

## **Associate Professor Cassandra L. Atherton**

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### **BIOGRAPHY**

Cassandra Atherton is an award winning writer, scholar and critic, and one of Australia's leading experts on prose poetry and poets as public intellectuals, with an emphasis on *hibakusha* poets. Most recently, Cassandra was a Visiting Scholar in English at Harvard University sponsored by Professor Stephen Greenblatt and has been part of the Harvard University public intellectual committee, presenting at the annual conference, since 2013. Cassandra was a Visiting Fellow in Literature at Sophia University, Tokyo in 2014 and is an affiliate of the Monash Japanese Studies Centre. She has published nineteen critical and creative books (with six more in progress) and has been invited to edit ten special editions of leading refereed journals. Cassandra's prose poetry has been widely anthologized both nationally and internationally in publications such as *Best Australian Poems* (Black Inc.) and *Strange Cargo: Five Australian Poets* (Smith|Doorstop, UK). She has been awarded the Sanlane prize, a Blanc literary award, a Melbourne University award, the University of California Mary Schroeder award for best article and has been a successful recipient of more than fifteen national and international research grants and teaching awards including, most recently a VicArts grant and an Australian Council Grant for her work on atomic bomb poetry. She is a sought after interviewer after her widely publicized interviews with American intellectuals such as Harold Bloom, Noam Chomsky, Stephen Greenblatt, Camille Paglia and Howard Zinn. She is an associate professor at Deakin University in Literary Studies and Creative Writing where she received the Faculty Research award for Excellence in Postgraduate Supervision and the Vice-Chancellor's Award for University Teacher of the Year.

### **EMPLOYMENT HISTORY/ACADEMIC POSITIONS**

**2017**

#### **DEAKIN UNIVERSITY**

Promotion to Associate Professor (Level D) in Literary Studies & Professional and Creative Writing

**2015 – 2016**

#### **HARVARD UNIVERSITY, CAMBRIDGE, MASS.**

Visiting Scholar in English  
Sponsor: Professor Stephen Greenblatt

**MONASH UNIVERSITY**  
Affiliate of the Japanese Studies Centre

- 2014** **SOPHIA UNIVERSITY, TOKYO**  
Visiting Fellow in Literature  
Sponsor: Professor David Slater
- 2015 – 2017** **DEAKIN UNIVERSITY**  
Head of Honours and Master of Arts (Writing and Literature)
- 2012 – 2017** **DEAKIN UNIVERSITY**  
Promotion to Senior Lecturer (Level C) in Literary Studies &  
Professional and Creative Writing (Ongoing position)
- 2010 - 2011** **DEAKIN UNIVERSITY**  
Lecturer (Level B) in Literary Studies & Professional and  
Creative Writing (Ongoing position)
- 2008 - 2009** **UNIVERSITY OF WESTERN SYDNEY**  
Level B Lecturer in Literary Studies
- 2005 - 2008** **UNIVERSITY OF MELBOURNE**  
Level B Lecturer in Literary Studies and Creative Writing
- 1999 – 2002** **UNIVERSITY OF MELBOURNE**  
Tutor in first, second and third year Literary Studies and  
Creative Writing
- 1999-2007** **PENLEIGH AND ESSENDON GRAMMAR SCHOOL**  
English and Literature teacher
- 1994-1997** **CLYDEBANK COLLEGE**  
Archivist

## **EDUCATION**

- 2003** **UNIVERSITY OF MELBOURNE**  
PhD – Literary Studies  
Recipient of an Australian Postgraduate Award  
Supervisor: Emeritus Professor Chris Wallace-Crabbe

- 1998**                    **UNIVERSITY OF MELBOURNE**  
M.A in Literary Studies  
First class Honours degree  
Supervisor: Emeritus Professor Chris Wallace-Crabbe
- 1998**                    **UNIVERSITY OF MELBOURNE**  
Graduate Diploma of Education
- 1997**                    **UNIVERSITY OF MELBOURNE**  
B.A (Hons). Double Honours in Literature and History  
First Class Honours degree  
Topped the Literature stream in Honours

## **PUBLICATIONS**

### **BOOKS IN PROGRESS:**

***Prose Poetry: An introduction*** [with Professor Paul Hetherington]

*Forthcoming from Princeton University Press.*

The purpose of our book is threefold. First, it will provide systematic analysis of the prose poetry form, focusing on the historical trajectory of its use in America, Europe, Australia and beyond. Second, it will offer extensive and rigorous discussion of the key characteristics of prose poetry, such as fragmentation, closure, momentum and metonymy in an effort to define the taxonomy of the form. Third, it will analyze a selection of key prose poems across time from the works of the American poets of the 1950s and 1960s to the most recent work from the International Prose Poetry Institute's *Prose Poetry Project*, the largest repository of solely prose poetry, internationally. This book will fill the gap in current scholarship on prose poetry by providing a comprehensive and detailed study of the prose poem; the first of its kind.

Three essays from this collection have already been published in refereed journals.

***Satsukikai: The Atomic Bomb Maidens***  
***Prose Poems***

*This book is supported by an Australia Council Grant.*

This book of prose poetry explores the plight of the Hiroshima Maidens with a secondary narrative exploring absence, brokenness, speechlessness and the atomic sublime.

### ***Hiroshima's Legacy***

The book was sparked by the desire to explain and analyze the ways that the bomb has been remembered, and how the Japanese and the American people live with these memories. It will be divided into two sections. The first will comprise an exploration of politics and history—the way that the people of Hiroshima coped with and memorialized the bomb, and an analysis of attempts by historians and politicians to remember and explain the bomb. The second section will focus on literary and artistic responses to the bomb. This includes the way the bomb was written about in poetry and prose, first by bomb survivors (in Japanese, *hibakusha*), and then by newer writers who were not present or even born when the bomb was dropped.

### ***Boston – A Fantasy*** [with Paul Hetherington]

Tracing the life of Ziegfeld Follies dancer, Helen O'Shea, from archives held at Emerson College, Boston, this book of prose poetry and fragments reanimates her fantasies of Boston from insider and outsider points of view. It fuses ideas of Boston neighbourhoods with transformation and phantasmagoria in the shape of O'Shea's *Leda and the Swan* dance.

A critical paper on this project will be presented at the Great Writing conference in London in 2018.

### ***Rooms and Spaces*** [with Paul Hetherington]

This book of prose poems considers how prose poetry may be considered 'poetic'; how it may be room-like and condensed; or open and highly suggestive (sometimes both at once); and how prose poetry is intertextual and polysemous. Prose poetry may be generically problematic but the authors suggest that this may make it an exemplary post-postmodern form; and that reading prose poetry may provide significant insights into how unstable genre boundaries really are.

A critical paper on this project can be found in *New Writing: The International Journal for the Practice and Theory of Creative Writing*:

<http://www.tandfonline.com/doi/abs/10.1080/14790726.2015.1047856>

### ***Poets as Public Intellectuals***

This book explores the role of poetry in activism. It discusses the way in which poetry can play an important public role both politically and socially. While the American public is slow to embrace poets as public intellectuals, Europe and Asia have acknowledged that poets and poetry can affect change. This book argues for the possibility of the poet as a public intellectual and begins by looking at hibakusha poets as public intellectuals.

