9th International Symposium of Poetic Inquiry

Connection, Community, Craft

Auckland, Aotearoa New Zealand, 23 -26 October 2024

Symposium Venue:

AUT City Campus

WG

PLENARY VENUE:
WG308 Te Iringa

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AUT
TE WĀNANGA ARONUI O TĀMAKI MAKAU RAU

UNIVERSITY OF AUCKLAND
Waipapa Taumata Rau
NEW ZEALAND

Whitecliffe

AUT CITY CAMPUS

55 Wellesley Street East, Auckland

Things to do in Auckland

1. Activities in/around Auckland

Auckland is quite spread out and it's best to travel around it either by public transport (bus or train) or Uber. However, there are a few sights in the CBD (Central Business District). The Viaduct harbour is also a departure point for ferries to a number of interesting islands in the Hauraki Gulf.

Some options to explore are:

- Walk to the Auckland Art Gallery Toi o Tamaki (the largest art institution in NZ).
- Catch a ferry to Waiheke Island for the day (for beaches, wineries, cafes).
- Catch a bus to the Auckland Museum (for Māori culture, NZ history etc).
- Walk to the Sky Tower and go up for a view of the city (day or night).
- Walk down to the Viaduct harbour to see the yachts and bars.
- Take an Uber to Cornwall Park (a beautiful green space for walking, with cows and sheep, and a nice cafe)
- Catch a bus to Auckland Zoo (for native birds, animals, and high wires for orangutans).
- Catch a bus to Kelly Tarlton's aquarium with penguins, sharks and stingrays.
- Walk from Kelly Tarlton's to Mission Bay for café/ice-cream/dinner.
- Catch a ferry to Devonport (shopping, cafes, pubs, bookshops).
- Catch a ferry to Tiritiri Matangi for the day (a native bird eco-sanctuary island)
- If you have a car, drive out to Piha or Muriwai (spectacular West Coast beaches where they filmed the movie, The Piano).

Travelling on buses, you need to buy an AT HOP card from convenience stores. See map on website below for retailers. You can buy tickets for trains or ferries before you board by cash. https://at.govt.nz/bus-train-ferry/at-hop-card/buy-at-hop-card https://www.petrinadarrah.com/posts/things-to-do-auckland https://newzealandwanderer.com/fun-things-to-do-in-auckland/

2. Happy eating

Auckland has a varied dining scene:

- In the CBD, the food choices are a mixed bag, but there are good places around Britomart, the Commercial Bay food court, or the Viaduct harbour area. Mezze bar, down a side street, is also good. https://mezzebar.co.nz/
- For bars, the Sudima hotel has a roof top bar. There is the HI-SO rooftop bar, next to Giapo, the ice-cream shop.
- The best suburbs to find good food are Ponsonby or Parnell. Mission Bay is also great for dinner and a walk along the beach. https://neatplaces.co.nz/stories/best-food-auckland https://www.thedenizen.co.nz/gastronomy/denizens-definitive-guide-to-dining-your-way-around-auckland/

Programme Outline: Opening

Wednesday 23 October 2024

Venue: WG308 Te Iringa

4.00pm

Registration

4.30-5.30pm

Whakatau

- Official opening and welcome including afternoon tea

5.30-7.00pm

Public lecture

- Vision for ISPI: Sarah Penwarden
- Ariana Kralicek (school spoken-word poet): introduced by Esther Fitzpatrick
- Keynote 1: **Fetaui Iosefo**
- Keynote 2: **Monica Prendergast**
- Q and A
- Close: Deborah Green

Zoom for online delegates from 4.30pm: https://aut.zoom.us/j/94444108189

Programme Outline: Online Sessions (all times are in New Zealand Standard Time - NZST)

Wednesday 23 October 2024	Thursday 24 October 2024	Friday 25 October 2024	Saturday 26 October 2024
Concurrent Online Workshops 7.00-8.00am Zoom link for all Session 1s https://laidlaw.zoom.us/j/83922168960 Zoom link for all Session 2s https://auckland.zoom.us/j/97633682027 Session choice 1: *Host* Sarah Penwarden Meeting in the small room of the poem - Daniela Elza Session choice 2: *Host* Esther Fitzpatrick The connection, community and craft of haiku writing - Sandra Fillipelli 8.00-9.00am Session choice 1: *Host* Sarah Penwarden Communitas through craft: Writing connective worlds (back into) being - Maya Borhani, Joanne Price, Christi Kramer Session choice 2: *Host* Esther Fitzpatrick Can we facilitate courage? A critical authenticity - Victoria Ekpo 12.00-1.00pm Session choice 1: *Host* Sarah Penwarden Crafting audio found poetry - Alys Mendus	**Online Presentation Discussions** 6.30 - 8.30am Zoom link https://auckland.zoom.us/j/96138270192 FACILITATOR: Esther Fitzpatrick To the Badlands and back - Sandra Sjollema Poetry, family histories and memory: A collaboration between the South African Poetry Project (ZAPP) and the Johannesburg Holocaust and Genocide Centre - Adam Levin Motherlines - Lena Rebecca Richardson M-Othering: Exploring voice, self and her-story - Kirsten Deane, Heidi van Rooyen Diverse pathways of empowerment - Nomagugu Mabaso, Ayanda Tshazi, Thembelihle Prudence Pita. Gorm (green/blue): A poetic inquiry into the sea for the Northwest Highland Geopark, 2023 - Mandy Haggith Jesse's new life: Reflections on early motherhood - Karenanna Creps Raising Jesse: A poetic journey in letting go - Laura Apol	**Online Presentation Discussions** 6.30 - 8.30am Zoom link https://auckland.zoom.us/j/97295167368 FACILITATOR: Esther Fitzpatrick Poems for December 6 - Wanda Campbell The Technology of Tenderness - Tania Haberland Leaning on little free libraries - Amber Moore Crafting, collaboration and critical poetic inquiry - Jericho Hockett Re-wilding the academic self: Resisting neoliberal domestication - Cecile Badenhorst and Heather McLeod Entangled: Community arts and feminist memory - Annette Wentworth The writing is on the wall - Heidi van Rooyen, Yvonne Sliep, Marilyn Couch, Angela Hough & Kirsten Deane. Where are we going? Under the paperbark tree with Oodgeroo - Vicki Saunder, Colm Keegan, Sam Cooms	**Online Presentation Discussions** 6.30 - 8.30am Zoom link https://auckland.zoom.us/j/99344498767 FACILITATOR: Esther Fitzpatrick Aesthetic of a thousand eyes - Darlene St Georges & Alexandra Fidyk Lines of text and textile: Walking Lake Ontario's shores - Sheila Stewart, Kathleen Morris Dream figures, memory, and spaces of poetic craft - Robert Nellis This bewilderment of beauty - Regan Holt, Alexandra Fidyk, Alexandra Olsvik, Melaina Weiss Reimagining qualitative data analysis through poetry - Kathleen Pithouse-Morgan Poetry as an Indigenous Knowledge System (IKS) - Raphael D'Abdon and Eunice Phiri Difficult to modify: A poetic inquiry pilot study – Jodi-Ann Stevenson

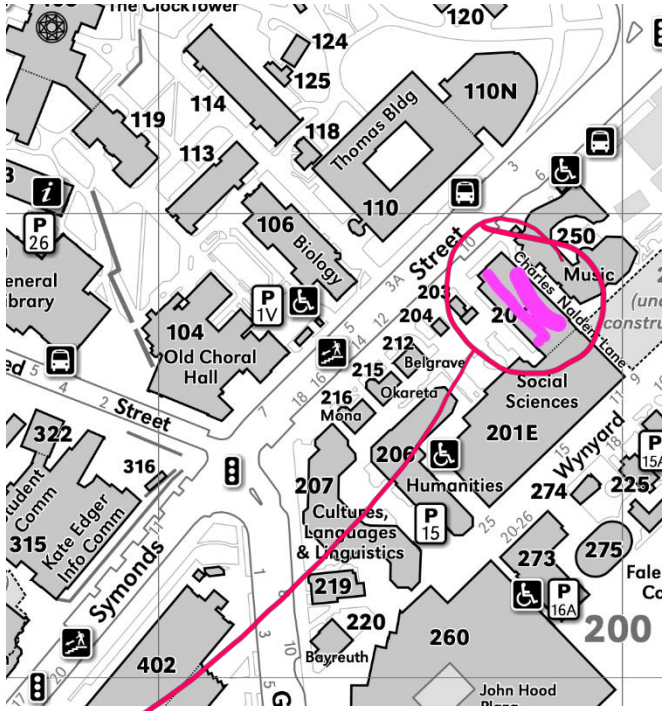
Weblink to video bank: [redacted]

Programme Outline: In-Person Sessions

Thursday 24 October 2024	Friday 25 October 2024	Saturday 26 October 2024
VENUE: WG308 Te Iringa	VENUE: WG308 Te Iringa	VENUE: WG308 Te Iringa
8.00 – 8.45am Registration 8.45 – 9.00am Opening	8.45 - 9.00am Opening	8.45 – 9.00am Opening
9.00 – 9.30am CARL LEGGO LECTURE: Adrian Schoone Meeting my Great-Grandfather Through Time and Place: Ekphrasis Poetry as Hopeful Encounter 9.30 – 10.35am **Session A** (15-17 mins each) FACILITATOR: Sarah Penwarden A1 International collaborations through connection, community and craft - Barrina South & Samantha Faulkner A2 Connecting care in a community forgotten - Michelle Redman-Maclaren & Dorothy Esau (Dorothy will present over Zoom and Michelle in person) A3 Meandering together: A collective poetic inquiry into Indigeneity, language revitalization and water-centric community orchestrated by a Cree and a Turkish woman in Canada - Serap Asar Brown and Lily McKay-Carriere Discussion 15 mins... ... leading into poetic responding to begin populating the **Poetic Graffiti Wall**	9.00 – 10.35am **Session E** FACILITATOR: Esther Fitzpatrick E1 Poetic practice from a study of youth performance - Monica Prendergast E2 What are you so fussed about? A collaborative navigation of complex trauma in academic spaces and the finding of communities of encouragement through poetic inquiry - Vicki Kelleher & Michelle Walter E3 Poetry, immigration and early childhood teacher identity - Mihaela Enache E4 *TBC* Discussion 15 mins	9.00 – 10.10am **Session H** FACILITATOR: Adrian Schoone F1 Ouroboros: Towards a pedagogy of excess - Yael Cameron, Jo Pascoe, Andrew Gibbons **Crafting workshops C** 40 mins concurrent C-CW1 Animist symanginaries and poietical posings - Deborah Green, Amelia Yiakmis, Damara Sylvester, Winnie Whyte & Julian Chote WG701 *Host: Deborah Green* C-CW2 Creative community building - Laura Morrison WG702 *Host: Carol Neill*
10.35 – 11am MORNING TEA WG306 (the foyer)	10.35 – 11am MORNING TEA WG306	10.10 – 10.40am MORNING TEA WG306

