A/R/T/ography

A/r/t/ography blends images and words (design and content) to create multitrack texts (Springgay et al., 2005). This way, images and words (the visual and the verbal) contribute equally to knowledge and narrative construction. The absence of one or the other—word or image—would lessen the text and reduce the possibilities for critical–creative research. A/r/t/ography opens up liminal spaces between ‘straight’ theses and ‘bent’ artworks by dissolving the distinction between word and image, design and content, and ‘critical’ and ‘creative’ practice (i.e. between the exegesis and the artwork).

Further, the ‘A/r/t–’ prefix indicates the various personas used in the meaning-making process: the a/rtist, r/esearcher, and t/eacher combined. The artist–teacher–researcher (aka a/r/t/ographer) crosses borders and pushes boundaries, thereby collapsing the distinction between research and art. This is reminiscent of the ‘grammatologist’ in Gregory Ulmer’s (1985) *Applied Grammatology*.

A/r/t/ography, then, links conveniently with applied grammatology (AG) and ‘picto-ideo-phonographic’ writing. AG approaches knowledge construction through multimodal and tripartite texts. It collapses the distinction between teaching, research, and art in order to promote a post-pedagogy, that is, a poststructural pedagogy that challenges the modernist and hermeneutic tradition through postmodern and heuristic inventions (or heuretics, as Ulmer might say). It does so not to spite tradition, but to enrich it.

Picto-ideo-phonographic writing uses three bands—the pictographic, ideographic, and phonographic (image + word / design + content)—to create multitrack texts more akin to collages and hypertexts than traditional monomodal pages. Crudely translated, picto-ideo-phonographic writing uses picture-texts, fiction-texts, and

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1 Most theorists punctuate ‘a/r/t/ography’ without the last [/] slash to read a/r/tography. I prefer to add an additional slash between the t and o to emphasise the word art. Art + writing = a/r/t/ography.
nonfiction-texts (in unison and opposition) to evoke hitherto unforeseen possibilities in ‘scholarly’ con/texts. AG puts the humour back into learning and the aesthetic back into writing. Similarly, Ulmer’s (1989/2004) ideas on teletheory and mystoriography further extend the possibilities of picto-ideo-phonographic writing (and a/r/tography) by rethinking the possibilities of the three registers. The three registers (formerly picto, ideo, and phono) now include the personal, popular, and professional to further extend the meaning-making range of research texts (whether written, spoken, acted, embodied, filmed, painted, sung, or whatever).

In all, these somewhat obscure and convoluted theories and practices have informed and inspired this art(e)fact. In the tradition of the dilettante (and bricoleur), this text fossicks through the bric-a-brac of postmodern life to build art(e)facts from junk (bricolages): part fact, part fiction, part anything goes (factions, fabulations, etc). By combining the pictographic, ideographic, and phonographic—the personal, popular, and professional—the artist, researcher, and teacher—design, narrative, and exposition—image, fiction, and nonfiction—etcetera—this a/r/tographer + grammatologist + postmodern pedagond hopes to explode the world into millions of pieces and build new knowledges from the debris at his feet. That is, to re-present and re-describe inherited knowledge (aka Richard Rorty, Jacques Derrida, Zygmunt Bauman, and Paulo Freire).

This text combines the personal, popular, and academic (the picto-ideo-phono/graphic) to create: (1) the story proper (an abstracted and surreal memoir and social commentary which blurs real and imagined experiences); (2) the side-bars (which use popular and professional discourses and practices to create marginalia and hyper links); and (3) the pictographic elements (images, layouts, designs, collages, and aesthetic features). Together, these elements bring to the book (i.e. sequential paper pages) elements of the hypertext (i.e. non-sequential electronic screens) to create intertextual collages more like hypertexts than traditional codex pages. That is, bricolages.
In the story proper, for instance (band 1), various voices (or registers) operate simultaneously, including the largely ‘invisible’ third person narrative of the omniscient narrator (me) and the highly ‘visible’ third person commentary of the story-based narrator (the Author-God). This way, a diegetic text intersects a mimetic text to establish a bi-partite text: one text grafted into another text. Palimpsest. One text ‘tells’ while the other text ‘shows’; one text ‘comments’ while the other text ‘represents’. Two voices, two perspectives.