Two essays have been published that will form the basis of two of the chapters in this book.

## **BOOKS:**

### **Critical -**

*Prose Poetry: An Introduction*, Paul Hetherington and Cassandra Atherton, NJ: Princeton University Press, forthcoming.

*The Unfinished Bomb: Shadows and Reflections*, with David Lowe and Alyson Miller, eds., Lexington Books, New York, forthcoming 2018.

*Contemporary Literary Criticism: Excerpts from Criticism: Chris Wallace-Crabbe*, Cassandra Atherton (Senior ed.) Cengage Learning, Michigan, 2016.

*In So Many Words: Interviews with Writers, Scholars and Intellectuals*, Australian Scholarly Publishing, Melbourne, 2014.

***This book received the Sanlane Non-Fiction Award***

*Travelling Without gods: Australian Poets as Public Intellectuals*, Cassandra Atherton (ed.) Melbourne University Press, Melbourne, 2014.

*The Sex Factor: Media Representations of Women and Men in Australia*, Janine Little, Ben Wadham, Bob Pease, Cassandra Atherton and Peter Lorentzen (eds.), Deakin University Centre for Citizenship and Globalisation, Melbourne, 2012.

*Flashing Eyes and Floating Hair: A Reading of Gwen Harwood's Pseudonymous Poetry*, Australian Scholarly Publishing, Melbourne, 2007.

***This book received The University of Melbourne Monograph Grant***

*Intersections: Gender and History*, Cassandra Atherton (ed.) Melbourne University Press, Melbourne, 1997.

Creative –

*Pika-Don: Post Atomic Alice* (with artist Phil Day and Alyson Miller) [Prose Poetry Graphic Novel], Mountains Brown Press, Melbourne, forthcoming 2018.

*Metre*, [chapbook of prose poetry], Recent Work Press, Canberra, forthcoming 2018.

*Fenestrations* [limited edition concertina artbook], with Paul Hetherington and Phil Day, Mountains Brown Press, Melbourne, forthcoming 2018.

*Time Anthology*, [book of poetry and microlit], Cassandra Atherton, ed., Spineless Wonders, Strawberry Hills, N.S.W., 2018.

*Dilly Dally and Moon* [limited edition concertina artbooks], with Paul Hetherington and Phil Day, Mountains Brown Press, Melbourne, 2017.

*Yellow*, [chapbook of prose poetry], Recent Work Press, Canberra, 2017.

*Landmarks Anthology*, [book of poetry and microlit], Cassandra Atherton, ed., Spineless Wonders, Strawberry Hills, N.S.W., 2017.

*Water*, [chapbook of prose poetry], Recent Work Press, Canberra, 2016.

*Exhumed*, [book of poetry], Grand Parade Poets, Wollongong, N.S.W., 2015.

*Pegs*, [chapbook of prose poetry], International Poetry Studies Institute, Canberra, 2015.

*Trace*, [book of prose poetry with illustrations by Phil Day], Finlay Lloyd, Braidwood, N.S.W., 2015.

*Sketch Notes 1, 2 and 3*, [limited edition art books with prose poetry], with artist Phil Day, Mountains Brown Press, Melbourne, 2015.

***Purchased by the Victorian State Library, National Library of Australia and the Baillieu Library.***

*After Lolita*, [book of poetry] Ahadada Books, Tokyo and Toronto, 2010.

*The Man Jar*, [creative non-fiction novel] Printed Matter Press, Tokyo, 2010.

***This was awarded the Blanc Prize for Best Experimental Work.***

## **SPECIAL EDITIONS OF JOURNALS (EDITOR):**

### **Critical –**

*Speaking About Creative Practice: Special Edition of Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design Journal*, Paul Hetherington, Jen Webb and Cassandra Atherton, eds., forthcoming, April 2018.

*Situating Public Intellectuals: Special Edition of Media International Australia (MIA) Journal*, David Marshall and Cassandra Atherton, University of Queensland, Brisbane, 2015.

*The Poetics of Collaboration: Special Edition of Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design Journal*, Antonia Pont and Cassandra Atherton, International Poetry Studies Institute, Canberra, 2015.

*Environments: Special Edition of Contemporary Women Writers*, Jessica Wilkinson and Cassandra Atherton, Oxford University Press, Oxford, 2014.

*The Encounters: Place, Situation, Context Papers — The Refereed Proceedings of the 17th Conference of the Australasian Association of Writing Programs*, Cassandra Atherton, Antonia Pont, Patrick West, Katya Johanson, Rhonda Dredge and Ruby Todd, Australasian Association of Writing Programs, in *Text: Journal of Writing and Writing Courses*, 2013.

### **Creative –**

*Work: Special Edition Australian Poetry Journal*, Benjamin Laird and Cassandra Atherton eds., 2017.

*Ekphrasis: Special Edition of Cordite Poetry Review*, Paul Hetherington and Cassandra Atherton, 2017.

*Prose Poetry: Special Edition of Rabbit: Non-Fiction Poetry Journal*, issue 19, Cassandra Atherton and Paul Hetherington, RMIT, Melbourne, 2016.

*Flash: Special Edition of Mascara Literary Review*, N.S.W., 2014.

*Victorianism: Special Edition of Ekleksographia*, Ahadada Press, Tokyo, 2010.

## **BOOK CHAPTERS:**

“‘Bypassed Years’”: TimeSpace ad Stasis in Lisa Gorton’s “Press Release” Sequences’, in Andy Kissane, David Musgrave and Carolyn Rickett (eds.), *Feeding the Ghost: Essays on Australian Poetry*, Puncher and Wattman, Melbourne, forthcoming 2018.

‘Thud. Dead. The Triangle Shirtwaist Tragedy’, in Grace Moore, (ed.), *Fire Stories*, Punctum Books, New York, forthcoming 2018.

‘In the Shadow of the Cloud: Hibakusha poets as public intellectuals’, in *The Unfinished Bomb: Shadows and Reflections*, David Lowe, Cassandra Atherton and Alyson Miller, eds., Lexington Books, New York, forthcoming 2018.

‘And the Bright Morning Comes’, Nakamura Sachiko, translated by Cassandra Atherton and Rina Kikuchi, in *Poet to Poet: Contemporary Women Poets from Japan*, Rina Kikuchi and Jen Crawford, eds., Recent Work Press, Canberra, 2017.

‘Unsettling Creativity: Intercultural Spaces, Study Abroad and Internationalization Beyond the Curriculum’, with Karen Le Rossignol, in JM Freitas De Luna (ed.), *Internationalization of the Curriculum: Education, Interculturality and Global Citizenship*, Brazilica Publishing House, Brazil, 2016.

‘Bridges Across Time’, in Cassandra Atherton (ed.), *Travelling Without Gods: A Chris Wallace-Crabbe Companion*, Melbourne University Press, Melbourne, 2014, pp. 1-12.

