

Women's writing about place reveals the connective tissue that holds their lives together (MacKellar 2004, 271).

May 06

Exploration of:

- Identity
- Sense of place
- Community
- 1970's

\*Need to determine which area to focus on at some point

The woman heads north. She seeks the long white beaches of her daydream but she becomes stuck in the dusty red town.  
(from a very early fiction draft)

MacKellar talks about not knowing the stories of grief that went before hers or her mothers. Reflect on silence. "There is a silence on our histories" (273).  
{from research notes, MacKellar, first read June 06}

You mean, you just get to sit there and think of stuff to write for three years?  
(comment received from a post grad student from another discipline ~approx 6 weeks into my project.)

Calibri font size 10, left aligned: This style is used for direct quotes from various primary and secondary sources that may have inspired a particular line of thinking. The quote may simply be one that resonated strongly at some point in my candidature (ABC 1973, 123).

Month and year underlined

*Bookman Old Style font size 10, italicised, left aligned: This font is used for samples from my 'informal' paper journals. These journals were integral to my research project. I had intended to paste samples into the margin, but my hand-writing is nowhere near as stylish as this font. In fact, at times it is barely legible. These journals contain lists of key points and reflections on readings or research experiences, straight journal entries, as well as samples of reasonably well-developed life-writing. I have mostly left those unedited, though brief informal reference details have been included where appropriate. Some names have been changed where necessary.*

Courier New, size 10, left aligned: Samples of creative writing, from various stages in the project's development are written this way. Where relevant to context, I will add a brief note at end to explain the excerpt.  
(from a discarded early draft)

Arial font size 10, left aligned: In addition to my informal paper journals, I kept some more structured journals onscreen. Rather naively, in the early stages, I considered this my 'real' academic research. I insert some of this writing and reflection to indicate how some of this research informed my creative work. The material included here is perhaps the closest to a 'traditional' foot/endnote.  
{Brief note on context/date}

Boopee font size 10, left aligned: This font is used for those extras that don't seem to fit anywhere else—snippets from remembered conversations, a note scribbled on a scrap of paper, a personal exchange with a friend that got me thinking, for example. Again, names have been changed where I deemed it appropriate.  
(context of source noted in brackets)

"It may be argued that the past is a country from which we have all emigrated, that its loss is part of our common humanity."  
(scribbled on the back of an old receipt; found on Victoria State Library wall—attributed to Salman Rushdie)

Because creative arts research is often motivated by emotional, personal and subjective concerns, it operates not only on the basis of explicit and exact knowledge, but also on that of tacit knowledge. An innovative dimension of this subjective approach to research lies in its capacity to bring into view, particularities of lived experience that reflect alternative realities that are either marginalised or not yet recognised in established theory and practice (Barrett 2007,143).

Me: ...this is something I have been pondering all week: I have in recent times managed to find some peace about writing about previously unresolved themes in my own life. And when I look back at my own writing, often containing thinly veiled or 'coded' autobiographies' (another Brophyism), I tell myself it is time to move on. Been there, done that. I find though, that it sneaks in unexpectedly in the most strange ways. Cate: But just because something is resolved, doesn't mean it isn't still important. Maybe the resolution is the end of the story, and now the story wants to be told?

(excerpt from email exchange with a friend May, 2007)

Stories, like poems, are coded autobiographies (Brophy 2003,144).

own memories, becoming aware at times of stepping outside the sensory experiences of remembering to note how my own memory processes worked, and to question those of people around me.

At one point I sought to articulate this process in my journals. I looked for crossovers to explain the logic in what I was doing. I then found myself returning to old study habits— pausing the natural flow of my fiction-writing, seeking theories about memory and writing to support and explain or justify how I thought, and how I discovered something about my work in relation to that of others. I looked closely at the writing undertaken around my fiction writing, in my journals, in communications with my network of writerly friends, and in dinner-table conversations with family.

I established in Part One that one of the aims in the exegesis was to use the personal voice, *my* personal voice, as a means of "restor[ing] to scholarship the person of the scholar" (Fleischman 1998, 976). But what I noticed was still missing when I talked about my creative processes in my journals and personal correspondence and communications on the matter, was *me*—the "person of the scholar". Where did I fit into all this talk about my role in my own creative processes?