(ASIDE: Note too that switching between ‘points of view’ is considered a faux pas in narrative lore. Janet McDonald (2000, pp. 119-120), for instance, points out that ‘[t]here is a rule in fiction that you should never switch between the first and third person and that you should not back away from the story to deliver relevant facts in a mini-lecture.’ Clearly, I do switch between perspectives and I do give mini-lectures. I do so to show the constructed nature of memoirs and stories and to extend the meaning-making and story-telling range of the art(e)fact itself. McDonald goes on to add that, ‘[w]hile you should not do it too often [switch between perspectives], as it gives a choppy feel to the writing, it is perfectly acceptable to do this in travel writing [as an example of ‘pedagondage’ this text is a form of travel writing], especially in the lead paragraph. ... It is like the way people speak, they intersperse factual statements with the story of their own involvement’ [aka metafiction]. Theodore A. Rees Cheney (2001, p. 120) agrees: ‘There are several points of view from which to select, and, as a general rule, only one point of view should be used in a single piece. To tell a story through more than one set of eyes tends to confuse the reader.’ So be it! Switching perspectives in this case has the intended effect of not so much confusing the reader as disrupting the reader’s viewing trajectory: stopping them in their tracks and hopefully drawing attention to the multiple ‘selves’ involved in narrative construction and identity enactment.)

In the side-bars (band 2), ‘academic’ commentaries and ‘popular’ Wikipedia entries form hyper-links to and from the story proper.
These side notes (asides) and commentaries (marginalia) are not selected for academic merit or truth value, but for narrative appeal and fun value. I put them in because I liked them, and because I thought they added something to (or against) the story itself. This reflects my reading preference (sideways, backwards, and ‘against the grain’) and my belief in spontaneous digressions as legitimate learning experiences (aka the Postmodern Pedagondage in story form). In other words, these narrative side-tracks (or creative digressions) are included for the sake of art not fact. It doesn’t matter if the Wikipedia entries are wrong (or if the academic commentaries are right, or vice versa); what matters is the intersection of multiple voices—‘a fabric of traces’ as Derrida might say—yelling and whispering in unison and discordance. Glossolalia. Echolalia. Logorrhoea.

The pictographic band (band 3) continues this polyphonic trend; it encompasses the aesthetic elements of The Ridiculous Madman (i.e. the stylistic and artistic features). The pages ahead reveal a snapshot of the various design elements explored in this text. Traditionally, departmental and publishing guidelines have thwarted the ‘aesthetic’ development of academic texts. Even today, many university departments underestimate the value of aesthetic knowledge and aesthetic knowing. This text endeavours to bring visual and aesthetic literacies back in from the cold through applied grammatology, pictoideo-phonographic writing, arche-writing, teletheory, mystoriography, a/r/tography, arts-based inquiry, narrative inquiry, autoethnography, creative writing, and design. Why? To test the boundaries of textuality in the twenty-first century. Although most assessment rubrics and essay guidelines don’t acknowledge (or even mention) the ‘aesthetic’ (other than to impose strict layout regulations and design limits), this text pursues these literacies DESPITE THE ABSENCE OF PROVISIONS FOR ASSESSING OR VALUING SUCH KNOWLEDGES AT THE PhD LEVEL. In an aesthetic age—the age of simulacra as Jean Baudrillard might say, or the logosphere as Roland Barthes might say—this is a crying shame. Visual literacies remain hidden in the col-
lective common sense (*doxa*). They are thought with not about (as Roland Barthes and Zygmunt Bauman might say). As stated elsewhere, this project is as much about art and design as it is about research and prose. I have spent as much time designing and stylising these pages as other students spend drafting and editing ‘prose’ in the traditional sense. In essence, the visual elements used here are themselves a kind of writing: *arche-writing* as Derrida might say. Arche-writing expands the notion of writing to include all manner of inscriptions in an otherwise prose-centric university economy. And why not?