‘All the World's a Stage: The Production of the Overseas Intensive’, in Glenn Moore (ed.), *Searching for the American Dream: How a Sense of Place Shapes the Study of History*, Cambridge Scholars Publishing, Newcastle upon Tyne, 2013, pp. 152-59.

‘Toddlers and Tiaras : American Beauty Pageants in Australia’, in Janine Little, Ben Wadham, Bob Pease, Cassandra Atherton and Peter Lorentzen (eds.) *The Sex Factor: Media Representations of Women and Men in Australia*, Deakin University Centre for Citizenship and Globalisation, Melbourne, vol.3, no.3, 2012, pp. 29-35.

“‘Indenting the White Pillow with Dreams” : From Morpheus to Morphine : A Study of Kinsella’s and Wallace-Crabbe’s Recent Poetry’, in Jessica Wilkinson, Eric Parisot and David McInnis (eds.), *Refashioning Myth : Poetic Transformations and Metamorphoses*, Cambridge Scholars Publishing, Newcastle upon Tyne, 2011, pp. 55-68.

‘Sleeping With the Enemy : Creative Writing and Theory in the Academy’, in Catherine Cole, Marcelle Freiman and Donna Lee Brie (eds), *The Strange Bedfellows or Perfect Partners Papers : The Refereed Proceedings of the 15th Conference of the Australasian Association of Writing Programs*, The Australasian Association of Writing Programs, Melbourne, 2010, pp. 1-10.



## **CRITICAL ARTICLES:**

'Broken forms: prose poetry as hybridised genre in Australia', with Paul Hetherington, *Coolabah Journal*, Observatori: Centre d' Estudis Australians at the Universitat de Barcelona, forthcoming 2018.

'A Hallucinated Quotidian: Prose Poetry and the Surreal', with Paul Hetherington, *Axon: Creative Explorations*, forthcoming 2018.

'Introduction to Australian Prose Poetry', with Paul Hetherington, *Western Humanities Review*, Catharine Coles and Shane Strange, eds., forthcoming 2018.

'Bending in all directions everywhere': a juddering, glimpsing, eidoloning of poets', with Dan Disney and Jessica Wilkinson, *Westerly*, 62.2, November, 2017.

'Eyes Inside Words: Prose poetry, Imagism and aesthetic empathy', with Paul Hetherington in *Text Journal of Writing and Writing Courses*, Monica Carroll, Shane Strange and Jen Webb, eds., no. 46, October 2017.

“'Monster in the Sky’: Hibakusha Poetry and the Nuclear Sublime”, with Alyson Miller, *Text Journal of Writing and Writing Courses*, Special Issue 41: Romanticism and Contemporary Writing: Legacies and Resistances, Stephanie Green and Paul Hetherington eds., October 2017.

'Miyazaki as Public intellectual: The Power of Wata No Hara (The Ocean Plain) in *Ponyo*'. *Japan Studies Review*, forthcoming 2017. [accepted January 2015].

“'The atomic landscape... does not allow me to rest’: Kurihara Sadako and the Hibakusha Poet as Public Intellectual”, *Cordite Poetry Review*, February, 2017.

'Poetry that Sees,' with Paul Hetherington, *Cordite Poetry Review*, March, 2017.

'Student Perspectives on the Value of Experiential Learning' with Glenn Moore, *The Australasian Journal of American Studies*, vol. 35, no. 2, 2016.

'Quotidian Metageographies: Prose Poems as Non-Fiction Postcards', with Paul Hetherington, *Rabbit: A Journal for Non Fiction Poetry*, RMIT, Melbourne, issue 19, 2016.

['The Prose Poetry Project'](#) with Owen Bullock, Jen Crawford, Shane Strange, Jen Crawford, Paul Munden and Jen Webb, *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design Journal*, Issue C1, September 2016, n.p.

[‘The Prose Poem as Igel: A Reading of Fragmentation and Closure in Prose Poetry’](#), with Paul Hetherington. *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design Journal*, Issue C1, September 2016, n.p.

[‘Like a Porcupine or Hedgehog?: The Prose Poem as Post-Romantic Fragment’](#) with Paul Hetherington, *Creative Approaches to Research*, vol. 9, no. 1, 2016, pp. 19-38.

[‘Reflections: Humour in Poetry: In Praise of the Light Touch’](#), *Double Dialogues Journal*, Issue 18, Winter 2016, n.p.

[‘Poetic Boundary Conditions: Australian Poets in the Ivory Tower’](#), *Journal of Gender Studies*, vol. 25, Issue 2, 2016, pp. 169-82.

[‘Environments’](#) with Jessica Wilkinson, *Contemporary Women’s Writing*, vol. 10, Issue 1, 2016, pp. 1-7.

[‘Speaking to Animals: Japan and Animal Welfare’](#) with Glenn Moore, *Electronic Journal of Contemporary Japanese Studies*, vol. 16, Issue 1, 2016.

[‘Situating Public Intellectuals: The Changing Role of the Public Intellectual’](#) with P. David Marshall, *Media International Australia*, no. 156, 2015, pp. 69-78.

[“‘Very Inflated Rhetoric, Polysyllables and So On’: The Public Intellectual and Jargon in the Academy’](#), *Media International Australia*, no. 156, 2015, pp. 98-107.

[‘Give Back the Human: Poetic Collaboration and Hibakusha Poems’](#), *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design Journal*, vol. 10, 2015, n.p.

[“‘Give Back Peace That Will Never End’: Hibakusha Poets as Public Intellectuals’](#), *The Asia-Pacific Journal: Japan Focus*, vol. 13, issue 22, no. 3, 2015, n.p.

[“‘Unconscionable Mystification’?: Rooms, Spaces and the Prose Poem’](#), with Paul Hetherington, *New Writing: The International Journal for the Practice and Theory of Creative Writing*, vol. 12, issue 3, 2015, pp. 265-81.

[‘Hottie Doctors’: Academics as Public Intellectuals and Celebrities, A Case Study of Dr Bonnie Blossman and Big, Rich Texas’](#), *Celebrity Studies*, vol. 5, no. 1-2, 2014, pp. 79-82.

[‘Reading, Writing, Crafting – Innovations in First Year Tertiary Writing Pedagogy’](#), with Antonia Pont, *The Encounters: Place, Situation, Context Papers — The Refereed Proceedings of the 17th Conference of the Australasian Association of Writing Programs*, Australasian Association of Writing Programs, in *Text: Journal of Writing and Writing Courses*, 2013.

'Mentioning the War: Japan and Australia's Silent Generation', *Griffith Review*, no. 36, 2012, pp. 183-92.

'The Haunting: Poetry and Canonicity in the Creative Writing Workshop', *Writing on the Edge*, vol. 23, no. 1, 2012, pp. 47-53.

'Poetry Descends From the Sacred: Camille Paglia', *Writing on the Edge*, vol. 22, no. 2, 2012, pp. 84-95.

'Gwen Harwood: Women and Work', *The Lifted Brow*, vol. 3, no. 14, 2012, pp. 30-31.

'Public Intellectuals in the Ivory Tower', *Criterion*, no. 3, 2012, pp. 13-16.

