

Aussiecon 4 Academic Program: Abstracts of Papers

Amaral, Sonia Cristina Montone do; Lasaitis, Cristina

An historiographic view about H. G. Wells' The Time Machine

The Time Machine was first published in 1895 by H. G. Wells (1866-1946), along with several transformations in science. By the end of the 19th century, William Hamilton's (1805-1865) theory of quaternions and non-Euclidian geometry by Johann Carl Friedrich Gauss (1777 – 1855) and Bernhard Riemann (1826-1866) were in the process for consolidation and these theories provided conceptual subsidies for works such as Flatland by Edwin Abbot and Scientific Romances by Charles Hinton to use the quadrimensional theory. However, H. G. Wells characterized the hypothesis of Time as the fourth dimension extremely, building a speculative dystopia about Time. This assignment intends to investigate the time hypothesis that were influence for Wells' literature, and also contextualize different publications about the Special Relativity Theory by Albert Einstein (1905), Henri Poincaré (1905) and Hermann Minkowski (1906).

Bio

College of Philosophy, Language Studies and Human Sciences, University of Sao Paulo (Universidade de Sao Paulo, USP – Sao Paulo/SP) – Brazil. Undergraduate Student in English Language and Literature from the College of Philosophy, Language Studies and Human Sciences, University of Sao Paulo and scientific initiation scholar by the CNPq (National Council of Scientific and Technologic development) with the research entitled H. G. Wells e as concepções de tempo no final do século XIX. ("H. G. Wells and the time conceptions at the end of the 19th century.") Cristina Lasaitis, Department of Psychobiology – Federal University of Sao Paulo (Universidade Federal de Sao Paulo, UNIFESP – Sao Paulo/SP) – Brazil. Biomedical scientist and Master of Psychobiology from Federal University of Sao Paulo (UNIFESP), is also a writer of science fiction and fantasy, author of Fabulas do Tempo e da Eternidade ("Time and Eternity Fables", Tarja Editorial, 2008), a short stories collection which explores the various philosophical aspects of time.

Blackford, Russell

Science fiction and technoscience: a love-hate relationship

From the beginning, science fiction has displayed complex, often ambivalent, attitudes to science and technology. You could call it a love-hate relationship. Jules Verne, for example, showed the dangers of innovations that he described so loving and often glorified, such as Captain Nemo's ship-killing submarine. Even Gernsback-era science fiction used technology to set up, as well as solve, the problems facing its protagonists. Conversely, science fiction's monsters and bogies, often the products of advanced techoscience, are as much wondrous as terrifying. Part of science fiction's appeal lies in its ability to show technoscience as dangerous and potentially destructive, while, at the very same time, revealing its attractions - and accommodating it in an overall scheme of values. When we respond to science fiction narratives, in whatever medium, we engage with this ambivalence at the heart of the genre.

Bio

Russell Blackford is an Australian author, philosopher, and critic. He holds separate doctorates in English literature (University of Newcastle) and philosophy (Monash University), and has published many books, short stories, academic articles, and other writings. His books include Strange Constellations: A History of Australian Science Fiction (co-authored with Van Ikin and Sean McMullen; Greenwood Press, 1999) and 50 Voices of Disbelief: Why We Are Atheists (co-edited with Udo Schuklenk; Wiley-Blackwell, 2009). Dr Blackford is editor-in-chief of The Journal of Evolution and Technology; a Conjoint Lecturer in the School of Humanities and Social Science, University of Newcastle; and a Fellow of the Institute for Ethics and Emerging Technologies. He is an editorial consultant to a number of peer-reviewed journals, including Science Fiction Studies. He was a co-convenor of the Worldcon academic tracks in 1985 and 1999, and co-editor of a special issue of Foundation that served the 1999 academic track as a proceedings volume.

Briel, Holger***The establishment of German 'High Culture' Science Fiction in the 1950s: Arno Schmidt and Ernst Jünger***

Science fiction has never been a forte of German literature. While the fantastic genre is well served, beginning with Grimmelshausen's *Simplicissimus* in the 17th century and moving on to the stories of ETA Hoffmann in the early 19th century up to Kafka's *Metamorphosis*, Science fiction texts proper are far and few in between. Even Lang's *Metropolis* had changed nothing for the better. However, this should change in the 1950s. Partly due to an increase in the reception of American culture and literature, partly due to a tabula rasa feeling among the German intellectual elite in the aftermath of the Nazi era, a number of writers would discover SF for themselves. In my presentation I will analyse and compare two texts of two of Germany's leading writers of the 1950s and 60s, Arno Schmidt's *KAFF* (1959) and Ernst Jünger's *Heliopolis* (1957). The writing of SF texts by those two writers is of particular literary historical interest: Within the German tradition, Schmidt is solidly identified with the left whereas Jünger even today encounters the label of rightwing elitist. I will demonstrate that while their writing styles are obviously different, both of them meet in the technosphere of the mid-20th century and are able, perhaps even eager to participate in it by localising it for their particular purposes. Here we can see a clear instance how the writing of technology (in)voluntarily transcends political boundaries and was establishing itself at the time as a proper genre of writing and as the positing of a new world view.

Bio

Holger Briel received his Ph.D. from the University of Massachusetts, Amherst with a dissertation on the aesthetic theories of Adorno and Derrida. His most recent publication is the edited *Glocal Media and the Balkans* (2009). Earlier books include *German Culture and Society: A Glossary* (2002) and *Adorno and Derrida, or where does modernity end?* (in German, 1993). Further publications are centered on German and English Arts and Literature, (Trans-) Cultural Studies, New Media, Manga and Anime. My research interests include international Human Resource Management, Inter-cultural Studies, Broadcast Media in the Digital Age, Visual Media and the Sociology of the Digital World. Presently, he is teaching Media and Communication Studies at the Management Center Innsbruck, Austria, the University of Nicosia, Cyprus and the Indian Institute of Learning and Management, New Delhi.

Brown, Adam***'All Those Moments Haven't Been Lost in Time': Revisiting Blade Runner and Its Progeny in the Present Day***

While generally remaining a marginalised genre in the academic study of cinema, science fiction films continue to explore the most fundamental questions that confront humankind. The potential for the medium of film to represent ambiguity in a nuanced manner arguably makes it a useful platform for exploring perhaps the most complex issue of all: what is it to be human? Considerable attention has been granted to the film *Blade Runner* in this regard – a film that continues to resonate as a cult text as well as an educational tool in many schools. This paper will revisit the scholarly and critical debates around *Blade Runner* and consider what continued relevance the film has. I will also explore the film's influence on other cinematic works, particularly the more recent Korean film, *Natural City* (2003), revealing the rich intertextual meanings generated by the ongoing engagement with *Blade Runner* in the present day.

Bio

Dr. Adam Brown teaches history, literature and communication studies at Deakin University and works in the testimonies department at the Jewish Holocaust Centre in Melbourne. He completed his phd on Holocaust representation, particularly focusing on how complex human behaviour is explored in cinematic representations of the event.

Brown, Jennifer***Shieldmaidens and Elf Queens: Revealing Gynophobia in the Epic Adventure The Lord of the Rings***

JRR Tolkien masterfully wove his personal, theological, and professional ideologies into the heroic epic *The Lord of the Rings*. Like one of Shelob's webs, the epic's mythology is so intricately

woven that by the time a reader becomes fully cognizant of its textural beauty the entrapment is complete. Yet one thread may unravel the very fabric of Middle Earth's tapestry: rigid stereotypical gender boundaries that bind Tolkien's female characters. Some may argue that this opinion is feminist propaganda. Conversely, feminists might assert that Tolkien's work is gynophobic, and that Peter Jackson's screenplay demonstrated a more pro-feminine mythology. In the spirit of raising awareness rather than passing judgment I examine Tolkien's patriarchal world to demonstrate that a gender analysis is central to a contemporary interpretation of this work and that the recent surge in 'Rings' mania has provided fertile ground on which to confront gender issues in The Lord of the Rings

Bio

Jennifer S. Brown is a Master of Bioethics by Research candidate at Monash University's Centre for Human Bioethics located in Melbourne, AU. In 2002, she received her BSc as a Commonwealth Scholar with Honours from the University of Massachusetts, Amherst, US. While there she participated in breast cancer and molecular genetics research and was the recipient of a Biomedical Research Fellowship. Recently, she was the recipient of the Monash-WHO Fellowship and spent 6-months in the Ethics Unit at the World Health Organization in Geneva. This October she will travel to Phuket to conduct research under the auspices of the Soi Dog Foundation. Her current research focuses on ethical issues surrounding 'mutually advantageous' exploitation and fair benefit outcomes in externally sponsored biomedical research trials involving humans conducted in least economically developed (LCD) countries. Her future research plans include public health, animal welfare, and community outreach strategies in culturally sensitive locals

Burrows, Toby

Terra Australis Cognita: Mapping the History of Australian Speculative Fiction

AustLit (www.austlit.edu.au) is the definitive database for Australian writing and literature. It aims to combine comprehensive indexing of published Australian writings with the provision of a selection of digitized Australian literary texts and critical works. AustLit is now developing a new Speculative Fictions programme, which forms part of its Popular Cultures research community. The programme is directed by the University of Western Australia and the University of Queensland. The result will be the largest bibliographical database of information about Australian science fiction, fantasy and horror, accompanied by a selection of digitized early works of speculative fiction. This paper will describe and discuss the work being carried out for AustLit's Speculative Fictions programme, including its achievements so far and its plans for the future.

