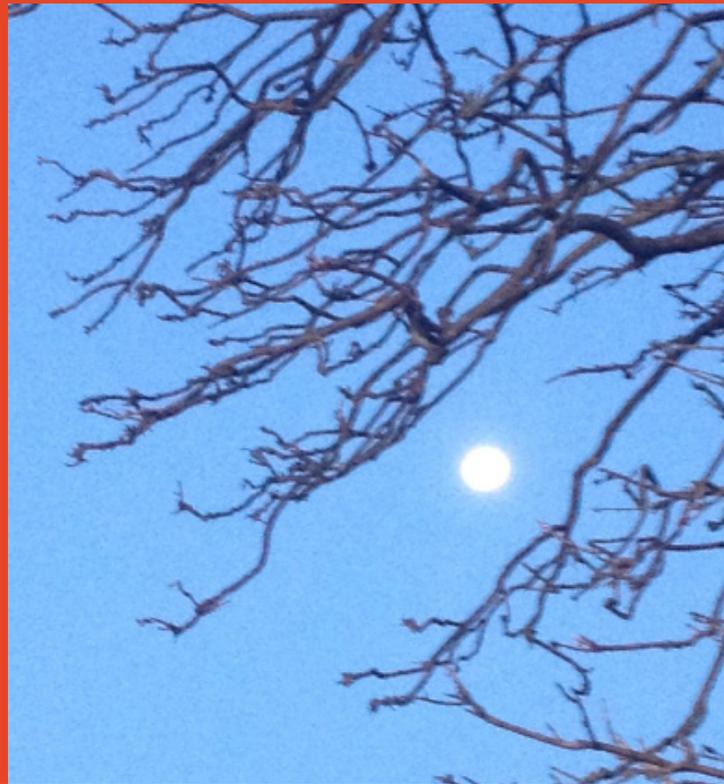




THE UNIVERSITY OF  
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**SLAM***mag*

**SLAM***mag* is the electronic magazine of the School of Literature, Art & Media (SLAM) in the Faculty of Arts and Social Sciences, providing updates on the activities of the School and celebrating our research and teaching achievements.

**In this issue:**

- Head of School welcome
- School news and events
- Department news and events

# Head of School welcome

Professor [Vanessa Smith](#)



Welcome to the winter edition of SLAMmag. The winter quarter saw one of the biggest transitions SLAM has undergone in recent years, as, from 1 July, we began the incorporation of the SCA as a department in the School. While we will have to wait until 2019 to welcome our SCA colleagues onto campus, gradual assimilation is well underway and the incoming Chair and Director, Andrew Lavery, has indicated that by the next issue of SLAMmag he'll be ready to include an SCA departmental report. No one underestimates how gruelling the change process was for SCA members, and it's a pleasure for me to announce that we've been able to retain all the continuing staff members who wished to remain with the SCA in its new iteration. In addition, gaps in staffing needs mean that

we'll be able to make some exciting new SCA hires in the near future. Ann Elias has joined the Department of Art History as Associate Professor of the History and Theory of Contemporary Global Art. Key players in the move to campus have begun regular meetings with a team from ARM Architecture, who have been appointed Principle Design Consultants for the refurbishment of the Old Teachers' College and Badham Building, where SCA will eventually be housed on campus. Members of SLAM have expressed overwhelming enthusiasm for the integration of SCA, and look forward to working on interdisciplinary research projects and a revised SCA curriculum that will make the most of the undoubted creative and pedagogic synergies that exist between the new department and other areas of the School.

Inside these pages you'll find reports of some of the research trips and presentations made by staff during the mid-year break. In my own case, this consisted of a visit to the Zentrale Kustodie der Georg-August-Universität Göttingen, an interdisciplinary Humanities centre focussed around Göttingen's Enlightenment collections. The symposium in which I participated moved daily between a seminar room housed in Gauss's observatory (see photo, left) and five of Göttingen's university museums, offering an inspiring if somewhat gruelling foretaste of the kinds of object-oriented pedagogy that we are developing within the new curriculum.

Happy reading!

Words by Dr [Frances Di Lauro](#)

### Innovative Practices Award

At the 2017 International Conference on Open and Innovative Education (ICOIE 2017), held at the University of Hong Kong on 14 July, Drs [Frances Di Lauro](#), [Rebecca Johinke](#) and Jennifer Dowling were presented the “Innovative Practices Award” for their 13 July presentation titled ‘Participatory Writing in the Digital Mode’. The international panel of experts felt the project was innovative in terms of design, analysis, and approach and that it makes a highly significant contribution to open and innovative education.

Themes included: pedagogical innovations, innovations in educational technology, innovations in curriculum development, learning analytics, open education and engaging students in learning design. Given Sydney’s Curriculum Transformation process, and Strategies 4 and 5, the conference

provided an excellent opportunity for SLAM representatives to talk about our work on new OLEs. The paper was one of four short-listed to compete for the Innovative Practices Award Competition. The criteria included: the extent to which the practices facilitate innovative education, pedagogical benefits that the practices bring, and theoretical support for the practices. The other finalists presented papers about flexible learning for health volunteers, technology-enhanced learning in a flipped classroom, and a mobile learning app for nursing students.

‘Participatory Writing in the Digital Mode’ showcased the use of Wikipedia in the classroom. The panel of international experts made special note of their innovative practice using limited resources when pronouncing their paper the winner.