Thursday 24 October 2024	Friday 25 October 2024	Saturday 26 October 2024
11.00am – 12.35pm **Session B** FACILITATOR: Deborah Green B1 On-silence - Josh Ambrosy B2 Minding ourselves: The collective poetry of Tuesday tune-ups - Sara English B3 Shaping worlds through words together in HIV cure research - Pauline Sameshima B4 Breathing is belonging – Denise Chapman Discussion 15 mins	11.00am – 12.35pm **Session F** FACILITATOR: Yael Cameron F1 Connecting and healing through poetry and trauma - Julio Gonzalez-Martinez F2 Rethinking suicidism - Mabel Verstraaten-Bortier F3 Poetic inquiry of the toughest and most meaningful - Destin Mizelle, Rayven Peterson & Jordan Brown F4 Speaking alongside silence/kapwa and queer filipinx erasure - Eunice Gaerlan Discussion 15 mins	10.40am – 12.00pm **Closing** <u>Poroporoaki/Town hall</u> What this conference has meant Poetic witnesses Looking ahead Next symposium Waiata to end
12.35-1.30pm LUNCH WG306	12.35-1.30pm LUNCH WG306	12.00pm END
1.30 – 2.10pm **Crafting workshops A:** 40 mins concurrent A-CW1 Narrative and poetic inquiry for reflection - Linda Humphreys & Bonnie Nish WG701 *Host: Yvonne Ualesi* A-CW2 Synthesizing from labyrinths/labrysynths - Marna Hauk WG702 *Host: Jo Pascoe* A-CW3 Bonds of place: Creating a Poet Tree - Naomi Pears-Scown & Ying Wang WG703 *Host: Ying Wang*	1.30 – 2.10pm **Crafting workshops B:** 40 mins concurrent B-CW1 PhoneMe App workshop - Claire Ahn and Kedrick James (Claire in person and Kedrick online) WG701 *Host: Mihaela Enache* B-CW2 Crafting the threads of the land and kin: Our worlds shape us and through words we shape worlds - Amanda Levey, Heleina Waimoana Dalton, Wendy Lawson, Anna Marbrook WG702 *Host: Sarah Penwarden* B-CW3 Building Communities through ubuntu Translanguaging: Creating Visual and Verbal Craft - Deirdre C. Byrne, Jolene Raison, Gerhard Genis WG703 *Host: Diana Grace Morris*	
2.10 – 2.30pm BREAK	2.10 – 2.30pm BREAK	

Thursday 24 October 2024	Friday 25 October 2024
2.30 - 3.45pm **Session C** FACILITATOR: Adrian Schoone C1 Poems on the edge – Diana - Grace Morris C2 Ode to academia - Carol Neill and Yvonne Ualesi C3 A constellation of memories - Marcy Meyer C4 Poetic transcription is always a 'we' - Felipe Sanchez Discussion 15 minutes	2.30 - 3.45pm **Session G** FACILITATOR: Pauline Sameshima G1 My representation is performative - Meghan Green & Crystasany Turner G2 Legalised abuse: How the UK family justice system perpetuates domestic violence - Helen Johnson G3 Standing up together is a power move - Emily Katt G4 'Saw myself for the first time": Critical poetic inquiry as liberationist research praxis - Qiana Cutts and Camea Davis Discussion 15 minutes
3.45 – 4.15pm AFTERNOON TEA WG306	3.45 – 4.15pm AFTERNOON TEA WG306
4.15 – 5.00pm **Session D** FACILITATOR: Esther Fitzpatrick D1 Weaving our stories through poetry - Tracey Mafileo D2 Building an ecology of pedagogy: Pacific Northwest Rainforest - Lee Beavington: *this will include walking to Albert Park*. Discussion at the park 10 mins	5.30pm **Open Mic & Nibbles** University of Auckland The Atrium, Building 201 10 Symonds Street 7.30pm **Conference Dinner**



9th International Symposium of Poetic Inquiry

Auckland, Aotearoa New Zealand, 23-26 October 2024

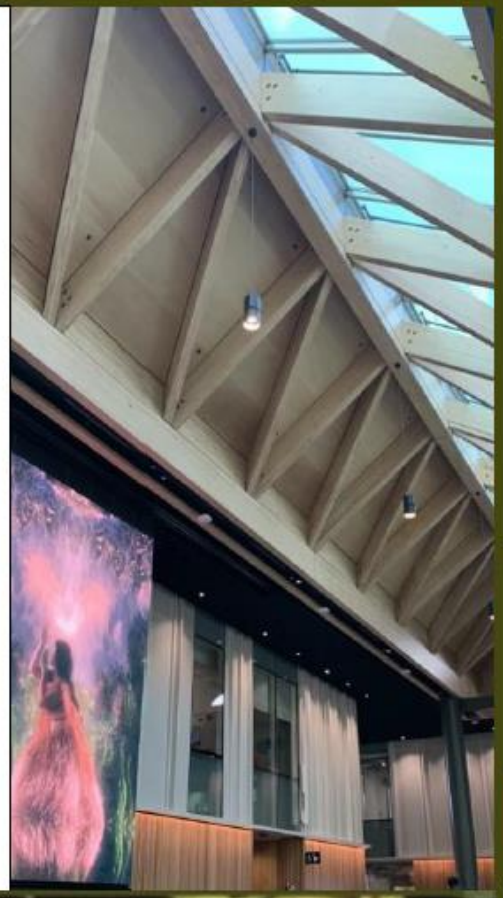
Come and join us for a Poetry Open Mic night Friday 25th October.

As part of the International Symposium on Poetic Inquiry we are celebrating poetry in our research through hosting an Open Mic night. Please bring along your poetry to share or join us to support our fabulous academic poets. This is an opportunity for poets to gather from across our three Faculty with poets engaged in the symposium.

We will gather in the Atrium in Building 201 on Symonds street at 5.30pm, beside the inspirational Lisa Reihana's stunning digital artwork.

Refreshments will be provided.

If you have a query, please email Esther Fitzpatrick e.fitzpatrick@auckland.ac.nz



You are warmly invited to this Open Mic night in the Atrium, Building 201, Symonds st, Auckland Univeristy.

RSVP* by 15 October to
e.fitzpatrick@auckland.ac.nz

*Symposium delegates are not required to RSVP.

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Abstracts

Wednesday

Online workshops

Meeting in the small room of the poem: Poems between two (or more) voices (workshop): Daniela Elza

For over a dozen years I have written poems-between-two. I have collaborated with over 32 writers so far and currently have a whole manuscript of such poems. Each collaboration emerged organically, each is accompanied by process notes. This work also ripples into the economic, social, and political conversations.

The last two years I have given workshops in my community on *Intimacy and Poetry of Place* (through the *Small Neighbourhood Grants* Program). The workshops happened in a public space, a public square, and what emerged from them organically were collaged poems in multiple voices. Everyone in the workshops became part of a collage poem I put together with lines caught from the air spoken in the square.

The connection, community, and craft of haiku writing: Sandra Filippelli

In this poetic inquiry presentation, I will share how writing haiku poetry has sustained me beyond the pandemic while enhancing the flow of neuroplasticity (Csikszentmihalyi, 1991; 2008). A concise craft, it has drawn me out of my private writing "studio" space into a thriving community of haiku poets. The classical three-line 5-7-5 syllable pattern provides a structure that encourages writers to sculpt measured, insightful poems. When the group writes to a designated season word, the poems merge into a collective thread read by everyone. Some poems are highlighted by written commentaries, a reflective, artistic craft that draws poignant beauty out of the poems. Poets engaging in this group literary art immerse themselves in a convivial aesthetic experience (Barthes, 1981; Basho & Hamill, 1999; de Bolla, 2001; Greene, 1995; Strand, 1997; 2023).

I will explain this haiku process and share some of my haiku poems about my own experiences of connection with community and craft. I will also ask the audience to write poems using October season words. We could share, and read, them in a Word or PDF file.

in the rocking chair
beside the open window
waiting for a star

***Communitas* through craft: Writing connective wor*l*ds (back) into being: Maya Borhani, Joanne Price, Christi Kramer**

Inspired by Aotearoa (New Zealand)'s efforts to grant personhood to mountains and rivers as an example of giving voice to ancestral beings, we propose a poetic-performative conversation among archetypal characters. In so doing, we hope to make room for and strengthen the "poethic" traces dwelling amongst a chorus of earthly voices.

Experimenting with mythic voices from our respective cultures, conversation between the shapeshifting poet Cerridwen, Scherezade, the rhizomatic storyteller from *One Thousand and One Nights,* and Goethe's Beautiful Lily explores how to be better allies and make room for greater equity and sustainability among all our relations. Our extended poem will honour feminist, experimental, ecological, and humorous voices who are rarely heard, often silenced, speaking to local and planetary concerns. Conversations unfold about how we might write the world well, with care and compassion: where storytelling might save a life; a flower and a snake recover the Beloved; and where Cerridwen brews life-altering wor*l*ds in hopes of reinspiring beauty.

We propose a performative-poetic workshop. Guiding participants to write collaboratively in the persona of characters from their own cultures, and with exercises crafted during our poetic journey together, we will experiment with *old*new ways to heal the world through poetic inquiry.

Can we facilitate courage? A critical authenticity through poetic inquiry: Victoria Ekpo

When I imagined an empirical study that engages with philosophical inquiry, it is because I believe philosophy to be a way of life. The main challenge was how to create the enabling environment where participants could find the confidence to explore themselves and to have the willingness to share. One of poetry's strengths is its insistence on noticing – of paying attention. Since poetry responds to this desire to share what is innermost in us, I understood that it would help participants to perceive, construct and carry their conceptions of self to utterance.

The notion of critical authenticity was first introduced in my PhD research project to question the concept of teacher authenticity as presented by researchers like Kreber etc. The review these claims, the project invited teachers from all over the world to participate in several online poetry workshops to reframe the meaning, feasibility, and plausibility of teacher authenticity through poetry writing in a workshop setting. The project yielded 182 workshop poems and 29 plenary poems from 53 teachers from different countries around the world.

In my proposed paper, I will demonstrate how poetry can be used to bring communities of professionals together to explore self-methodologies and as a tool to speak back to power. I will also focus on the idea of courage as craftmanship.

Crafting audio found poetry: A world in which we hear the participants speak! Alys Mendus

This workshop crafts our world in new ways through giving agency to the poetic oral voice of human and non-human participants. As a member of The Bodies Collective, an international group of ECRs passionate about troubling the hierarchy in the academy and the role of the body in research, Alys Mendus created two 5-minute Audio Found Poems from 14 participants' spoken responses talking about their connection to underwear. Analysis and recordings of these Audio Found Poems can be found in a chapter in the forthcoming Bodies Collective Book (October 2023) and in Art/Research International (August 2023). Inspired by the work of Penwarden (2018) on creating Found Poetry from data sets, Mendus (2023, 2023) set out to keep the voices of the participants as central to their Audio Found Poems. Following The Bodies Collective approach to holding conference spaces, this workshop, a lab to explore Audio Found Poetry, will be led through 'autonomy as pedagogy' the desires of those who attend. Alys, will share their process of using Audacity to listen, cut, reconnect voices to make sections of audio found poetry and then open the space to create a new Audio Found Poem: crafting and shaping a new oral multi-voiced response.

