



**7TH INTERNATIONAL SYMPOSIUM ON
POETIC INQUIRY**

**October 3-5, 2019
Halifax, Nova Scotia**

Art Gallery of Nova Scotia
1723 Hollis Street
Halifax, Nova Scotia, Canada

**Welcome
to the 7th International Symposium on Poetic Inquiry,
to the Art Gallery of Nova Scotia,
and to the City of Halifax.**

*The Art Gallery of Nova Scotia and the City of Halifax are located in Mi'kma'ki,
the unceded ancestral territory of the Mi'kmaq nation.*

“I lost my talk / The talk you took away.”
Rita Joe, Mi'kmaw Poet

Recognizing that the United Nations declared 2019 The International Year of Indigenous Languages, we have invited our poetic inquiry community to gather in Halifax, Nova Scotia for the Seventh International Symposium on Poetic Inquiry (ISPI) to perform, present, and create poetry on the theme of The International Year of Indigenous Languages as well as other poetic themes.

Preparation for this symposium gave us all an opportunity to consider the Indigenous languages and the communities of the lands where we live or have lived. In one way or another, we have considered how engagement with Indigenous languages has changed our poetic voice, how we may have (un)learned language, what ‘our talk’ is, and the importance of language for us. We have reflected on how we speak, how we write, whose words we use, in whose voice, and whose poetry.....

While a considerable challenge to bring this symposium together, we feel it has been a privilege to work on your behalf, and with your support, to create this program. We are grateful to all of you for being here, for the perspectives and insights you bring to the theme we selected, and/or other themes you choose to address during the symposium. We are particularly grateful to the School of Education and the Faculty of Professional Studies at Acadia University for their role in hosting and for financially supporting the symposium. As well, we thank the Art Gallery of Nova Scotia for providing this beautiful space, and for allowing us to include in your registration a three-day pass to the gallery during the symposium. We thank our guests who join us at the beginning of this symposium and those who will join us at various other points throughout the next three days. We also wish to acknowledge our friends at AfterWords Literary Festival (see the Friday night event) for their collaboration.

As we move into our symposium, we respectfully give thanks for the land on which we stand, and we honour those who have walked this land before us. In particular, we acknowledge the Mi'kmaq people whose language was the first language spoken on this land where we now gather. Have a wonderful symposium.

“So gently I offer my hand and ask / Let me find my talk / So I can teach you about me.”
Rita Joe, Mi'kmaw Poet

John J. Guiney Yallop
Professor
School of Education
Faculty of Professional Studies
Acadia University

Natalie Honein
Assistant Professor
Department of English
College of Arts and Sciences
American University of Sharjah

Thursday October 3, 2019

8:30 am: Please pick up your registration package at the Welcome Desk

9:00 am: Welcome & Opening Session

John J. Guiney Yallop and Natalie Honein: Welcome and Information

Indigenous Elder Billy Lewis: Welcome and Prayer

Dr. Ann Vibert, Dean, Faculty of Professional Studies: Welcome and Greetings

Mr. Colin Stinson, Director, AGNS: Welcome and Greetings

9:30 am–10:30: Session 1 – Dr. Carl Leggo Memorial Lecture on Poetic Inquiry

Dr. Monica Prendergast

Dwelling in the human/posthuman entanglement of poetic inquiry: Poetic missives to and from Carl Leggo

In this historical moment, as we face the end of the Anthropocene and the age of humanity on planet Earth, how might poetic inquiry move from its humanist roots, exemplified over many years in the works of Carl Leggo, and toward a posthuman understanding of poetic inquiry? And how might this human/posthuman entanglement allow poetic inquiry to do the essential work (that poetry has arguably always done) in decentering the human and opening up readers and listeners to the voices of the more-than-human world? How are the hope-filled poetic questions that Leggo continually posed in his work translated into action in the face of ecological devastation and despair?

10:30 am – 11:00 am: Nutrition Break

11:00 am – 12:15 pm: Session 2 - Paths of Identity and Collage

Emma Green

Reflections on biculturalism and indigeneity

Drawing on the Te Ao Māori (the Māori world) concepts of whakapapa (our foundation, or heritage/ancestry) and tūrangawaewae (our standing place, the place where we draw power and feel most connected to Papatūānuku, Mother Earth) I reflect on my experiences of the bicultural context of Aotearoa/ New Zealand. I bring a poem that has been written slowly, over the course of a decade, from my Pākehā perspective, reflecting on how I am challenged and changed by my time in Aotearoa. The poem explores my reconnection with my whakapapa and tūrangawaewae, and finding a sense of belonging I had not known I was missing.

Michelle Poirier Brown

Walking the Path between *Tansi* and *Ekosi*

Tansi and *ekosi*, a greeting and a closing, are words I have used for some 20+ years to introduce and identify myself as Cree and Métis. Despite guidance from pipe carriers and knowledge keepers, and engaged citizenship in the Métis Nation, I felt

disconnected from Indigenous identity. Inspired by this symposium, I undertook a 70-day, nearly 6,000 kilometre journey to Cree and Métis communities, ceremonies, and celebrations—where Indigenous languages continue to inform culture. From Sundance teachings and powwow pageantry, to off-the-grid immersion in remote community, the inquiry reshaped me as a poet and as a person.

Sandra L. Faulkner

Collaging the Great Black Swamp: Place, Family History, and Poetic Voice

The Great Black Swamp covered an area in Northwest Ohio and Northeast Indiana, USA. It was a network of forests, wetlands, and grasslands that were drained in the early and mid-1800's by White settlers. Native Americans did not settle in the GBS because the land was too inhospitable (e.g., cholera, milk sickness, malaria), though the Ottawa were forced to live on the edge after the Treaty of Greenville in 1796. Bowling Green, in the middle of the former Great Black Swamp, in NW Ohio is the place I have lived longest in my adult life, and the place that I birthed and am raising a child. I collage together narrative poetry, archival research, family values, women's history, and fiber art in a presentation about how poetic inquiry into place, language, and history shape the poetic voice. This poetic inquiry is about unlearning damaging cultural scripts about pregnancy and motherhood.

