**Project Title: Creative writing and publishing: play, experiments and new directions**

- **Supervisor:** Michelle Aung-Thin, David Carlin, Bonny Cassidy, Linda Daley, Julienne van Loon, Brigid Magner, Rose Michael, Peta Murray, Francesca Rendle-Short, Stayci Taylor, Ronnie Scott, Jessica Wilkinson, Ben Byrne

Outline: What can creative writing and publishing do today? How can creative writing methods, and their tools including play, narrative, metaphor, performance, observation, listening and speculation, contribute to understandings of contemporary realities, from the personal to the political? How does formal experimentation, including the digital, intersect with contestation of normative assumptions? Can writing and publishing still change the world and what do we even mean by writing? By using playful engagements with poetry, fiction, nonfiction and performance writing to investigate pressing material, social, ecological and cultural issues, this project offers new insight into innovative methods and applications of creative writing, and how creative writing and publishing helps shape contemporary realities.

**Project Title: Author contracts in Australia: Reflecting the changing face of publishing**

- **Supervisors:** Julienne van Loon, Rose Michael, Brigid Magner

Outline: This Design and Creative Practice industry-focussed project analyses author/publisher contracts in the Australian book industry over a fifty-year period (1970s to now), providing invaluable trend information on the degree to which terms and conditions have changed over that period, testing the validity of popular assumptions about author/publisher relations and industry change, and opening up the opportunity for a more productive discussion over the future of publishing models and fair contracts.

**Project Title: Creative practice as/through queer thinking**

- **Supervisors:** Francesca Rendle-Short, David Carlin, Jessica Wilkinson, Peta Murray, Stayci Taylor, Ronnie Scott

Outline: This project explores the possibility and range of queer thinking through and because of the focus of the creative practice. It seeks to unpack/reconfigure the relationship or dynamic between non/ fiction and a queer aesthetic. It is attentive to form and process; it might be difficult to classify. It elevates all that is tangential, oblique, unspoken, transitory, unsettled, strange. What might this imaginary look like, feel like? It goes beyond (bends) genre to explore transgressive and performative contours and cartographies. It nudges, queries, challenges, dances, essays. It pays attention to both the what and how things are being said, aligning with the DCP’s priority area of notion of the playful-as-probe, lens and practice. The project invites and implicates diverse modes of creative practice, including the essayistic, poetic, performative and fictional.
Project Title: Feminism: philosophy: creative writing

- Supervisors: Julienne van Loon, Jessica Wilkinson, Rebecca Hill, Bonny Cassidy, Gretchen Coombs

Outline: This project inhabits the nexus between feminist theory, philosophy, and creative writing and aims, through creative practice, to extend the possibilities of all three. Its focus is on creative writing as a method for complicating and re-imagining the sorts of questions normally addressed in discursive philosophy, with a particular focus on feminist theory. It asks how creative writing might invigorate feminist philosophy in a manner that is genuinely novel. The thesis will be presented as two components: a creative work and a dissertation. The creative work will be a substantial and significant work that embodies a sustained answer to the research question. The dissertation will define the purpose and theoretical basis for the creative practice, drawing on examples from the relevant literature.

Project Title: Imagining Australia in Asia

- Supervisors: Ronnie Scott, Michelle Aung Thin, Rose Michael, Haiqing Yu

Outline: This project investigates long-form writing responses to recent transformations in mobility and migration. It is five years since the Labour government nominated this as 'the Asian century' yet Australia still feels culturally distant from Asia. How might Australia be re-imagined in the new economic and cultural order? Will Australia become 'hybridised'? The thesis will be presented as two components: a creative work and a dissertation. The creative work will be a substantial and significant work that embodies a sustained answer to the research question. The dissertation will define the purpose and theoretical basis for the creative practice, drawing on examples from the relevant literature.

Project Title: Literary Geographies

- Supervisors: Brigid Magner, Linda Daley

Outline: How can creative writing be used to explore the complex relationships between place and literature? How does location shape literary production? How do place-stories contribute to a shared sense of identity? This project might include a consideration of regions and how they produce and in turn are produced by narrative. It may use practice-based creative research, textual analysis and applied techniques such as in-depth interviews and book group methodology to elicit understandings of the ways in which people understand and interpret place-based stories.

Project Title: Narrative poetry as nonfiction medium

- Supervisors: Jessica Wilkinson, Bonny Cassidy, Francesca Rendle-Short

Outline: What can the poetic line do that the prose sentence can’t? How can we merge the 'language of information' (i.e. facts) with the 'language of art' in new ways? How can poetic forms and devices be employed to write of historical subjects and events so that how we write of the past reinvigorates that past as lived literary experience? This project will explore and interrogate the
poetic medium as a valuable means through which to access new dimensions—performative, historical, philosophical—in writing (about) real world subjects.

**Project Title: The novel now: problems with notions of the fictional**

- **Supervisors:** Julienne van Loon, Michelle Aung Thin, Rose Michael, Brigid Magner, Ronnie Scott

Outline: This project responds to recent trends in the book industry, specifically in contemporary literary fiction, that self-consciously question or re-invigorate the form of the novel through complicating the line between fiction and non-fiction. Is there a problem with artifice in contemporary literary fiction? If so, why now? The thesis will be presented as two components: a creative work and a dissertation. The creative work will be a substantial and significant work that embodies a sustained answer to the research question. The dissertation will define the purpose and theoretical basis for the creative practice, drawing on examples from the relevant literature.

**Project title: Poetic sovereignties**

- **Supervisors:** Bonny Cassidy, Linda Daley, Cathy Greenfield, Olivia Guntarik

Outline: This project investigates modes of sovereignty expressed in Aboriginal and Torres Strait Islander authored works. Its main focus is on print literature (nonfiction, poetry, memoir, fiction), but does not exclude writing for screen and stage. The project aims to explore the political and poetic possibilities of story and language, including Indigenous language revival and maintenance, through the printed page and/or its public performance. This project is premised on two propositions. First, that sovereignty does not have an exclusive relation to the nation-state. This restricted view of sovereignty masks other forms of authority in relation to law and lore such as the sovereignty never ceded by Indigenous communities. Second, that literary/creative works authored by Indigenous writers articulates and performs sovereignty by means of which publics are formed that are key to the task of recalibrating settler-Indigenous relations.

**Project Title: The role of play in leading Australian research practice**

- **Supervisors:** Julienne van Loon, Anne Harris (Education), Peta Murray

Outline: The premise of this project is that play is a crucial aspect of discovery, and its influence on research practice is significant and poorly understood. Informed by creative-practice approaches to research in the Creative Arts this project links creative practice literature with scholarship on the philosophy of play for the first time and applies this new critical framework to qualitative data on how leading Australian researchers approach key research problems. What is the role of play in the creation of new knowledge? The project will seek to inform research policy frameworks that actively foster contingency, possibility and the unforeseen.
Project Title: Un-real writing

- Supervisors: Ronnie Scott, Rose Michael, Bonny Cassidy, David Carlin, Gretchen Coombs, Brigid Magner, Francesca Rendle-Short

Outline: This project investigates how long-form writing can respond to reality in non-traditional ways. Through experimentation and play, artists contribute to ongoing cultural conversations, exploring and extending existing forms and nascent practices – such as spec-fic, slipstream, and Weird Fiction. How does a literature of the Anthropocene conceive present, past and future? The thesis will be presented as two components: a creative work and dissertation. The creative work will embody a substantial and significant contribution to this research area. The dissertation will define the purpose and theoretical basis for the creative practice, drawing on examples from the relevant literature.