Bio

Butler, Andrew

"We may take Fancy for a companion, but must follow Reason as a guide": Science Fiction Companions: An Editor's View

So far three companions to science fiction have been produced – by Cambridge, Blackwell's and Routledge -- and a fourth is in the works. What are the strengths and weaknesses of these volumes, and what are they for? What assumptions have they made about the field to which they offer companionship?

Bio

Andrew M. Butler is coeditor of The Routledge Companion to Science Fiction and of Extrapolation. He is currently writing a cultural history of sf in the 1970s.

Cake, David

Steampunk and cyberpunk: genre as ahistoric design aesthetic

The concept of genre within science fiction is intrinsically problematic, defying easy definition. Attempting to unpack the characteristics of the genres of cyberpunk and steampunk, we find the usage of these terms changes meaning depending on context, including historical context, and in regular common use may frequently not refer not to characteristics commonly associated with genre such as type of plot, or thematic considerations, but rather a related group of technological and aesthetic ideas that may easily be applied to works from multiple genres. In the case of

cyberpunk, what began as a literary movement within science fiction, with a stated concern with reforming the quality and relevance of technological speculation, and futurism in general, quickly became an identifiable genre based on shared setting, theme, tropes and tone. But as its technological prediction proved flawed, its defining feature became instead a distinct design aesthetic, an aesthetic that became an ahistorical one, as its near future vision became instead an alternate recent past, and its tropes assimilated into broader speculative fiction. In the case of steampunk, not only is this concept of an ahistoric alternate past intrinsic, but steampunk has always been a description of an aesthetic, rather than the normal signifiers of genre - fantasy, science fiction, alternate history, and direct pastiche that references all of these, have all freely been referred to as steampunk based on a similar design aesthetic and general technological similarities. Though the origins of the two genres are very different, the two are now alike in that the primary signifier of the genre has become an ahistoric design aesthetic, primarily entire classes of technology that have never come to be.

Bio

David is a Ditmar nominated fan writer for his non-fiction writing, and the former non-fiction editor of the award winning *Borderlands* magazine. He is a regular speaker at conventions in Australia, and a previous Worldcon program participant. He is also the chair of the Australian National Science Fiction Convention Standing Committee. He works with technology, and is a volunteer activist in the area of technology policy development. His first convention panel appearance discussing cyberpunk was in 1989.

Cameron, Andrew

From Astrology to Astronomy: The emergence of a scientific mode of speculative literature in the seventeenth century

The seventeenth century saw the emergence of a new mode of speculative literature which utilised science as a way of understanding the world. These ancestors of science fiction speculated outside the boundaries of traditional thought, drawing inspiration from the Copernican Revolution and Protestant Reformation to challenge the dominant religious worldview. They explored the anxieties created by the shift away from a religious cosmology towards scientific explanations of nature. This presentation will examine this paradigm shift through a case study of Kepler's *Somnium* (1634), a text which negotiates the dialectic between theological and scientific worldviews.

Bio

Andrew is currently studying for his Doctor of Creative Arts in Creative Writing at Curtin University (Western Australia). His research investigates how paradigm shifts between science and religion are reflected in the genre of science fiction. He is working on a science fiction novel as part of his thesis.

Campbell, Narelle

The Sky and the Cave: Differing Representations of the God and the Goddess in Guy Gavriel Kay's The Fionavar Tapestry

Ursula K. Le Guin's *A Wizard of Earthsea* tells of two local truisms in the land of Gont: "Weak as woman's magic", "Wicked as woman's magic". Gont is not alone in holding such beliefs, and Le Guin's axioms are far from unique in genre fantasy. From Calypso in the *Odyssey*, to Morgan le Fay in the Arthurian legend, to the White Witch in *The Chronicles of Narnia*, the dangerous sorceress has proved a staple for storytelling. This paper will consider the different constructions of men's magic and women's magic in Guy Gavriel Kay's fantasy trilogy, *The Fionavar Tapestry*, particularly as revealed in characters' allegiances to the God or the Goddess. It will argue that, though both Kay's deities are positively constructed, the God's magic is associated with masculinity, enlightenment, freedom, and modernity, where the Goddess' magic is tied to the sensual, the material, the libidinal, and to the past.

Bio

Narelle is a final year PhD candidate at the University of Wollongong researching the operation of medievalist nostalgia in contemporary genre fantasy. Recent publications: "An Object of Interest: Observing Elizabeth in Andrew Davies' *Pride and Prejudice*", *Adaptation*, vol. 2, no. 2, (2009), pp.

149-160, Oxford Journals: "Medieval Reimaginings: Female Knights in Children's Television", Screening the Past, no. 26, (2009), La Trobe University.

Campbell, Raewyn

Doctor Who and the Coolification of Nerds

The nerd/geek identity is becoming increasingly powerful in current Western culture, wielding immense social, political and economic power. What was once a marginalised and ostracised social grouping is now highly acceptable, even cool. This shift in valuing is seen quite clearly in popular culture; nerds are the heroes in television shows such as The Big Bang Theory, Chuck and Doctor Who. This paper will discuss the role such characters play in challenging and re-shaping value systems attached to the nerd identity. It will particularly focus upon the Doctor (from Doctor Who), utilising Alan Sinfield's notions of plausibility to discuss how these television characters work to justify the cultural repositioning of the nerd, legitimating the power that nerds possess in current Western society.

Bio

Rae Campbell is a PhD candidate in the School of Social Science, Media and Communication at the University of Wollongong. She is writing her thesis on shifting western cultural discourses concerning value and power associated with nerd identity. She is investigating whether there is a gender inequity when it comes to the power and cultural advantages now attached to the nerd label.

Chrulew, Matthew

Future primitive ecology: The ecotopian desire of Pleistocene rewilding and mammoth resurrection

Pleistocene Park is an experimental wildlife preserve in northeastern Siberia that hopes, through the reintroduction of animals, to recreate the grassy steppe ecosystem of the late Pleistocene, prior to the impact of homo sapiens. The site is also envisaged by some as the eventual home of resurrected mammoths, should the controversial projects to bring the species back from extinction find success. The park's creator admits that "the concept ... might initially seem like a science fiction story". And as might be expected, journalistic reporting has been unable to resist framing these activities by reference to Jurassic Park. In his review of the scientific and ethical controversy over mammoth cloning, Corey Salsberg chastises the media for this "rash sensationalism", calling instead for "[r]easoned discourse on the ethical, legal and social implications of the resurrection of an extinct animal". But I will argue that comparison to the utopian (and dystopian) narratives of science fiction is essential to properly understanding the desires and myths of these creative scientific practices. They are nothing if not enacted "ecotopias" which "cobble together aspects of the postmodern and the Paleolithic".

Bio

Matthew Chrulew is a postdoctoral fellow at the Centre for Research on Social Inclusion at Macquarie University in Sydney. He has published essays in *Metamorphoses of the Zoo* and *The Bible and Critical Theory*, and short stories in *Aurealis* and *Antennae*, among other places. He is writing the volume *Mammoth* for Reaktion books.

Corrigan, Peter

H.G. Wells as sociologist

This paper explores the sociology of H.G. Wells as it emerges from an analysis of the texts *The Time Machine* (1895), *The War of the Worlds* (1898), *A Story of the Days to Come* (1899), *The First Men on the Moon* (1901), *In the Days of the Comet* (1906) and *Star Begotten* (1937). In particular, it analyses the concept of the scientist, social solidarity and the division of labour, evolution, and social class. The extrapolation by Wells of what he saw as key characteristics of the Victorian social (dis)order to future times permits us to examine sociologically the question 'where is our society going?'

Bio

Peter Corrigan is Associate Professor of Sociology at the University of New England, Armidale, Australia. His publications include the books *The Sociology of Consumption* and *The Dressed Society*, both published by Sage, London

Davies, Alice

The Stories We Tell Ourselves: Myth and History in Neil Gaiman's The Sandman: Thermidor

Author Neil Gaiman has always believed in the importance of stories. While sometimes creating completely original secondary worlds, Gaiman more frequently uses existing narratives as inspiration for his storytelling. Myths, folktales, fairytales, legends, comic book and other fictional figures have all been utilised by Gaiman, along with settings and characters from the “real” world and from history. Gaiman has a strong lay interest in history, and an appreciation of historiography. “I love history”, he has said, “because it’s all about point of view”. This understanding corresponds to one of the most important trends in the study of history in the last 50 years, that of examining the fictive and narrative nature of the historian’s task, and the relationship between the writing of history and creation of myths. This paper examines the intersections between history, narrativity, myth and fiction through an analysis of the issue of Gaiman’s seminal comic work *The Sandman* called ‘Thermidor’. I will argue that Gaiman’s interest in story and his alertness to the nuances of narrative make his work particularly suited to such an examination.