12:15 pm – 1:45 pm: Lunch of your choice

1:45 pm – 3:15 pm: Session 3 – Transformation, Translanguaging, and Native American Art

Holly Tsun Haggarty

Originary Voice

Genesis, begetting and being born.

Indigenous, begotten of a place.

We may forget the experience of being born but we do not forget our mothers.

We do not forget our mothers, our mother-tongues, our mother-lands.

But sometimes we are ripped from our mothers, or our mothers from us.

Through poems and commentary, I reflect on my own experience of the inheritance and loss of language;

I interpret originary voice with hermeneutic text.

Marcy Meyer

Ekphrastic Poetry about Native American Art

For this presentation, I propose to write ekphrastic poetry about Native American art. Specifically, I plan to generate a series of concrete poems that are inspired by Native American art exhibited at the Eiteljorg Museum in Indianapolis, IN. I will engage in a self-reflexive examination of how this writing experiment changes my poetic voice. In performing my poems at the symposium, I hope to create a discursive space in which audience members can explore the use of ekphrastic and concrete poetry to represent Native American art.

Sandra Filippelli

An Eco-Poetic English/Tibetan Translanguaging Journey

In this poetic inquiry presentation, I investigate the indigeneity of Tibetan language and culture and the “erosion of [its] biolinguistics diversity” (MacPherson, 2003).

I inquire into how Tibetan language reflects the compassionate Tibetan sensibility. I wonder how my peaceful chanting of Tibetan’s rhythmic Buddhist cadence has softened my western English language voice, and if I can enhance my poetry with some Tibetan script and melodic phonetics.

My eco-poetry will look at how the threat of climate change, mining, and pollution to Tibet’s pristine ecosystem, including the vital Mekong River, reflects an erosion of eco-diversity and indigenous culture.

MacPherson, S. (2003). TESOL for Biolinguistic Sustainability: The Ecology of English as a *Lingua Mundi*. *TESL CANADA JOURNAL/ REVUE TESL DU CANADA*, 20 (2), pp. 1-22.

3:15 pm – 3:45 pm: Nutrition Break

3:45 pm – 5:00 pm: Session 4 – Imaginings of Coasts, Souls & Spirits

Sean Wiebe and Celeste Snowber

Intertidal poetics: A lexicon of coasts

In 2017 we published our book of poetry, *Blue Waiting*. This collaborative work explores a lexicon of coasts, which form the ingredients of the lived curriculum, where the sea and land foster yearning, and where memory takes shape through poetic sensibilities. We ask the question how poetry can shift and change our relationship to the natural world and the relations between the inner and outer landscapes of our lives. We will speak, perform, and even dance these poems into a dialogical conversation and invite the audience up to ways the land and sea break open to their own becoming and creativity.

Heidi van Rooyen, Zaynab Essack, Candice Groenewald and Alude Mahali

Voice and Representivity: Unpacking a co-constructed poetic inquiry process with Transwomen in Namibia

Researchers seeking to explore sensitive issues are required to identify appropriate methodologies that will encourage open expression in a non-threatening way. In this regard, we used poetic inquiry to understand participants’ experiences of living as transwomen – an often socially marginalized identity in Namibia and elsewhere in Africa. A series of 10 poems were created by researchers from data gathered through focus group discussions with Namibian transwomen aged 20-43. These poems captured the transwomen’s journeys and experiences of self-acceptance, violence, rejection, agency and love, in profound and impactful ways. In order to enhance participant voice and enrich the depth of the poems, the poems were

shared with some transwomen in a feedback and reflection session. This paper grapples with the issue of voice and representivity by unpacking the co-constructed poetic inquiry process we engaged in with transwomen. We share selected poems, explore the impact of the poems on participants, and discuss how this engagement with the poetry allowed for deeper discussion of their experiences, allowing for the co-construction of poems in some instances. This process of collaborative poetics allows both researcher and participant to find new ways to explore and address issues of discrimination and marginalisation and to actively engage larger and more diverse audiences on these topics. The need to reach and inspire wide-ranging audiences is particularly pressing in a political and social climate where discrimination against a wide range of groups, from ethnic minorities, to women, to LGBTQIA+ and differently-abled people is pervasive.

Vicki Kelly

Biskaabiiyang

In Nishaabeowin the word *Aaniin* comes from *Aa* the sound that places us in a spiritual context, the Nishnaabeg or Indigenous universe. *Ni* is a taking notice of the sounding. *Aaniin* as a greeting is taking all the thoughts and feelings of your journey in the sounding universe and learning to see or recognize yourself. *Aaniin* also means: I see your light, your essence, I see who you are. *Aaniin* is a continual process of unfolding, it is a commitment to the kind of relationality where we dedicate ourselves to seeing and hearing the unique gift of all our lifeways as a practice. Ultimately, it is way of honouring what has been given lovingly to us by the spirits of creation. Thus, *Maa maa ya wen du moowin*-the process or practice of deep understanding and being fully aware; *Aaniin*- the reciprocal recognition of seeing or hearing the essence of creation's life ways and honouring Indigeneity as a transformative act is a pathway that leads to the practice of *Mino-bimaadiziwin*-living the good life, while serving the community of life.

I walk this way of *biskaabiiyang* of "returning to ourselves". In this poetic inquiry I am returning to myself.

5:30 pm – 7:00 pm – Special Guest Presentation

Mi'kmaw Poet **Rebecca Thomas**, former Poet Laureate of the Halifax Regional Municipality

7:00 pm: Dinner of your choice

Friday October 4, 2019

8:45 am – 10:00 am: Session 5 - Beyond an Unsettling Place

Sheila Stewart and nancy viva davis halifax

a poetics of unlearning: an inquiry into unsettling white settler colonialism

canada only recently admitted (albeit with a great deal of ambiguity and lack of action) responsibility for the genocide of indigenous peoples and nations. calls from the state whether they are to attend to indigenous languages, truth and reconciliation, or to indigenize curriculum, are insufficient. our performance counters a reinscription of colonial values through its commitment to citational practices and their capacity to disrupt taken-for-granted genealogies of feelingthought, and “ways of reproducing the world around [white] bodies” (Ahmed). through a series of linked poems Sheila & nancy strive to articulate a kind of feelingknowing that supports us to imagine differently: different collectivities, different selves within and beyond nation states.