Thursday

Online presentation discussions

To the Badlands and back: A researcher-poet's journey through loss and grief: Sandra Sjollema

Qualitative researchers have employed poetry to construct meaning out of painful life circumstances, including the grieving process surrounding death and loss. A motive for utilizing poetic inquiry, i.e., the use of poetry in research, is its ability to express emotion and convey complexity. As grieving can be a decidedly emotional and complex experience, poetry seems well-suited to represent data in this situation.

In this presentation, I deliberate on the grieving process, including the identity shifts and struggle for meaning that can occur, and on how this process can interact with writing poetry and engaging in research. Further, I describe my own grieving surrounding the death of my mother and how this process interacted with my ability to write poetry and my identity as a researcher-poet.

I explore my search for meaning and the need for and finding of connection that led to the recontextualization of my grief poetry, originally written for therapeutic purposes, into a research framework.

This presentation features excerpts of autoethnographic poems written by me before and after my mother's death and offers further deliberations as to the specificities of poetry to explore loss and grief.

Poetry, family histories and memory: A collaboration between the South African Poetry Project (ZAPP) and the Johannesburg Holocaust and Genocide Centre: Adam Levin

In this paper, we will discuss the outcomes of a poetry writing workshop held at the Johannesburg Holocaust and Genocide Centre in South Africa. Facilitated by the South African Poetry Project (ZAPP), the workshop offered high school learners, who came from a range of different social, cultural, and educational backgrounds, the opportunity to explore their family histories and heritages through poetry writing. These explorations, we hoped, would create a dialogue between the learners which would allow them to learn more about one another's cultures and communities, as well as find points of connection and engagement. The learners were first prompted to reflect on their family histories and their interconnectedness with other family histories through engaging with a visual art exhibition, displayed at the Centre, which portrayed an archive of the artist's (Elias Mendel's) German-Jewish history. Drawing on the concerns of the exhibition, the learners then participated in an exercise where objects linked to their own family histories became the site via which they represented and shared these histories through the poetic word. The effectiveness of this exercise, we suggest, lies in the way it creates meaningful ways in which to interact with family histories and facilitate cross-cultural engagements.

Motherlines: Lena Rebecca Richardson

In this presentation, I will share four short poems from my just-completed dissertation (Summer 2023), *Do I Dare to Know Myself as a River? A Pilgrimage Inquiry into Motherlines and Embodiment* which explores my connection and longing for the histories of women in my lineage and my inquiry into maternal histories and my connection with the more-than-human world through pilgrimaging to local and ancestral sites in Canada and Ireland. This series of poems explore remnants of memory from/of my grandmothers, embodied longing, seeking voice as a woman, and rebuilding kinship relationships with grandmothers and land in the face of loss and erasure of women's histories.

M-Othering: Exploring voice, self and her-story through the stories of maternal lineage: Kirsten Deane and Heidi van Rooyen

Women through the ages have always shared their stories. Our mothers and grandmothers often sat around a coffee table, or any table for that matter, and shared their stories. By telling our stories, we claim our place in the world and people are forced to take notice. In voicing our lives, we connect ourselves to ancestral maternal forces that have come before us and shaped our beings. South African history is dominated by stories about men, written by men. The perspectives of women of colour, their experiences and realities, are few and far between. Two female poet-researchers, born two decades apart reflect on the profound shaping forces of mothers and mothering on daughters and the shaping of these roles and identities within post-Apartheid South Africa. Through photos, poetry, images and objects of themselves and their mothers, they will explore issues of identity, mothers and mothering. The hope is that these her-stories fill the gaps that exist and create a bridge between the connective tissue of our pasts, to who we are now, and who we are becoming.

Diverse pathways of empowerment: Research advocates at the intersection of community and research: Nomagugu Mabaso, Ayanda Tshazi, Thembelihle Prudence Pita

Background: Poetic Inquiry offers us as researchers an opportunity to reflect on the interview process beyond data extraction. Through unique and individual narratives, we find the universal themes of need for recognition and connection. We composed researcher and found poems using reflexivity and discourse analysis of conversations with participants during their interviews.

Methods: In this reflexive process, we individually and collectively reviewed and distilled messages from participants about what research means for them, and reflected on what doing research means for us. Generated poems were composed from these messages and reflections. Found poems were generated using in-depth interview transcripts of people living with HIV narrating their life stories and significant memories through the Life Grid method.

Results: Five poems were composed and will be presented in this paper. Two of these are generated poems; one written by Nomagugu and Thembelihle who collaborate extensively during data collection and analysis. They reflect on their experiences and meanings of interacting with participants. Ayanda's generated poem reflects the narratives of participants about what engaging in the research process through interviews and group discussions means for them. Participants appreciate the moment to sit and narrate their experiences; which contribute to knowledge production gives deep meaning to their lives, and generates hope in a future where their experiences can help educate others or improve the development of solutions. Found poems narrate significant moments for people living with HIV participating in a longitudinal study on preferences of personalized delivery of anti-retroviral treatment (SMART-ART).

Conclusion: The data collection process is more than extraction of facts and information. It is an interactive process that connects people to the significance of their lives and experiences. This is true for participants and researchers alike. Life experiences take on a deeper meaning and generate hope when participants contribute to knowledge that will improve other people's lives in the future.

Gorm (green/blue): A poetic inquiry into the sea for the Northwest Highland Geopark, 2023: Mandy Haggith

Gorm is the Scottish Gaelic word for the colour encompassing the boundary of English 'green' and 'blue'. The Gorm project was a poetic inquiry into local people's experiences of swimming, paddling and sailing around the coast of the Northwest Highland Geopark area (i.e. the north and west coastal corner of mainland Scotland) as part of a wider research project into perceptions and stories of the marine environment. Thirteen poems and pieces of poem-ish writing were created from the words and phrases of project participants in community and small group meetings or interviews, some online, some in person, in response to questions about the marine environment, perceptions of the land from the sea and climate change. Themes that emerged included friendship and danger, plastic and diesel, teachers and time machines. The results demonstrate the power of poetry to meld thoughts and feelings about human entanglement within our natural environment.

Jesse's new life: Reflections on early motherhood: Karenanna Creps

A mother's body fills and grows ripe with life that must tear her apart to continue living: creating life takes life. Though separate, my infant remains a core appendage of my still-flaccid body. In the months following my son's birth, my body became a dinner table, a snack bar, a nest, a fortress, a trampoline, a teether, a scratching post, an accidental alarm, a hopeful teacher, a first friend, and the center of a tiny world. In that world, mothers can become the characters of fairy tales, from benevolent spirits to unspeakably beautiful ingénues to prowling ferocious wolves. I engage in autoethnographic poetic inquiry to explore the novel frontier of motherhood with my yearling son, Jesse. Through this work, I explore what was once impossible to comprehend and the seismic life shifts that followed. In this session, I will bring my poetry about new motherhood to life though performance. This work is an offering to connect with others about this novel way of being. The poems are written as a call-and-response to be presented in tandem with Dr. Laura Apol's poetry about mothering her adult son, Jesse.

Raising Jesse: A poetic journey in letting go - Laura Apol

From the moment a child is born, from the moment the umbilical is cut, that child begins to separate from the body that carried them into the world. It happens in stages, in moments—baby steps, as it were. At times it is an exhilarating celebration of firsts; at times it is the conflicted resistance of "I can do it myself"; at times it is the heart's recognition that this child will (and must) experience life on their own terms, go places a mother cannot go, and go alone. As a poet, I have chronicled in poems this journey with my son, Jesse, from his earliest moments to his now-adult self. Always, there is loss in the letting go—from both sides, though I am clear the loss is more visible and poignant to me than it is to him. His is the inevitable leave-taking, and through poems I both honor and grieve his growing away from me and into himself, grateful for our ongoing (though changed) connection. In this presentation, I engage in poetic conversation with Dr. Karenanna Creps, who is at the start of the mothering journey with her own son, Jesse; together we explore the ways children—sons—make their own independent ways into the world, accompanied and supported by the women who birth and mother them.

In-person sessions

Carl Leggo Memorial Lecture

Meeting my Great-Grandfather Through Time and Place: Ekphrasis Poetry as Hopeful Encounter: Adrian Schoone

This poetic inquiry asks, can writing ekphrasis poetry facilitate dialogue with people and places from the past? Active at the turn of the 20th century, my estranged great grandfather and French immigrant was a prolific early New Zealand photographer. There is scarce historical record of his life although his photographic works are often appropriated in the public domain. This research used a private collection of photo postcards as the basis for the writing of an anthology of poems. Informed by Alfred North Whitehead's process philosophy, the photo postcards conceived of as objective datum were stirred to life again. The images were (ap)prehended through visiting the places portrayed in the postcards, attending to the feelings each place evoked, and noticing how place has changed through time. The ekphrasis poems became the concrescence/concretization of these fresh conversations between image and word, past and present, great grandfather and great grandson.

Session A

A1 **International collaborations through connection, community, and craft: Barrina South and Samantha Faulkner**

As Aboriginal and Torres Strait Islander poets, Sam Faulkner and Barrina South write on the themes of history and connection to land and culture, with the aim to disrupt the dominant narrative of what is now known as Australia. More importantly, they seek out opportunities to work with other poets across the globe. Opportunities for a poetic exchange this year have included working with poets in India and South Korea. Sam and Barrina will talk about their experience as First Nation participants in these global poetic exchanges with a focus on the *Invisible Walls: poetry as a Doorway to Intercultural Understanding,* the only two First Nation poets selected in a group of 20 Australian poets.

The *Invisible Walls* initiative is a partnership between the University of South Australia, Adelaide and Sogang University, Seoul, Korea. Sam and Barrina met with a poet over several months, exchanging ideas, discussing the craft and creating new work. Sam and Barrina will discuss how the exchange with a South Korean poet has influenced their work, challenges encountered and share some of the poems generated through coming together as a global poetic community to connect and create as poetic inquirers.

A2 **Connecting care in a community forgotten: Women's experience of tuberculosis prevention, detection, and treatment in East Kwaio, Solomon Islands: Michelle Redman-Maclaren (in person), and Dorothy Esau (online)**

Matriarch mother
Centre of our realm
I hear you enter.
Rasping, racking, wrenching
Your tiny frame
Drenched in neglect…

Barriers to finding, testing and treating tuberculosis (TB) in remote East Kwaio, Malaita, Solomon Islands remain. Social and cultural challenges are faced by women and their families, with health system-exclusion and geographic isolation compounding this reality. These gendered issues, which have far-reaching implications for TB control, have remained largely unexplored.

Researchers from Solomon Islands used the Melanesian approach of *tok stori,* a discursive culturally-embedded group communication, to talk with Kwaio women, men and TB Rangers. The participants shared about women's experience of living with TB and caring for someone with TB. The *tok storis* were recorded, translated and transcribed, then re-presented using arts-based approaches of Kwaio song (*ai'imae*) and poetry.

Poetry generated from the Women and TB study was written to advocate for more equitable delivery of TB services – when story is transformed and shared in a way that evokes emotion, the potential for positive action is enhanced. In this presentation our sharing of *tok stori* through poetry will connect you to Kwaio voices as we seek to shape a fairer world.