Bio

I am a PhD Candidate in History and Cultural Studies at the University of Western Australia. My thesis is examining Neil Gaiman’s use of myth, history, folktales, fairy tales and legends in his fiction. I argue that the way in which he uses existing narratives, and his statements regarding that use, is a valuable medium through which to analyse the intersections between history, historiography, narrativity, myth and fiction. I am in my third year of post-graduate study, and last year was fortunate to attend the 67th Worldcon in Montreal, where I was able to interview Neil Gaiman about my research. I live in Perth with my husband and 3 cats.

Davies, Linda

Present, pasts and futures: Tensions between the generic conventions of historical fiction, science fiction, fantasy and children's literature

Children’s time-slip stories do not automatically engage the generic conventions of science fiction. According to Farah Mendlesohn, just because stories may be science fiction-like does not mean they have successfully fulfilled the generic requirements of “full science fiction” for children. This became apparent when I was examining the ways in which history and historiographical issues are represented in children’s literature. The tenets of young-adult fiction, children’s literature, children’s historical fiction and children’s speculative fiction can be identified in stories for children that explore history, the idea of history, or the recording of history. In such hybrid texts, elements and characteristics of any one genre may dominate the story’s form for a period, while other conventions may come into focus at different points in the storyline. There are core similarities between the four key genres under discussion, but there are also tensions that may, or may not, be able to be resolved. This paper will explore some of those similarities and tensions by carrying out a thought experiment: how would a time-slip historical fiction utilising the generic conventions of children’s fantasy differ from a time-slip historical fiction utilising children’s science fiction conventions?

Bio

Lynda’s postgraduate studies cover fantasy literature, Celtic myth, issues of morality and ethics in children’s literature and creative writing. There have been various publications and conference presentations in these areas, including co-convening a national conference “Galactic Jurisprudence” examining the law in science fiction and fantasy, (and subsequently jointly editing a special issue of *Law, Culture and Humanities* based on a selection of its papers); presentations at both academic and industry conferences; online fora; and workshops on writing for primary schools. Her current studies are focusing on the representation of history and historiography in children’s literature and how the different generic conventions of children’s literature, historical fiction, fantasy and science fiction pull against and complement each other. During the day she works in academic staff development on assessment in higher education.

Do Rozario, Rebecca-Anne C.

Doctor Who – Humanity’s Fairy Godfather or the Companions’ Prince Charming? Watching Science Fiction, Studying Fairytale

Fairytale is ancient – we presume. It looks to the past – we expect – to castles, princesses in glass slippers, fairies and ogres. Of course, it’s never been that simple. Fairytales have always been stealing through time and space. Steven Moffat, showrunner for the 5th series of Doctor Who (or 31st, depending on how you’re counting), has many times publicly stated that he sees this series of Doctor Who as ‘dark fairytale.’ However, any scholar of the genre knows that the Doctor and his blue box have always been careering through the stuff of fairytale. This paper focuses on how the study of fairytale is congruent with that of science fiction, debunking the twee nostalgic tale that has been repeatedly told about the former genre and exposing fairytale’s masquerade in science fiction form. The paper will particularly address how fairytale research unravels the Doctor’s regenerating, gender-rich identity as the nightmare of monsters.

Bio

Rebecca-Anne C. Do Rozario teaches fairytale, children’s and fantasy literature at Monash University. She has published on topics including animated fairytales, J.K. Rowling’s Harry Potter series, musical theatre and metafiction in a variety of journals and edited collections.

Doherty, Geoff

Dateline, 480BC: Dr Who rescues 300 at Thermopylae! Tardis finally full! – Film at 11! Or Some thoughts on how Science Fiction could help with the study of History

My reading tastes fall at the extreme ends of the reading spectrum – I love reading History and I love reading Science Fiction. What could the factual far past and the fictional far future have in common that would attract me to reading them in common? You may be surprised (or not) to learn what the basic elements always turn out to be: sex, money, war or discovery – either singly or in some combination of all four. That’s it. Trust me, I’m an historian and I know this! But I, with my reading habits, belong to a very rare species of reader. Not many of us abound in the wide, wild world. This is because the history readers seem to be lost in adolescence. All young people, especially males, seem to instinctively know that “History is boring!” How wrong they are – but how to show them, that is the question. This paper will attempt, in a light-hearted and completely non-teaching oriented manner – because I have no training in that arcane art – to answer that question. Throw in a worm-hole, time-machine or trans-dimensional hyper-flux gateway or two, and who knows when, or where, we may end up. Come along for the ride.

Bio

I am a mature-age PhD student studying at the University of Queensland, in Brisbane. My thesis concerns Queensland’s Bushman Soldier contingents sent to the Boer War in South Africa, 1899-1902. I started my thesis in 2005 and there is no end-date in sight! Yet. Having once been a bank-officer, naval-rating, fire service dispatcher and public servant among other things, I find I like the life of retiree-student. But, I keep getting distracted by all these great science fiction books that keep being published. There is never enough time in the day to do all the reading I want to do. Straight after this conference though, I’m off to the archives here in Melbourne for more Boer-ing research. And the bookshops.

Eikholt, Wiebke

From Golden Age to Space Age: The many uses of Anthropomorphism

Animal anthropomorphism has been used in storytelling for millennia. One genre that employs anthropomorphism as a staple is the fable genre, but it can also be found in SF. While anthropomorphised characters in fables are usually drawn from a stock set of animals, anthropomorphism in SF draws on a much wider variety of creatures, these frequently include insects and reptiles. This paper explores the similarities and differences of anthropomorphism in SF compared to the fable genre. It will be shown that the choice of original creature on which an

anthropomorphised character is based manifestly influences its effect on the readership/audience and is therefore instrumental in plot development.

Bio

Wiebke Eikholt is currently working on her PhD at Monash University, researching the function of animal characters in fables. She holds an MA from the same university for her research on Henry Handel Richardson, and has recently contributed a chapter to Helen Groth's *Remaking Literary History* (CSP, 2010).

Freund, Katharina

“Adventures in Reading Against the Text”: Meta-Vidding and Critical Fan Engagement with Science Fiction Television

This paper will describe the online fan community of “vidders”, a group of (mostly) female editors who appropriate television and film content and edit it to music. These vids are a unique new media form that combines pre-existing audio and visual content in creative ways. As part of media fandom, vidders are particularly interested in science fiction and cult television, and compose a vibrant and critical fan community. Through their vids, vidders often make critical statements about the source material they utilize. This paper will examine several exemplary vids that critically engage with science fiction television in order to draw attention to perceived issues with representation in specific shows: the (mis)treatment of female characters in the CW's *Supernatural*, “white-washing” of race in Joss Whedon's *Firefly*, and finally, reclaiming female agency in NBC's *Heroes* through a re-writing of the story. Drawing on relevant scholarship from fan and cultural studies, I will discuss vidding in relation to theoretical concerns of reception theory and the active audience.

Bio

Katharina is a PhD candidate in the School of Social Science, Media, and Communication at the University of Wollongong in Australia. She is writing her dissertation on fan-made remix videos, known as “vids”, which edit television and film footage to music and often convey meanings not intended by their original creators. Katharina also researches virtual worlds such as *Second Life* and their uses for education.

Harland, Richard

The Challenge of Steampunk

Steampunk is not only the currently fashionable trend in speculative fiction, but also poses questions relative to our categorization of genres and sub-genres. This paper looks at the definition of steampunk and its implications for the general study of science fiction. Although steampunk deals with technological possibilities and owes its historical origins to science fiction, the fact that its possibilities are in the past and therefore never-to-be-realised affects its ontological status vis-a-vis our contemporary reality. Common criticisms of steampunk are that it is light entertainment with no serious political perspective, that it romanticizes social systems which ought not to be romanticized, and that it is intrinsically nostalgic and conservative. These are all criticisms levelled more often against fantasy than science fiction. This paper also looks at the nexus between fictional steampunk and steampunk as a style of clothes, jewellery and decorative art. Although the two developments now merge, they spring from quite independent sources.

Bio

For 10 years, I was a lecturer and senior lecturer in English at the University of Wollongong. My first two published academic books appeared during this time: *Superstructuralism: The Philosophy of Structuralism and Poststructuralism* from Methuen in the UK (1987) and *Beyond Superstructuralism: The Syntagmatic Theory of Language* from Routledge in the UK (1993). I resigned to pursue a full-time writing career in 1997. My third academic book came out from Macmillan (UK) in 2002, *Literary Theory from Plato to Barthes*, and I continue to teach a summer session course on YA Fantasy Literature. I have had fifteen books of fiction published in the genres of fantasy, SF and horror. My latest ‘steampunk’ novel, *Worldshaker*, has already appeared in Australia and France, and will have appeared in the US (Simon & Schuster), UK and Germany before the date of Aussiecon 4.