Marna Hauk

Strata-gies - Poetic Inquiry Form for Place Relationship and Place Rematriation

Rematriation involves re-comprehending places within more complex, queered, entangled, and multiply agential dimensions, with the purpose of supporting the cultural resurgence of original peoples and languages, nonhuman beings, and multiple ways of knowing. Rematriation also aims for the return of ancestral lands to Indigenous communities. Radical reconnection with complex land strata inspire a poetic inquiry form for place-responsive researchers, fractal in nature, and evoking poetic expressions combining the often-suppressed voices and languages of places and place-denizens in poetic layers. Together, through evocative examples and brief experiential collaboration, we explore the possibilities in these strata-gies.

Robert Christopher Nellis

Ghost Stories

What ghosts haunt Canada—and why? Depth Psychologist Stephen Aizenstat might suggest they linger as living images in the very land’s dreams—sometimes a plaintive echo, at others a mournful screaming, threatening to pull one down forever, deep beneath a moonless lake—a boy’s overturned canoe all that’s left to hear the lapping shore and cicadas’ return. Nyx, Greek Goddess of night beckons, but there is more. Pliny the Younger told that figures of haunting return to show where bones are buried, stirring the grave of a great crime, memory’s recourse as cold touch to settler culture’s thick slumber.

10:00 am – 10:30 am: Nutrition Break

10:30 am – 12:00 pm: Session 6 – Language Learning and Visual Inquiry

Kimberly Dark

Aia i hea o Pele?

As an immigrant to the Hawaiian Islands, an independent and internationally recognized nation overthrown by the U.S. government in 1893, my relationship to the active sovereignty movement has required careful navigation. As should be clear from the language I've chosen to describe where I live, I am supportive of Hawaiian sovereignty, though the success of the endeavor seems unlikely, given that Hawaii has been the 50th U.S. state since 1959. In this session, I'll share three poems specifically addressing my attempts to learn the Hawaiian language and to place myself as both a researcher and resident within a culture I respect, and is also far too easy for North Americans to appropriate.

Marni J. Binder and Susan Walsh

Artful languaging: A poetic and visual inquiry

In our performance/presentation, we include highlights from an emergent process of poetic and visual contemplations that inquire into our locations as white settlers who aspire to live in good relations with First Nations, Métis and Inuit peoples. What does it mean to live in good relations with others? To begin, we explore our own ancestral roots, some engagements with Indigenous teachers and writer/poet/artists, and with the land on which we live. Our poetic inquiry involves a collaborative process of languaging together across various media to reimagine our habit-worn ways of being and knowing.

Sarah Penwarden and Sharon Pihema

Poetry and whakapapa: Creating an artefact from talk

In this presentation, Sarah, a *Pākehā* counsellor educator from Auckland, New Zealand, and Sharon, a *Māori* counselling graduate, will talk about a piece of shared work. In a class exercise, when Sharon spoke about how her deceased father continues to influence her life, Sarah wrote a rescued speech poem from Sharon's speaking, as a form of therapy. Sharon shared this poem with her *whanāu* (family), one of whom made an artistic retelling. Sharon will share portions of the poem, and they will discuss how this poetic writing was used in service of thickening Sharon's *whakapapa*, the sacred genealogy of her self, her *whanāu*, and *iwi* (tribe).

Adam Vincent and Margaret McKeon

Living and Loving Links to Language: A Métissage

How does language belong to place? How do we carry language with our bodies? This poetic-narrative presentation braids the stories of two people engaging Indigenous language in genuine and thoughtful ways.

Margaret McKeon worked alongside Mi'kmaw knowledge keepers in Newfoundland for years before moving. A non-Indigenous person, she explores renegotiating relationship to language and teachings.

Adam Vincent recently learned of family stories connecting his Acadian heritage to the Indigenous peoples of New Brunswick. Adam explores his journey in identifying the truth of these stories and implications for his identity and how he uses language to express who he is.

12:00 pm – 1:30 pm: Lunch of your choice

1:30 pm – 3:00 pm: Session 7 - Revolutions and (Re)imaginings

Helen Butlin

“I am Sophia” – A poetic-phenomenology of wisdom through the lives of four women

A poetry performance of findings from a doctoral study investigating three women’s perspectives on ‘wisdom’ while living with stage III ovarian cancer and the researcher’s own engagement with their insights. *Sophia* gives voice to the embodied, creative, intuitive, and poetic aspects of wisdom (Osbeck & Robinson, 2005). A novel methodology of *hermeneutic-poetic-phenomenology* was developed from Gaston Bachelard’s (1942/1983, 1958/1994, 1960/1969) philosophy of poetic-phenomenology in which he proposed two kinds of knowledge: “*objective knowledge*” and “*image-centred knowledge*” (1983, p.7) to a world that had torn them asunder. It offers the women’s wisdom through a “*poetics of the perceptible, in the poetics of tactility, the poetics of muscular tonality*” (Bachelard, 1969, p. 202).

Bachelard, G. (1969). *The Poetics of Reverie: Childhood, language and the cosmos* (D. Russell Grossman Publishers, trans.). Boston: Beacon Press.

Bachelard, G. (1994). *The Poetics of Space* (3rd ed.). Boston, MA.: Beacon Press.

Bachelard, Gaston. (1983). *Water and Dreams: an essay on the imagination of matter* (E. R. Farrell, trans.). Dallas: The Dallas Institute Publications.

Butler-Kisber, L., Guiney Yallop, J., Stewart, M., & Wiebe, S. (Eds.). (2017). *Poetic Inquiries of Reflection & Renewal: Poetry as research*. Lunenburg: MacIntyre Purcell Publishing.