A3 **Meandering together: A collective poetic inquiry into Indigeneity, language revitalization and water-centric community orchestrated by a Cree and a Turkish woman in Canada: Serap Asar Brown and Lily McKay-Carriere**

In the face of divisive narratives that disconnect people from Water and each other, a unique transformative journey unfolds at the University of Saskatchewan. Twenty-nine Cree students, constituting the inaugural cohort of the Cree Teachers Education Program (CTEP), deeply explore remembering their relations to Water and Cree Indigenous Ancestry through a collective poetic inquiry. Spanning from March 2021 to 2023, this transformative journey unfolds annually on World Water Day through the collaboration of Lily McKay-Carriere, the instructor and the program's coordinator, and Serap Asar Brown, the guest lecturer from the University of Victoria. Their pedagogical approach intertwines Indigenous worldviews and arts-based education, fostering a deeper connection to Water, ancestral heritage, and identity. Like Water, Cree ethics and old Turkic values, namely, respect, care, consideration and community, flow together to create a collective poetry that reaches out to the shores of many people, facilitating the formation of a Water-centric Community. While the inquiry crystallizes in three poignant explorations, namely, *When I See Water, When I Remember My Ancestors*, and *When I Think of My Life Story,* it also aids in forming a collective memory for the students and the instructor in Indigeneity, language revitalization and Water-Centric community in Saskatchewan Delta.

Session B

B1 **On-Silence: Josh Ambrosy**

Non-representational arts-based methodological approaches to research allow researchers to examine a phenomenon differently. In particular, poetic inquiry has grown in popularity in fields such as education and health due to empathetic and disruptive ways of working with narratives shared by the teachers and students, the nurses and patients, who are willing openly and earnestly share their stories. Working with arts-based and poetic approaches within interpretive paradigms, it is essential to question what has been said within interviews and what has been silenced, omitted, and brushed over. This is the purpose of the session—poetic craft in search of silence.

This presentation explores the poetic approach of 'embossed' poetry as a methodological process to consider what hasn't been said. Via an empirical study that examined the experience of six teachers of a year nine program in Victoria, Australia, I explore how juxtaposing researcher-crafted embossed poems with re-constructed redacted poetry allowed the process of interrogating silences within a research project. Through doing so, I share my creative and craft-driven processes of creating hand-embossed poetry on paper as a mechanism of fusing through an analytical process to a page, and in turn, as part of the poetic research project.

B2 **Minding ourselves: The collective poetry of *Tuesday Tune-ups:* Sara English**

Communal grief and loss envelop our communities, even as we continue to emerge and move through the fog of COVID-19. Social isolation, loss, and complex grief are associated with lower rates of mental health and well-being. This grief is particularly felt among helping communities, where persons face layered responsibilities of helping individuals cope with change and loss, dealing with secondary trauma experienced in helping professions, and living with one's personal change, challenge, grief, and loss. In the spring of 2022, I developed a mindfulness project for professional helpers, which was held on alternate Tuesdays. *Tuesday Tune-ups* was designed to provide tools to respond to grief. One of the important aspects of the work was the understanding of the power of words. Words describe our lives, defend our positions, define our spaces, detail our emotions, deny our pain, design our paths, and determine our possibilities. Words heal. Two of the mindfulness workshops focused on the power of words and the concept of using found poetry as a tool of healing for ourselves and others. My proposed presentation will share three of the healing poems that emerged from the mindfulness project.

B3 **Shaping Worlds through Words Together in HIV Cure Research: Pauline Sameshima**

Embark on a journey into the captivating realm of co-created poetry and poetic inquiry with the HOPE Research Project—a global initiative focused on HIV cure research. HOPE, or HIV Obstruction by Programmed Epigenetics, seamlessly integrates art and science through the Community Engagement team's innovative approach. Poetic inquiry, a dynamic artistic methodology, becomes the bridge connecting scientific research, data analysis, and public engagement across diverse communities and cultures.

HIV has evolved from a deadly virus to a manageable condition with daily medication. However, the challenge of eliminating the virus persists. Enter the HOPE Collaboratory, aiming to disable HIV by leveraging insights from the natural inactivation of other viruses within human DNA. This work is pivotal in the face of the global HIV epidemic. In the United States, the urgency is underscored by *The Center for Disease Control's* revelation that 80% of new infections stem from 40% of undiagnosed or untreated individuals (2023).

Join us in this poetic exploration, where research and art converge to illuminate the path toward curing HIV—a future where hope prevails.

B4 **Breathing is belonging: Denise Chapman**

Breathing deeply is a belonging. Belonging is breathing. It is a connection to surroundings invisible, but when missing, the body's gasp makes the invisible visible. But what is it that we breathe when our lungs expand and take in belonging? What does this look like for the African diasporic body? Are shared stories air, like poet Jacqueline Woodson shared, something we can breathe in and "let them out over and over again"? Borrowing from poet and philosopher Édouard Glissant's "Poetics of Relation", this spoken poetry performance seeks to show how storied interconnectedness of identity and history, like a gathered collection of salty air in one's chest, like an arc crossing the sea, can take laboured breathing to deep belonging.

Crafting workshops A

A-CW1 **Narrative and poetic inquiry for reflection: Linda Humphreys & Bonnie Nish**

Traditional skills are not enough to prepare clinicians for the complex, moral and trauma-laden profession of medicine. Being a person-centred health professional requires continuous learning, unlearning and relearning, and engaging with creative writing and poetry can provide a means to move beyond the cognitive domain to be comfortable with subjectivity, uncertainty and ambiguity[1]. Integration of the creative arts into medical curricula fosters a deep awareness that supports empathy and an openness to otherness, as well as stimulating reflection on the self and the world[2]. The way we perceive elements of story and poetry, the words, tone, rhythm, and silences, can help define ourselves and interpret others [3] strengthening the healing relationship and self-compassion, building resilience in a profession that requires sitting with the suffering of others [4].

As well as developing narrative competence, i.e.: "the ability to acknowledge, absorb and interpret, and act on the stories and plights of others"[5], the writing, reading and sharing of stories and poetry with others in a safe space can support deep personal reflection, contemplation and connection. This experiential workshop will explore the lived experience of trauma through a poetic lens and the effects of journal writing on understanding the self.

A-CW2 **Synthesizing from labryinths//labrysynths: Poetic inquiry forms arising from crafty contexts of mutual making, soulful connection, and community inquiring: Marna Hauk**

Context: Labyrinth-walking nurtures dimensions of noticing that support inquiry particularly attuned to the poetic and through which poem-making can be particularly attuning. Poetic inquiry inspired by labyrinths is especially salient given that the qualitative inquirer's body IS the instrument/ation through which meaning and sensing are emerging, In the process of moving through a labyrinth, the act of pausing and slowing opens up a field of imaginal expansion and kinship with the more-than-human. Inquirers incubate a question to travel the wheels of the labyrinth with. To pause at the turns is to notice what it is like to pivot the body and literally change perspective. We arrive at the center of the labyrinth, sometimes making an offering, pausing, noticing what insights and noticings we have been gifted with. Then we turn and make the great journey outward. Our attention might be drawn to fresh perspectives, integrations, and possibilities as we arc and twist.

Proposal: I developed a term-long curriculum for doctoral students to learn research methods through creating and working with finger labyrinths. Highlights of their work here: https://padlet.com/earthregenerative/pathways-of-insight-finger-labyrinth-art-show-l86cnxcbup3uwhi8. How can the methods design of emerging doctoral projects, including regenerative, liberatory mobile game design for African-American girls focused on community cultural wealth; healing ruptures of plantation tourism; the heuristics of belonging; crafting Africanist epistles to recenter on strength; and expanding somatic freedom for recovering addicts, all find greater expression, design, and depth through crafting community- and labyrinth-inspired poems? A poetic form is emerging for our inquiry into the effects and success of this collaborative method of teaching and learning, working with student words and insights. In this next year, I would like to also then invite the students to voice back poetically into the found and emergent poetic pieces. The poetic form emerging for this is a process-based crafting, and takes inspiration from a different kind of craft, the Earth Path (witch)'craft. This labrysynth poetic form involves allowing lines to come through inspired/associated with the introflection of labyrinth ingress (dawn, noon, evening, night, sky, source/below, center, then the extroflection back outward of the meaning-sensing expansive egress, working back through the fractalized associational wheel of the day/moon/seasons. I would like to share and practice this specific poetic inquiry form, and also explore the invitation of how to craft poetic inquiry forms arising from the particular textures and contexts of the research.

A-CW3 **Bonds of place: Creating a Poet Tree: Naomi Pears-Scown & Ying Wang**

Naomi and Ying, both creative arts therapists, navigate cultures, the realms of self, and the intersections of academia and creativity. While Naomi's roots reach back to Scotland, Ying's origin is in China; yet both have embraced Aotearoa as their home. Within their academic realms, the essence of place-based connection shapes their work and research, interwoven with expressions of heritage and identity conveyed through poetic narratives.

In this creative and poetic workshop, a dialogue unfolds, weaving between 'there' and 'here', the essence of 'home', and the intricate fabric of places. Through this poetic dialogue, participants are invited to contemplate their own bonds with places, exploring the landscape of poetic introspection and revelation.

Using the metaphors from the living world, we invite participants to construct with us a Poet Tree and notice, craft, and write poetic stories that capture pieces of identities through leaving, moving, transplanting, grasping and growing. Guiding this poetic journey, Naomi and Ying invite participants to encapsulate fragments of identity woven by departures, arrivals, and the eternal rhythm of life's progression.

In-person sessions

Session C

C1 **Poems on the Edges – How the lived experiences of Primary School Teachers with disabilities / specific learning disabilities, affect their pedagogical practice: Diana-Grace Morris**

This presentation will show how “poetry as method” is being used within my doctoral research. The research supports the voices of teachers with disabilities to be heard within the schooling landscape. I undertook this study because there is sparse research on understanding the experiences of primary teachers with disability. The research is based in Aotearoa New Zealand and designed using Narrative Inquiry, Critical Disability Studies in Education, Principles Enabling Good lives and Arts-based Research Methods. Poetry is represented as found, free verse, and concrete poetry.

The presentation will show how poetry is present in both researcher reflexivity and elements of the research process and will include how poetry has supported me in increasing my accessibility to the doctoral research process.

I approach this research through a kaleidoscopic lens of personal and family members' lived experiences of disability, my experience as a classroom teacher, and the daily hustling with dyslexia. When I engage with poetry in/for research, I enter a generative space, full of possibilities where my dyslexia seems to just disappear!

C2 **Ode to academia: Carol Neill and Yvonne Ualesi**

Ode to academia

Academic life is stressful
It really, really is
There's not many weeks where you end up in a tiz
Pressures come from everywhere
Do this, do that, perform!
Our students don't understand us
And think we are – well – lame
So we find our allies and treasure them
They listen
They understand
They help us to renew
And feed, top up our souls
So our hearts sustain in what we do

This presentation is a reflection on the role that poetry can creatively play in sustaining the academic in their work. By sharing our strategies over the past year to not only work in partnership but do it with deliberate incorporation of poetry - found, read, written, sung; laughed over, cried over - we aim to give space to thinking about the important role it can play and sustaining hearts and minds in academic work.