The next few pages give a snapshot of SOME of the aesthetic considerations encountered while making this art(e)fact: the hitherto forgotten literacies and excluded knowledges of higher degree scholarship. It also includes some of the technological and media literacies required to produce *para-eclectic-al* and *scatter-textual* collage texts—*this* in an age that otherwise demands the *privatised* and *de-regulated* ‘individual-self’ carry out the burden of project and product development in formerly collective endeavours. This a/r/t/ographer is effectively trying to become his own publishing house: writer, researcher, editor, proofreader, artist, photographer, designer, typographer, printer, promoter, project officer, and publisher, all in one. The outcome: *Scallywag Learning Tours* (a one man show).

The corporatisation of self.

*So help me God.*

Remember that consumers are driven by the need to ‘commoditize’ themselves – remake themselves into attractive commodities – and pressed to deploy all the usual stratagems and expedients of marketing practice for that purpose. Obliged to find a market niche for the valuables they may possess or hope to develop, they must acutely watch the vacillations of what is demanded and what offered, and follow the market trends: an unenviable, often utterly exhausting task, given the notorious volatility of consumer markets. Markets do all they can to render that task ever more daunting, while simultaneously doing all they can to supply (at a price) shortcuts, DIY kits and patented formulae to relieve customers of the burden ...

( Zygmunt Bauman, *Consuming Life*, 2007, p. 111)
Technology

Technolgoy used:

Computer:
  Intel(R)
  Pentium(R) D CPU 2.80GHz
  2.81 GHz, 1.00 GB RAM

System:
  Microsoft Windows EP
  Professional
  Version 2002
  Service Pack 2

Software & Technology

Software & technologies used:

Word processor:
  All word processing done on Microsoft Word 2007 before being copied into Adobe InDesign.

Design:
  All layup and design work done on Adobe InDesign CS3 and Adobe Photoshop. I undertook two WEA night courses (funded by Flinders University) to develop the basic skills to use this software.

Photography:
  All photographs taken with a Pentax Optio S digital camera and transferred to the computer.
Scanning:
   All scanning done with a Canon MP450

Printing:
   Four home printers were used to produce this text:
   Brother HL-1430 (for B&W draft printing)
   Brother HL-2040 (for B&W draft printing)
   HP Color LaserJet CP1215 (for laser colour printing)
   Epson Stylus Photo R800 (for ink colour printing)

Papers:
   Various papers were used to produce this text:
   Photographic (matte, semi-gloss, gloss)
   Regular (white, recycled)

Colour inks:
   Different printing inks were used to produce this text:
   Brother: Black
   HP: Yellow, Magenta, Cyan, Black
   Epson: Yellow, Magenta, Cyan, Black (matte), Black (photo),
         Red, Blue, Gloss Optimizer

Page Layout

   Orientation:   Landscape
   Page size:     A4
   Width:         297 mm
   Height:        210 mm
   Bleed:         5 mm
   Top:           5 mm
   Bottom:        5 mm
   Left:          5 mm
Right: 5 mm

Photographs

Camera:
   Pentax Optio S
   3.2 Megapixels
   Digital Camera

Origins of images:
   All photographs taken by the author/artist/bricoleur (that is, Andrew Miller)
   All bitumen images taken (ironically) in the Belair National Park, Adelaide, South Australia
   Location chosen because of the availability of different types and ages of bitumen
   Images cropped and altered using Adobe Photoshop CS3