Osbeck, L., & Robinson, D. (2005). Philosophical Theories of Wisdom. In *Handbook of Wisdom: Psychological Perspectives*. Eds. Sternberg, RJ & Jordan, J. New York: Cambridge University Press.

Mia Shehadi

“It’s Spelled: She Had I”

Celebrating indigenous communities is a lesson in reinvigorating foundational aspects of one’s self. This manifests as breathing new life into the idea of heritage and home; artists everywhere use these themes to tether themselves while interacting with the world. For this exhibition I will be writing a collection of ekphrastic poetry based on the discovery, understanding, and importance of one’s heritage in relation to the self. The underlying plot of these poems will be the journey of a young Lebanese-American woman internalizing her background by looking through other artist’s depiction of their own heritage. This story will cover themes of the individual versus history, loss and legacy, a definition of home, family,

and community. The importance of this project stems from the acknowledgement of the self in relation to their community, emphasizing the anchor one's heritage provides while facing the tempestuous aspects of life. I will be drawing influence from visual artists, musicians, and authors from various parts of the world in order to write these poems. I would like to include various textures of art work because that confrontation of the artist manifests in different ways to different people just as the definition of heritage lends various conclusions to individuals as well.

Susan Cox and Gloria Puurveen

Imbrication: (Re)imagining difficult conversations about life, memory and loss

Our collaboration on grief and loss, memory and remembering is an imbrication, an overlapping pattern of edges. Some are intense, some fuzzy, some too close for comfort. How can poetry facilitate conversations on these topics? Drawing upon poems created with and by persons with dementia in the context of work on living well to the end of life, we co-construct a dialogical space that invites us to listen otherwise. This enables us to engage in an ethics of attunement wherein we acknowledge the vulnerability of both self and others without colonizing the indigenous landscape of our emerging horizons of meaning.

Julio C. González Martínez

Reopening and Renegotiating Original Language Contracts

In this session we will experiment with ways in which poetry can act as a language laboratory for the exploration of (1) how we develop language, (2) our early associations to language, and (3) the role of our original language in our lives. Experimenters will draw from cognitive, sensory, affective, physical, spiritual, and imaginative domains for the purpose of exploration. We will experiment with poetry in both linear and non-linear modes through reflective exercises. The role of poetry as an instrument and a method of investigation across disciplines will be examined in this session. An examination of examples of poetry, processes and a discussion of applications of the concept of poetry as a language laboratory will also be part of this session. This session builds upon my earlier work on poetry as language laboratory, in this occasion highlighting the capacity of poetry for reconciling with one's language and affective past.

3:00 pm – 3:30 pm: Nutrition Break

3:30 pm – 4:45 pm: Session 8 – Breathing, Linguaging, and Living poetry

Yvonne Sliep

Who am I? Who are we? In poetry?

The work presented comes from being an academic who has three third languages and no first language. Poetry seeps through the gaps of language constraints. The power of poetry informs my teaching of students doing a Masters degree in Health Promotion in South Africa. The students seldom have English as a first language although it is our didactic language. We use poetry to explore intersectionality, race

and identity breaking layers of silence. We exchange poetry during supervision as an act of defiance to decolonise our curriculum and promote social activism.

Nilofar Shidmehr

Transnationalism in Poetry and Life of Immigrant Canadian Poets

This presentation examines the trend of transnationalism in the poetry and lives of few immigrant Canadian poets. The examination is performed through presenting poetry and testimonies of seven poets about their immigration journey and current life in Canada. Originally from four continents of Africa, America, Asia, and Europe, the poets include Ayesha Chatterjee, Amatoritsero Ede, Jorge Etcheverry, Diana Manole, Nilofar Shidmehr, Banoo Zan, and Anna Yin. Some of these poets have lived in Canada more than twenty years and some are relatively new. While all the poets cross geographical, socio-cultural, and mythological borders in their poems, many have also lived in more than two countries and identify with more than two cultures. Through presenting the way these poets coin their new identities, locate themselves in Canadian society, and create their civil and literary agencies, I will disclose the discourse of exile, identity, and belonging in their poetry, and display the transnational and border-crossing character of their imagery and poetic voice.

Kathryn Ricketts and Monica Prendergast

Each Breath of Wind: Building performative poetics

*The flame is alive. Just as the flame in the candle glass moves, flutters, rises, falls, almost goes out, suddenly glows brighter, responds to each breath of wind..—
(Schechner, 1977, p. 19)*

This session demonstrates two approaches to performance through a poetic process. Monica Prendergast and Kathryn Ricketts will each demonstrate through performance and with participatory contributions from the delegates, how actors intentions, character traits, narrative arcs and conflict/resolution can be discovered through poetic investigations and creative interventions.

Ricketts will draw poetic meaning from character, setting and plot in response to audience feedback and then physically reconfigure these poeticisms performatively as a form of playback theatre.

Prendergast will perform selections from her 15 years of publishing poetic inquiry by organizing her work under the voices she has identified in poetic inquiry praxis.

4:45 pm (or after the festival below): Dinner of your choice

7:00 pm – 9:00 pm: AfterWords Literary Festival

7:00 pm-7:45 pm Poetry Panel Halifax Poet Laureate Dr. Afua Cooper, Doyali Islam, and Gwen Benaway join host Sue Goyette to talk poetry.

8:00 pm-9:00 pm Caroline Adderson and Cary Fagan join host Stephanie Domet in conversation.

Location: Portia White Atrium (Spatz Theatre, 1855 Trollope Street, Halifax)

Tickets purchased for all participants (Doors open at 6:30)

Saturday October 5, 2019

8:45 am – 10:15 am: Session 9 – Unsettling Settlers and Appropriation

Maya Borhani

Speaking To and With My Ancestors: A Poetic Inquiry

Studies in Indigenous language revitalization started me wondering: How do I reconcile my own roots and authentic practices on this (stolen) land with decolonizing and repatriation processes? If “I am as indigenous / as she is, and she is / as immigrant as / I am” (Shidmehr, 2017, p. 107), how are such intersections further complicated by refugee status or immigrant heritage? Whose language, which land, what person? In a mish-mash poetic approach, I hope to shed light on where these questions collide, converge, and coalesce, as we seek to revitalize languages, living communities, and ourselves within once-contested, future-repatriated spaces.