C3 **A constellation of memories: Marcy Meyer**

In this paper, I will explore what it means for me to live poetically in community. I will begin by describing how I coped with the unexpected loss of my best friend during the pandemic by writing poetry and creating a "constellation of memories," a 3-dimensional arboreal mobile of words and images, as part of a musical celebration of his life. I will discuss how these practices helped me process the emotions of a difficult loss and brought a community of people together to celebrate the life of a loved one. By reviewing literature about poetic inquiry (Leggo, 2008; Prendergast, 2009; Sameshima et al., 2018; Thomas et al., 2012) and identity (Clarke, 2014; Furman et al., 2007; Sjollema & Yuen, 2018), I will explore how the practice of poetic inquiry can be a constant source of discovery and renewal for teacher-scholars, as well as the members of the local-global communities in which we live and write.

C4 **Poetic transcription is always crafting a *we:* Felipe Sanchez**

There is no single way of doing Poetic inquiry, nor Poetic Transcription. In this presentation I'd like argue that poetic transcription is always about crafting collective experiencing. In my doctoral research project, I loosely follow Loads et al (2020) poetic transcription and Burdick (2011) found poetry in "tandem". First, I'd like share with you what I did to craft the poems together with the participants to create a shared world, then, I'll share some of the reflections from the participants after crafting the poems together with me, and finally I'll share some of my own reflection on how poetic transcription is itself a process of crafting shared experiences. In a sense, I argue for communal experiencing through devising experiences with poetry. For that, I follow Dewey (1980) by restating that art is socio-culturally constructed by the way the artist organizes experiences into an experience though form. Following that premise, I'd like to think not only about the research process but also about the 'product' of research as an experience itself. That means not only to talk about the experience with the participants and describing it, but also working-through it together, to experience it.

Session D

D1 **Weaving our stories through poetry: Connecting families' experiences of climate-related mobility across the Pacific: Tracie Mafile'o (presenting author),** Pelenise Alofa, Torote Uriam Kauongo, Lorna Saguba, Hennah Steven, Aburi Filoa, Fa'ari Sanga, Tulano Toloa (Tokelau), Loha Isaako-Toloa (Tokelau), Dr Sione Nailasikau Halatuituia (Tonga), Tomu Paneta Hauma (Tuvalu).

Our graves covered by water
Our loved ones
If I weep or cry
Please excuse me
I feel the weight
The Sea, Home
Deep waters
We bring emotionality
We bring languages
My three languages
She speaks six languages
Four hundred languages
Talk principles
Be who we are
Mana and power
Come up with answers.

This found poem is one of the poems generated by Pacific researchers working across six Pacific Island Countries and Territories to understand climate-related mobility in the Pacific (see www.manapacific.co.nz/rising-stories). Climate mobility occurs where climate change and environmental factors are a driver for people moving, and for situations where people decide to stay in place. The resilience and adaptive capacity of Pacific peoples is explored through a multigenerational family story process, with Pacific values, knowledge, and culture prioritised. Pacific-Indigenous (ethnic specific) storytelling approaches of talanoa/tok stori/maroro/faitalaga are employed.

In this presentation, poetry co-created with families who have experiences of climate-related mobility will be shared. Informed by storytelling, experiences across time and space, cultural dimensions of resilience, and impacts of climate mobility on well-being of families are poetically re-presented. Found poetry weaves together stories and connect our experiences across the Blue Pacific. **This study was commissioned by the New Zealand Ministry of Foreign Affairs and Trade (MFAT), funded by climate finance.*

D2 **Building an Ecology of Pedagogy: Poetic Inquiry in the Pacific Northwest Rainforest: Lee Beavington**

The accelerating climate crisis and sixth extinction suggest a great need to shift from an extractive, anthropocentric worldview to one that values Earth's plurality of life. Poetry is rooted in the land. Birdsong, a lilting stream, a raindrop are part of the chorus of voices in the forest. To understand nature in a profound way—through deep listening and relationality—is to marvel at the complex web of interconnected life that ecology science posits, and which the land keepers feel in their bones. Poetic language, with its metaphorical tongue and free associations, is an apt tool to elucidate rhizomatic arrays and the humility of the leaf.

In the hopes of strengthening our connection with the more-than-human community, this paper builds three ecologies: scientific, poetic and pedagogical. Ecology is the science of relationships. The Greek *oikos* means household, making ecology 'the study of home.' Thus the first ecology I build here (rainforest) focuses on the interdependent relations that comprise a rainforest (and the communal 'home' of our own bodies). The second ecology (poetic) explores the affordances of word ecosystems to elicit wonder and relational criticality. The third ecology (pedagogical) further examines the use of poetry in education, and how this can foster human-nature communities.

Friday

Online presentation discussions

Poems for December 6, National Day of Remembrance and Action on Violence Against Women: Wanda Campbell

2024 marks the 35th Anniversary of the Montreal Massacre. On December 6, 1989, an armed man walked into Ecole Polytechnique and killed 14 female engineering students. For a decade now, I have written poems for my university's annual ceremony where we gather as a community to mourn and remember. Every year, in seeking the right words to pay tribute to women who have lost their lives to femicide, I have thought not only of the young Canadian women murdered on December 6, 1989, but also of how, three and half decades later, the violence against women continues as does the fight against it. The poems range in subject from Missing and Murdered Indigenous Women in "REDress," the brutal murder of Delhi's Jyoti Singh Pandey in "Without Wings," the shadow pandemic of domestic violence in "Crushed Emeralds," the death of Mahsa Amini in "Woman, Life, Freedom" and the hopeful words of Montreal Massacre survivor Nathalie Provost in "Mono no aware." I have used a variety of forms including a villanelle and sestina, free verse, sonnets, and haiku to represent the range of female experience. I will explore these poems and how they evolved in the context of connection, community and craft.

The Technology of Tenderness & Ecopoetic Inquiry in Mauritius: Tania Haberland

As part of my project *The Technology of Tenderness,* in which tenderness becomes a *heART* form of tending to the wounds on our planet via soft technologies such as poetry and touch, I am compiling a 'toolbox' of theoretical approaches, such as the decolonizing possibilities in Karen Barad's theory of Agential Realism, as well as questioning the labels the global north places on the global south. Confused by quantum terms and concepts, I began an ecopoetic inquiry practice of exploring words like *diffraction*, e*ntanglement* or i*ntra-action* as well as labels such as Aristotle's term *torrid zone* via poems linked to emo-sense-based experiencing of my home island's fauna and flora, and the postcolonial eco-social-justice issues within the fabric of Mauritian socio-politic-economics; allowing me to engage with complex, sometimes abstract terminology via my body, art and craft – sometimes even turning them into collaborative videopoems. This practice of entangled understanding via ecopoetic inquiry has led to a series of poems currently seeking a home / publisher in the hopes of becoming my third poetry collection. For the purposes of this conference, I wish to share (online, not in person) a pre-recorded reading of a few poems as well as some reflections regarding my ecopoetic inquiry experiences in nature and with various academic texts, for a total of fifteen minutes.

Leaning on little free libraries: An autoethnographic poetic inquiry into first-year professor's pursuit of art, community, pause, and wellbeing Amber Moore

For many, beginning an academic career is both a dream come true and the start of a precarious new chapter. This autoethnographic poetic inquiry attempts to document and delve into a particular experience of vacillating between these truths, presenting a series of found poems mined and written from texts found in little free libraries all visited while on walks during a scholar's first year as an education professor. Little free libraries were selected as places for poetic (and professional) pause due to one of this author's new responsibilities: coordinating a teacher librarian training program. Libraries are places for community, inspiration, and respite and so these neighborhood spots became a near-daily destination to find art, calm, and connection. However, because this project also takes seriously the stance that texts are never neutral and the understanding of libraries as political spaces, the notion of the 'the little free library' is troubled and each is considered as a particular meeting place for politics, representing an opportunity to critically and poetically witness community.

Ultimately, this project emerges from an effort to feel soothed and also spark fresh community consciousness, connecting personal poetic responses to continued understandings of higher education, an increasingly neoliberal space.

Crafting, collaboration and critical poetic inquiry: Jericho Hockett

This presentation will address processes of crafting poetry and collaboration in critical poetic inquiry (Davis, 2021). The presentation was inspired by a researcher-poet and a poet-researcher's recent poetic inquiries with students: one through a psychological/scholarship of teaching and learning study using critical poetic inquiry to examine relationships among students' identities, anxiety, and belongingness in an undergraduate research methods course; and the other through using poetic inquiry as a pedagogical approach to help students enter into reading in a mythology and literature course. Together, the presenters will address issues of craft and collaboration based on best practices gleaned from literature on poetic inquiry, as well as their backgrounds in training and communities of research, mental and social health, and poetry. The presentation will be grounded in Argentine feminist philosopher María Lugones' (1987, 2003) theories of world-traveling, playfulness, and loving perception as necessary elements to experiencing the fullness of being human and forming anti-oppressive community.

Re-wilding the academic self: Resisting neoliberal domestication: Cecile Badenhorst and Heather McLeod

Within the neoliberal academy, domestication comes slowly, surreptitiously, and often stealthily. Through managerialist micro-management and a barrage of review and measurement practices, we find ourselves positioned and shaped in certain ways. Individualism and competition, the bedrock of this system, conflict with our personal values favouring collaboration and community. We intend to reclaim our academic subjectivities from domestication. We engage in a process of re-wilding, a textual and tactile way of pushing back against neoliberal subjectivities. In *Rambunctious Garden*, Marris (2013) argues there is no point in trying to go back to find pristine wild spaces, instead, we need to re-wild domesticated areas. Re-wilding is never the same as restoration but it can create an unexpected feral-ness more attuned to natural rhythms. We ask: What do we gain by re-wilding? Inspired by Mary Dalton's *Hooking* (2013) we use the unique poetic form of centos, crafted by stitching together lines from other texts. In curating lines from other sources, the poet remixes, reconfigures and reconstructs original lines to create space for new meaning. Using texts symbolic of neoliberal domestication, such as tenure packages, journal article reviewer feedback, and rejections, we selected, re-ordered and created new texts. We borrowed lines to acknowledge that we are returning to this garden, but not in the same way. Instead of orderly flower beds, we now aim for a rambunctious garden, an ecosystem that is uncultivated, unmanageable, and untamed.

Entangled: Community arts and feminist memory - Annette Wentworth

I propose to present a paper that is showcases the themes of the symposium through a lyric, poetic meditation on connection, community, and craft in South Africa.