Image courtesy Frances Di Lauro

# news SLAM Baby News

**Welcome to the world ...**

Olivia Murphy and Kathryn Wood's daughter  
**Ada Ruth Murphy Wood**  
Born 24 August



Mitchell and Jayme Hobbs' son  
**George Hobbs**  
Born 21 August



# news

## SLAM Baby News

**Welcome to the world ...**

Dan Anlezark and Anne Rogerson's son  
**Edward John ('Ned') Anlezark**  
Born 4 May



**And, Breaking News ... !**

Andrea Yapp and Mark Byron's son  
**Conor Byron**  
Born 11 September



# Department of Art History

Words by Dr [Catriona Moore](#) | Chair of Department

We're delighted to report on the success of the first Undergraduate Fieldwork unit, "Art and the City: Paris", that ran in the Winter Study period. To use Fieldwork coordinator [Mark Ledbury](#)'s own words, "The fieldwork unit was designed to allow students an intensive exploration of art, urbanism and architecture in a city - and we began in Paris because that's the city that I, as the colleague who designed and ran the unit, knows best. In future years, this third year unit will take students to Berlin, Shanghai, London, and perhaps New York. But Paris wasn't a bad place to start! The emphasis on experiential learning, reflective engagement 'in situ' and outside the classroom is a major part of the University's curriculum transformation project, and of course, a vital part of any art historian's training. It was marvellous to be able to talk about David's great history paintings in front of the paintings themselves, and to discuss Gehry's Fondation Louis Vuitton building while standing in its spaces. But what I and my wonderful co-tutor, Victoria Souliman, most enjoyed was the intense rapport that students developed among themselves, and us with them, as they toured buildings, museums, spaces, and gardens in a packed schedule of visits, seminars and reflection - Days began at 8 am and didn't end till late, but we all enjoyed every minute, and highlights included being the very first visitors to the Musée d'Orsay on one day (and thus being for a few glorious moments, alone with the great Courbets and Manets), watching students tour the seminal Le Notre gardens of Vaux-le-Vicomte in costume (!), and visiting the bizarre but rich 'time warp' that is the Musée Conde in Chantilly; Our students produced lively and thoughtful group presentations as well as a range of marvellous reflective journals. We were all sorry when the last day came, and I'm delighted to be teaming up with Victoria again in 2018 to repeat the course! We already have a full unit with a waiting list of 10, so there's no shortage of demand. The Fieldwork unit is

not only a wonderful capstone to an art history major, it has also proved to be attractive to potential students at Open Day - and we're working on expanding the scholarships and bursaries we can offer to help students with the financial costs of the course."

This semester, [Susan Potter](#) is piloting an Education Innovation project in ARHT2652 From Silent to Sound Cinema, in which students complete a series of progressive assessments that culminate in a scholarly video essay. Part of a larger Film Studies project, "Thinking in Film: Developing a distinctive undergraduate Film Studies major to foster key undergraduate qualities", Susan developed the pilot through a series of workshops in semester 1 with a project team that included paid student partners working alongside Susan, Elena Sarno (a film studies HDR candidate with experience in film production), and colleagues from Education Innovation, Sue Atkinson and Amani Bell. The long-term goal is for the best video exercises and essays to become part of a shared repository of student-created teaching and learning resources available across the core Film Studies units in the new major.

In July, the Museum and Heritage Studies program (in collaboration with the Department of Archaeology) welcomed archaeologist and cultural heritage specialist Cornelius Holtorf to campus to hold a Masterclass for our postgraduates. Professor Holtorf, from Linnaeus University, is also working in Australia at Flinders University on issues around 'Heritage Futures'. Students and staff enjoyed a challenging and stimulating session, coming to grips with the controversial question of 'Why cultural heritage is not "at risk"' (in Syria or anywhere). Students and staff left the lively discussion with much to think about in regards to their own future work on cultural heritage.

'Art and the City: Paris' Undergraduate Fieldwork unit



Images courtesy Victoria Souliman

Early August saw 'Global Histories of Art: Crossing the Modern/Early Modern Divide' (convened by [Mary Roberts](#), Robert Wellington and [Mark Ledbury](#)) - an ambitious, joint collaboration between the Clark Art Institute and the Power Institute. Sussan Babaie (Courtauld) delivered the Keynote, 'What does it take to be "modern" in art, in Iran?'. As part of Art History's current focus on transcultural exchanges, our local and international colleagues themselves shared art historical studies of materials that traversed geographies and timeframes, specifically the divide between the modern and early modern eras. This was a deliberately informal and 'sleeves-rolled-up' event - before the start of the second day's proceedings, Jacki Strecker from the Powerhouse Museum escorted participants through the important 'Icons' exhibition, and following the afternoon session, the conference visited the MAAS archives to examine a variety of medals, costumes, photographs and other objects.

Power Publications welcomes managing editor Marni Williams' continuing full-time position, so necessary with the launch of the 'Power Polemics' series earlier in the year, and current new releases over the next few months. Watch this space! The latest issue of the Power Institute-supported *Australian and New Zealand Journal of Art (ANZJA)* has been recently released online. This [Open Issue](#), edited by Mark Ledbury and the Museum of Contemporary Art's Rachel Kent covers topical ground, including Indigenous art, insights on recent art derived from the environmental humanities, questions of Chinese–Australian identity, and the impact of exhibitions and curatorial practices on the histories of art.

The Power Institute's *Sydney Asian Art* lecture and seminar series has gained popular momentum through the year amongst staff, students and the general public. Our [latest event](#) features Saloni Mathur (University of California, Los Angeles) discussing Radical contemporary art practice

in India. The Power Institute's [Keir Foundation Lecture series](#) is also going from strength to strength. We recently welcomed Julia Bryan-Wilson from University of California, Berkeley, who asked her audience to closely consider issues of 'making' in art, focusing on the work of sculptor Louise Nevelson; while our upcoming lecture in this series will be given by James Elkins (Art Institute of Chicago) on the limits of Globalisation in Art History is slated for early October.

Power Publications has also been busy in the area of prizes, awards and scholarships. Power recently announced that Djon Mundine OAM, member of the Bundjalung people of northern New South Wales and a leading curator, activist and writer, is the inaugural recipient of the Power Publications Award for Indigenous Art Writing. His winning essay 'The Aboriginal Memorial: Australia's Forgotten War' is published in the Australian art journal *Artlink*. Power Institute has also recently made call outs for new scholarships and prizes – for the [Power Publications Dissertation Prize for Indigenous Art Research](#) and the [Judith Neilson Scholarship in Contemporary Art](#).

Lastly, it is with much sadness that we have recently heard of the passing of our respected Departmental colleague, Dr Mary Mackay. Mary was an experienced lecturer and researcher in the area of Australian colonial art, architecture and material culture, and many will remember her passionate and rigorous work on the colonial geological sublime, the imagery of colonial frontier violence, and her later research on modern women artists. She gave wholehearted support in the Department for teaching and research on Australian art, mentoring junior colleagues and supervising excellent postgraduate student research. Mary was a wry, generous and supportive colleague - we extend our deepest sympathy to her family.