Harris, Jeff

Visions of Worlds Real and Imagined Observed in the Mind's Eye: science, science fiction, popular culture and the mythological influences of the speculative impulse.

A preliminary exploration of speculation and its influences on SF. Westfahl (1998) suggested a construction of the genre that combined imaginative speculation and science that has been hitherto neglected and worth critical examination. A brief overview of speculative projects (SP) and their prognosticators and their influences and relationships to SF is covered. Authors of speculative projects who also wrote SF are examined. Particularly H G Wells (speculative nonfiction [SNF] paralleling his scientific romances and other works), Percival Lowell (life on Mars) and Arthur Clarke (SF and nonfiction about space travel) were chosen as prime examples. Certain SP's were ignored or have fallen into disrepute as conceptual frameworks used in SF. SP's have become part of a mythology, part of popular culture, about science and SF. Science is read through a prism of SF and SF reads science through a prism of the SP. Conclusion: that science, SF, and SP's have become embedded in popular culture views of each other.

Bio

Studied physics, zoology, biophysics, cultural anthropology, the history and culture of Chinese traditional society, and Chinese politics. Recipient of the Alpha Award in 1984 for services to the Adelaide science fiction community. Published over a dozen short stories, one co-authored short novel *Shadowed Magic* (1990) (with Chris Simmons), and a co-authored play for live radio performance *Hobbits in Space* (1986) (with Ian Mackereth). Also published articles of speculative nonfiction on subjects on FTL travel, astrobiology, biotechnology, time travel, Dyson spheres, and energy-weapons. Given talks and participated in panels at science fiction including subjects about speculative science, flying saucers, sex in zero gravity, teleortation, extraterrestrial life in the universe, science in science fiction, ultra-violence, the biological nature of vampirism, and the powers and abilities of Superman. Published articles of sf criticism and history in *Nova 70*, *AD*, *Nemesis* and *Australian Science Fiction Review*. Broadcaster about science fiction on 5 EBI's *Science Fiction Review* program.

Hottois, Gilbert

SOME ASPECTS OF THE RELEVANCE OF SF TO CONTEMPORARY PHILOSOPHY AND BIOETHICS

SF is for me a very ancient source of inspiration (adolescence) of the original and critical way I did philosophy since the 1970s. My philosophical reflexion colored through sf led me to coin the term « technoscience » in the mid 1970s : I used it in the title of an article « Ethique et Technoscience » in 1978). B. Latour has used the term and made it familiar in North America. Speculations inspired by sf pushed me to a fairly general criticism of the philosophy of the 20th century. This philosophy was mainly obsessed with questions of language. From linguistic philosophies (Anglo-Saxon) to hermeneutic phenomenologies and structuralisms (Franco-German), the prevailing philosophies, with few exceptions, did not want to contemplate the very important new issues, theoretical and practical, arising from the contemporary technosciences, many of which were present in sf literature. At the end of the 1980s and mainly during the 90s until a few years ago, SF became for me a source for broadening the debate - open speculative and concrete imagination for the diversity of the possible - in the field of bioethics where I have been very active for twenty years. Philosophy in general and bioethics suffer from a severe diet concerning speculative imagination to which reading SF would be very useful. Sf has a great significance for introducing philosophical issues, nourish free, critical reflexion and speculation, from epistemology to political philosophy or eco-and bio-ethics : a very important pedagogic role, provided it is supervised by a competent teacher.

Bio

Gilbert Hottois teaches contemporary philosophy at the University of Brussels (Belgium). Member of the Royal Academy of Belgium and the International Institute of Philosophy, he has been visiting professor in several universities in America, Africa and Europe. From *The Inflation of language in contemporary philosophy* (1979) to *Philosophies of Science-Philosophies of Technology* (2004) or *Science between Modern values and Postmodernity* (2005) and *Dignity and Diversity of Men* (2009), his critical reflection on language and philosophy evolved into the consideration of

philosophical issues raised by science and technology, and Bioethics. In the seventies he has coined the word « technoscience ». Member of several ethics committees, such as the European Group for Ethics in Science and New Technologies and the Advisory Committee on Bioethics of Belgium, he published also the New Encyclopedia of Bioethics (Medicine-Environment-Biotechnology) (main editor, 2001), What is Bioethics? (2004) and Dignity and Diversity of Men (2009). In a field concerning both philosophy and science fiction, he edited two collective volumes (Science-Fiction-Speculative, 1985 and Philosophy and SF, 2000) and one novel followed by a philosophical dialogue : Species Technica (1981 ; 2001).

Kelso, Sylvia

Port Eternity: The variant forms and multiple uses of (studying) SF

The paper begins with the incorrigibly accumulative and heterogeneous nature of the field called SF, which throughout its history has swept up tropes, icons, storylines, social and scientific preoccupations, and generic inflections, from the Made Man of Frankenstein to the current post-scarcity scenarios, and ongoing hybrids of SF with detective, romance and even western genre fiction (vide 'space operas.'). The paper suggests that SF is also a chimera in the current fashionable sense: it has gene-deep ties with two important forms, horror and Utopian fiction. Consequently SF is predisposed to either a dystopic or utopic bent. Overall generalities about SF are its place as a non-realist genre, differing in that credibility for its non-realist elements relies not on the supernaturalmas in horror, or magic, as in fantasy, but on future forms of science, and consequently, its construction as a genre of ideas. As a result, now it no longer has to be validated as "literature," SF offers a goldfield for multiple critical approaches, from cultural, media and post-colonial studies, to more overtly politicised engagements such as with Marxism, feminism, gay, queer, masculinity and race studies. For the creative writer, studying SF provides other resources. Not only does it avoid re-inventing the wheel with current longstanding tropes, it offers a wide knowledge of such tropes, and of the ongoing conversations, textual and otherwise, that ideas produce in SF. The paper will deal finally with two examples of new, published fiction springing from and speaking into these conversations, and applying the knowledge drawn from actually studying SF.

Bio

Keltie, Emma; Krikowa, Natalie

Frodo and the Fellowship – The 'Hero's Journey' as defined by Joseph Campbell and Hollywood's mode of retelling myth narrative

2001 saw new audiences being exposed to Tolkien's epic The Lord of the Rings by means of Peter Jackson's film adaptation. The storyline of the novels when crafted into a screenplay became a re-telling of Tolkien's work. By examining the process of adaptation from page to screen we can deconstruct the formula of a classical Hollywood narrative to demonstrate the inherent ideological assumptions of the role of the hero. Hollywood's well known film formula the 'hero's journey', as coined by Joseph Campbell, structures this well-known series in a chronological sequence of cause and effect. This places a stronger emphasis on Frodo as the protagonist that propels the narrative forward. Using Campbell's narrative device we will be looking at Peter Jackson's choices of admissions and omissions from the book series and aim to demonstrate how these choices create a new way of reading the text that allows for an epic odyssey to be constructed for film audiences.

Bio

Emma is a postgraduate student at the University of Canberra (Australia). She is currently undertaking a PhD in Communications investigating the ways in which Web 2.0 technologies allow for media convergence of literature and digital video within fan culture. Her wider research interests include gender identity and its implications/impact on government policy. After completing an Undergraduate in Professional Writing and a Graduate Diploma in Secondary Education in 2005, Natalie taught English and Media Studies at numerous high schools in the ACT. After two years of teaching, Natalie returned to university to complete a Masters in Creative Writing in 2008, where she majored in scriptwriting. During and since this time she has worked as a writer and producer for film, print and theatre.

Kendal, Evie

Science Fiction: The Language of Bioethics Philosophy

The study of Bioethics relies heavily on the language of SF literature and film to debate such issues as the meaning of life, the nature of humanity, and the ethical concerns surrounding certain medical and technological advances. As such, it is important to consider what SF achieves for the rapidly expanding field of Bioethics, both in terms of the potential for providing accessible philosophical arguments for public debate, and the risks of fuelling sensationalist or negatively prejudiced images of scientific development. In this paper I will be exploring the impact Aldous Huxley's *Brave New World*, Mary Shelley's *Frankenstein* and Andrew Niccol's *Gattaca*, have had on the bioethical debates surrounding issues of cloning, genetic engineering and genetic discrimination. My contention is that ideas and images from these three SF texts feature prominently in such debates, demonstrating that SF authors may be in a unique position to influence public opinion in these areas, by providing "worlds of reference" for Bioethics to explore.