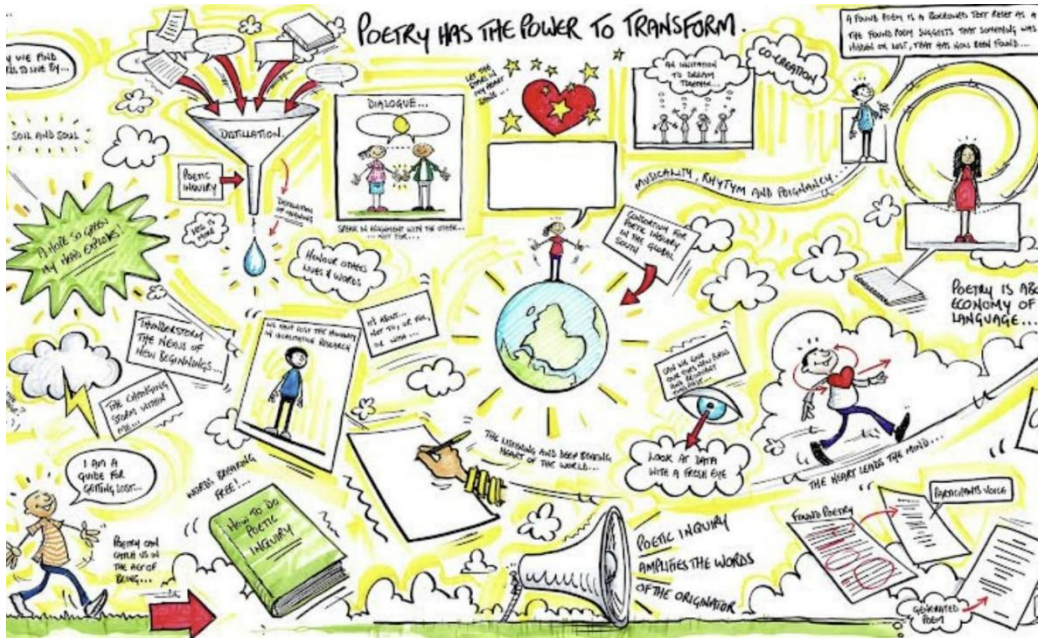
For nearly 20 years I have been involved with a community of women artists and embroiderers in the rural Eastern Cape of South Africa. Here women face multiple systems of oppression everyday: gender-based violence, economic marginalization, and the legacy of racialized and gendered subjugation under centuries of colonization, and the apartheid regime. In addition, immediately following South Africa's transition to democracy in 1994, the HIV/AIDS pandemic quickly overwhelmed health and social support systems, and over 7 million people died.

In spite of the enormity of AIDS-related death, stigmatization and endemic poverty, this group of women in a village in the Eastern Cape produced several monumental artworks to testify to their experiences: including the *Keiskamma Altarpiece*. My presentation will focus on how the women used the creation of this artwork, and others, to resist silencing, to give voice to their grief and strengths, provoking change and building community.

As Neilson points out; "our researching selves seeks the language that best creates intimate and ethical connections with one another" (Neilson, 2008, p.94). This lyrical lament is an attempt to explore, witness and testify in an embodied and intimate way, embracing the ambiguities that are allowed—even encouraged—by poetic inquiry. It aim to be a work of poetic research that "invokes justice and tells the truth even when it hurts. It aligns itself with the broken-hearted and the ones who suffer... " (Seidel, 2017, p. 154).

The writing is on the wall: Reflections on an approach for decolonizing poetic inquiry: Heidi van Rooyen, Yvonne Sliep, Marilyn Couch, Dudu Ndlovu, Raphael D'Abdon, Angela Hough, Kirsten Deane

This paper presents through poetry, prose imagery, facilitator, and participant reflections on the process of conducting workshops on the use of poetic inquiry in research. The Consortium for Advancing Poetic Inquiry in the Global South facilitated 3- day workshops in three major cities in South Africa. Participants included students, faculty, and poets, some were established poetic inquirers and others not. The aim was to develop a curriculum for how to do poetic inquiry using innovative theoretical and practical tools that could decolonize the academia, the workplace, the classroom, etc. The workshops were experiential, relational, and included many writing and practical exercises, including turning their own data into poems. Our journey was tracked on the walls by a graphic artist. We found that, because writing poetry engages the individual at a personal and political level, what happened was a deeply personal discourse within a collective conversation. There were courageous and difficult conversations in relation to our country divided in race, gender, and inequality. We danced our pain; we cried our joys. While we were written on the walls, every me became we.



***Where are we going?* Under the paperbark trees with Oodgeroo: Vicki Saunders, Colm Keegan, Sam Cooms**

Yimbaya or *yimba -li-na* are Gunggari words that roughly translate as 'listening for, or with intent for, healing...) and it is yimbaya (and dadirri – an Aboriginal way of listening to the sounds beneath the sounds) that holds, beyond translation: a) the focus for this presentation and b) the experiences we hope to share from a collective of poetic and academic voices all interested in how English words can and have and continue to shape our worlds in colonized Countries. In this presentation we will share what was heard, listening to the sounds of Oodgeroo Noonuccal's famous poem 'We are going' and the sounds of the Country of her birth in a place near her final resting place. Taking a line each from Oodgeroo's poem we each responded to an underlying assumption in the work - that life's journeys have an origin and a destination – and that the Aboriginal peoples of Australia, and the world's oldest living culture, are leaving. Her words have left deep footprints in many and have shaped the evolution of our community of poetic praxis in many ways – it has prompted us to ask, and to craft into words, are we going?

In-person sessions

Session E

E1 **Poetic practice from a study on youth mental health and performance: Monica Prendergast**

From 2022-2024, I led a research study called *Youth ←→Mental Health ← →Performance,* funded by the Social Science and Humanities Research Council of Canada. The study took place in 4 locations across Canada (Victoria, Vancouver, Toronto and Northern Saskatchewan) and participants were drama students from grades 9 through 12. As the research team was writing papers on each case study, we turned to poetic inquiry as an effective and affective method for privileging participant voice. This paper shares the poetic approaches used throughout the study and offers insights on the craft of poetic inquiry as a form of community and attention. Some of techniques used were found haiku from participant data on responses to the Canadian Theatre for Young Audiences plays used in the project, as well as their thoughts on the project overall. Found poetry was also created from the pilot study held in Victoria in early 2022. The paper shares the aesthetic choices made across these sites and reflects on how the plays student participants created in response to the TYA plays on mental health topics were received by both themselves, their drama teachers and audience members.

E2 **What are you so fussed about? A collaborative navigation of complex trauma in academic spaces and the finding of communities of encouragement through poetic inquiry: Vicki Kelleher & Michelle Walter**

What does it mean to build a world without boundaries? To leak between the neat lines and demarcations others seem to so easily navigate. As two lived experienced researchers managing complex trauma in the academy, we explore the ways in which we seek out communities of encouragement as a matter of social and emotional survival. We draw on the work of Laurel Richardson, Bronwyn Davies and Sophie Tamas in conversation through poetry and story to examine what it means to 'leak between the lines' in the rigid world of academic spaces. This collaborative work between an autoethnographer and poetic inquirer seeks to 'word our world' in new ways, ways that 'take care' and 'reimagine who we might be if we were not constituted within the bonds of the [academic/poetic] dualism' (Davies, 2000, p 54).

E3 **Poetry, immigration and early childhood teacher identity: Mihaela Enache**

My doctoral study focused on ways of exploring early childhood (EC) immigrant teacher identities in Aotearoa New Zealand, through the methodology of critical collaborative autoethnography with arts-based methods. As an important part of the arts-based component, poetry constituted a method of examining and re/presenting five Romanian-born teacher identities, with the researcher also being a participant. Dialogical self theory was the main theoretical lens through which teacher identities were explored.

Each teacher's heartbeat story – a concept created in this study – contained a poem dedicated to each participant. The poems were inspired by conversations during four workshops, where a community spirit and close connections among us started to develop through sharing of stories and traditional food, and making identity artefacts. I crafted the participants' poems using different techniques and choosing the most salient topics and themes. Thus, I created found poems, using the participants' words, and I also generated original poems.

This small community of immigrant EC teachers was strengthened during my study and beyond through re/connections with people, places and events from past and present, giving us hope for the future of the teaching profession and the communities to which we belong. The poems, heartbeat stories and artefacts empower us to leave a legacy of learning, teaching and belonging to our new land.

Session F

F1 **Connecting and healing through poetry and trauma-informed care: Julio Gonzalez-Martinez**

In this session we will experiment with ways in which poetry and poetic inquiry can serve as instruments that help us connect and heal in psychotherapeutic contexts. More specifically we will explore (1) the role and contributions of poetry in trauma-informed psychotherapeutic care, (2) the use of poetry when caring for individuals who have experienced trauma and belong to populations at risk, and (3) how poetry can protect individuals caring for others who have experienced trauma from experiencing symptoms of secondary traumatic stress. Participants will draw from cognitive, sensory, affective, physical, spiritual, and imaginative domains for the purpose of this exploration. The role of poetry as an instrument and a method for connecting and healing will be examined in this session. Examples of poetry, poetic processes, and a discussion of applications of the concept of poetry as an instrument for connecting and healing will also be part of this session. This session builds upon my earlier work on Poetry as a Language Laboratory. In this occasion, the work highlights the capacity of poetry to connect and heal those receiving and providing psychotherapeutic services and trauma-informed care.

F2 **Rethinking Suicidism: Mabel Verstraaten-Bortier**

This set of five poems were birthed through poetic inquiry that utilised conversations with practitioners and experts in the field of suicide prevention. They highlight unintentional harms that can be caused during the process of executing suicide prevention interventions especially within psychiatric settings and in countries with anti-suicide laws.

Rethinking Suicidism introduces the over arching theme. *Options* is a critic of a suicide prevention strategy. *Attunement or Protocol* follows my therapeutic work with a particular client, the landmines encountered and how we needed to carefully navigate them to avoid causing more harm to the suicidal client at the risk of potential harm to myself.

The Law & I presents a reflection on working with attempted suicide clients under the dark cloud of the Anti-Suicide law that existed in Ghana until March 2023. This was also in conversation with not just myself but with other therapists, my clinical supervisors, of whom one was a psychiatrist, psychiatric nurses with whom I worked, and a few friends in the legal field.

In the End reflects on the ending of therapy with my particular client referred to in *Attunement or Protocol*

F3 **Poetic Inquiry of the Toughest and Most Meaningful Moments Implementing Mental Health First Aid with Black Community Members: Destin Mizelle[1], Rayven L. Peterson[1], Jordan K.D. Brown[1]** (Candice Nicole Hargons[2], Monyae A. Kerney[1], Dashia Wright[1], Ixchel Collazo[1])
[1]Department of Educational, School and Counseling Psychology, University of Kentucky
[2]Department of Behavioral, Social, and Health Education Sciences, Emory University

The Neighborhood Healers Project (NHP) aims to reduce the mental health equity gap by addressing stigma and increasing Black Lexingtonian's access to mental health services. The NHP provided Mental Health First Aid (MHFA) training to Black community leaders, equipping them with skills for mental health disorder prevention, early recognition, knowledge of resources, and first aid skills to support individuals in crisis. The current study examines the experiences of these community leaders who received MHFA training. Using a community-based participatory action research (CBPAR) approach, qualitative data were collected over 26 weeks. A poetic inquiry was conducted to create poetry that lyrically reflected the embodiment of the emotion reflected in their check-ins. The results, represented as lyric ethnopoetry, showed that community leaders experienced burnout, vicarious trauma, grief, and compassion fatigue, but also found meaning in connecting community members with mental health resources and destigmatizing mental health. The research highlights the complexity of implementing MHFA within the Black community and emphasizes the value of poetic inquiry in rendering the lived experiences of Black adult MHF-Aiders. The study also offers recommendations to better tailor MHFA training for Black community leaders and emphasize collective care to reduce their stress.