Shidmehr, N. (2017). A poetic inquiry into the possibilities within the impossible. In L. Butler-Kisber, J. J. Guiney Yallop, M. Stewart, and S. Wiebe (Eds.), *Poetic inquiry as renewal and reflection: Poetry as research*. Lunenburg, Nova Scotia: MacIntyre Purcell Publishing Inc.

Adam Henze

Lock down: Fostering a literacy community in a most-restrictive classroom environment

This presentation is an autoethnographic narrative of a spoken word artist who has spent ten years learning how to facilitate and sustain literacy programs in incarcerated classrooms. Adopting Freire’s notion of critical praxis and Hanisch’s notion that “the personal is political,” the intent of this performance is to stage the introspective exploration of tensions and struggles artists face when facilitating creative programming in the “most-restrictive” learning environment. A guiding question of this ethnographic work mirrors the questions many artists-in-outreach ask themselves: how can we grow and sustain writing programs in incarcerated classrooms in the face of immense logistical barriers?

Marí Peté

uKhahlamba Drakensberg (mountains of up-turned spears / dragon’s back mountains)

My English poetry is coloured by Afrikaans mother tongue writing. I also translate and trans-write. The strongest roots of Afrikaans are Dutch, but it’s shaped too by Portuguese, French, English and Arabic. Nguni and Khoisan clicks dance in the cadences of Afrikaans. As young lovers, Stephen and I knew intimately the caves, cold streams, thunderstorms and escarpments of the Drakensberg mountains that inspired poems presented here. Thirty years later in 2018, when we scrambled up a slope, an eland enunciated again the spirit of Cagn, Supreme Being of the San -- the first Stone Age people in the Drakensberg.

10:15 am – 10:30 am: Nutrition Break

10:30 am – 11:45 am: Session 10 – The Language of Rivers & Poetry

Adrian Downey

Toward (My) Mi'kmaw Poetic Inquiry

This presentation showcases the role of poetry in bridging Mi'kmaw and Western knowledges with examples drawn from the presenter's previously published work. The first part of the presentation discusses the union between poetic inquiry and Indigenous poetics in the presenter's academic writing. The second part of the presentation is devoted to sharing two poems emergent from the presenter's work with a brief discussion of how they emerge from and exist within both Western academic and Mi'kmaw knowledge systems. The presenter concludes that poetry is one way in which research can be made provocative, evocative, accessible, and *grounded*.

Sarah MacKenzie-Dawson

Echoes Along the Susquehanna River

Life breathes through nature, calling us to take pause within the mundane spaces of doing. I live beside a river, but I am not present to its teaching. Oneega—water, is one of the few lingering words of the Susquehannock, the indigenous peoples who once populated this landscape. Through poetry, I seek to re-engage with the language of the earth, of water—*omega*, the language that connects time and space, being and nature as I strive to move beyond the ubiquity of ego and intellect, toward a place the of being—in collaboration with/in and as a part of nature.

Duduzile S Ndlovu

Let me tell my story: Writing on the margins of poetic/academic prose, Ndebele/English language and 'western' /Non-'western' communities

This paper presents the reflexive process poetry writing facilitated in finding my voice as a black African female scholar in response to the challenges of conducting research on the margins of being an insider (shared history with participants) /outsider (academia). I grappled with my marginal location between language and cultural communities steeped in postcolonial hierarchies as well questions over how best to reciprocate participants' contribution. Poetry allowed me to fulfill the requirements of the academy and simultaneously respond to participants' demands and my convictions of disrupting the unequal power / benefit from the research outcomes in the researcher/participant(s) relationship(s).

11:45 am – 1:15 pm: Lunch of your choice

1:15 pm – 2:45 pm: Session 11 - Arts-Informed Conversations

Nicole Morris

they must hide the fire inside the rain: reflections on diasporic tongues and evocation of the evicted mestizas, mulattas, and mixed-girls

i am othered/i am outside/i am inside out/lost and found/blue-vein bound: brown.

This presentation explores the journey of poets and poet-researchers in classrooms working to create tacit connectivity between students and teachers via spoken, written and found words. The presenter draws inspiration from loss and lack of indigenous intuition resulting from being displaced by both the result of African diasporic displacement, adoption out of one's ancestral community, and the absence of the transmission of language/tongue/syntax. Themes of erasure, eviction, and the unknowing of one's tribe, lead up to the reclamation of the ancestral voice and power of place. Using poetry to bridge distances between race and class, we create an active response/reaction to and rejection of the past and present forms of the state silencing brown folks talking back/speaking up/rejecting the colonization of our spirits. This presentation will include performance and audience participation in the form of exploring code-switching, free-styling, call and response, and spontaneous creation.

Amanda N. Gulla and Molly H. Sherman

Nobody Knows the Stories of Others: Young Immigrant Writers Find Voice and Empowerment through Poetry

Poetry can change lives, empowering people to find their voices of resistance in dangerous times. In this collaboration between an education professor and an English teacher in a Bronx newcomers' high school, immigrant and refugee students explored art through the lens of what it means to be a "hyphenated American" and wrote powerful poems in response. Our work draws upon Maxine Greene's philosophy of aesthetic education, guiding students through in-depth inquiries into works of art. These were the first poems most had ever written in any language yet their writing is compelling, building community and fostering rich conversations across cultures.

Andrejs Kulnieks

Poetic inquiry as language leaning: developing arts-informed eco-justice education curricula through travel writing

Paying close attention to stories represented in both metaphorical and physical forms is a way of becoming in tune with the places that learners encounter. The gift of learning about plants that can help us develop healthy lifestyles in urban centres can deepen our understandings regarding the sacredness of places. Creating poetic and musical work is part of a process of naturalization to North-American landscapes. By exploring photographic images and stories that are Indigenous to the places that they live, students can consider the metaphorical nature of language, develop environmental autobiography, and explore their relationships with intact ecosystems.