Bio

Evie Kendal is a student at Monash University where she has completed a Bachelor of Biomedical Science, and is currently studying a Bachelor of Arts (Honours) in Literature and Bioethics Philosophy. She presented the paper "How the Author is Alive and Kicking in Utopian Social-Science-Fiction," at the Demanding the Impossible: 3rd Utopias Conference hosted by Monash University in 2007. She also presented "Fangs and Phalluses: The Vampire as Sexual Deviant," at the Monash University Sidhe Literary Collective's symposium, *Vampires, Vamps and Va-Va Voom* in 2008. She is currently writing her honours thesis on Narratology in J. R. Ward's *Black Dagger Brotherhood* series.

Kendal, Zachary

Adrift: The Generation Starship in Science Fiction

The generation starship, an interstellar space habitat that travels at sub-light speeds, is a common science fiction trope. This paper will trace the development of the trope from Robert A. Heinlein's *Orphans of the Sky* (1941; 1963) and Brian Aldiss's *Non-Stop* (aka *Starship*) (1958), through to more recent stories such as Gene Wolfe's *Book of the Long Sun* (1993-1996) and Elizabeth Bear's *Jacob's Ladder Trilogy* (ongoing). Particular attention will be paid to the treatment of religion, where a loss of social memory has led the ship's inhabitants to ritualise and mythologise its creators or governing artificial intelligences, which are revered like gods. I will argue that generation starship stories have often been used to argue for the superiority of "science" over "religion," insofar as scientific enlightenment liberates the ship's inhabitants from subservience to false religion. However, more recent renditions of the trope, such as Wolfe's, have overturned these conventions and offered fresh approaches to idea of the generation starship.

Bio

Zachary Kendal is currently completing his Bachelor of Arts (Honours) degree at Monash University. He is writing a thesis in Comparative Literature and Cultural Studies on the subject of religion in Gene Wolfe's *Book of the Long Sun*, and has been in receipt of a CLCS Honours Scholarship. He lives in Melbourne and works at the Monash University Library.

Kendrick, David

Evolutionary (Mis)Interpretations - Teaching popular biases in evolutionary process with science fiction

Darwin published *On the Origin of Species* 150 years ago. The event signaled a revolution in thought but also freighted popular culture with a series of biases about what evolution is and how it occurs. Four misconceptions, in particular, persist: (1) the bias of progress, i.e. that evolution proceeds toward an overall betterment or increasing complexity, (2) the bias of gradual change, (3) the bias of the primacy of adaptation, and (4) the conflation of Natural Selection with evolution (rather than a mechanism to explain it). Teaching evolutionary concepts to undergraduates requires exposing and exploring these biases. Science fiction, from early works like *The Coming Race* or some of H.G Wells' pieces, through *Last and First Men* and others up till the present,

provides a unique window into the absorption, development, and transcendence of these biases in popular understanding.

Bio

David Kendrick grew up among cornfields and diesel engine plants in the midwestern U.S. He earned a B.S. in Geology and Geophysics at Yale University where he learned they'd pay people to work outside looking at rocks. After graduation he worked for the Florida State Museum collecting giant carnivorous pig fossils and scuba diving in sinkholes for Pleistocene mastodon dung. He then earned a Ph.D. studying macroevolutionary patterns in obscure marine invertebrates at Harvard University with Stephen Jay Gould. He now teaches in the Geoscience department at Hobart & Wm Smith Colleges in New York, where he does his best to honor his teachers and convey a bit of the wonder of the natural world to his students.

Kouam Ngocka , Valérie Joëlle

An Italian science fiction novella

This paper will take into consideration the science fiction novella of the Italian author Dino Buzzati "Il grande ritratto". Born in 1906 and died in 1972, Dino Buzzati can be considered a master of Italian literature. He wrote many books but only one science fiction novella. Among the Italian writer of science fiction, like Salgari Emilio (1862-1911), one of the pioneer of science fiction in Italy, Landolfi Tommaso (1908-1979), Lino Aldani (1926-2009) who published science fiction stories in the Sixties, and many others, Buzzati is not very known. In fact, he didn't receive a critical attention about his science fiction novella. It's may be because it was his only book of this kind. In fact, Buzzati is well known for his others book like "Il deserto dei Tartari", "Barnabo delle montagne", ecc. But, this omission is important because in "Il Grande ritratto", you have a story on artificial intelligence at a time when that term had not yet been used very often. The aim of this paper is to analyse Dino Buzzati's science fiction novella within the context of Italian science-fiction literature of the 1960s and to investigate why among the many books and articles of Buzzati, "Il grande ritratto" deserves to be taken more into consideration.

Le Rossignol, Rachel

Predicting Possibility: SFF and the World to Come

Science fiction and fantasy writers look at the world as it is and ask the question 'what if?' Sometimes their answers can be chillingly accurate. Ray Bradbury, writing decades ago, foresaw a world shorn of its critical faculties, a place devoid of meaning where people sit in front of giant tv screens and interact with their favourite programs, letting real life, with its injustices and abuses, slide past unregarded outside their window. So what does the future hold for us in the current climate of ecological uncertainty? Given a three decade lag exists between Bradbury's predictions and the world of reality television that is so familiar to us today, the novels of eco-activist Starhawk may give us some indication of the kind of society we will be living in twenty years from now. Her predictions are a wake up call to take the ecological crisis seriously. Already there are signs that her 'what if?' may be more a question of 'when?'

Bio

Rachel Le Rossignol holds a degree in Social Work from the University of Sydney and a Masters Degree in Creative Writing from RMIT. She is currently undertaking a PhD looking at how young adult fantasy literature can open up new ways of thinking to help us navigate the coming ecological crisis.

Lenarcic, John

"A Sound of Thunder" in the landscape of Software Engineering: Computer Ethics through Science Fiction

Computer Ethics is a mandatory course prerequisite for anyone wishing to become an accredited IT professional in both the U.S.A. and Australia. Unfortunately, anecdotal evidence suggests that many students find traditional presentations of the subject boring and irrelevant to their chosen career paths. In an attempt to avoid a future in which the technological elite will be ethically

ignorant, a novel case-study based pedagogy has been formulated. The hypothesis will be advanced that science fiction narratives can function as modern parables to communicate more readily the complexities of ethical dilemmas to IT students. Using the allegorical content within popular film, television and print science fiction, such as Ray Bradbury's "A Sound of Thunder" in one example, guided discussion of the right and wrong of "probable" technologies encourage students to explore their own responsibilities to today's society as well as the moral implications of future scenarios.

Bio

John Lenarcic is a physicist and applied mathematician by training, an IT academic by fortunate accident and an armchair philosopher by conscious choice. He is currently a Lecturer in the School of Business IT and Logistics at RMIT University in Melbourne, Australia. John's academic research interests deal with the ethical and social aspects of Information Technology and he is a frequent media commentator on these issues. In recent times, John was the conceptual ringmaster of "University in the Pub", a monthly ideas festival held at Melbourne's Stork Hotel until its closure in 2008.

Lillian, Rose-Marie

The Unrevealed Future: A Century of Science Fiction Film

Science fiction film famously attempts to forecast the unknown future, but in fact it reflects and refracts its own era, from the modern socio-political sensibility of *Metropolis* (1927), to the postmodern phantasmagoria of *2001: A Space Odyssey* (1968), to the hypermodern surrealism of *Moon* (2009). An examination of the changing face of the genre clearly expresses its reflected and refracted concerns of the times – Wells' utopian socialism in *Things to Come* (1936), the atomic fear shown in *The Day the Earth Stood Still* (1951), the Red Scare metaphorized in *Invasion of the Body Snatchers* (1956), and the new inward psychological concerns demonstrated by *Forbidden Planet* (1956). Although science fiction film varies widely in story, plot, theme and character, its common fundamental quality just may be its ability to bring hope and insight through extrapolation of the present.

Bio

Rose-Marie Lillian is a second-generation science fiction fan, whose parents Joseph Green and Nita Green hosted many of the field's notables at Cape Canaveral "launch parties" during the Apollo program. Her exposure to such figures as Sir Arthur C. Clarke, Robert A. Heinlein and John W. Campbell, coupled with her compelling interest in journalism, has led to an award-winning teaching career at Louisiana State University in Shreveport (Louisiana), as well as to winning the 2003 DUFF delegacy from North America with her husband, Guy.

Madeley, June

Surveying Worldcon: Analysis of an online survey of attending members of Anticipation/Worldcon 2009

This paper is part of an on-going project on the history, structure and organization of Worldcon. Worldcon has had amazing longevity - 67 conventions since 1939. While membership has been predominantly American, Worldcon has also lived up to its titular international scope with 18 conventions set outside of America. Worldcon is an important model of international grassroots convergence that may yield valuable insights into other grassroots organization beyond fandom. It also has a claim to being among the earliest manifestations of fandom (SF or otherwise). As part of this ongoing project I conducted an online survey of attendees of Anticipation (Worldcon 2009). The survey tapped into a number of variables including: demographics of attendees, patterns of attendance at Worldcon over time, member activities at the convention, participation in con running over time, and factors considered in bid voting. This paper will offer some preliminary analysis of these survey data.