# Celtic Studies

Words by Professor [Jonathan Wooding](#) | Sir Warwick Fairfax Chair of Celtic Studies

In July, at the Leeds Medieval Congress, we were delighted to mark the completion of Lyn Olson's project on the First Life of St Samson of Dol with the launch of the Boydell and Brewer volume, *St Samson of Dol and the earliest history of Brittany, Cornwall and Wales*. This volume is an important landmark in the study of one of the most important early sources for Celtic Britain and Brittany. Congratulations Lyn!

Congratulations also to Chris Baghos, PhD student in Celtic Studies, for the award of a University Research Training Scholarship.

We are pleased to announce that in 2018 the 23rd conference of Australasian Irish Studies (29 November to 1 December 2018), will be hosted by Celtic Studies. This will be the first occasion on which this distinguished biennial conference has been held at the University of Sydney. The theme will be 'Memory and Myth'.

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Book launch at Leeds (L-R): Dr Caroline Brett, Professor Ian Wood, Dr Lynette Olson, Professor Jonathan Wooding, Professor Constant Mews, Dr Richard Sowerby (six out of the eight contributors) and Caroline Palmer (Boydell and Brewer, Publisher). *Image courtesy Jonathan Wooding*

# Department of English

Words by Professor [Peter Marks](#) | Chair of Department

Members of the English and Art History departments ran the second 'Camera-Stylo' Conference in July on the intersections between literature and cinema. The Keynote speakers were Professors Kathryn Millard (Macquarie), who spoke on colour in Australian films; Angela Ndalianis (Swinburne) who dealt with the Hannibal Lector books, films and TV series; Hilary Radner (Otago), who spoke on the adaptation and the female event film; and Julian Murphet (UNSW), who spoke on writing and its relation to early German film aesthetics.

[Huw Griffiths](#) was the academic lynchpin of the Faculty's 31 August 'Outside the Square' event on Shakespeare: *To Be or Not to Be?* In collaboration with the playwrights, Alana Valentine and Lachlan Philpott, Huw discussed in front of an engaged audience Shakespeare's place or lack of place in 21st century Australia.

[Fiona Lee](#) was awarded SSSHARC funds as part of its Ultimate Peer Review scheme, enabling her to gain valuable feedback on the book she is currently completing. Peter Marks is the leader of a SSSHARC Huddle on surveillance that will bring together researchers from across the Faculty.

The Department hosted the legendary avant-garde poet, translator, anthologist and performer, Jerome Rothenberg, on the occasion of the

special 50th anniversary of his landmark anthology, *Technicians of the Sacred*. Jerome was a founding figure of ethnopoetics, and has long been a practitioner and theorist of poetry performance.

The Department also hosted the leading Australian writer, Noongar author Kim Scott, as part of the launch of his new book, *Taboo*, which has already received enthusiastic reviews. Kim gave a talk on 'Restorying Noongar Language and Country in *Taboo*, *That Deadman Dance* and *Benang*'. He also read from *Taboo* itself.

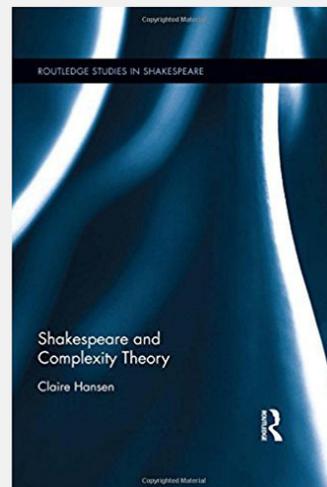
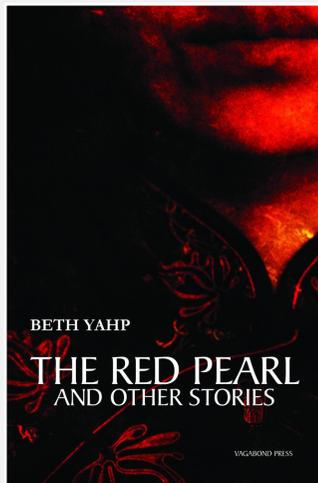
Claire Hansen, a former postgraduate and a key member of the Liam Semler-directed 'Shakespeare Reloaded' project, recently published *Shakespeare and Complexity Theory*. In it, Claire demonstrates how Shakespeare can be understood as a complex system, and how complexity theory can provide compelling and original readings of Shakespeare's plays. The book utilises complexity theory to illuminate early modern theatrical practice, Shakespeare pedagogy, and the phenomenon of the Shakespeare 'myth'.

Congratulations to Caitlin Maling, a DArts student, who has recently received two prestigious awards: the Marten Bequest Travelling Scholarship and an Australian Council grant for Poetry.

### Recent publications

Beth Yahp. [The Red Pearl and Other Stories](#). (2017, Vagabond Press).

Clare Hansen. [Shakespeare and Complexity Theory](#). (2017, Routledge).



Good news on former postgraduates who have been offered, or have already taken up, academic jobs overseas. In a murderously competitive market, their successes reflect wondrously on their talents:

- Aashish Kaul, a postgraduate in the Creative Writing program, took up a tenure-track Assistant Professor position at the State University of New York at Albany in August. Aashish will teach units in Creative Writing and in World Literature.
- Alix Beeston, one of a group of outstanding recent postgraduates in English, will take up an ongoing full-time position in Modern and Contemporary American Literature at Cardiff University, one of the top five research universities in the UK as measured by the 2014 Research Excellence Framework. Alex heads to Wales in mid-October, giving her ample time to prepare for the onset of winter.

# Department of Linguistics

Words by Associate Professor [Monika Bednarek](#) | Chair of Department

We're delighted to announce that [Yaegan Doran](#)'s book [The Discourse of Physics: Building Knowledge through Language, Mathematics and Image](#) is set to be published by Routledge in September. From the book description:

The Discourse of Physics “provides a detailed model of both the discourse and knowledge of physics and offers insights toward developing pedagogy that improves how physics is taught and learned. Building on a rich history of applying a Systemic Functional Linguistics approach to scientific discourse, the book uses an SFL framework, here extended to encompass the more recently developed Systemic Functional Multimodal Discourse Analysis approach, to explore the field’s multimodal nature and offer detailed descriptions of three of its key semiotic resources – language, image, and mathematics. To complement the book’s SFL underpinnings, Doran draws on the sociological framework of Legitimation Code Theory, which offers tools for understanding the principles of how knowledge is developed and valued, to explore the manifestation of knowledge in physics specifically and its relationship with discourse”.