'Raining Blood and Money: The Triangle Shirtwaist Paradox', *Southerly Journal*, vol. 72, no.2, 2012, pp. 50-55.

'"If You Don't Want to Take Risks, Then You Have to Be Silent": Howard Zinn', *Writing On The Edge*, vol. 20, no. 2, 2010, pp. 86-94. **Winner of the Mary Schroeder Award.**

'Home Is Where The Heart Is: A Question of Belonging II', *Griffith Review*, vol.28, 2010, pp. 171-76.

'Tokyo Poets and Spoken Word as Activism', *Victorianism, Special Edition Ekleksographia*, 2010, n.p.

'John Kinsella and the Western Poetic Tradition', *Il Tolomeo: Articoli, Recensioni e Inediti Delle Nuove Letterature*, December 2009, n.p.

'"Who Drank the Hemlock?": Noam Chomsky', *Writing On The Edge*, vol.19, no.2, 2009, pp. 91-99.

'Finding Puck in Hamlet: Chris Wallace-Crabbe's recent poetry', *Il Tolomeo: Articoli, Recensioni e Inediti Delle Nuove Letterature*, 2008, n.p.

'The Life of the Imagination Goes On Everywhere: Stephen Greenblatt', *Writing on the Edge*, vol.18, no.2, 2008, pp. 89-99.

'Addition: Toni Jordan and the Special Needs Genre', *Il Tolomeo : articoli, recensioni e inediti delle nuove letterature*, 2008, n.p.

'Dana Gioia: Tradition is a romance', *Writing On The Edge*, vol.18, no.1, 2007, pp. 87-93.

'A Tile in the Mosaic: Jim Cullen's History', *Australasian Journal of American Studies*, vol.26, no.1, 2007, pp. 64-72.

'Deep Subjectivity in Harold Bloom's Western Canon', *Writing on the Edge*. vol.17, no.2, 2007, pp. 66-75.

'Golden Leaves: Memory and Sobriety in Chris Wallace-Crabbe's Poetry', *Lemuria: Rajasthan Association of Indo-Australian Studies*, vol.1, no.1, 2006, pp. 80-89.

'Read it Again: Chris Wallace-Crabbe's Non-Fiction', *Il Tolomeo : Articoli, Recensioni e Inediti Delle Nuove Letterature*, 2006, n.p.

'Living is Dangerous: Alan Lightman and the Public Intellectual', *Writing on the Edge*, vol.16, no.1, 2005, pp. 66-75.

'"In The Dreaded Park": Gwen Harwood and Subpersonality Theory', *New Talents 21C, Journal of Australian Studies*, issue 84, 2005, pp. 133-40.

'"The Edge of Something: Stasis and Re-birth in the Recent Poetry of Chris Wallace-Crabbe', *Antipodes: A North American Journal of Australian Literature*, vol.17, no.1, 2003, pp. 38-43.

'"Fuck All Editors": The Ern Malley Affair and Gwen Harwood's Bulletin Scandal', *New Talents 21C, Journal of Australian Literature*, Vol 26, issue 72, 2002, pp. 149-57.

### **BOOK REVIEWS:**

[I was on the Editorial Advisory Board for Australian Book Review 2012 – 2015.]

Review: [Elizabeth Tan, Rubik](#), *Australian Book Review*, no. 396, November 2017.

Review: (with Paul Hetherington) [John Kinsella, Graphology Poems: 1995-2015](#), *Text Journal of Writing and Writing Courses*, 2017.

Review: [Julie Koh, Portable Curiosities](#), *Australian Book Review*, no. 383, August 2016.

Review: John Leonard, *A Spell, A Charm, Plumwood Mountain: An Australian Journal of Eco-poetry and Eco-poetics*, vol.2, no.2, 2015.

Review: *Freeman's John Freeman* (ed.), *Australian Book Review*, no.377, December 2015.

Review: Susan Midalia, *Feet to the Stars*, *Australian Book Review*, no.376, November 2015.

Review: Sarah Holland-Batt, *The Hazards*; Caitlin Maling, *Conversations I've Never Had*; Dennis Greene, *Here Be Dragons* and Lucy Dougan, *The Guardians*, *Australian Book Review*, no. 375, October 2015.

Review: Clive James, *Sentenced to Life*, *Cordite Poetry Review*, August 6 2015.

Review: *Breaking Beauty*, *Australian Book Review*, no. 368, January-February 2015.

Review: Chris Wallace-Crabbe, *New and Selected Poems*, *Mascara Literary Review*, 2014.

Review: Axon: *Creative Explorations*, *Australian Book Review*, no. 365, October 2014, p. 63.

Review: *Westerly* vol.59, no.1, *Australian Book Review*, no.364, September 2014, p. 25.

Review: Anne Elvey, *Kin*, *Cordite Poetry Review*, August 4 2014.

Review: *Granta* 127: Japan, *Australian Book Review*, no.363, August 2014, p. 30.

Review: Rose Lucas, *Even in the Dark*, *Australian Book Review*, no.357, December 2013–January 2014.

Review: Dan Disney, *and then when the*, *TEXT: Journal of Writing and Writing Courses*, vol.17, no.2, 2013.

Review: Cath Keneally's *Eaten Cold*, *Cordite Poetry Review*, 14 August 2013.

Review: Lisa Gorton, *Hotel Hyperion*, *Australian Book Review*, no.351, May 2013.

Review: *Island* 132, *Australian Book Review*, no.353, July-August 2013.

Review: *Australian Poetry Journal*, *Australian Book Review*, no.350, April 2013, p. 64.

Review: *Antipodes: A Global Journal of Australia/NZ Literature*: vol. 26, no.2, *Australian Book Review*, no.352, June 2013, p. 22.

Review: *Carnavalesque: The Best Australian Stories*, *Australian Book Review*, no.348, February 2013, p. 22.

Review: David Brooks, *The Conversation*, *Australian Book Review*, no.346, November 2012, p. 28.

Review: *Ormond Papers Volume XXVIII*, *Australian Book Review*, no.341, May 2012.

Review: Alan Fish: *The Keeper of Fish*; and M.A. Carter: *Keeping Carter*, *Australian Book Review*, no.341, May 2012.

Review: Maria Takolander, *Ghostly Subjects*, *Blue Dog: Australian Poetry*, vol.9, no.9, 2011, pp. 8-12.

Review: Chris Wallace-Crabbe, *Mapping of the Plane: New Selected Poems*, *Blue Dog: Australian Poetry*, vol.8, no.16, 2009.

Review: Janette Turner Hospital, *Borderline, Traffic 4: Pushing the Boundaries*, 2004

**ANTHOLOGISED PROSE POETRY:**

'Homesick' in *The Hunger Anthology*, Verity La, forthcoming 2018.

Prose poems in Bilingual anthology, China-Australia Writers Centre (CAWC), Lucy Dougan, Paul Hetherington, Boa Huiyi and Li Digjun eds. forthcoming, 2018.

'Gypsy', in 'P.R.B', *The Best Australian Poems*, Sarah Holland-Batt (ed.), Black Inc., Melbourne, 2017.