Example:
### Page Setup

#### Central column

<table>
<thead>
<tr>
<th>Main prose:</th>
<th>Page Setup</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character formatting / Font: Times New Roman Regular</td>
<td>Font: Adobe Caslon Pro Paragraph: Italic</td>
</tr>
<tr>
<td>Paragraph formatting:</td>
<td>Font size: 9.5 pt</td>
</tr>
<tr>
<td>Font size: 11 pt</td>
<td>Leading: 11.4 pt</td>
</tr>
<tr>
<td>Leading: 13.2 pt</td>
<td>Colour: C=100 M=0 Y=0 K=0 (Cyan)</td>
</tr>
<tr>
<td>Left indent: 1.5 mm</td>
<td>Left indent: 0</td>
</tr>
<tr>
<td>Right indent: 1.5 mm</td>
<td>Right indent: 0</td>
</tr>
<tr>
<td>First line left indent: 10 mm</td>
<td>First line indent: 0</td>
</tr>
<tr>
<td>Language: English: UK</td>
<td>Alignment: Left</td>
</tr>
<tr>
<td>Alignment: Justify, last line aligned left</td>
<td>Hyphenation: Yes</td>
</tr>
<tr>
<td>Hyphenation: Words with at least 5 letters</td>
<td>Hyphen limit: 2</td>
</tr>
<tr>
<td>After first 2 letters</td>
<td>Hyphen zone: 5.9997 mm</td>
</tr>
<tr>
<td>Before last 2 letters</td>
<td></td>
</tr>
<tr>
<td>Hyphen limit 2</td>
<td></td>
</tr>
<tr>
<td>Hyphen zone 5.9997 mm</td>
<td></td>
</tr>
</tbody>
</table>

#### Madman letters:

| Character formatting / Font: MS Mincho Regular | Font: Adobe Caslon Pro Paragraph: Regular |
| Font size: 10 pt | Font size: 9 pt |
| Leading: 13.2 pt | Leading: 10.8 pt |
| Left indent: 10 mm | Colour: C=100 M=0 Y=0 K=0 (Cyan) |
| Right indent: 10 mm | Left indent: 0 |
| First line left indent: 0 | Right indent: 0 |
| Alignment: Right | First line indent: 0 |

---

### Left column

#### Left box:

- **Font:** Adobe Caslon Pro
- **Paragraph:** Regular
- **Font size:** 9 pt
- **Leading:** 10.8 pt
- **Colour:** C=100 M=0 Y=0 K=0 (Cyan)
- **Alignment:** Right

### Right column

#### Right box:

- **Font:** Adobe Caslon Pro Paragraph: Italic
- **Font size:** 9.5 pt
- **Leading:** 11.4 pt
- **Colour:** C=100 M=0 Y=0 K=0 (Cyan)
- **Alignment:** Left
| **Colour:** | C=100 M=90 Y=10 K=0 |
| **Left indent:** | 11.5 mm |
| **Right indent:** | 1.5 mm |
| **First line left indent:** | 10 mm |
| **Language:** | English: UK |
| **Alignment:** | Justify, last line aligned left |

**Short & long quotations:**

- **Character formatting / Font:** High Tower Text
- **Paragraph formatting:** Regular
- **Font size:**
  - 24 pt (16 pt long quotes)
  - 24 pt (20 pt long quotes)
- **Leading:**
  - 24 pt (20 pt long quotes)
- **Colour:** Black
- **Language:** English: UK
- **Alignment:** Align centre (justify long)

**Poems:**

- **Character formatting / Font:** Times New Roman
- **Paragraph formatting:** Regular
- **Font size:**
  - 13 pt
  - 15.6 pt
- **Leading:**
- **Colour:** Black
- **Language:** English: UK
- **Alignment:** Justify, last line aligned left
## Footer notes:

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</thead>
<tbody>
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<td>Bold</td>
</tr>
<tr>
<td>Font size:</td>
<td>20 pt</td>
</tr>
<tr>
<td>Leading:</td>
<td>24 pt</td>
</tr>
<tr>
<td>Colour:</td>
<td>White (paper)</td>
</tr>
<tr>
<td>Language:</td>
<td>English: UK</td>
</tr>
<tr>
<td>Alignment:</td>
<td>Align centre</td>
</tr>
<tr>
<td>Text box colour:</td>
<td>Black (50% tint)</td>
</tr>
</tbody>
</table>