Congratulations to [Nick Enfield](#) on the recent publication of his edited open access volume [Dependencies in Language: On the Causal Ontology of Linguistic Systems](#). From the book’s jacket blurb:

“Dependency is a fundamental concept in the analysis of linguistic systems. The many if-then statements offered in typology and grammar-writing imply a causally real notion of dependency that is central to the claim being made—usually with reference to widely varying timescales and types of processes. But despite the importance of the concept of dependency in our work, its nature is seldom defined or made explicit. This book brings together experts on language, representing descriptive linguistics, language typology, functional/cognitive linguistics, cognitive science, research on gesture and other semiotic systems, developmental psychology, psycholinguistics, and linguistic anthropology to address the following question: What kinds of dependencies exist among language-related systems, and how do we define and explain them in natural, causal terms?”.

The Department has seen a few recent personnel changes. We're delighted to announce that Mark Post is officially joining the Department in 2018 on a continuing basis as a Lecturer. Nick Enfield has stepped down as Chair of Department, as he has been appointed as director of the Sydney Social Science and Humanities Advanced Research Centre (SSSHARC). We warmly congratulate Nick on his new role. [Monika Bednarek](#) has taken on the role of Chair. We also congratulate Maïa Ponsonnet, who recently moved to Perth to take up a continuing position as a Senior Lecturer at the University of Western Australia. Her DECRA will be transferred to UWA, but she will remain associated with the Department, and is planning to pay regular visits. Maïa's outstanding contributions during her time at the University of Sydney will mean she is much missed in the Department and we all wish her the very best in her new position.

In other news, 30 June saw the kick-off of [Nick Enfield's](#) Australian Research Council Discovery Project "Do Language Boundaries Stabilise Ethnic Boundaries?". The project will involve contributions from researchers both in Sydney and overseas (from Ann Arbor, Hong Kong, and Bangkok). Preparations are under way for research to take place in

Laos toward producing three new descriptive grammars, and an analysis of the social relations between the three closely neighbouring speech communities. Stay posted!

[Yaegan Doran](#) recently delivered a keynote at the 44th International Systemic Functional Linguistics Congress, held in Wollongong. He discussed the role academic formalisms such as mathematics, tree diagrams and system networks in relation to language for organising technical knowledge. In addition, he helped run the 2nd International Legitimation Code Theory Conference held in Sydney and delivered two papers and a pre-conference institute workshop on interactions between branches of linguistics and sociology.

[Monika Bednarek](#) is currently hosting Tania Fahey Palma (Lecturer in Linguistics & Dean of Chinese Affairs at the University of Aberdeen), who is visiting the Department until January 2018 under SLAM's competitive Visiting Research Fellowship Scheme.

[Jim Martin](#) is currently on SSP in Santiago, Chile, where he is working on several research projects.

# Centre for Medieval & Early Modern Studies

Contributions from Associate Professor [Daniel Anlezark](#) and Dr [Penelope Nash](#)

## Conferences

A number of contributions from members of the Centre featured at the International Medieval Congress, Leeds, held between 3 and 6 July. The papers presented at the Congress included: Robert Cutrer (PhD Student MEMC) “Transformation of the *Imago Draconis* through Iceland’s Conversion to Christianity”; Lola Sharon Davidson (Senior Research Officer, UTS) “Heresy and Resistance to the Othering of the Jews”; [Umberto Grassi](#) (Postdoctoral Research Fellow with the Sydney node of the ARC Centre of Excellence for the History of Emotions) “Political Control, Cross-Cultural Interactions, and Sexual Transgressions in the Early Modern Mediterranean World: New Perspectives of Research”; James Kane (Research Assistant MEMC and sessional lecturer Classics) “The Virgin’s Peregrini: Crusade Terminology and Conceptions of Crusading in the 13th-Century Eastern Baltic”; Kiera Naylor, (PhD Student MEMC) “Style in the ‘Life of St Chad’”; Lynette Olson “Otherness in the Writings of St Patrick”; Daniel Anlezark (MEMC Director) “Reading Genesis into Context”; and Jonathan Wooding (Sir Warwick Fairfax Chair of Celtic Studies and former MEMC Director) “The Sea as Borderland in Early Medieval Celtic Britain”. [Kimberley-Joy Knight](#) (Postdoctoral Research Fellow with the Sydney node of the ARC Centre of Excellence for the History of Emotions) chaired Session II of “Fear, Love, and Loathing in the Middle Ages”. Former MEMC members were also well represented:

Helen Appleton (University of Oxford), Emma Knowles (University of Cambridge) and Samantha Leggett (University of Cambridge).

In addition, Umberto Grassi presented papers at the conference “Jews, Christians, and Muslims in the Reformation Era”, jointly organised by the Verein für Reformationsgeschichte and the Society for Reformation Research in Nuremberg to mark the 500th anniversary of the Lutheran Reformation in 2017, and to the International Society for Cultural History in Umeå, Sweden.

## Guest

In August, the Centre welcomed Professor Deanna Shemek of the University of California, Santa Cruz, who led a most stimulating discussion and exploration of the new Isabella d’Este Archive, of which she is co-director. She is editor and translator of the *Selected Letters of Isabella d’Este* (Toronto and Tempe AZ, 2017), and co-director of the online project for study of the Italian Renaissance, [IDEA: Isabella d’Este Archive](#). As well as a selection of the 29,000 letters, the website features projects on Isabella’s music patronage and performance, her collection of ceramics and a three-dimensional re-creation of her famous studiolo.

## Publications

A number of books and collections by MEMC members or associates have appeared in the past few months:

- [Juanita Feros Ruys](#)' *Demons in the Middle Ages* has just been published by ARC Humanities Press in the Past Imperfect Series. The book explores the significance of demons across fifteen hundred years of European history, from the North African desert homes of the eremites during the Late Antique period, to medieval miracle stories of Western Europe, the academic disputes of the Scholastics, and conjuring of necromancers in the later Middle Ages.

