

October 26-28, 2007

1st International Symposium on Poetic Inquiry

Leggo Monica Prendergast Lynn Butler-Kisber
Cahnmann-Taylor Kent Maynard Kelly Clark-
Rebecca Luce-Kapler Ahava Shira Susan Walsh
ma Dunlop Renee Norman Rhea Tregebov
a Faulkner John Guiney Yallop Kathleen Galvin Les
s Susanne Gannon June Hare Kimberly Dark
da Hurren Alison Pryer Alexandra Fidyk Elyse
Pineau Anne Sullivan Jane Piirto David Naik
Pauline Sameshima Sarah Mackenzie Kedrick
Thomas Sean Wiebe Lynn Fels

Shira Susan Walsh
Rebecca Luce-Kapler Ahava
Cahnmann-Taylor Kent Maynard
Kelly Clark-Rebecca Luce-Kapler
Lynn Fels
Lynn Piirto
Jane Piirto
David Naik
Pauline Sameshima
Sarah Mackenzie
Kedrick
Thomas Sean Wiebe
Lynn Fels
Lynn Piirto
Jane Piirto
David Naik
Pauline Sameshima
Sarah Mackenzie
Kedrick
Thomas Sean Wiebe
Lynn Fels

*I do not believe
all stories-
the ones I hear
repeating
from places of oppression
the ones that
guide me
with fear's hand
and the ones
which lay out
inevitable roads
for my life
I am all things
in my fairytale
visible
in the combination
of my being
and my absence
free to write
new stories
any colour
I wish
I poke my nose
through the
rainbow world
to see*

Faculty of Education
Centre for Cross-Faculty Inquiry
University of British Columbia

1st International Symposium on Poetic Inquiry

PROGRAMME

Thursday, October 25th – Participants arrive throughout day

- Registration opens at St. John's College 5:00 pm – 9:00 pm
- Fee: \$225.00 CDN Faculty / \$150.00 CDN Non-faculty (students/sessionals/independent scholars/retirees)
- Payable upon registration by cash, personal cheque or money order made out to The University of British Columbia (US \$ funds accepted at par)

Friday, October 26th – Registration opens at St. John's College 9:00 – 10:00 am

Opening Ceremonies – Welcome from ISPI organizers – 10:00am

Carl Leggo, UBC

Scribbled Subjects: Knowing in Poetry

For the past two decades I have been writing poetry as a way to know the world, as a way to be and become in the world. Poetry invites us to experiment with language, to create, to know, to engage creatively and imaginatively with experience. Jeanette Winterson makes a bold claim that "it is the poet who goes further than any human scientist." I am interested in examining the places where poetry and human science research intersect, especially regarding philosophies, perspectives, and practices. Like all language use, poetry is epistemological and ontological. The world is known and experienced in language use. Poetry creates textual spaces that invite and create ways of knowing and becoming in the world. Poetry invites interactive responses – intellectual, emotional, spiritual, and aesthetic responses. Poetry invites a way of uniting the heart, mind, imagination, body, and spirit. In this presentation/performance of poetry and ruminations on poetry I hope to address at least some of the following questions: What is a poem? What does poetry know? How does poetry know? How does a researcher learn the craft of writing poetry? How does poetry inform social science research?

Monica Prendergast, UBC

Poetic Inquiry: A Critical Survey

This paper attempts to sketch out the landscape that poetic forms of inquiry creates within qualitative social science research practices. Based on the annotated bibliography gathered as the first phase of a SSHRC-funded postdoctoral research project, this paper consists of a meta-analysis that highlights three main findings. One key finding is that poetic inquiry is most often found in autobiographical/ autoethnographical or self-studies interested in making connections between the personal/private and the professional/public and/or socio-political. Second, poetic inquiry has also been used as an effective way to transcribe and represent participants' voices within participant-based studies, mostly using the poetic processes of found poetry. Third, poetry is also seen as a way to reflect upon local and/or world events of significance, to open up theoretical discourses in new ways, or to synthesize and present various literatures. My conclusion is that poetic inquiry draws on three main forms of voice: Vox Autobiographia /Autoethnographia; Vox Participare; and Vox Theoria. It is hoped that these distinctions will assist both poetic inquirers and reviewers and readers of this kind of research to more effectively distinguish and assess these creative arts-based approaches to social science investigation.

Group Discussion & Lunch 11:30 – 1:00 pm

Session A 1:00 – 2:30 pm

Lynn Butler-Kisber & Mary Stewart, McGill

Poetic Inquiry in Qualitative Research

This session will illustrate how poetic inquiry can be used in qualitative research for analytic and representational purposes by creating more embodied responses and different understandings, while retaining sufficient ambiguity for resonance to be ascertained by the reader/audience. It will describe a process for creating found and autobiographical poems, and clusters, illustrating how new understandings about researcher interests and assumptions can be revealed. It will argue that poetic inquiry can enhance credibility, and can be used effectively in self-study to tease out implicit aspects of memory, and as a reflexive approach in any form of qualitative research.