2:45 pm – 3:00 pm: Nutrition Break

3:00 pm – 4:30 pm: Session 12 – Lessons in Self-Discovery and Self-Care

Adam Garry Podolski

Listening to Speak Differently

As a young scholar, I have recently completed my doctoral dissertation. Philosophically I ground my educational study in the work of Ted Aoki; William Pinar; as well as in the scholarship of poetic inquirers John Guiney Yallop and Carmen Shields. As a secondary school student success teacher, I work specifically with Indigenous students. In this presentation, I share poetic inquiry as a method I use to find my poetic voice by listening carefully to my students to glean enlightenment on subjects such as kinship, culture, and reconciliation. I also use poetic inquiry to evoke meaning in my visual art.

Alexandra Fidyk

Body-to-Body Transmutations

In response to the dynamic interplay of the movements across the previous days of the conference, my offering stemmed from a relational thread that runs through body, land, and language. Grounded in the Sky-and-Earth that is my breath-and-bone, I explored “Indigeneity as a return to love.” Because we are bound by our tongues, I looked to a vital linguistic root within the English language and retold the story of Eros’ birth to Poros and Pena as told by Diotima in Plato’s Symposium. This telling symbolizes love as something alive, with agency, and that dwells “between two”—something that holds the tension while staying in-relation to both Plenty and Lack. Too often, we deny one for the sake of the other, and often because of our unconscious need for closure—because ambiguity and uncertainty can be too demanding. Collapsing two for one, however, binds us to the tug-of-war of binaries rather than the embodiment and consciousness where something unforeseen can arise between-two. In this way, body-to-body transmutations asked us to step up to a philo-poetic call to action in the name of love.

Laura Apol

Language Lessons: Stories, Poems, Power, and Resistance

For years, I worked in Rwanda with survivors of the 1994 genocide against the Tutsi. Together, we bridged myriad differences. Sometimes, these differences were a source of strength. Sometimes, though, these differences were challenging and perplexing, particularly when it came to language. Often, issues of language were also issues of power and trust. This paper focuses on interactions with one participant, Clare, and our negotiations around a poem (mine) that was occasioned by Clare’s story. I use this (unpublished) poem, Clare’s responses, and my poetic re/visions to demonstrate the challenges of conducting cross-cultural and cross-linguistic scholarly and artistic work.

4:30 pm: Closing Session

Biographies

Laura Apol, Michigan State University, is the author of four full-length poetry collections. Her work using writing to facilitate healing in Rwanda resulted in a collection of her own poems entitled, *Requiem, Rwanda*. She is currently completing a book about the Rwanda writing project as poetic inquiry (Springer, forthcoming). lauraapol@gmail.com

Marni J. Binder is an Associate Professor in the School of Early Childhood Studies, Faculty of Community Services at Ryerson University. Her work is rooted in her artistic practice, research, teaching and learning and holistic education. Currently, she lives on the Dish with One Spoon Territory in Ontario. mbinder@ryerson.ca

Maya T. Borhani holds an MA in Language and Literacy Education, with concentrations in poetic/performative inquiry and Indigenous language revitalization. A gardener, herbalist, dancer, and community-justice advocate, Maya is currently a doctoral student at the University of Victoria, British Columbia, pursuing poetic inquiry and applied theatre methods within place-based explorations.

Michelle Poirier Brown is a Cree Métis poet and performer from Selkirk, Manitoba now living in Victoria, BC. Her work has appeared in *PRISM international* (Pushcart nominated), *Grain: Indigenous Writers and Storytellers, CV2*, and the anthology *Dis(s)ent*, and is forthcoming in the anthology *Sweet Water: Poems for the Watersheds*.

Helen Butlin is a registered psychotherapist in private practice after twenty years in oncology and palliative care. She's co-authored a book *Just Stay: A Couple's Last Journey Together* (2012, Words Indeed) published book chapters, poetry, and medical journal articles focusing on wisdom.

Susan M. Cox, Associate Professor, is a qualitative health researcher/ethicist and Director of the PhD/MSc programs in Population and Public Health at UBC. Her current research and teaching centres on the arts and health and embraces many forms of methodological innovation, especially those employing the arts as form of inquiry.

Kimberly Dark is a poet, professor and raconteur working to reveal the hidden architecture of everyday life one clever story, poem and performance at a time. She is the author of *Love and Errors*, *The Daddies* and her storytelling performances have been touring internationally for more than 20 years. She teaches in Sociology at CSU San Marcos, CA.

Adrian M. Downey is a Mi'kmaw PhD candidate in the Faculty of Education at the University of New Brunswick. His interests are in curriculum theory, Indigenous knowledges, Mi'kmaw history, poetic inquiry, and arts-informed research. He holds a master's degree from Mount Saint Vincent University and undergraduate degrees from Bishop's University.

Zaynab Essack, PhD, is a research psychologist and senior research specialist at the HSRC. Her background is in research ethics and ethical-legal frameworks for adolescent consent. Her current research focuses on risk, health and wellbeing of vulnerable groups, particularly adolescents and young women, combining traditional with creative participatory methodologies.

Sandra L. Faulkner is Professor of Communication and Director of Women's, Gender, and Sexuality Studies at BGSU. Her poetry has appeared in *Literary Mama*, *Ithaca Lit*, *Gulf Stream*, *damsel fly* and elsewhere. She knits, runs, and writes poetry about her feminist middle aged rage in NW Ohio. <https://bgsu.academia.edu/SandraFaulkner>

Alexandra Fidyk, PhD, grew up on a multi-gen family-farm at the edge of the boreal forest in Saskatchewan. Big sky and a vast horizon were the geoscape of her childhood and the soulscape of her teaching and scholarship—found interwoven in studies of silence, suffering, transgenerational trauma, and the body. She serves as Associate Professor, Secondary Education, at the University of Alberta. She is also in private practice.