- Lynette Olson's edited collection *St Samson of Dol and the Earliest History of Brittany, Cornwall and Wales*, edited by (Woodbridge: Boydell) was launched at the International Medieval Congress in Leeds in July at a reception hosted by the Centre, attended by more than sixty guests.

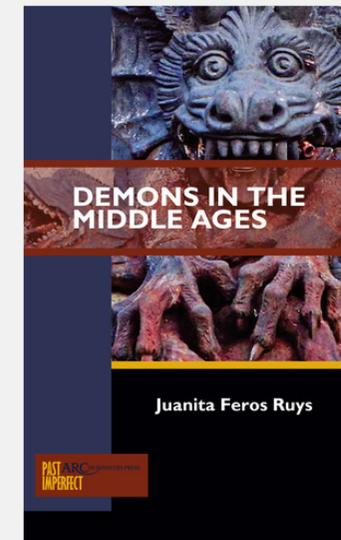
- [Daniel Anlezark](#) has recently completed his book *Alfred the Great*, published by ARC Humanities Press in the Past Imperfect Series. He hopes to make Alfred and scholarship about him accessible to a range of readers, while also advancing our understanding of this important figure from the past.

## New member

MEMC has welcomed a new interdisciplinary member, Ned Anlezark, whose mother Anne Rogerson is a Classical Latinist and whose father is a medievalist in the English Department. Ned's grandmother Margaret is also a medievalist.

### Recent publications

Juanita Ruys. [Demons in the Middle Ages](#). (2017, Arc Humanities Press).



# Department of Media & Communications

Words by Dr [Alana Mann](#) | Chair of Department

Congratulations to MECO student Lydia Bilton, winner of the Jacoby-Walkley Scholarship, which encourages young journalists to develop their knowledge, understanding and professional experience with placements in a range of media organisations. Lydia will do an eight-week placement at the Nine Network in Sydney, with four weeks at 60 Minutes, two weeks in the Nine newsroom and two weeks split between A Current Affair and Today. She will also undertake a four-week placement at the Walkley Foundation, receive mentoring from senior journalist members of the Walkley Advisory Board, and study at the Australian Film TV & Radio School.

## Honorary doctorates to journalists

MECO staff recently celebrated the awarding of [honorary doctorates](#) to six of Australia's best journalists.



Image courtesy Alana Mann

## Culturally Competent Leadership Program 2017

By Dr [Penny O'Donnell](#)

In August, the National Centre for Cultural Competence (NCCC), led by Professor Juanita Sherwood, hosted its second three-day retreat on Yuin country (South Durras, NSW) for 32 university staff who have signed up to lead and accelerate efforts to embed cultural competence into their workplaces. For me, it was a transformative experience, all about immersion in Aboriginal culture, building collaborative relationships, and developing the courage to become a university change agent. Cultural competence is “a set of congruent behaviours, attitudes and policies that come together in a system, agency or among professionals and enable that system, agency or those professionals to work effectively in cross-cultural situations” (Cross et al., 1989). The University's 2016-2020 Strategic Plan commits us to making cultural competence part of our core business. This means, for example, finding ways for all staff and students to develop their capacity to ethically and effectively participate in personal and professional intercultural settings, including engaging and working in Indigenous contexts congruent to the expectations of Indigenous Australian peoples. At the retreat, we explored key resources for creating opportunities of this kind through relational learning, interdisciplinarity, collaborative community-based research activities, attention to social justice issues, and leadership praxis. For more information, see the NCCC's excellent suite of online [teaching and learning tools](#) or contact [me](#).



Image courtesy Marcus Carter

### Digital Primates

This month the Orangutans at Melbourne Zoo have access to digital games designed by Dr [Marcus Carter](#). These interactive projections are designed to provide cognitive enrichment for the intelligent primates without the need for food rewards. Researchers will be studying how they use the novel technology over this time period, as well as how it impacts the way visitors perceive their intelligence.

### International engagements

- Dr [Justine Humphry](#) gave a lecture on Anti-Racism Apps and Anti-Racism Movements in Australia and Europe at Sophia University in Tokyo in July.

- Dr [Jonathon Hutchinson](#) and Associate Professor [Tim Dwyer](#) held a research study meeting on 10 August with Professor Heejin Lee (Director, Australian Studies Centre, Yonsei University, Seoul) and D. Yongwoon Shim, South Korea Telecom. The collaborative project (funded through an Office of Global Engagement, JIPDF grant) is comparing digital media industries in the Republic of Korea and Australia.

### Conferences and invited talks

MECO hosted the Games Research Methods Symposium on 10 and 11 July. This event showcased the breadth of new ideas and challenges that surround studying games and game cultures, and will be repeated in Europe in 2018 to collect submissions for an edited collection on Games Research Methods.

Dr [Olaf Werder](#) gave a 2-hour masterclass, titled "The relevance of health communication in health care and public health" on 7 August to 34 students from top Chinese universities (Fudan, Shanghai Jiao Tong, Tsinghua and Zhejiang) for the International Leaders Programme.

Dr [Fiona Martin](#) visited the University of Melbourne to give the presentation "Beyond algorithmic regulation: trolls, fakers, shouty men and social governance in participatory news". Dr Martin critiqued the emerging use of artificial intelligence systems to regulate news commenting and explored socially innovative alternatives to community governance. She also spoke to the inaugural gathering of the Media and Communications Women's Network about navigating a career in digital media studies research.

# Department of Studies in Religion

Words collated by Professor [Carole Cusack](#) | Chair of Department

## Conference Presentations and Research

[Jay Johnston](#)'s semester break included three international research presentations. Her keynote "Sanctified Deviance" was given at *ESSWE6: the 6th International Conference of the European Society for the Study of Esotericism*. This conference was held in collaboration with the Max Weber Centre for Advanced Cultural and Social Studies, University of Erfurt, Germany. This was followed by a presentation "Rewilding Perception: Epistemology, Embodiment and Belief in Rewilding Discourse" at the seminar: *After Nature: Wilderness Mythologies, Media and Religion in the 19th-20th Centuries*, at the University of Southern Denmark (SDU) Odense. Jay was a guest of the cross-disciplinary group The Authority, Media and Representation Research Group at SDU.