## Page numbers (foreword/afterword):

<table>
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<tr>
<th>Character formatting / Font:</th>
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</tr>
</thead>
<tbody>
<tr>
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<td>Regular</td>
</tr>
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<td>Font size:</td>
<td>11 pt</td>
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<tr>
<td>Colour:</td>
<td>Black</td>
</tr>
<tr>
<td>Numerals:</td>
<td>Roman (lowercase)</td>
</tr>
</tbody>
</table>

## Page numbers (main text):

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</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>Font size:</td>
<td>30 pt</td>
</tr>
<tr>
<td>Colour:</td>
<td>Black</td>
</tr>
<tr>
<td>Numerals:</td>
<td>Arabic (1, 2, 3)</td>
</tr>
</tbody>
</table>
Two narratives:
1. Main narrative: Madman story (mimesis) (third person) (present tense) [Letters to God: (first person)]
2. Voice overs: Narrator commentaries and intrusions (diegesis) (third person) (past tense)

Note: may need to change ‘voice overs’ to second person (past tense) to mimic Biblical texts (e.g. Son of God, you have been seduced by consumerism. Brother, wake up from you dreaming and see again the light and love of God, etc) (This could be the voice of the narrator, as the Author-God, talking to himself, his alter ego, as Jack).

Alternative map:

<table>
<thead>
<tr>
<th>Left column</th>
<th>Central column</th>
<th>Right column</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theoretical explanations, quotations, asides, poems, curiosities, etc.</td>
<td>Text Map</td>
<td></td>
</tr>
<tr>
<td>Textual extras: quotes, definitions, poems, explanations, theories, etc.</td>
<td>Central column</td>
<td></td>
</tr>
<tr>
<td>Hyperlinks, dictionary-like, hypertextual.</td>
<td>As above</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Madman notes (first person): commentaries from HIS perspective. Or Author notes (MY notes), as distinct from the narrator’s notes. Metafictional commentaries about the making and designing of the text, problems, encountered, compromises, solutions, etc.</td>
</tr>
<tr>
<td>A</td>
<td>artefact</td>
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<td>arche-writing</td>
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<td>Author</td>
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<td>Author-God</td>
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<td>bric-a-brac</td>
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<td>D</td>
<td>Disputed Territories</td>
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<td>différance</td>
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<td>FTW (fuck the world)</td>
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<td>G</td>
<td>Guardian of the Wasteland</td>
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<td>Guardian of Hell</td>
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<td>govern/mentality</td>
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<td>Internet</td>
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<td>J</td>
<td>Jackery Diggins</td>
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<td></td>
<td>Jesus’ (possessive)</td>
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<tr>
<td>K</td>
<td>Keats’ (possessive)</td>
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<td>N</td>
<td>nineteenth century (not 19th)</td>
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<td>neo-liberal</td>
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<td>naif</td>
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<td>over-world</td>
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<td>para-eclectic-al</td>
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<td>pedagondage</td>
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<td>pedagond</td>
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<td></td>
<td>pm (not p.m.)</td>
<td></td>
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</tbody>
</table>
S
semiosis (meaning making)
slumality
slum-ality
scatter-textual

T
Theotorman

W
Wasteland
wastelands
wor(l)d

Editorial Style Sheet

1. APA intext referencing (with minor adjustments)


3. Use single smart quotes (e.g. ‘Single smart quotes’) rather than double quotation marks (e.g. “double quotation marks”) for dialogue and quotations, unless citing material within a quotation, in which case use double quotation marks for quotes within quotes.
Cover title:

Heading One

High Tower Text

Section headings:

Heading Two

Scene headings:

HEADING THREE

Forewords & afterwords:

Heading Four
References (works cited, abbreviated)

**Paintings** (in order of appearance)

Sidney Nolan, *Kelly*, 1962  
Andrew Miller, *Untitled*, 1988  
Andrew Miller, *Help*, 2007  
Andy Warhol, *100 Cans*, 1962