Bio

June M. Madeley is an Assistant Professor in the Information and Communication Studies Program at the University of New Brunswick, Saint John (located in New Brunswick, Canada). Her PhD was completed in Sociology at McMaster University (Hamilton, ON, Canada). Current research takes a focus on manga and comic books with an eye to conducting some cross-cultural

reception work in Japan and North America among male and female readers. Attending Nippon/Worldcon 2007 to facilitate this cross-cultural reception project has led to an interest in the history, structure and organization of Worldcon and a greater interest in fan studies.

Marvell, Leon

Anarchy in the Kosmos: SF has always been Punk

Way before the advent of 1980s cyberpunk, SF had always been punk. In his introduction to the collection, *The Golden Man*, Philip K Dick wrote: SF is a rebellious art form and it needs writers and readers with bad attitudes—an attitude of, “Why?” Or, “How come?” Or “Who says?” You can take three chords and you can write a song, or you can take what Rudy Rucker calls SF Power Chords—time travel, robots, alien invasion—and write a story. Like punk, SF is an attitude, a mode. A big part of that attitude is DIY: you do not have to be a card-carrying philosopher or a paidup member of the Sociologists Guild to show the world as it is, as it has been or as it will be—just take a power chord and extrapolate. Late 1970s punk was a time of outsiders. Patty Smith quoted Rimbaud’s *A Season in Hell*; Kingsley Amis analysed SF as an outsider culture in *New Maps of Hell*. This presentation will demonstrate the elective affinities between punk and SF: we read SF because we have a bad attitude.

Bio

Dr. Leon Marvell is Associate Professor of Film in the School of Communication and Creative Arts, Deakin University, Melbourne. He is a contributor to *The Journal of the Fantastic in the Arts*, various Australian art journals, and is a member of the Science Fiction Research Association.

Merrick, Helen

What if? The science-fictional imagination and sustainable scenarios

Literature has long been a source of imaginative engagements with our 'natural' environment, from celebrations of 'Nature' and wilderness, to nostalgic dreams of pastoral utopias. When we come to consider sustainability, however, Science Fiction provides a particularly pertinent and useful set of texts with which to 'think through' many of the hopes and challenges of contemporary sustainability studies. Along with Future Studies, SF is one of the key sites of imaginative enquiry and speculation about human futures and the impact of science and technology on society. Whilst SF texts often portray ecological crisis in an apocalyptic or dystopian fashion, they may be more useful than scientific texts in formulating political and social responses, as they encourage a focus on human response and agency. The role of imagination and emotional connection is a crucial factor in envisaging the behaviour changes needed for sustainable futures. This paper considers the potential role of SF in sustainable scenario planning, as imaginative resource to provoke engaged and immersive understandings of the connections between science, society, policy and climate change .

Bio

Helen Merrick is a science fiction reader, fan and critic. By day, she is Senior Lecturer in the School of Media, Culture and Creative Arts at Curtin University, Western Australia. She has published widely on feminism, science fiction, and science studies, including contributions to *The Cambridge Companion to Science Fiction* (2003); *the Routledge Companion to Science Fiction* (2009), and *On Joanna Russ* (2009). She is the author of *The Secret Feminist Cabal: A cultural history of sf feminisms* (2009) and co-editor of *Women of Other Worlds: Excursions through science fiction and feminism* (1999) and serves on the editorial boards of *Extrapolation*, *Transformative Works and Cultures*, and *Paradoxa*. Her latest project is a co-authored book on Donna Haraway forthcoming from Columbia UP.

Micklethwait , Guy

Models of Time: a comparative study using film

The science of time travel is more increasingly communicated to the public via science fiction and fantasy in feature films. This paper reports on the results of science communication research that identified nine different models of time. By comparing the models of time used by the “experts” with an analysis of 134 films that involved time travel and other temporal phenomena, I found that

filmmakers had used only seven of these nine models. Furthermore, focus group interviews with the movie-going public revealed that the two missing models of time were the only ones that did not match anybody's personal model of time. This paper considers why the two missing models have not yet been used in film, and will discuss the popularity of each of the models of time for the benefit of science fiction writers considering using time travel in their plots.

Bio

Guy Micklethwait worked in the Australian engineering and IT industries for several years after completing an honours degree in engineering the UK. He then gained a Masters in Film and Digital Video at The University of Sydney, before moving to Canberra, where he has recently completed his PhD in Science Communication at The Australian National University. Guy has published several magazine articles on the physics of time travel.

Milner, Andrew

Using Bourdieu: Science Fiction and the Literary Field

Pierre Bourdieu's status as a Marxist remains problematic: typically, he is more likely to be described thus by opponents both of Marxism and of his own work than by supporters of either. But his theory of culture is arguably more materialist than Marx's own. In *Règles de l'art*, Bourdieu argues that the moment of the emergence of the modern 'literary field' was essentially that of Flaubert. This was also, however, as Fredric Jameson has observed, the moment of the emergence of French science fiction: Flaubert's *Salammbô* was published in 1862, the first of Verne's 'Voyages Extraordinaire', *Cinq semaines en ballon*, the following year. Bourdieu himself devoted little attention, however, either to Verne or to science fiction more generally. This paper will attempt to rectify that omission by developing an account of the locus of science fiction in the genesis and structure of the modern literary field. And it will apply this model to an explanation of the comparative fates of two different SF dystopias, one concerned with nuclear war, the other with climate change.

Bio

Andrew Milner is Professor in the Centre for Comparative Literature and Cultural Studies at Monash University in Melbourne, Australia. His most recent publications include *Re-Imagining Cultural Studies* (Sage, 2002), *Contemporary Cultural Theory* (Routledge, 2002, co-authored with Jeff Browitt), *Literature, Culture and Society* (Routledge, 2005) and *Tenses of Imagination: Raymond Williams on Science Fiction, Utopia and Dystopia* (Peter Lang, 2010, edited collection).

Murphy, Peter

Bad Sets and Good Ideas: Fantasy versus Imagination in Science Fiction Dramas

A lot of good science fiction drama on television has been shot cheaply. The early series of Doctor Who, Blake's 7, etc., are cases in point. Many of the sets for distant galaxies look like pokey kitchens in bed sits (Deep Space Nine being an exemplar of the kind). Yet the obvious cutting of the cost corner does not diminish the enjoyment of these series, because they are dramas of ideas, and where they are successfully done, they address the imagination not the faculty of fantasy. If these dramas were meant to stimulate fantasies, then the relative poverty of the simulated realism of the sets, costumes, make-up, and so on, would be crippling. But it is not. This point is underscored by a fundamental distinction between fantasy and imagination. The imagination speaks to ideas (about causality and indeterminacy, intimacy and distance, familiarity and alien-ness), while fantasy addresses a pseudo-reality in which desire can come true all too easily against the background of a willing and tractable confection of reality.

Bio

Nichols, Ian

Possible Worlds, Alternate Worlds, Alternate History, Impossible Worlds

Linda Hutcheon's theories present a view of history, and historiography, as being a field with inherent uncertainties, rather than one of concrete facts. It opens the field up to questions. Marie-Laure Ryan puts forward the view that "Alternate- (or counterfactual-) history fiction creates a world whose evolution, following a certain event, diverges from what we regard as actual History." This

paper will discuss the forms of alternate histories in terms of the concepts enunciated by Hellekson, Ronen, Ryan, Hutcheon and others, and demonstrate that some texts which resemble alternate histories because of their relationship to historical events are not, in fact, alternate histories but fantasies because their world is faulty on other terms.

Bio

MA (Creative Writing) (University of Western Australia); BA (Double major, writing and Lit theory) (Curtin); Master's Prelim (UWA); Diploma of Teaching (Nedlands Teachers' College). Currently a Doctoral candidate in Creative Writing, Curtin University. (On temporary leave to complete a Graduate Diploma in Commercialisation of Research.) I am a senior reviewer for The West Australian newspaper, have had a novel, a book of short stories, a collection of poetry and a book on Shakespeare published, as well as papers in both peer reviewed and non-peer-reviewed journals, academic articles in encyclopaedias, and have presented papers at local, national and international conferences.

Ormond, Laurie

Studying fantasy fiction as genre fiction: magic and violence and generic convention in Sara Douglass and Fiona McIntosh.

The study of contemporary fantasy fiction is troubled by a prevalent critical conception that "commercialism" will devalue rather than invigorate and support the writing of fantasy fiction. The critical scholarship of modern fantasy often seems to look elsewhere than at recently published fantasy fiction. Mirroring the critical preoccupation in science-fiction studies with the transgression of (generic) boundaries, fantasy fiction scholarship turns to the implicitly more interesting text that is not only fantasy fiction but intersects with something else. If the well-established field of science fiction studies is edgy, then the more emergent field of popular fantasy fiction studies needs to be more central. It is a methodological concern of this paper to "do" some literary criticism in order to discuss why, and how we read fantasy fiction, as critics and as fans. In this paper I examine some of the work of Australian authors Sara Douglass and Fiona McIntosh, arguing that each of these authors establishes a connection between women's magic and women's experience of torture and sexual violence. The link between women's magic and women's suffering is an unstable and often unacknowledged one, and its status as "generic convention" is ambiguous.