The third presentation in July "Affective Art in Handbook Form: Coptic and Insular Examples in Dialogue" was delivered at *Peopling Insular Art: Practice, Performance and Perception 8th International Insular Art Conference*, University of Glasgow. This conference also incorporated a magnificent (13 hour) delegate field trip "The Sculpture of Pictland" taking in c.40 early medieval carved stone sculptures. Personal highlights for Jay included the stag on the Eassie Cross Slab and the road-side 'Class 1' stones at Aberlemno: cryptic crosswords for the visually orientated.

[Breann Fallon](#) travelled to the United Kingdom during the break to present at the International Sociology of Religion (SOCREL) Conference, held at the University of Leeds. Breann presented her doctoral work on genocide propulsion in a paper titled "The Fetishisation Effect: The Manipulating Power of the Machete in the Rwandan Genocide".

[Carole Cusack](#) also attended the *ESSWE6: the 6th International Conference of the European Society for the Study of Esotericism* at the University of Erfurt. The conference theme was "Western Esotericism and Deviance", and her presentation of her paper titled "Deviant to Mainstream: The Process Church of the Final Judgment and the Holy Order of MANS" was filmed by Franck Agier of [Baglis TV](#), a French company that provides online resources about esotericism, religion and spirituality. An interview that Franck conducted with Carole will be posted online in 2017.



Image of the [Pictish stone](#) by Greenshed.

[Carole Cusack](#) also attended the Wagner Festival in Budapest, Hungary from 14-22 June, where she attended the *Ring* cycle for the twelfth time, also performances of *Rienzi* and *Parsifal*. A chapter, “Wagner’s *Parsifal*: Christianity, Celibacy, and the Medieval Brotherhood as Ideal in Modernity”, in Simone Marshall and Carole M. Cusack (eds), *The Medieval Presence in the Modernist Aesthetic: Unattended Moments*, will be published by Brill later in 2017.

[Christopher Hartney](#) attended the conference of the Centre for Studies in New Religions (CESNUR), hosted in 2017 by the van Leer Institute in Jerusalem from 2-6 July. He writes: “the focus was on Holy Cities and I presented a paper on the Holy See of Caodaism, one of the most remarkable religious complexes in South-East Asia. But the most noteworthy thing about this research travel was a visit to Rome. The Galleria Borghese in the Eternal City holds the more distinguished non-religious works of sculptor Gian Lorenzo Bernini. “Apollo and Daphne” is his masterpiece. As the god pursues the woman we see, at the exact point that he catches her, her flesh transform into a tree, her fingers into

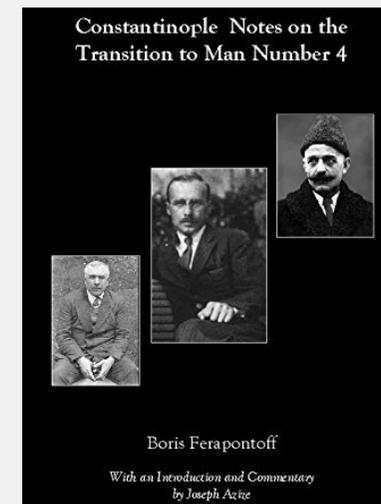
leaves. This spectacular piece of marble brilliance was completed while Bernini was in his 20s. I also made a pilgrimage to the church of Santa Maria della Vittoria to see Bernini’s St Theresa of Avila. Here the white marble saint arches back in ecstasy as an angel repeatedly pierces her heart with a flaming golden arrow. In this one great vision, in this small church, we see the broad scope of the religious life of Europe before Sigmund Freud demanded that the erotic dimensions of humanity be understood only in stark psychological terms. My final Bernini experience this time was the church San Francesco di Ripa, where his statue of Blessed Ludovica Albertoni was installed in 1674, only six years before the sculptor’s death. Bernini poses Ludovica in a similar way to St Theresa. She is depicted recumbent and experiencing a mystical and orgasmic communion with God. She grabs her stomach in ecstasy, while her other hand cups her right breast. As a very lapsed Catholic I still can’t help wondering what it must be like taking communion as this very solid marble seems to tremble in overwhelming bliss. No such idea ever entered the discourse at St Brendan’s in Bankstown when I was growing up.”



*Apollo and Daphne* by Bernini. [Licensed](#) image by Gaspar Alves.

### Recent publications

Joseph Azize. [Constantinople Notes on the Transition to Man Number 4 by Boris Ferapontoff, with Commentary by Joseph Azize.](#) (2017, Beech Hill).



# Department of Theatre & Performance Studies

Words by [Dr Laura Ginters](#) | Chair of Department

## PRFM 3962 Rehearsal to Performance

From mid-July, the students of the Department had the opportunity to sit in on three weeks of rehearsals of the development of a new theatre work, *Prince Bettliegend*, in the Rex Cramphorn Studio (see contribution on the next page from Associate Professor [Ian Maxwell](#)). Students each observed a minimum of five days of rehearsal, and contributed to the documentation of this project via a detailed log book and video recordings.

Drawing on ethnographic theory and practice, this local fieldwork leads to the writing of a casebook in Semester 2 as part of PRFM3962 Inside Rehearsal. This is a core Honours preparation unit: in their Honours year each student in Theatre and Performance Studies then goes on to be placed on a full-length professional rehearsal project and writes up a casebook on this experience – the casebook is equivalent in length and value to the Honours dissertation that each student also writes, and is a core part of our disciplinary approach. This year, Pat Holmes – an international Honours student from the United States – also took part in this project for her casebook... though in fact her skills as a costumier and props maker meant that she ended up participating in more practical ways in the project, too! *Prince Bettliegend* went on to a wonderful, sell-out season at the Seymour Centre, which many in the School and Faculty had the chance to witness first-hand.