'Leucothoe', in *Metamorphic: 21<sup>st</sup> Century Poets Respond to Ovid*, Nessa O'Mahony and Paul Munden, eds., Recent Work Press, Canberra, 2017.

'P.R.B', 'Stella', 'Pineapple', 'Faulkner', 'Eidolon', 'Alice', 'Rapunzel', 'White Noise', 'Dot', 'Faulkner House Books: 624 Pirates Alley New Orleans', 'L'heure Bleue', 'Not Published in LIFE. Hiroshima Streetcar, September 1945', 'Kate Chopin's House, 1413 Louisiana Avenue, New Orleans', 'X-Codes or Katrina Crosses, St Louis Cemetery, No 1., Basin at St Louis Street, New Orleans', in *Strange Cargo: Five Australian Poets*, Paul Muden, ed. Smith|Doorstop, Sheffield, UK, pp29-45.

*New Orleans: A Literary Tour*: 'Carousel Bar, Hotel Monteleone, 214 Royal St, New Orleans, LA.', 'Tennessee Williams' House (1), Hotel Maison de Ville, 722 Toulouse Street, New Orleans, LA.', 'Tennessee Williams' House (2), Avart-Peretti House, 632 ½ St Peter Street, New Orleans, LA.', 'St. Charles Streetcar line, St. Charles Ave, New Orleans, LA.', 'Faulkner House Books, 624 Pirates Alley, New Orleans, LA.', 'The Columns Hotel, 3811 St Charles Ave, New Orleans, LA.', 'Kate Chopin's House, 1413 Louisiana Avenue, New Orleans, LA.', 'Oak Alley Plantation, 3645 LA-18, Vacherie, LA.', 'Acme Oyster House, 724 Iberville St, New Orleans, LA.', 'Second Lining, Decatur St, New Orleans, LA.', 'Tremé, Claiborne Ave, New Orleans, LA.', 'St. Louis Cemetery, No. 1, Basin at St. Louis St. New Orleans, LA.', in *Ten Cities: Ten Poets*, Paul Hetherington and Shane Strange, eds., Recent Work Press, Canberra, pp. 110- 135.

'On Clear Days', 'In the dark', 'It takes a year', in *Tract: Prose Poems*, Monica Carroll and Paul Munden, eds., Recent Work Press, Canberra, 2017.

'Viv', in *Hunter Anthology of Contemporary Australian Feminist Poetry*, Jessica L. Wilkinson and Bonny Cassidy (eds.), Hunter Publishers, Melbourne, 2016, p.25.

'Pigging Out', 'Second Lining' 'Sex in the Pink Hotel' and 'L'heure Bleue', *Pulse: Anthology of Prose Poetry*, Shane Strange (ed.), Recent Work Press, Canberra, 2016.

'Plum(b)', in *The Best Australian Poems*, Geoff Page (ed.), Black Inc., Melbourne, 2015.

'Adaptation' and 'Ophelia' in Shane Strange (ed.), *Seam: Prose Poetry Project*, Recent Work Press, Canberra, 2015, pp. 29-31 and pp. 89-90..

'Anonymous', in Geoff Page (ed.), *Best Australian Poems 2014*, Black Inc., Melbourne, 2014, p. 38.

'Triangle Fire', in Hazel Hall (ed.), *Flood Fire and Drought*, Gininderra Press, Adelaide, S.A., 2014.

'Rubbish', in Linda Godfrey and Bronwyn Mehan (eds), *Flashing the Square: Microfictions and Prose Poems*, Spineless Wonders, Strawberry Hills, N.S.W., 2014, p. 91.

'White Noise', in Linda Godfrey and Ali Jane Smith (eds), *Writing to the Edge: Prose Poems and Microfiction*, Spineless Wonders, Strawberry Hills, N.S.W., 2014, p. 36-37.

'Cox', in Patricia Poppenbeek (ed.), *Melbourne Subjective Anthology: An Anthology of Contemporary Melbourne Writing*, The Cartridge Family, Port Melbourne, 2014, p. 197.

'P.R.B', *The Best Australian Poems*, Lisa Gorton (ed.), Black Inc., Melbourne, 2013, p. 129.

'Remembering the Triangle Shirtwaist Fire', in Delys Bird (ed.) *Fire*, Margaret River Press, Margaret River, W.A., 2012.

'Bonds', in John Tranter (ed.), *The Best Australian Poems 2012*, Black Inc., Melbourne, 2012, p. 186.

'Shrink', *Lightship Anthology 1*, Alma Books, Richmond, UK, 2011, pp. 55-56.  
**Shortlisted for the Flash Fiction Award**

'The American History Professor', *Strange: Journal of New Melbourne Writers*, University of Melbourne English Department Publishing, Melbourne, 2006.

'Libretto', in Christina Houen and Jena Woodhouse (eds.), *Hidden Desires : Australian Women Writing*, Gininderra Press, Canberra, 2006, pp. 64-67.

'Cherry Bomb', in Anthony Lynch and David McCooey (eds.), *Space New Writing 2*, Whitmore Press, Geelong, 2005, pp. 12-18.

'Plasticine lover', in Marion M. Campbell, (ed.), *Strange Shapes: New Melbourne Writers*, Crooked Style Press, Victoria, 2004.

**OTHER (short stories and poetry):**

Prose poems in *Western Humanities Review*, Special Edition, Catharine Coles and Shane Strange, eds., forthcoming 2018.

'Feasting', with Paul Hetherington, *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design*, forthcoming, 2018.

'Guar' and 'Pinky' in *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design*, Issue 11, 2017.

'Faulkner', *Overland*, issue 227, Winter, 2017, p50.

'Bloch' and 'The Red Shoes', *Rabbit: A Journal for Non Fiction Poetry: The Prose Poetry Issue*, RMIT, Melbourne, issue 20, 2017.

'The Live Sparrow of Translation', *Southerly Journal*, Persian Passages, Vol 76, no. 3, 2016.

[Author Page and PennSound Poetry Podcast on PennSound](#), Centre for Programmes in Contemporary Writing, Charles Bernstein and Al Filreis (co-directors), University of Pennsylvania, Philadelphia, 2016.

[Yellow](#), *Stride Magazine*, 5 November 2016, UK.

['X-Codes, or Katrina Crosses'](#), *Cordite Poetry Review: Explode*, issue 56, November 2016.

'Adaptation', in [Prose Poetry as Meeting Place: The Prose Poetry Project](#), Shane Strange (ed.), *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design*, issue 10, 2016.

['Rubbish', 'White Noise', 'Plum\(b\)', 'Butterfly Hunter', 'Rasp', 'Entitled', 'Anonymous'](#), *Double Dialogues Journal*, 2016, n.p.

'Percussion', 'Spot' and 'Hygrometry', *Brief*, issue 54, 2016, pp. 33-36.

'The Blue Hour', 'Uses for Poetry II', 'Gypsy', *Antic Journal*, issue 2, June 2016.

'Vindication', *Rabbit: A Journal for Non Fiction Poetry*, vol. 18, June 2016.



'Uses for Poetry III', *Stoneboat Literary Journal*, Wisconsin, vol.6, no.2, 2016.