Sandra Filippelli contemplates peace and compassion as she navigates the doctoral journey. Her research includes poetic inquiry and art education. She has published in *Art Research International*, *Poetic Inquiry: Enchantment of Place*, *Poetic Inquiry as Social Justice and Political Response*, *Visual Inquiry: Learning & Teaching Art*, *EVENT Magazine*, etc. sanreader@shaw.ca

Emma Green Emma Green is a psychotherapist and researcher living and working in Tāmaki Makaurau, Aotearoa (Auckland, New Zealand). She loves writing and poetry more than lots of other things put together. She has 3 children with her partner Sol, of Ngāpuhi descent, and is currently undertaking her PhD using poetic inquiry. Email: emmajanegreen@icloud.com

Candice Groenewald is a Senior Research Specialist in the Human Sciences Research Council and holds a PhD in Psychology. Her work entails understanding and describing the phenomenology of people's experiences of, and in, the world with a particular interest in contextually sensitive research methodologies and interventions for adolescents and families.

John J. Guiney Yallop is an Aboriginal academic, a gay educator, and a proud parent, partner and poet. He is also professor of education at Acadia University where he teaches about literacy and the creative arts. John's research methodology is poetic inquiry. He writes poetry to increase understandings of emotions, identities, and communities. johnj.guineyyallop@acadiau.ca **(ISPI Co-host)**

Amanda Gulla is an English Education professor and poet. She coordinates the English Education program at Lehman College/CUNY, where she teaches writing and aesthetic education. She is on the Board of Directors of the Maxine Greene Institute for Aesthetic Education and the Social Imagination.

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Holly Tsun Haggarty is a poet who seeks meaning in the lyric of earth-walking, soup-making, picture-taking, book-reading, mindful-moving, baby-making, god/grand/great-parenting and upper-schooling. A doctoral candidate at Lakehead University, she is studying the meaning of life—through the philosophies of art-engaged researchers.

nancy viva davis halifax: born on the North shore of New Brunswick on Mi'gma'gi territory. she is a white, queer, crip poet and settler. she is implicated in the settler colonial and Nation building project of Canada and she works with othered others in struggle and survival within capitalist colonialism.

Marna Hauk, PhD innovates learning in climate justice, regenerative design, leadership and imagination, and research at the Institute for Earth Regenerative Studies and Champlain College. A published poet and scholar with 130+ refereed publications and presentations, Marna co-edited *Community Climate Change Education* (2017) and *Vibrant Voices: Women, Myth, and the Arts* (2018).
earthregenerative@gmail.com

Adam Henze is a Research Associate at the Indiana Institute on Disability and Community at Indiana University, where he is a doctoral candidate in the School of Education. Adam is the founder and director of The Power of a Sentence, a prison literacy program in the United States.

Natalie Honein is Assistant Professor of English at the American University of Sharjah, UAE. She loves words – producing, scrutinizing, interpreting, and poeticizing them. Her publications have explored narrative research, gender issues, sexuality, family, refugees, poetic inquiry, and Arab women’s activism. She currently lives in Dubai. nhonein@aus.edu and nathonein@gmail.com **(ISPI Co-host)**

Vicki Kelly is an Anishinaabe/Métis Scholar from Northwestern Ontario who is currently working at Simon Fraser University. She teaches in the areas of Art, Ecological, Health/wellness and Contemplative Education. As an artist Vicki works with movement, visual art, music and poetry; she is a native flute player and traditional carver.

Andrejs Kulnieks is teaching in the area of Language Arts with the University of Saskatchewan. He has developed graduate and undergraduate courses that focus on literacies, drama education, poetic inquiry, curriculum inquiry, methods and theory, arts-informed research, education and schooling, critical pedagogies, Indigenous knowledges and leadership in eco-justice environmental education.

Sarah MacKenzie-Dawson is an artist, educator, poet, mother and partner living along the banks of the Susquehanna River in Pennsylvania, teaching at Bucknell University. Through her teaching and research, she embraces an epistemology that situates experience and understanding as fluid, imperfect, deeply complex and spiritual. Contact: skm011@bucknell.edu

Alude Mahali is a Senior Research Specialist at the Human Sciences Research Council. Before that, Alude taught at the Edna Manley College of Visual and Performing Arts in Kingston, Jamaica. Her most recent publications look at the domestic worker trope, black womanhood, social protest and youth activism in contemporary South Africa. Alude is currently editor of the South African Theatre Journal and an honorary lecturer in the Department of Drama and Performance Studies at the University of KwaZulu Natal.

Julio C. González Martínez is an Associate Professor in the School of Education at the State University of New York at Old Westbury. He is a poet, teacher and developmental scientist. He lives in eastern Long Island with his wife MB, his twin boys, and his dogs, Quixote and Karma.

Margaret McKeon is an outdoor educator, poet and doctoral candidate in language and literacy education at the University of British Columbia. A person of Euro-settler ancestry, for her research she is creating poetry and stories about land relationship and colonialism.

Marcy Meyer, PhD is an Associate Professor in the Department of Communication Studies at Ball State University and an Associate Editor at *Art/Research International: A Transdisciplinary Journal*. A winner of the 1996 ICA Redding Dissertation Award and the 2001 CSCA Federation Prize, Marcy has presented and published her research internationally. Currently, Marcy is developing the art and science of concrete research poetry.

Nicole Morris is a master's student in Education at Prescott College. Her research focuses on the intersectionality of identity, structural oppression, and the ways public schooling in the United States seeks to maintain power over the powerless. Poetry informs all aspects of her life as a mother-fighter-activist-educator-student. nicole.morris@student.prescott.edu

Dudu Ndlovu is a postdoctoral fellow at the African Centre for Migration & Society (ACMS) at the University of the Witwatersrand. She also holds a Newton Advanced Fellowship attached to the University of Edinburgh, Centre for African Studies (CAS) (2018-2020). Her research interests include: exploring arts-based research methods as a form of decolonising knowledge production; interrogating intersectionality through narrative work; and analysing the gendered politics of memory. Twitter: @mandlods Email: duduzile.ndlovu@gmail.com

Robert Christopher Nellis is a continuous faculty member in the Red Deer College School of Education where he teaches courses in Educational Psychology, Family Studies, Educational Foundations, and Curriculum Inquiry. He is the author of *Haunting Inquiry: Classic NFB Documentary, Jacques Derrida, and the Curricular Otherwise*.