Katia and Yana in *Prince Bettliegend*  
Image courtesy Ian Maxwell

### Prince Bettliegend

In 1944 a group of theatre-makers living in Terezín/Theresienstadt, Czechoslovakia, devised a satirical revue, setting to popular 1930s jazz compositions lyrics about their lives and experiences, their anxieties and fears, in the ghetto. The revue was called *Prinz Bettliegend*—the bedridden Prince. To be *bettliegend* in Terezín meant not only being excused from labour, but also from the possibility of being sent on a transport somewhere else. At the time, the inhabitants of Terezín suspected, but did not know for sure, that the transports were bound, in the main, for the death camps in Poland.

Of that revue only shards remain: the original compositions, by Jaroslav Ježek, are well-known, and the lyrics, written by František Kovanic, were preserved. Additionally, survivor testimony recalled a handful of scenes and three specific moments of dialogue, documented by Dr Lisa Peschel, of York University, Leeds.

In July, the Department of Theatre and Performance Studies reconstructed, as a world premiere, *Prince Bettliegend* for the Out of the Shadows Festival, part of a British Arts and Humanities Research Council project titled 'Performing the Jewish Archive'. The project was the very paradigm of interdisciplinary, industry- and community-engagement, cross-institutional

and international collaboration. It was directed by Ian Maxwell, in collaboration with Dr Peschel as dramaturg (along with her research team, also in residence through the process), and featured a professional cast (Robert Jarman, Nigel Kellaway, Katia Molino, Gideon Payten-Griffiths and Yana Taylor), designer (Dylan Tonkin), and a ten-piece band consisting of students from the Conservatorium of Music's jazz program, under the direction of Senior Lecturer in Jazz, Kevin Hunt. The devising/rehearsal process was observed and documented by Theatre and Performance Studies undergraduates as part of their major, and the production was presented to sold-out audiences (and critical acclaim) in the Sound Lounge at the Seymour Centre.

Part pantomime, part Dada cabaret, *Prince Bettliegend* swung wildly between frantic, grotesque *commedia dell-arte* excess and soul-shattering, silent intensity. The plot turns on the arrival in the ghetto of a young man, and the measures taken by older inhabitants of the ghetto to protect him by making sure that he remained *bettliegend*. The world of the ghetto is catapulted into a lucid surreality: a Wizard appears, casting a spell on the young man; a King offers the hand of his daughter in marriage to the suitor who can cure him (these details of plot came from survivor testimony). The young man is able to

Words by Associate Professor [Ian Maxwell](#)

avoid transportation when his name appears on the list, but a hapless hospital orderly is sent in his place, departing to an uncertain—but all too certain—future, singing a haunting torch song to his battered suitcase: a laid-back, Ellingtonesque arrangement of Ježek's original score.

In the end, a subterfuge is revealed. The Wizard is not a wizard, but just another citizen of the ghetto paid by the King, who is not a king, but perhaps a Judenalterster—one of the leaders of the ghetto community—to procure milk on the black market, milk then injected intramuscularly in order to induce a fever, and hence to keep the young man *bettliegend*. The young man then faces a choice: to play along and save himself, knowing that someone else will always have to go in his place, or to refuse to do so. It is a moral dilemma that has no easy resolution, and our version offered no solution.

During the rehearsal we were honoured by a visit from Edith Sheldon. Edith lives in Roseville, two blocks from my children's primary school. She was 15 years old when sent to Terezín in 1941; 19 years old when Soviet tanks entered the city, too young to have been allowed to attend the cabarets staged in the city. She did, however, remember the songs, and danced in her chair as we performed for her.

### Rex Cramphorn Studio news

Words by Kirstin Bokor

Every year, the children's theatre company Monkey Baa are part of the Department's artists-in-residence program in the Rex Cramphorn studio, and recently two of their productions (both were developed while in residence here), have been recognised for awards. [The Peasant Prince](#) won Tour of the Year at the Drover Awards and [Diary of a Wombat](#) has been selected for the official Showcase Selection of artists for IPAY 2018 in Philadelphia! Monkey Baa are the only Australian company that have been selected for the 2018 showcase.

### Student news

Words by Kirstin Bokor and Dr [Glen McGillivray](#)

The Honours year in Theatre and Performance Studies is a complex, challenging program designed to give our most gifted students the chance to bring performance theory together with an experience of high-level practice. Part of the course involves students undertaking a placement with a professional company, during which time they will observe the rehearsal process of a particular production. On the basis of this placement, students will produce a "casebook" of approximately 15,000 words describing and analysing the experience. In the simplest terms, the student's casebook is responding to the question "what is rehearsal?". However, the answers are not to be found in a book in Fisher Library; the student is required to attend closely to the minutiae of the particular rehearsal process they have observed, keeping track of how ideas develop and how the artists respond creatively to production demands/

context, teasing out the rationale underpinning the artists' practice, etc. Importantly, students are not there to make judgments about the aesthetic value of the rehearsal work observed; rather, somewhat like an ethnographer, their job is to understand and report faithfully on how the artists themselves are making sense of the work-in-progress towards performance.

Izabella Nantsou has just completed about six weeks in the rehearsal room at Belvoir Theatre Company, observing the development of 'Hir', directed by Anthea Williams.

Lucinda Petchell spent time observing Tess de Quincey and a cohort of body-weather performers, observing how young dancers are mentored by advanced body-weather dancers, towards the PLATFORM 2017 performances.

Patricia Holmes, an international student, observed the rehearsals for *Prince Bettlegend*, as was mentioned earlier by Dr Laura Ginters and A/Prof Ian Maxwell.

Doctor of Arts student, Julie Lynch, is in the final stages of completing her thesis. As if she doesn't have enough to do, she is currently the Costume Designer for the upcoming production of Henrik Ibsen's *Ghosts* at Belvoir St Theatre. Julie's research focuses on the role of costume design in scenography. Her research, she says, has 'given her confidence' to approach her work in a way that allows her to be 'more agile' to discoveries in the rehearsal room. Julie is practising a 'liberated' design role within what she calls the 'creative collective', a significant re-visioning of her role that she has discovered through her research.

Words by Associate Professor [Ian Maxwell](#)

Words by James Dalton



*Principle*. Image courtesy Ifan Yu



*Business Unfinished*. Image courtesy Phil Erbacher

D.Arts candidate, Gabriel Lee, directed the premier of Ivan Kwok's new play *Principle* for the Hong Kong Repertory Theatre, as part of the company's 2017-18 season, celebrating the 40th anniversary of the company's founding. The Hong Kong Rep is the city's flagship theatre company, the oldest and largest in Hong Kong, operating two theatres, and presents new writing, in addition to Chinese, international, classic, and contemporary theatre.