'[A. Clare](#)', *Axon: Creative Explorations: Contemporary Creativity, Poetry, Images and Design*, issue 10, 2016.

'Wilkie Collins', *Southerly*, vol.75, no.2, 2015.

'Pineapple', *Synaesthesia Magazine*, 2015.

'Symmetry', *Writers Victoria Magazine*, issue 1, 2015.

'Plum(b)', *Australian Book Review*, no.368, January/February 2015.

'Fairest of them All', *Cuttlefish: Art and Literary Magazine*, Roland Leach (ed.), Sunline Press, Perth, W.A., 2015.

'Havisham', *Apocrypha and Abstractions Magazine*, 2015.

*Looking Glass Word* [poetry and etching] with artist Robin Wallace Crabbe, Mountains Brown Publishing, Melbourne, 2014.

'Valentine's Day Massacre', *Overland*, no.217, Summer 2014.

'Without a Trace', *Australian Poetry Journal*, vol.4, issue 1, 2014, p. 17.

'Seed', *Scrivener Creative Review*, Montreal, Quebec, 2014, p. 42.

'Humbert', *Tincture Journal*, no.5, 2014.

'Double Event', *Furia: New Writing*, 2013, pp. 1-2.

'Testy', *Slow Canoe Readings and Live Journal*, 2013.

'Southern Kisses: A Backyard in Slidell, Louisiana, 1982', *Stereo Stories*, 2013.

'The Frog Prince', *Aker Magazine*, 2013.

'Anonymous', *New Orleans Review*, Louisiana, 2013.

'Cherry Bomb', *Verity La*, 2012.

'Homesick', *Verity La*, 2012.

'Charnel House Lover', *Unlikely Stories: Episode IV*, Texas, no. 4, 2012.

'Fair is Fowles', *Famous Reporter*, vol.44, 2012, pp. 114-15.

'Prufrock's Lover', *Wet Ink*, no.27, 2012, pp. 49-50. [Shortlisted for the Wet Ink Short Story Award]

'Act V', *Famous Reporter*, vol.44, 2012, p. 4.

'Danse Macabre', *Foam:e*, no.9, 2012.

'Facebook Stalking', *LiNQ Journal*, vol.39, 2012, p. 61.

'Staffroom Confidential', *Griffith Review*, no.33, 2011, pp. 1-9.

'RIP', *Rabbit: A Journal for Non Fiction Poetry*, vol.1, no.1, 2011, p. 63.

'Midnight', *Cordite Poetry Review*, vol.35, 2011.

'Two prose poems', *Otoliths: A Magazine of Many e-Things*, no.21, 2011.

'Plath', *Etchings: Fiction, Essays, Photography, Poetry, Art*, vol.9, 2011, p. 22.

'Dessert wine', *The Attitude of Cups: An Anthology of Australian Poetry About Tea, Wine and Coffee*, Melbourne Poets Union, Melbourne, 2011, p. 54.

'Bento', *21D Magazine*, no.3, 2011.

'Shinjuku Morning', *Peril Magazine*, no.11, 2011.

'Ravenous', *Lemuria: Rajasthan Association of Indo-Australian Studies*, vol.3, no.1, 2011, p. 80.

'Nectarines', *Wet Ink*, no.18, 2010, pp. 32-33.

'Dream Triptych', *Sketch Journal*, no.2, 2010, pp. 132-34.

'Neck', *Mascara Literary Review*, no.8, 2010, pp. 1-4.

'Suburban Sappho', *Text: Journal of Writing and Writing Courses*, vol.14, no.1, 2010, pp.1-2.

'Dedication', *Sketch Journal*, no.2, 2010, p. 88.

'Aubade', *Antithesis: An Interdisciplinary Postgraduate Journal*, vol.19, 2009, pp. 224-25.

'Core', *Antithesis: An Interdisciplinary Postgraduate Journal*, vol.19, 2009, pp. 219-221.

'Asuka And The Floating City', *Philament: An Online Journal of the Arts and Culture*, no.7, issue 7, 2005, pp. 92-95.

'Dial a Pavlova', *Australian Reader Journal*, 2004.

'Mrs Robinson', *Antithesis: Fuse*, vol. 14, 2004.

'Post-Lolita', *Muse*, 2004, pp. 20-21.

'Moulin Rouge Laundromat', *Island: A Magazine of Excellence and Variety*, vol.93-94, 2003, pp. 189-96.

'Scramble', *Antipodes: A North American Journal of Australian Literature*, vol.16, no.1, 2002.

'Or', *LiNQ Journal*, 2002.

'Con Te Partiro', *Volition: An Exercise of Will*, 2002.

'Jaded', *Voiceworks: Trash* [50<sup>th</sup> Anniversary special], June 2002.

Broken', 'Green' and 'Marzipan', *3rd Muse Poetry Journal*, 2002.

'Triptych', *Meanjin: Fine Writing and Provocative Ideas*, vol.60, no.3, 2001.

'White', *Antithesis: An Interdisciplinary Postgraduate Journal*, vol.12, 2001.

'Rasp', *Island: A Magazine of Excellence and Variety*, no.86, 2001.

### **CONFERENCE PAPERS, PUBLIC LECTURES:**

2018 Great Writing: The International Creative Writing Conference, United Kingdom: paper, 'Fragments of the Place Itself: Boston Neighbourhoods in Prose Poetry' with Paul Hetherington.

2018 Meiji University, Japan, and Shiga University, Kyoto - translation workshops and poetry readings.

2017 Queensland Poetry Festival, prose poetry panel.

2017 Bath Spa, MIX: Writing Digitally conference, July 2017: paper '#storybombing' and panel 'The Prose Poetry Project: Digital Repository and Learning Resource for Postgraduates'.

2017 Great Writing: The International Creative Writing Conference, United Kingdom, July 2017: paper, 'Onrushing Momentum: The Prose Poem and TimeSpace' and poetry reading, 'Metageographies'.

2017 Oxford Brookes Symposium, UK: 'Poetry in this Moment: An International Symposium for Practitioners', June 2017: panel, 'Prose Poetry and the Lyric' and poetry reading.