Bio

Laurie is a PhD Candidate in the School of Social and Cultural Studies at the University of Western Australia. She is submitting her PhD, entitled "A World Worth Saving: How contemporary Australian fantasy fiction negotiates genre" in August 2010. Laurie has loved fantasy since she first found Isobelle Carmody's "The Farseers" on a dusty library bookshelf in Carins. Laurie has recently published an article entitled "We are the Monsters Now: The Genre Medievalism of Robert Zemeckis' Beowulf" for a special issue of Screening the Past.

Orthia, Lindy

The ginger temp's deficient brain: Doctor Who and public engagement with science

Since its 1963 inception, influential people have touted television series Doctor Who as a useful tool for engaging people with science. Doctor Who's creator Sydney Newman originally proposed it as a semi-educational show to engage children with science and history. In 2007, British science minister Malcolm Wicks suggested science teachers use Doctor Who in the classroom to engage students. In 2006, science commentator Margaret Wertheim suggested that Doctor Who's main character—alien scientist the Doctor—be played by a woman, to encourage girls to pursue careers in science. But what messages about science does Doctor Who deliver to us? In this paper I give a scholarly interpretation of what the 2008 Doctor Who episode Journey's End says about women in science. I then compare that to public responses to the episode, as expressed through fanfiction. Building on the comparison I offer suggestions for using Doctor Who as a science engagement tool.

Bio

Lindy Orthia is a lecturer in science communication at the Australian National University. Her teaching outputs include a new course for undergraduate science students entitled 'Science in Popular Fiction', which she is running for the first time in 2010. Coming from a background in

biology, Lindy recently completed her PhD on the topic 'Doctor Who and the Democratisation of Science', looking at representations of the social, cultural, political and economic aspects of science in the British television series Doctor Who. Papers based on the thesis have been published in the journals Public Understanding of Science and the Journal of Commonwealth Literature.

PEIXOTO, Rhamyra Toledo; Lasaitis, Cristina

The Relations Between Science and Social Representations in Orson Scott Card's Speaker for the Dead

Science Fiction enables the disclosure of social, imaginative and epistemological shapes of Sciences. Taking pattern by Speaker for the Dead, published in 1986 by Orson Scott Card, the Theory of Relativity is employed as an auxiliary instrument that could be used, within the context of the plot of the novel, to identify and investigate complex social and cultural transformations literarily. Thus, through the study of theoretical aspects related to the Theory of Relativity, it is possible to infer about time subjectivity simultaneously looking into sociocultural dystopian configurations presented in Science Fiction literature.

Bio

PEIXOTO, Rhamyra Graduate/Licentiate student of English/Portuguese, FFLCH/USP (Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo – São Paulo/SP). CNPQ scholarship student. Current project: Time Perceptions in Literary Science Fiction Contexts: An Analysis for Orson Scott Card's Speaker for the Dead; Cristina Lasaitis, Department of Psychobiology – Federal University of Sao Paulo (Universidade Federal de Sao Paulo, UNIFESP – Sao Paulo/SP) – Brazil. Biomedical scientist and Master of Psychobiology from Federal University of Sao Paulo (UNIFESP), is also a writer of science fiction and fantasy, author of Fabulas do Tempo e da Eternidade ("Time and Eternity Fables", Tarja Editorial, 2008), a short stories collection which explores the various philosophical aspects of time.

Polack, Gillian

Writers and their History: how writers use and view the historical aspects of their settings

Twenty-two writers of speculative fiction and historical fiction were questioned concerning their use and understanding of history in their fiction. The focus was mainly (but not solely) on the European Middle Ages. One of the most interesting outcomes was an appreciable difference in the way writers tackling historical fiction and those writing speculative fiction regarded their novels as a form of history. This paper will explore this genre divide and how writers explain it. Is historical accuracy as important as narrative tension, or exploring underlying themes, or developing characters? The surveyed writers' answers also demonstrated emotive connections between the writers and history, including a passionate desire to share the 'truth' of a particular Medieval event with their readers. Natural divisions emerged between different writers on issues such as correcting the record, challenging the record, healing and communication in modern fiction.

Bio

Gillian Polack is a writer and historian, currently working on a doctorate at the University of Western Australia. Her recent fiction publications include a novel (Life Through Cellophane) and two anthologies (Masques - co-edited with Scott Hopkins, and Baggage). Her recent non-fiction publications include 'The Middle Ages' (Overview) from Women in Science Fiction and Fantasy v 1 ed Robin Reid, 2009, book reviews for Australian Speculative Fiction in Focus and essays for Bibliobuffet and Steam Engine Time

Satkunanathan, Anita Harris

he Problematic Agency of the Female Prophet and Seer in Nnedi Okorafor's Who Fears Death and Helen Oyeyemi's The Opposite House

From the perspective of the postcolonial female writer, articulation - the act of giving expression to one's voice - can be problematised by opposing forces. This paper interrogates how speculative fiction, whether gothicised or within the context of a post-apocalyptic alternate reality, allows for the exploration and resolution of these forces. The novels studied will be Helen Oyeyemi's The

Opposite House (2007) which sits in between genres and literary canons, as well as Nnedi Okorafor's *Who Fears Death* (2010), a post-apocalyptic and mythic journey that illustrates important issues surrounding femininity and empowerment. In both novels, the figure of the prophetess, mystic or seer is central, as are metaphors of doubling and travelling between space and time. I argue that these metaphors and symbols allow for better understanding of the hybrid states that contribute towards both empowerment and articulation within both postcolonial speculative fiction and postcolonial literature in general.

Bio

Anita Harris Satkunanathan is a confirmed, third year Ph.D. student at the University of Queensland's School of English, Media Studies and Art History (EMSAH). Her current doctoral dissertation pertains to the postcolonial gothic within the drama and fiction of two young diasporic Nigerian writers, Helen Oyeyemi and Chimamanda Ngozi Adichie, with a focus on narrative and mythic tropes. Her M.A. dissertation looked at how mythic rituals were encoded within Angela Carter's appropriation of fairytales. Under the pen-name Nin Harris, she has been published in *Jabberwocky 3*, *The Harrow* and is an occasional book reviewer for *m/c* reviews. She is also a member of the editorial team behind *Cabinet des Fées*, an online (and print) journal of fairytales.

Sellar, Gord

SF and Cultural Studies in the Korean Classroom

Despite its influence of Western and Japanese SF on South Korean popular culture, imagination, and art, SF itself remains relatively marginal in Korea. Several cases of the use of American SF in Korean classrooms where American culture is the subject of study, including *Avatar* (2009), *Blade Runner* (1982), and the original *Star Trek* television series (1966-69), reveal the dual usefulness of using SF specifically in the Korean classroom: first, to facilitate discussion of American culture and how it resembles and differs Korean culture fundamentally, philosophically, and otherwise; and second, its usefulness in reframing discussions from unfamiliar angles, facilitating deeper critical discussion of, for example, current events in Korea. I will demonstrate that because of its estranging power, its status as popular culture, and its marginality in Korea, SF is particularly useful for these applications, and suggest other potential uses for SF in the Korean university classroom.

Bio

An assistant professor (tenure track) in the Department of English Language and Culture at The Catholic University of Korea, he is currently researching the Korean translation of foreign SF, and the development an indigenous form of SF in Korea as well comparative study of the reactions of Americans in the 1920s and Koreans in the present day to the phenomenon of emergent female consumerism. Raised in Canada, he has lived in Korea since 2002. Gord Sellar was also a finalist for the 2009 John W. Campbell Award for Best New Author, and a graduate of the Clarion West Workshop (2006). He has published work in *Asimov's SF*, *Clarkesworld*, *Subterranean Online*, and the recent *Shine* anthology edited by Jetse de Vries.

Sisley, Michael

The spiral within: using Science Fiction texts to critique society

The mySF Project uses the Spiral Elaboration Theory to sequence five series of online learning episodes that analyse ways Science Fiction (SF) texts critique society. Five thematic areas are used with multimodal texts, requiring engagement from lower and middle secondary students, often within an English literature course but sometimes through other disciplines. The mySF Project has proved valuable with male students who are often disengaged with literature, enhancing literacy outcomes through their creative and other responses to film, short stories, novels and audio dramas. For the last few years the mySF Project has tested the use of podcasts of three types: by students, from the teacher and as good-to-go, off the shelf texts, deployed through a learning management system to facilitate teaching and learning. This paper discusses the Project with reflections on the way an analysis of the political and sociocultural critiques of

society found in SF texts can construct a lens through which students can view their world, as well as the plethora of high-impact, high-production value visual SF texts clamouring for their attention.