F4 **Speaking alongside silence / kapwa and queer filipinx erasure: Eunice Gaerlan**

Pilipino (Filipina)
Balikbayan (Immigrant)
Katoliko (Catholic)
Kakaiba (Queer)
Ako (I)

Kapwa is a core Filipino value and refers to a sense of shared identity, being-with-others, an inner-self shared with others. It is a value that Filipinos are proud to embody as it signifies unity and supports collectivist ways of being. Conversely, *kapwa* can be experienced as a Filipino form of socialisation, with strategies of silence, erasure and invisibility as ways of relating to identities that may fall outside the norm: lesbian, gay, queer identities.

In creative dialogue with other filipinx queer writers and poets, and drawing from the strength of black lesbian writing such as that of Audre Lorde, I explore through the poetic what it means to be a queer other in the filipino family and in community life.

My explorations will traverse the terrain of Spanish Catholic colonisation and its influence on filipinos' core values, such as in their beliefs about queerness. I then journey further back to Precolonial Filipino understandings of queerness through the lens of Sikolohiyang Pilipino (indigenous Filipino psychology), as I attempt to deconstruct erasure-as-kapwa as a primary way of dealing with the filipinx queer other.

Crafting workshops B

B-CW1 **PhoneMe App workshop - Claire Ahn (and Kedrick James online)**

In our workshop we will engage the audience with PhoneMe—a digital app featuring place-based recorded poetry. Community poets write and record poems about specific places that are geotagged on an interactive map and represent different places around the world and attend to a range of topics. PhoneMe contributes to the growing poetic chorus of voices through digital means. But it is not just through the crafting of words but through multimodal means of sharing poetry where poets can raise awareness and invite audiences to consider critical social justice issues; poetry has been a genre many social justice activists rely on because it "is commanding enough to gather crowds in a city square and compact enough to demand attention on social media" (Poetry Foundation, n.d.).

Using PhoneMe on their mobile devices, participants will be guided through the digital app by first engaging on a virtual "walk about" on the map listening/reading/viewing different poetry, and then be invited to create their own poems, record, and "pin" them on the map. We will also engage the audience in reflecting on and discussing more broadly about how multimodal forms of expression recognizes and gives voice to multiple forms of knowledges.

B-CW2 **Crafting the threads of the land and kin: Our worlds shape us and through words we shape worlds: Amanda Levey, Heleina Waimoana Dalton, Wendy Lawson, Anna Marbrook**

The workshop process is grounded in a creative blend of poetic inquiry with pūrākau method of enquiry (Lee, 2009), Open Studio processes (Allen, 2012), the Life/Art Process (Halprin, 2003) and (k)new materialism, which refers to a te ao Māori sensibility which is innate and unsaid, drawn from epistemological theories that are "...so old they are new" (personal communication, Te Kuiti Stewart, 2016).

These approaches will be used in a way that is referred to as 'low skill, high sensitivity' (Levine & Levine, 2017), that utilise the creative process within intra-active encounters, encouraging us to be in connection on many levels and layers. As a group of facilitators and co-creators we are informed by a process that we titled "dreaming a creative community in nature", which brought together creative inquirers across artistic disciplines. On meeting we grounded ourselves by exploring the whakapapa of place - crafting connections - *tuia te here whenua, tuia te here tangata,* with historical narratives embedded in land and the changing interplay of people in relationship with place and encounter.

Carrying our discoveries forward we will explore how to weave these threads in ways attuned with the rhythm of te taiao: embodying the poetry of the environment, evoking conversation with self, other and beyond. Through words and gestures, movement, video, imagination and mark-making, participants will be invited and guided to immerse themselves in a sympoietic process. As Haraway asserts: "sympoiesis is a simple word; it means "making-with"" (Haraway, 2016, p.58). There will be opportunities to reflect, to witness and be witnessed

B-CW3 **Building communities through *ubuntu* translanguaging: Creating visual and verbal craft: Deirdre Byrd, Jolene Raison, Gerhard Genis**

In our workshop, we will practically demonstrate how poetry and visual arts can be integrated to build connections across cultures. This workshop is based on an *ubuntu* translanguaging approach. The famous African *ubuntu* value system, 'I am because we are', is extended to the interaction between modes of meaning-making. *Ubuntu* translanguaging understands languages (and, by extension, semiotic modes) as incomplete without each other. Our approach uses *ubuntu* translanguaging as a point of departure to marry art and poetry, the linguistic and the visual, to create a community of interconnected semiotic systems and self-expression. It has therapeutic value, both in conferring dignity to learners' home literacies, and in dealing with intergenerational trauma. The workshop will draw on our experiences with primary and secondary school South African learners, drawn from different cultures, who crafted visual works and poetry and, in so doing, created connections across their social and artistic boundaries. These experiences brought about an increased sense of community among learners who might have been assumed to have nothing in common.

In-person sessions

Session G

G1 **"My representation is performative": Black Women's Reflection of Academia Through Collaborative Autoethnographic Poetic Inquiry: Meghan Green & Crystasany Turner**

In the midst of Covid-19 and increased anti-Black racial violence, Black women faculty continue to search for a sense of wholeness in academic institutions founded upon seemingly well-intentioned ideologies of justice and belonging. Grounded in endarkened feminist epistemology, this collaborative autoethnographic poetic inquiry explores how two Black women early career scholars navigated our first years as faculty during dual pandemics and situate our experiences in the context of other Black women in the academy. Through sister talks and found lyric poetry, we illuminated four distinct, yet interrelated themes within our conversations: (1) the difference between performance and authenticity; (2) the evasiveness of belonging; (3) exploitation and tokenization; and (4) institutional policing of our narratives. Institutional recommendations are discussed to support the retention of early-career Black women faculty pursuing holistic, authentic academic homeplaces that honor our endarkened intellectual, emotional, and spiritual identities.

G2 **Legalised abuse: How the UK family justice system perpetuates domestic violence: Helen Johnson**

Softly,
press ice against the swelling.
Don't cry...

...Review ten years of emails,
social media messages...
File forms C100, C2A,

Scott schedule, witness statement,
exhibits JM01, JM02, JM03 … JM12…

…Monitor all communication.
(Relax.)
Record events of note.
(Move on.
Rebuild your life.)

This presentation uses autoethnographic poetic enquiry to investigate the role of the UK family justice system in facilitating domestic abuse. The author's lived experiences are explored and illuminated through a research poem, with this piece then used as a pivot around which the academic literature spins. The analysis reveals a Court system that systematically fails parents and children who have experienced domestic abuse. Not only does this system fail to protect adults and children from risk, it often retraumatises them, and is easily used by perpetrators as a weapon through which to continue, instigate or intensify their abuse. There is an urgent need to address these issues, and to challenge the domestic abuse stereotypes, pro-contact culture, adversarial system, under-resourcing and reliance on the dubious concept of 'parental alienation' that underpins them. Poetic inquiry offers a powerful tool through which to raise these important issues and ignite a call for change.

G3 **"Standing up together is a power move": Exploring 2020 White American antiracist protest community through poetic inquiry: Emily Katt**

Poetic inquiry holds promise as a tool towards a functioning antiracist identity, offering a more emotional and accessible framework through which White protest participants, desiring a reflexive antiracist future, could hold up a metaphorical mirror in their communities.

For ISPI 2024, I propose a craft demonstration explaining my use of poetic inquiry to explore the collective narratives of five predominantly White first-time Black Lives Matter protesters involved in the historic confluence of conflicts in 2020 America. The demonstration begins with a briefing of my initial grounded theory phase, where protest participants described dual processes of "unsuturing" and "calling-out." Next, I highlight the practical and methodological choices in my poetic inquiry phase, concluding with six poems crafted from protest participants words where subthemes like permission-seeking or story uncertainty aim to unsettle White complacency in the future. By using poetic inquiry to analyse both participant connections and internal conflicts, I (a White researcher) echo Michael and Bartoli's (2022) charge that, in addition to being in relationship with People of Color, it is critical for White people to work in community with other White people to "do their own work," to learn, unlearn, and *feel* towards a more developed lens of antiracist change.

G4 **"Saw myself for the first time": Critical Poetic Inquiry as Liberationist Research Praxis: Qiana Cutts and Camea Davis**

In this collaborative presentation, we – two Black women critical poetic inquiry (CPI) scholars – contemplate poetic inquiry as a liberationist research praxis by exploring the connection between and craft of our poetic inquiry work. We center Ars Spirituality (Cutts, 2019) and Culturally Relevant Methodology of Critical Poetic Inquiry (Davis, 2019) to share related arguments for CPI as sense making, as representation. We ponder how positionality and epistemology for the poet-researcher are entangled in theory, data analysis, and poetic re-presentation of knowledge claims. We explore how we see ourselves in/through the spirituality and methodology of poetic inquiry and how CPI equips us to examine what and how we *can* know as we resist – and thrive through – marginalization in the White, hetero, Western world and arts-based educational research communities. We contend poetry's power to expand who can be knowledgeable and what can be known by being more inclusive, critical, and responsive to the human experience of researcher participants, researchers, and communities is a significant contribution to the field. Finally, as CPI has given us *license to become*, we invite the audience to become a "chorus of voices" harmonizing personhood, lived experience, and intersectional identities as assets and tools of craft for poet-researchers.

Saturday

Online presentation discussion

Aesthetic of a thousand eyes: Darlene St Georges and Alexandra Fidyk

There is a right order to things—
when we align, body-place rings.
Through a song|scape of rhythm, pattern, verse, and openings, we seek to call our relational connections—the hauntings of lost voices and dreams that appear in image, memory, imagination, and place|time. Called by land and ancestors, attention will be given to the fates that we carry from previous lifelines and the ways they lay claim upon us.
It is an affirmation,
an appreciation of life
as it exists in rhythm, pattern, and form.

We offer a lyric|text in visual, metaphoric, and haptic image by engaging poetic inquiring as a crafting of a fuller response to life|community. It will be framed by the lacing of chorus and storying, that enacts familial resemblances—wings, roots, paintbrushes, branches—weaving us into the complex relational-ecologies with whom we live.

After everything
we dreamt it all first
this exchange of realms—small oval entrances
in high places, points of spruce
where bodies are boundless . . .

Our song|scape invites us to come into connection with each other, as repeating couplets, to enfold self with other, again and again, into trust.

Lines of text and textile: Walking Lake Ontario's shores: Sheila Stewart and Kathleen Morris

Textile artist Kathleen Morris and poet Sheila Stewart explore the ways their art works with gesture and utterance, making and speaking. Morris's work on the loom draws upon line, structure, and rhythm, inviting the audience to engage in a fully sensorial way. Questions of what is means to inhabit a place are central to her work, often drawing upon materials found in her environment, such as leaves, pods, and stems to evoke a notion of shared terrain.