- 2017 Winchester University, UK, Inside/Outside Carnival International conference, June 2017: panel on Space and Time in prose poetry and paper, 'Broken Forms: Prose Poetry as hybridised genre in Australia.'
- 2017 - University of Newcastle, UK, workshop on poetry and form with Paul Hetherington: <http://www.englishsharedfutures.uk/programme-2/poetry-form-experiment/>
- University of Newcastle, UK, poetry reading with Lucy Dougan, Sarah Holland-Batt, Paul Hetherington, Jen Webb and Paul Munden.
- 2016 Harvard University Public Intellectuals conference: 'Poets as Public Intellectuals'. [Also on Harvard Conference Committee]
- 2015 -- 2017 Poetry On the Move, University of Canberra: 'Prose Poetry Panel' and Poetry Reading in 2015, 2016, 2017.
- 2016 Poetry at the House, Australian National University, 'Poetry Reading, 35 minutes'. [Invited by Geoff Page and recorded for an Author Page on the prestigious [PennSound](#)]
- 2015 Publics, Celebrity and Personae Research Group, Deakin University, Public Intellectuals conference: "Jargon and Public Intellectuals". [On committee and introduced keynote Catharine Lumby]
- 2015 International Poetry Studies Institute, University of Canberra: 'Like a Porcupine or Hedgehog?: The Prose Poem as post-Romantic Fragment'.
- 2015 Monash University Japan Studies Centre: 'Hibakusha Poets as Public Intellectuals: Toge and Kurihara'.
- 2014 *Axon: Creative Explorations* Conference, Melbourne: 'Poetry and Activism'.
- 2014 *Contemporary Women's Writing* conference, RMIT and Monash University: Part of Conference Committee with Jessica Wilkinson, Melinda Harvey, Ann Vickery and Anna Poletti. [Edited the Special Edition of the journal with Jessica Wilkinson].
- 2013 – 2015 3 papers at Harvard University Public Intellectual conferences: 'Power in the Tower: Public Intellectuals in the Ivory Tower'; 'Wise Guys: The Role of the Public Intellectual' and 'Public intellectuals and Visionaries in the One World movement abroad'. [Co-chair of the conferences in 2014].
- 2014 Public Lecture at Sophia University, Tokyo: 'Japanese Poets as Public Intellectuals'.

- 2014 Melbourne Writers Festival: 'Flash Fiction and Hybridity'.
- 2014 Word for Word Non-Fiction Festival, Geelong: Public interview of Tara Moss and Chair of panel session with Tara Moss, Sara James and Dee Madigan.
- 2013 Publics, Celebrity and Personae conference, Deakin University, Melbourne: 'Academics as Reality TV Stars'.
- 2013 Launches x 3: Julie Maclean, Maria Takolander and Lucy Todd.
- 2012 George Washington University, Washington DC: 'Animals and Activism in Poetry'.
- 2012 Deakin University Research Conference, Melbourne: 'The Importance of Research in Professional and Creative Writing'.
- 2011 Tulane University, New Orleans: 'Hurricane Katrina and Treme'.
- 2010, 2013 2 x papers at Association of Australian Writing Programs: 'Strange Bedfellows: Creative Writing and Theory' and 'Reading, Writing, Crafting – Innovations in First Year Tertiary Writing Pedagogy', Melbourne and Canberra.
- 2010 American University, Washington DC: 'Animal Rights in Coetzee's Writing'.
- 2009 Fashion Institute of Technology, New York: 'Poetry and Fashion: Emily Dickinson'.
- 2008 Poetry and Myth Conference, University of Melbourne: 'Morpheus in Chris Wallace-Crabbe's and John Kinsella's Poetry'.
- 2006 University of California at Davis, 'Poetry and Fashion'.
- 2005 Fooled: La Trobe University Conference, Melbourne: 'Australian Hoaxes: Ern Malley and Gwen Harwood'.
- 2005 International Conference on Arts and Humanities, Hawaii: Chaired Literature and English sessions and presented two papers: 'In the Dreaded Park: Gwen Harwood and Australian Poetry Scene'; 'Acrostics in Australian Poetry'.
- 2003 Fuse: Inaugural Antithesis Conference, Melbourne: 'Con-Fuse-ion'.
- 2003 Voiceworks Conference, Sydney: 'Jaded in Academe?: Literary Women in the Ivory Tower'.

- 2000 – 2002 Animal Australia conference, Melbourne: 3 papers - ‘Australian prose poetry’; ‘Flash Fiction and the Boundaries of Hybridism’ and ‘Australian Poets as Activists’.
- 2002 Melbourne Postgraduate Conference, University of Melbourne: ‘Gwen Harwood and Subpersonality Theory’.
- 2001 Association for the Society of Australian Literature (ASAL), Melbourne: ‘Ern Malley and Walter Lehmann’.
- 2001 Cache: New Melbourne Writers conference, Melbourne: ‘Shrink: Psycho-creativity in the Academy’.
- 2000 Dislocations: International Writers Conference, University of Melbourne: ‘Pink Fissures’.

### **GRANTS, AWARDS and ESTEEM MEASURES**

- 2018 - Series editor of Microlit anthologies with Spineless Wonders
- 2017 - Lord Mayor’s Poetry Prize, Melbourne, judge.
- 2017 - joanne burne microlit award, Sydney, judge.
- 2017 - Australia Council Grant (**\$13,200**)
- 2017 - Newcastle Writers Festival, Australia, microlit panel
- 2016 - Editorial Committee: Collaborative Writing and Academic Liaison, Axon: *Creative Explorations*.
- 2016- Melbourne Writers Festival: launched Paul Hetherington’s *Burnt Umber*.
- 2016 - 2017 I provided testimonials for *Poetry: A Survivor’s Guide*, Mark Yakich; *Unexpected Clearing*, Rose Lucas; *The Gallery of Antique Art*, Paul Hetherington; *Chromatic*, Paul Munden.
- 2016- University of Canberra, Poetry on the Move conference: launched Subhash Jaireth’s *Incantations* at the National Gallery and the Taoist chapbook series published by Recent Works Press.
- 2016- Manning Clark House Poetry Reading, Canberra.

- 2016- Department of Foreign Affairs and Trade (DFAT) Australia/Korea Foundation Grant with Jessica Wilkinson (RMIT) and Dan Disney (Sogang Uni) (**\$20,000**).
- 2016- [Author Page on PennSound](#): Cente for Programmes in Contemporary Writing, Charles Bernstein and Al Filreis (co-directors), University of Pennsylvania, Philadelphia, 2016.
- 2016 - Working with Words, panel, Wantirna library.
- 2016- Shortlisted for the Ada Cambridge Prize for Poetry.
- 2016- VicArts, Creative Victoria Grant (**\$9,000**).
- 2016- Contemporary Histories Research Centre Grant (**\$5,000**).
- 2016- Victorian Premier's Literary Awards: Prize for Poetry, Convenor.
- 2016- joanne burns Award, judge.
- 2016- Perth Writers' Festival, Poetry panel and poetry reading.
- 2015- Victorian Premier's Literary Awards: Prize for Poetry, judge.
- 2015- Lord Mayor's Poetry Prize, Melbourne, judge.
- 2014- Poetry editor of *Westerly Magazine*.
- 2014 Melbourne Writers Festival artist: 'Flash Fiction and Hybridity'.
- 2014 Editorial Advisory Board: *Writers in Conversation*
- 2015- Associate Editor: *IAFOR Journal of Education*
- 2013 - 2015 Alfred Deakin Research Institute Grants (**\$8,000**).
- 2014- *Australian Book Review*, Elizabeth Jolley Prize for Fiction, judge.
- 2013- Sanlane Nonfiction award for *In So Many Words*.
- 2013- Deakin University Thinker in Resident Grant (**\$20,000**).
- 2012- *The International Academic Forum* (IAFOR), Associate Editor.
- 2012 - 2016 Editorial Advisory Board for *Australian Book Review*.
- 2011 Department of Industry, Innovation and Science (DIISRTE) Grant for Internationalisation (**\$35,000**).
- 2011 Shortlisted for the Lighthouse Flash Fiction Award.
- 2011 Deakin University Teacher of the Year (**including \$13,000 award**).

