of adapting _Siyavash_ for the stage. Hence, I will study _Mourning for Siyavash_ from her perspective as a playwright. The majority of the analyses of Saberi’s adaptation consider only the final production, however, I will emphasise the process of adaptation used by her. Apart from critiques, this essay’s major sources are interviews with Saberi about theatre in general and _Mourning for Siyavash_ in particular. Collecting these pieces helps to clarify the puzzle of her adaptation. We also need to examine Saberi’s background and her view on _Shahnameh_ and Persian classic literature. Hence, I will start here, and then I will turn my attention to Kane’s play _Mourning for Siyavash_.

**Bio:** Houman Zandi-zadeh has a diverse background as a dramatist, poet and researcher in his home country Iran. He was awarded or nominated for the best young dramatist of Iran for five years (2008-2012). Before moving to Australia in 2013, he was the Head of the Dramatic Literature Association of Iran’s House of University Theater. In 2014 he finished runner up in the Arts Award Category amongst international university students in South Australia. At present Houman is in the third year of his candidature completing a practice-led PhD in the area of drama and adaptation at Flinders University in Adelaide.