Bio

Michael Sisley is a teacher at a middle sized government high school in Canberra, the capital of Australia. His Master of Education was in online education based in teaching Science Fiction (SF) to secondary students. Currently, he is completing a doctorate at the University of Canberra, researching the use of different forms of online audio for secondary students, focusing on literacy for young males acquired through listening to and creating SF podcasts. Michael Sisley has a website for and with secondary SF teachers at http://www.pataphysics.net.au/mysf_project with blogs and podcasts of interviews and reviews for the best SF teaching strategies, texts and ideas. The mySF Project podcasts can also be found at iTunes in the Education, K-12 section.

Unterberger, Uwe

SCLmatic Design: Analyzing the Architectural Utopia.

In the genre of science fiction, architecture is a secondary but important factor, which has not been well explored yet. It is time to examine this background within the framework of the theory of architecture. Multidimensional city development and energy as a structural element are only two examples of design elements, which open questions for a theoretical analysis: Which underlying functional and constructional conditions for architecture are valid in science fiction? In how far does the technical-utopian progress express itself in the stylistic elements? Based on this analysis, the focus will be set on how this architectonic utopia influences current and future architectural prototyping. This paper presents a system theoretical analysis. Using visual examples of technological and sociological paradigms of various science fiction worlds, the paper aims at carving out prototypical architectonical style elements. The aim of the described analysis is to create a basis for and to contribute to an Architectural Theory of Science Fiction.

Bio

Uwe Unterberger studied architecture (Technical University Graz, Austria) and philosophy (Karl Franzens University Graz, Austria). He holds a PhD in Philosophy of Science. Research area: "Architecture in the knowledge society". He is currently working as visiting lecturer KF University Graz and as product manager for sustainable and ecological houses.

Waterhouse-Watson, Deb

'It's Not Racist if You're the Minority, Is It?': 'Post-postcolonial' Identity in Joel Shepherd's Cassandra Kresnov Novels

Visions of the future in science fiction frequently portray societies without racial discrimination as devoid of cultural difference. However, Australian author Joel Shepherd subverts this in his 'Cassandra Kresnov' series, creating a 'post-postcolonial' society in which signs of 'old Earth' cultural heritage are both prominent and celebrated, and the majority boast Indian or Chinese heritage. This paper will explore the series as a forum for engaging with questions of identity, difference and power. I will argue that, despite attempting to diffuse certain racial (and religious) tensions, the centrality of white European characters, and the ways in which they construct those from the majority cultures in Shepherd's futuristic world, in fact reinforce present anxieties about difference. Non-white people are therefore 'othered'. I will further argue that the series passively promotes the centrality of western culture; both whiteness and western culture remain 'invisible', as 'non-colour' and 'non-culture', reinforcing their position as the 'standard'.

Bio

Dr Deb Waterhouse-Watson BA (Hons), BMus, A.Mus.A. (violin) completed her PhD in English at Monash University on the representation of football and sexual assault in the media. She teaches English, Literature and Communications Studies at Monash and Deakin Universities, and her current research interests include: gender and sexualities; sport; law and literature; popular fiction, including romance, fantasy and science fiction.

Watson, Grant

I'LL EXPLAIN LATER: REPRESENTATIONS OF WOMEN IN DOCTOR WHO

As one of the longest-running television series of all time, Doctor Who provides a unique opportunity to see five decades of 20th and 21st century culture through the lens of science fiction television. In particular it allows us to how the representation of women has changed and developed throughout the course of its 31 seasons - and numerous book, film and animated offshoots. This presentation examines how the Doctor's numerous female companions were represented both to the news media of the time and within the context of the television series, how things have changed from one decade to the next, and most importantly whether or not Doctor Who is trapped as a fundamentally patriarchal construction.

Bio

Grant Watson studied theatre and drama studies at Murdoch University, where he subsequently lectured in science fiction, film, Australian literature and interactive arts. He currently works as a researcher for RMIT International Services.

Weiss, Allan

Musical and Social Harmony in Utopian Fiction

In Book III of *The Republic*, Plato devotes a lengthy passage to the discussion of poetry and music in his imagined society, as Socrates asks his listeners what kind of harmony is most conducive to a well functioning society. This is not the only reference in the text to harmony; he uses the term to refer to the best kinds of love (107) and as a metaphor in his discussion of gymnastic (118). Above all, Plato sees the best state as the one that harmonizes its various parts, as all citizens perform the duties to which they are best suited. This metaphorical association between music and utopia pervades utopian literature. From Thomas More's *Utopia* (1516) to William Morris's *News from Nowhere* (1890), music appears in nearly every utopia, serving a variety of social and literary functions. One of the great inventions of the society in Edward Bellamy's *Looking Backward* (1888), for example, is the "musical telephone" through which that people can, with the touch of a button, bring music right into their homes (54). Transcendently beautiful music forms part of the aesthetic delights in utopia after utopia; it represents the beauties of the society itself and all citizens have a chance to experience what in the authors' own day might be available only to those wealthy enough to attend concerts. More importantly, music in these texts symbolizes the social harmony that these utopians enjoy. My paper examines music as a motif and symbol in utopian literature, showing through a discussion of a number of works how this element has become a central trope of the genre.

Bio

Allan Weiss is Associate Professor of English and Humanities at York University in Toronto, Canada. He is Chair of the Academic Conference on Canadian Science Fiction and Fantasy, and has published various articles on SF. He is a science-fiction writer himself, with short stories published in such venues as *On Spec* and *Tesseract* 4, 7, and 9. His mainstream story cycle *Living Room* was published in 2001.

Wells, Bradley

The Significance of the Speculative Fiction of Charles Williams – The Forgotten Inklings

I intend to demonstrate, through a selective study of Charles Williams' speculative fiction, the unique significance of his writings across the intersecting disciplines of literary, cultural and theological criticism. Not currently as well known as his fellow 'Inklings', J.R.R. Tolkien and C.S. Lewis, Williams was nonetheless a significant contemporary figure whose experience as editor at Oxford University Press, where he was directly responsible for the publication of writers ranging from Soren Kierkegaard to Gerard Manley Hopkins, helped develop his own experimental fiction which combined the 'science' of the natural word with the imagined world of the supernatural. Through a close study of one particular novel, *Shadows of Ecstasy* (1933), it can be seen that Williams grappled with the theological, philosophical and ethical dilemmas of a post-industrial and post-colonial world struggling with issues of race, class and global capitalism. A world not unlike our own.

Bio

Bradley Wells is currently a full-time PhD student at The University of Sydney researching the literary works of Charles Williams - a member of the early twentieth century Oxford writing group

known as “The Inklings”. Bradley ‘stumbled upon’ Charles Williams during research into his previous Masters’ thesis on J.R.R. Tolkien’s *The Lord of The Rings*.

Wight, Linda

Talking About Men: Exploring the Interface between Masculinities Theory and SF Studies

Since the 1970s numerous critics have explored the intersections between SF and feminist and gender theory, and many have argued that SF operates at the cutting edge of fictional explorations of gender as concerning women. However critical discussions have rarely extended to an analysis of fictional constructions of masculinities. In my PhD thesis, awarded March 2010, I sought to redress this critical gap by applying masculinities theory to a selection of recent “gender-bending” SF texts in order to explore whether and how they engaged with social debates over masculinities. This paper details my findings: that the selected SF generally lags behind contemporary theorists working in the field of masculinities studies. I use these findings to encourage SF critics and writers to further develop critical intersections with masculinities theory and to recognise the potential for SF to perform important cultural work in regards to contemporary constructions of masculinities.

Bio

Linda Wight was awarded her PhD in March 2010 for her thesis, “Talking About Men: Conversations About Masculinities in Recent ‘Gender-Bending’ Science Fiction.” She is currently working as a sessional lecturer, tutor and subject materials coordinator in the School of Arts and Social Sciences at James Cook University, Queensland, and is continuing her research into depictions of masculinities in science fiction, focusing specifically on the significance of the inviolable male body to constructions of hegemonic masculinities.

Williams, Tess

Survival of the unfit: Carnival and evolution in Octavia Butler

Evolutionary competition is a recurring motif in Butler’s work, with biological change expressively filtered through raced and gendered human bodies. Clay’s *Ark* is one of Butler’s darker evolutionary vignettes: a ‘subversive romp’ through extreme neo-Darwinism, it pursues the theory to its logical extreme and confronts the reader with dire ‘end-game’ consequences. The novel is a Chinese puzzle box of biological dominations that anticipates and nourishes the grotesque and unsafe world of the *Xenogenesis* trilogy.

Bio

Tess Williams is a SF author and academic. She is Co-editor of *Women of Other Worlds*, and author of the novels *Map of Power*, and *Sea As Mirror*, which was shortlisted for the prestigious James Tiptree, Jr. Memorial Award.