- 2011 Deakin University Vice Chancellor's Award for Distinguished Teaching.
- 2011 WJC Banks Award for Distinguished Contributions Teaching and Learning.
- 2010 Blanc Literary Award for *The Man Jar*.
- 2010 University of California, *Writing on the Edge*, Mary Schroeder Award for Best Article based on an interview: Howard Zinn. **(\$5,000)**.
- 1999 - 2010 University of Melbourne's Commendation for Excellence in teaching (11 consecutive years).
- 2009 - 2014 Deakin University Award for Teaching Excellence (6 consecutive years until I took the Head of Honours/Masters position)
- 2009 Dean's Award for Excellence in Teaching; Deakin University
- 2009 Deputy Vice Chancellor (Academics) Commendation for Excellence in Teaching: Deakin University
- 2008 Felix Meyer Fellowship **(\$10,000)**.
- 2007 University of Melbourne grant for *Flashing Eyes and Floating Hair* **(\$6,000)**.

**PUBLICITY:**

[A Poem by Any Other Name](#), *Invenio*, 2017 and picked up by Geelong Advertiser, 27 October, 2017.

[Hiroshima Maidens in prose](#), *Invenio*, 2017 and picked up by Geelong Advertiser, 4<sup>th</sup> July, 2017.

[Facilitator: Working With Words: Writing Career Showcase](#), Nunawading, Victoria, November 2016.

[Podcast](#) at University of Canberra on Prose Poetry, July 2016.

[Victorian Premier's Literary Prize, Convenor - 2016](#)

[Lord Mayor's Poetry Prize Judge - 2016](#) and [2017](#)



[Co-editor of Special Edition of Cordite Poetry Review: Ekphrastic - 2016](#)

[Co-editor of Special Edition of Rabbit: A Journal for Non-Fiction Poetry: The Prose Poem Issue - 2016](#)

[Editor of Landmarks: Microliterature Anthology for Spineless Wonders, forthcoming, 2017. Time Anthology forthcoming, 2018.](#)

[Contemporary Histories Research Group Blog and associated social media](#)

[Poetry at the House](#) (longest running literary event in Canberra) - invited by Geoff Page: 35 minute poetry reading, 11 May 2016.

[Perth Writers Festival, Prose Poetry reading and panel session, February 2016.](#)

[‘Light on Our Darkness’ \[poetry reading\], Deakin Edge, Federation Square, June 2016.](#)

My short story ‘Rubbish’ presented as part of *Little Fictions* evening in Sydney, 2015.

Cassandra Atherton, ‘Books of the Year’, *Australian Book Review*, Dec 2015 - Jan 2016.

[‘Multi-Storied’ \[radio interview and poetry reading\], Triple R, Brunswick, 25 March 2015.](#)

[‘Australian Success Stories’ \[radio interview and poetry reading\], 3CR, East Melbourne, 17 September 2015.](#)

[Sydney Review of Books: Listed as one of the top 10 book reviewers in Australia, January 2015.](#)

Cassandra Atherton, ‘[Books of the Year](#)’, *Australian Book Review*, Dec 2014 - Jan 2015.

*Word for Word Literary Festival 2014:*

‘The Fictional Woman’: Tara Moss in Conversation with Cassandra Atherton

‘In the Spotlight’: Tara Moss, Dee Madigan and Sara James panel with Cassandra Atherton.

[Bianca Soldani, ‘Tara Moss looks relaxed as she jets out of Melbourne Airport’, \*Daily Mail\*, 18 August, 2014.](#)

*Melbourne Writers Festival 2014:*

[Flashing the Square](#): panel with Richard Holt, Cassandra Atherton and A. S. Patric.

Chris Wallace-Crabbe Symposium, Melbourne University, 2013: Public interview with Chris Wallace-Crabbe.

Noel Murphy, '[Brains, Beauty, Backfire in Reality of TV - Local Expert](#)', *Geelong Independent*, Victoria, 25 January 2013.

Cassandra Atherton, '[Books of the Year](#)', *Australian Book Review*, vol.357, Dec 2013 - Jan 2014, p. 22.

Invited to launch 3 books in 2013: Maria Takolander's *The Double* (Text Publishing); Julie Maclean's *Viking's Kiss* (Poetry Salzburg) and Lucy Todd's *Listening to the Mopokes Go* (Whitmore Publishing).

Featured Writer of [Slow Canoe Readings](#), Melbourne, 2013.

Noel Murphy, 'Rich in Death, As in Life', *Geelong Advertiser*, Victoria, 2012.

John Ross, '[Looks Work Against Female Academics](#)', *The Australian*, 26 December 2012.

'Nothing rhymes with RRR' [radio interview], 3 Triple R, Brunswick, 2011.

'Reading the City: Poetry in Fashion', [part of Melbourne Fashion week], Australian Poetry Centre, Melbourne, 2010.

## **REVIEWS:**

### **Exhumed (Grand Parade Poets, 2016):**

[Geoff Page](#), *The Age*, *Sydney Morning Herald*, *Canberra Times* etc., 13 May 2016.

[Dan Disney](#), *Antipodes*, vol. 30, issue. 1, June 2016, pp. 236-7.

[Peter Keneally](#), *Australian Book Review*, no. 380, April 2016.

[Michael Farrell](#), *The Australian*, 7 May 2016.

[Chloe Wilson](#), *Text Journal*, vol. 20, no. 1, April 2016.

Ivy Ireland, [Cordite](#), 14 June 2016

### **Trace (Finlay Lloyd, 2015):**

[Kerryn Goldsworthy](#), *The Age*, *Sydney Morning Herald*, 12 September 2015.

[Owen Bullock](#), *Rochford Street Review*, 2 February 2016.

[Nigel Featherstone](#), *Verity La*, 13 May 2016.

[Phil Stametellis](#), *Verity La*, 1 February 2014.

***Travelling Without Gods: A Chris Wallace-Crabbe Companion* (Melbourne University Press, 2014):**

Anthony Lynch, *Australian Book Review*, October 2014.

[Samuel Zifchak](#), *Readings*, 28 May 2014.

***In So Many Words: Interviews with Writers, Scholars and Intellectuals* (Australian Scholarly Press, 2013)**

Fiona Capp, *The Sydney Morning Herald*, 23-24 November 2013.

Gillian Dooley, *Australian Book Review*

***The Man Jar* (Printed Matter Press, 2010)**

Tony McMahon, *3D World*, Issue 1031, 6 October 2010, p55

***Flashing Eyes and Floating Hair: A Pseudonymous Reading of Gwen Harwood's Poetry* (Australian Scholarly Press, 2006)**

Jennifer Strauss, *Australian Scholarly Publishing*, vol. 293, no. 59,

[Alison Wood](#), *Australian Literary Studies*, 1 April 2008.

Colette Beck, *Traffic Journal*, 2007.

### **REFEREES:**

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University of Canberra

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