**Novels, Anthologies, Stories, & Plays** (in order of appearance)

William Shakespeare, *Macbeth*, 1603-06  
Peter Carey, *A Fat Man in History*, 1974  
Emily Brontë, *Wuthering Heights*, 1847  
John Steinbeck, *Travels with Charley*, 1961  
Bruce Chatwin, *The Songlines*, 1987  
Evelyn Waugh, *Decline and Fall*, 1928  
Jonathan Swift, *Gulliver’s Travels*, 1726  
Doris Lessing, *Briefing for a Descent into Hell*, 1971  
Charles Dickens, *Oliver Twist*, 1839  
Josephine Tey, *The Daughter of Time*, 1951  
Fyodor Dostoyevsky, *Crime and Punishment*, 1866  
Roald Dahl, *Charlie and the Chocolate Factory*, 1964  
Charles Dickens, *Hard Times*, 1854  
Julian Barnes, *Flaubert’s Parrot*, 1984  
Joseph Conrad, *Heart of Darkness*, 1902  
William Shakespeare, *Romeo and Juliet*, 1591-95
Thomas Hardy, *Jude the Obscure*, 1895
Italo Calvino, *Invisible Cities*, 1979

**Poems & Letters** (in order of appearance)

Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, 1797-1798
Matthew Arnold, ‘The Scholar Gypsy,’ 1853
William Blake, ‘Visions of the Daughters of Albion,’ 1793
John Keats, ‘Ode to a Nightingale,’ 1819
John Keats, ‘The Eve of St. Agnes,’ 1820
John Keats, ‘Ode on a Grecian Urn,’ 1820
Thomas Hardy, ‘Hap,’ 1866/1898
John Ashbery, ‘At North Farm,’ 1984
John Keats, ‘La Belle Dame sans Merci,’ 1819
William Blake, ‘The Marriage of Heaven and Hell,’ 1790-93
William Wordsworth, ‘Lines Composed a Few Miles above Tintern Abbey,’ 1798
John Keats, ‘To Benjamin Bailey’ [Letter], November 22, 1817
John Keats, ‘To Fanny Brawne’ [Letter], July 25, 1819
John Keats, ‘Bright star, would I were stedfast as thou art,’ 1819
Matthew Arnold, *Stanzas from the Grande Chartreuse*, 1855

**Film, Sculpture, Performance, Music** (in order of appearance)

*Christ the Redeemer*, 1931, Corcovado Mountain, Rio de Janeiro, Brazil
Mendel, B. (Producer), & Whedon, J. (Writer/Director), *Serenity* [Motion picture], 2005
Rage Against the Machine, ‘Bullet in the Head,’ 1992
Auguste Rodin, *The Kiss*, 1889
Theoretical Quotes & Definitions (in order of appearance)


*Macquarie Dictionary*, 2006

*Collins Australian Dictionary*, 2005


Julia Kristeva, *Strangers to Ourselves*, 1991

Julia Kristeva, *Desire in Language*, 1982

Julia Kristeva, *Tales of Love*, 1987


Zygmunt Bauman, *Consuming Life*, 2007


Wadham, Pudsey, & Boyd, *Culture and Education*, 2007


*A Course in Miracles*, 2004


Henry A. Giroux, *The Terror of Neoliberalism*, 2004


Julia Kristeva, *Tales of Love*, 1987

David Harvey, *Neoliberalism*, 2007


Evan Willis, *The Sociological Quest*, 1999
Jean Baudrillard, *Simulacra and Simulation*, 1981
Slavoj Žižek, Against the Populist Temptation, *Critical Inquiry*, 2006
Jean-François Lyotard, *The Postmodern Condition*, 1984
Awad Ibrahim, The Question of the Question is the Foreigner, *Journal of Curriculum Theorizing*, 2005
Danielle Freakley, *The Quote Generator Manifesto*, 2006
Brian Moon, *Literary Terms*, 2004
*Lateline*, Greenspan grilled over credit crisis, 2008
Mary Louise Pratt, *Imperial Eyes*, 1992
Charles Darwin, *The Descent of Man*, 1871
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*A Dictionary of Cultural and Critical Theory*, 1996
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