*Principle* is an interrogation of an issue familiar to many of us: what happens when education systems become overly results-oriented? Gabriel's production opened on 1 July for a two-week season, to which were added additional performances due to popular demand.

Gabriel, a graduate of the Hong Kong Performing Arts Academy, has been conducting participant-observation research, with a focus on directors' processes, at the Hong Kong Rep over the past two seasons as he works towards his doctorate. His overall project is taking up the potential of Action Research methodologies for the training of theatre directors. His production of *Principle* was an opportunity to test some of his findings in a real-world, industry context. Gabriel is currently negotiating a possible return season in 2018.

During the winter break, South Australian visual artist and performer Tom Christophersen collaborated with James Dalton, a theatre director and current PhD candidate with the Department, to bring his solo show *Business Unfinished* to the Bondi Feast Festival in Sydney. This season marked the culmination of a three-year project of Christophersen's, in which he conducted interviews with people around Australia about their experiences of paranormal encounters. The resulting material was edited into a lip-sync track and performed by Christophersen in a hybrid drag act / ritual-like exorcism over three nights in an installation built in The Gallery space of the Bondi Pavilion.

*Business Unfinished* takes a particular approach to verbatim theatre, as the stories are presented in their original recordings but laid over Christophersen's live performance as an aural collage. In their collaboration, Christophersen and Dalton were interested in using these other voices to "possess" Christophersen's body, combining the words of others with a stage language made up of camp horror motifs and task-based personal rituals, all hinting towards a hidden autobiography of mourning and estrangement in the Christophersen household. *Business Unfinished* will next appear in Adelaide this November as part of the Feast Queer Arts and Cultural Festival.

# Department of Writing Studies

Words by Dr [Frances Di Lauro](#) | Chair of Department

Staff of the former Writing Hub are happy to announce that the Provost has approved a change of name for our academic unit to the Department of Writing Studies, effective 19 June. Our undergraduate writing support service will continue to operate from the Old Teachers College, under the name The Writing Hub.

## Visiting Scholar

Fullbright Specialist, Associate Professor Robert E. Cummings, returned to Sydney as a visiting scholar hosted by the Department of Writing Studies, from mid-July to mid-August. Robert presented a paper entitled “Open Educational Practices, or, Vygotsky in the Commons” in the Woolley Building on 10 August. His presentation focused on varying definitions of “open” in educational contexts, and the impact of network knowledge on higher education. It aligned with the University’s Strategic Plan, and prefaces our transformed undergraduate curriculum.

[Frances Di Lauro](#) and Robert Cummings’ paper, [Student perceptions of writing with Wikipedia in Australian higher education](#), reported on research relating to the use of Wikipedia as a teaching platform in Frances’ classes from 2012 to 2015 and was published in *First Monday*, 22(6), 1-17.

## Dean’s Commendations

The Department of Writing Studies congratulates two colleagues, Associate Professor [Susan Thomas](#) and Dr [Benjamin Miller](#), whose units of study were awarded Dean’s Commendations for student satisfaction. Those units, respectively WRIT1000: Writing Style and Method, and WRIT1001: Writing and Rhetoric – Academic Essays, performed in the top 50% of Faculty first year units in two key areas, teaching effectiveness and the focus on student feedback and engagement.

Students endorsed the feedback methods used in the unit. Dr Miller and the unit’s tutors, Ella Collins-White and Nikola Markovina, combined voice recordings, rubrics, in-text mark-ups, and emails from the Student Retention and Engagement System (SRES) to engage students with assessment feedback. Likewise, Associate Professor Thomas revised WRIT1000 to enhance feedback, and along with tutors Karla Elias, and Dr [Alyssa O’Brien](#), received glowing praise from students in the unit.

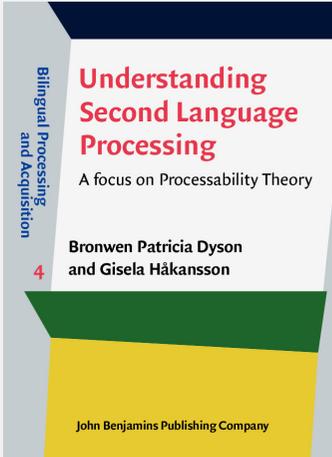
### Conference presentations

Dr [Benjamin Miller](#) has presented several conference papers over the semester break. Each dealing with different collections of myths and legends from Australia and across the Pacific, papers were presented at the Race, Whiteness and Indigeneity International Conference (Gold Coast), Indigenous Literary Studies Association Conference (Chilliwack, Canada), the Native American and Indigenous Studies Association Conference (Vancouver, Canada). Early in semester 2, Dr Miller also facilitated a session on nineteenth-century collections of indigenous stories for the Faculty's [Nineteenth Century Studies Research Group](#).

In the mid-year break, Dr [Frances Di Lauro](#) also presented on her research and teaching practice at several international conferences. On 9 June, she presented her paper "Research and writing on the go: mobile approaches to research, analysis and writing" at the International Mobile Learning

Festival held at the University of Hong Kong. She presented "The sum of human knowledge? Whose knowledge? Using Wikipedia as a teaching platform to preserve traditional cultural knowledge" on 1 July at the IAFOR, European Conference on Education, themed Educating for Change, held in Brighton, UK.

On 13 July, Frances Di Lauro and colleagues Drs [Rebecca Johnke](#) and Jennifer Dowling, were shortlisted to present on their Open Learning Environment titled "Participatory Writing in the Digital Mode" at the 2017 International Conference on Open and Innovative Education (ICOIE 2017) in Hong Kong and on 14 July, they were named the winners of the "Innovative Practices Award". See the 'SLAM News' page of this edition of SLAMmag for more details.



### Recent publications

Bronwen Dyson. [Understanding Second Language Processing: A Focus on Processability Theory](#). (2017, John Benjamins).

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- Museum Studies
- Studies in Religion
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- Writing Studies

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