Sarah Penwarden

Sarah was born in Taranaki, New Zealand. She is a 5th generation *Pākehā* (European New Zealander), descended from early British colonisers. She works both as a counsellor educator and therapist. She has a PhD in grief counselling and poetry therapy. She has an interest in writing poetry and short stories.

Marí Peté has published three bilingual poetry collections and in various journals, including *Qualitative Inquiry*, *New Coin* and *Tydskrif vir Letterkunde*. She has performed internationally. Marí was co-editor of Art for Humanity's *Women Artists and Poets Advocate Children's Rights*, a book containing translations into all 11 South African languages.

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Sharon Pihema

Sharon was born and raised in Auckland, New Zealand and carries a deep and abiding connection to her father's whenua and whanau (land and family) in the Far North - *Ngati Kahu te iwi, Kareponia te marae, Matthews te whanau*. She has a Bachelor of Counselling and currently works as a tutor for beginning counselling students.

Adam Garry Podolski, PhD. As an Educationalist and Poetic Inquirer, my research findings have led me to believe people have to inquire into their own lives to be in a position to sustain their learning. My art, poetry, and research reflects this position. Georgian Bay District Secondary School - apodolski@scdsb.on.ca

Dr. Monica Prendergast is Professor of Drama/Theatre Education, Department of Curriculum & Instruction, University of Victoria. Research interests: drama-based curriculum and pedagogy, applied drama/theatre, and arts-based research. She has published widely, including co-editing two volumes, *Poetic Inquiry* and *Poetic Inquiry II* and two special issues on poetic inquiry.

Gloria Puurveen is a postdoctoral researcher at the W. Maurice Young Centre for Applied Ethics at The University of British Columbia. Her research interests centre on end-of-life person-centred dementia care, the subjective experiences of people with dementia, and personhood and social citizenship. She uses qualitative and arts-based research methodologies.

Dr. Kathryn Ricketts, associate Professor in the Faculty of Education, University of Regina, is the chair of the Dance area and the Director of the Teaching and Learning Centre, She also runs the Listening Lab, a visual and performing arts 'incubator' and presents exhibitions and performances in her loft.

Mia Shehadi has a BA in English with an emphasis in Creative Writing. A Lebanese-American author, poet, and playwright, she draws on her unique background to guide her when creating.

Molly H. Sherman has taught EFL, English and English Education on three continents. She teaches high school English at Harvest Collegiate High School in New York City. Also, she facilitates professional development for the New York City Writing Project and teaches graduate students in the English Education Program at Lehman College. molly@harvestcollegiate.org

Nilofar Shidmehr, PhD, MFA, is a British Columbia Book-Prize nominated poet with five books in English and Farsi. She was the 2017 Writer-in-Residence at the City of Richmond and the 2015-2016 Writer-in-Residence at Regina Public Library. She teaches in the Liberal Arts Program and 55+ program at Simon Fraser University.

Professor Yvonne Sliap is affiliated to the University of Kwa-Zulu Natal, South Africa and Director of the Narrative Foundation. She has a great affinity for using different forms of poetry as research and teaching as well as personal expression. Poetry has become a powerful tool as part of a collective healing process in war traumatised countries.

Celeste Snowber, PhD is an interdisciplinary artist who is an Associate Professor in the Faculty of Education at SFU. Her books include *Embodied prayer*, *Embodied inquiry*, and two poetry collections; *Wild Tourist*, and co-author of *Blue Waiting*. She performs her dance and poetry in a wide variety of venues.

Sheila Stewart grew up on the lands of Haudenosaunee, Anishnawbe, Ojibway/Chippewa, and Neutral Peoples in Southwestern Ontario as a second generation Irish-Canadian. Her poetry collections are *A Hat to Stop a Train* and *The Shape of a Throat*. She co-edited *The Art of Poetic Inquiry*. She teaches at University of Toronto. sheilastewart.ca

Rebecca Thomas is a Mi'kmaw poet and activist who does not want to be a poet or activist. She just happens to be good enough at poetry and persuasion to get people to listen, but her ultimate goal is to make Canada a better place for her Indigenous community because so many people tend to forget they were here first. She has accidentally found herself as the former Poet Laureate of Halifax. She has performed with a Tribe Called Red and has spoken and lectured at conferences and coffee houses from coast to coast. She writes kids' books about growing up the child of a residential school survivor. She has written for the CBC and Washington Post but has yet to make a chapbook. She pays her bills by working as the Indigenous Supports Advisor for the Nova Scotia Community College, but is currently on secondment to the Government of Nova Scotia where she works as Senior Consultant for Diversity and Inclusion.

(Mi'kmaw Poet and Special Guest)

Professor Heidi van Rooyen is an Executive Director at the Human Sciences Research Council in South Africa. Her current research focuses on issues relating to sexual orientation, gender identity as race. Heidi is a certified life coach who balances the demands of leadership, publishing and grant writing with a regular contemplative writing practice and poetry.

Adam Vincent is an instructor at Kwantlen Polytechnic University and the University of the Fraser Valley where he teaches educational theory and academic transitions. He is a PhD Candidate (ABD) in the Language and Literacy Education department at UBC. His research seeks to better understand the landscape of Poetic Inquiry in Canada.

Susan Walsh is Professor Emerita in the Faculty of Education at Mount Saint Vincent University. She has been a writer and poet as long as she can remember. Susan engages with contemplative and arts practices as transformative energetic work. Currently, she lives on Treaty Six land in Alberta. scwalsh09@gmail.com

Sean Wiebe lives in Charlottetown and is a professor at the University of Prince Edward Island. He is the author of three books of poetry: *How Boys Grow Up*, *Blue Waiting* (with Celeste Snowber), and *The Zen of Traffic*.