Stewart's poetry delves into family history and her parents' immigration from Ireland. In this inquiry, Stewart examines the ways in which textile imagery is woven throughout her third poetry collection, *If I Write About My Father*. Drawing on robes, cloth, and threads, she re-imagines and re-inhabits a restricted, religious upbringing. Playing with line, structure, and rhythm, she teases apart family knots.

Morris and Stewart regularly deliberate upon their work as educators, artists, and mothers, usually as they walk in Toronto's High Park and on the shores of Lake Ontario. Morris has included sections of Stewart's poetry in her Toronto exhibition *Wild Teachings.* As Stewart wrote about linen, she learned from Morris about its material properties. This collaboration with videographer Gabriel Iacobelli gives Morris and Stewart the opportunity to explore the embodied ways in which their micro-community supports their artmaking.

Dream figures, memory, and spaces of poetic craft: Robert Nellis

How do I live and understand the space of my own poetic inquiry, the conditions of its craft? Almost 30 years ago, I started a job working with a core group of four adults with developmental disabilities. I thought of these folks as my friends, and I think the feeling was mutual. In the intervening years, three of the people have passed away, and I have moved along, no longer working there. Recently, their figures have started to come to me in dreams. How do I make sense of these living images (Aizenstat, 2011)? I don't presume that they are here to offer me some assistance *per se*, nor do I presume to colonise them for my instrumental ends, supposing to lock down what they may mean. I find in their mingling a space of *communitas*, a coming together in a kind of a fleeting liminality (Turner, 1974), perhaps as Carl Leggo (2011, p. 54) shared of memory, "as a winter window, stained frost, light edged lines". Such gathering between viewer, vista, and pane becomes a space from which poetry emerges—not by a logic of correspondence, but a momentary flashing of invitation and responsibility.

"This Bewilderment by Beauty"[1]: Regan Holt, Alexandra Fidyk, Alexandra Olsvik, Melaina Weiss

Moved by beauty in the forms of bearded-grasses, neglected words & artifacts, witchy rurality, and lost love, four poetic-scholars, find *communitas* in the salve rendered by poetic forms. We tend words to release "language / that could bend light" (Zwicky) to loosen that which we cannot otherwise readily see.

The Someplace of No-place at All, Regan Holt

*Arti*ng from a heartland of homely images, imaginal impressions render my sense of no-place, as someplace significant. White-out extremes, weathered relations, and glacial conditions contribute to the breathtaking and chilling depictions of my inhabitancy there.

Notes on the Afterlife of Objects, Alexandra Olsvik

Drawn to neglected things, I curate scraps of ordinary life, making space for dissonant themes to coexist, weaving together diverging temporalities, places, and voices—through these collected marginalia, exploring entangled relations and archival silence.

the witch who writes cowboy poetry, Melaina Weiss

Cowboy poet, workin' man, and wrecked hands—not often used for rural women. Rural women work in necessity, connection, and love; they craft. I hatch and weave cowboy poetics, my femininity, and my being rural in city dwelling.

The Lost Art of Letter Writing, alexandra fidyk

I hear and remember only his baritone song, whistle and accordion; her hands tucking rice and meat in cabbage leaves; and Gedo's heavy-blue eyes. These hauntings as haptic memories guide love letters penned to my ancestors.

Our earthy gestures interlace, connect like aspen roots underskirting a sister-grove, to illustrate the necessary craft of attention.

[11] Our title 'This bewilderment of beauty" is a line borrowed from Jan Zwicky's poem, "The Geology of Norway."

Reimagining qualitative data analysis through poetry: Kathleen Pithouse-Morgan

I teach and facilitate qualitative educational research, including ways to represent and make sense of data in dynamic, emergent processes (Freeman, 2017; St. Pierre & Jackson, 2015). Data analysis can be daunting for researchers, and conventional approaches may be personally unappealing and irrelevant to their lives and interests. My collaborations with colleagues and students have taught me that there are numerous creative design options for all aspects of research, including analysis. Making personally meaningful choices has changed my relationship with analysis. To illustrate this, I invite others to join me in reimagining analysis through poetry as a generative, vibrant mode that can integrate intellectual comprehension with experiential, multisensory understandings. This presentation will emphasize playfulness, enjoyment, and mutual learning through exemplars of creating and sharing interpretive poetry as a collective poetic research practice. The conceptual grounding is *polyvocal professional learning*, highlighting the value of multiple voices and stories interacting for individual and shared growth (Pithouse-Morgan & Samaras, 2019). The theoretical design is based on Bakhtin's (1984) analysis of novelist Dostoevsky's use of polyvocality as a narrative technique for interplaying different voices and perspectives. The presentation aims to offer inspiration for learning, practising, and teaching qualitative data analysis in meaningful ways.

Regarding the interior of a body in pain: How symbolic creativity can open other images?: Ana Rita Texeira

This communication refers to a series of paper embroideries on a written testimony of a woman who fled the war in Ukraine in 2022 with her family. It is part of a PhD project on Arts Education, upon symbolic creativity, the body and participative and collaborative processes of learning, held in a formal higher education context, in Portugal. Each schoolar year the project commits itself to dialogue with a social problematic upon students-participants' choice, namely during 2023, migrants and refuge crisis. In this collaborative creation we explore the practice of embroidery as a poetic inquiry (Wu, 2021) to perforate other images regarding the interior of a body in pain (Arendt, 2010; Sontag, 2003). As such a fragile social problematic it is our responsability as researchers to pay attention to data ethical issues, not only in what concernes its collection but mainly in what has to due with its analysis (Serpa, 2022). Poetic inquiry supports us on a path of data analysis that more than generate meanings that might endeavor the danger to fixate understandings, opens images that allow the ressonation with our experience of being touched by the testimony shared with us.

Poetry as an Indigenous Knowledge System (IKS): a poetic inquiry exploration by/with South African poets: Raphael D'Abdon and Eunice Phiri

ZAPP (The South African Poetry Project) is a research project run by poets, researchers, poets-researchers and teachers, whose chief aim is to promote South African poetry in English in schools in South Africa, reform poetry curricula, innovate poetry teaching methodologies, and instil knowledge, understanding and a love of poetry in teachers and learners. In the period 2017 – 2019 ZAPP received a grant from the National Research Foundation (NRF) for a research project titled "Reconceptualising Poetry Education for South African Classrooms through infusing Indigenous Poetry Texts and Practices": as part of our activity, we interviewed prominent South African poets with diverse ethnic, cultural and linguistic backgrounds, and asked them to discuss and explore the concept of poetry as an Indigenous Knowledge System (IKS). For this presentation, the authors used poetic inquiry as a research methodology to analyse, organise and honour the poets' words. Found poems and generated poems were created out of selected data.

E4 **Difficult to modify: A poetic inquiry pilot study exploring the experience of weight shame, weight bias, and weight stigma in women/femmes: Jodi-Ann Stevenson**

"Difficult to Modify" (link available) presents some of the completed work from the author's transdisciplinary Pilot Study. Using the three voices of Poetic Inquiry (PI) as outlined by Monica Prendergast in Poetic inquiry: Vibrant voices in the social science field (2008, pp. xix-xlii), the author triangulates researcher-voiced, participant-voiced, and literature-voiced PI to create a polyvocal performance poem that addresses the harm-to-health done by persistent anti-fat bias against female/femme bodies in the health and fitness industry. This transdisciplinary work is grounded in the fields of public health, somatic psychology, and medical sociology, underpinned by a critical intersectional feminist theoretical framework. Like so much transdisciplinary scholarship, the goal of this project is to transcend academia and reach nonacademic, community and industry stakeholders in order to encourage cultural change. "Difficult to Modify" is a call for a paradigm shift to weight neutrality in healthcare and fitness and the adoption of a Body Liberation/ Body Sovereignty worldview for

women/femmes. Upon completion of the performance, the author will share her study design and research process as well as future plans for expanding the study to a dissertation level primary research project.

In-person session

Session H

H1 **Ouroboros: Towards a pedagogy of excess: Yael Cameron, Jo Pascoe, Andrew Gibbons**

Since the beginning of mythology, the ouroboros has constituted an infinite economy of generation and regeneration. At the same time the ouroboros offers the possibility of excess. This represents the surplus, overflow, or dissipation that in the midst of endless repetition brings forth unanticipated transformations. The ouroboros can take a number of symbolic forms, one of which is the braid of 3 represented in the Borromean knot. In this paper we trace a pedagogical ouroboros through the Borromean form, exploring the possibility of pedagogical excess in three mythological vignettes. Via a speculative, intertwined poetic journey that explores, in 3 braided voice, selected tales from Ovid's *Metamorphoses*, we imagine the never-ending serpentine arc of the ouroboros and the pedagogical possibility of the unforeseen.

Her fingers encircle the golden orb,
a small fruit
Eris-sent
hard-won
caught in the centre of a labyrinth,
like the Sun

—Jo Pascoe

Crafting workshops C

C-CW1 **Animist symanginaries and poietical posings: Deborah Green, Amelia Yiakmis, Damara Sylvester, Winnie Whyte & Julian Chote**

During the final year of our Whitecliffe Master of Arts in Creative Arts Therapy (Clinical)(MACAT) aspirant Creative Arts Therapists (CATs) craft dissertations. All use arts-based research and many interweave poetry inquiry into the kete/basket that cradles and carries their explorations of creative arts therapy (CAT) in Aotearoa New Zealand. In this multi-modal double-barrel participatory presentation, a collective comprising the Research Coordinator and a (sym)menagerie of final-year MACAT students will companion the audience on a creative caper through the many territories frontiered by their inquiries. We invite you to come and stand with us, gently, upon this whenua/land, feel the mauri/life force arise as we commune with the human, the other-than-human and the more-than-human within our personal and professional worldings. Together, let's explore how CAT processes become research, as poems entangle with song, dance/movement, visual arts, enactment and nature-connected creativity to create communitas.

C-CW2 **Creative community building: Laura Morrison**

Our writers' group was formed in O'ahu, Hawaii, during the pandemic. It grew from a collaboration between a teacher, a professor and a lawyer who were yearning for connection and creative outlet. Over the past two years, our group has grown from three to over twenty participants who are involved in the group in cohorts. We have successfully organized and/or performed in over four shows throughout the island, focused on storytelling, spoken word, poetry and music. Our goal for this workshop is three-fold: first, to share our journey of building a creative community and fostering a space for creative expression; second, to engage participants in one of the writing sessions we have developed; and finally, to share our ideas for next steps and receive feedback from attendees.

Creative Community Building

We will use 10 minutes to explain the structure of our group:

- Core group of three writers/organizers
- We mentor cohorts that write together
- Writing is fostered in three ways
- Personal writing is shared with the group for feedback in our bi-weekly meetings
- Writing done during the meetings is based on a topic (i.e., found poetry, creative non-fiction)
- At two points throughout the year, writing is focused on prepping for a storyteller's performance based on a central theme

Sample Writing Session

- We will use 25 minutes to facilitate a writing session similar to what we do with our cohorts
- Session will focus on found and erasure poetry
- Participants will learn about the styles, compose a poem and share for feedback

Next Steps

- We will use five minutes at the end of the session to describe our vision for how we hope to develop this creative community and ask for feedback from the participants