Melisa Cahnmann-Taylor, University of Georgia & Kent Maynard, Denison University

Anthropology At the Edge of Words: Where Poetry and Ethnography Meet

Ethnographic poetry has emerged over the last decade as an increasingly accepted mode of anthropological representation. As we address the legitimacy of this genre we do not wish simply to re-invoke the imprimatur of expertise, but to re-configure the bases of authority in the field. Our own endeavors toward ethnographic poetry as representation lead us to ask: is there a place where poetry and ethnography meet, a space where poetry adds epistemological heft to our conviction that ethnography is telling truths? What must poetry do to tell truth ethnographically?

We first answer the question: what is ethnographic poetry? A shared definition accompanied by examples allows us to begin to answer the following questions: what can ethnographic poetry do, and what are its contributions to the field of anthropology more generally? Finally, we discuss questions of poetic competency as anthropologists write poetry either to reflect upon their research, or to represent its results to others. What do aspiring ethnographic poets need to know? We suggest several avenues for pursuing expertise, defining and enhancing the place where poetry and ethnography meet.

Dalene M. Swanson, University of Alberta

Dark Roots and Murmurings of the Moon: Voicing the Poetic in living (in) inquiry

A poetry of resistance ignites the word in search of a lived seeing, a spiritedness of being that dares the dark recidivism of oppression. Filigrees of fine hope are woven with words towards a poetic justice, giving presence to the absences within the absent. Dangerously seeking to overcome the intransigent, the immutable, the unconquerable, it exudes a boastful defiance, posturing as playful to provoke political possibility.

Drawing from my doctoral research in schooling communities in post-apartheid South Africa, this performative presentation offers a hopefulness and a soulfulness for the voices of the peopled oppressed. And poetic inquiry, offering it own voice of resistance to the Form, the Structures, the Knowing, that renders the shadows 'real', lifts the heart back into its abiding place.

Break and Discussion Groups 2:30 – 3:00 pm

Session B 3:00 – 4:30 pm

Rebecca Luce-Kapler, Queen's University

Touching Qualia: The Connecting Power of Poetry

Every good poem begins in language awake to its own connections – language that hears itself and what is around it, sees itself and what is around it, looks back at those who look into its gaze and knows more perhaps even than we do about who and what we are. (Jane Hirshfield). In the spirit of Jane Hirshfield, I will trace some of the complexities of the language systems in which we live and through which we seek to live with others on this earth. Through considerations of orality and rhythm as well as the dynamics of communication and interpretation, I consider the importance of understanding poetry as an ecology in a complex and information-rich era. Its power to connect us to place and experience make it one of the richest literary practices to focus our attention on the qualia of consciousness. In this paper, I will consider the roots of oral language and its connection to our bodily presence in the world, the relationship between language and rhythm, poetry as a bridge between the oral and the written, and the relationship between poetry and consciousness and its systems of connection that enable us to act meaningfully in the world.

Ahava Shira, UBC

"Poetry is not a luxury": Autobiographical Poems as Social Justice Praxis

In the essay with the above title poet and black lesbian feminist Audre Lorde speaks of "poetry as illumination", for, "the quality of light by which we scrutinize our lives has direct bearing upon the product which we live, and upon the changes which we hope to bring about through those lives." Like other exemplary arts-based practices in qualitative research, autobiographical poetry has the power to illuminate experience and to allow for contradictions and incompatibilities to co-exist. This presentation builds upon the pedagogical and methodological interests of my graduate work in the fields of autobiography, arts-based research and social justice education by asking: How can writing and performing autobiographical poems support my practice as a social justice/ anti-racist (sexist/ homophobic etc..) educator? How do I allow for the complexities of identity and intersecting oppressions inside the writing of the poems? How do I assure that the poems are useful not only for myself as a poet but to connect with other educators and students of social justice education? And what does it look like to share these kinds of poems? Where? I will share some poems I am presently working on and speak about the challenges of aesthetic quality as well as pedagogical usefulness.

Susan Walsh, Mount Saint Vincent University

Breathing and Writing: Poetic Inquiry as Embodied Knowing&being

In this presentation, I explore poetic inquiry as embodied knowing&being. Drawing on my experiences with yoga and qi gong and on my work as a scholar/ researcher/poet, I consider poetic inquiry as a way of knowing&being differently; one that requires attention to the breath, the body. Elsewhere, I have written about mindfulness as "opening and reboundarying . . . a practice anchored in physicality – a heightened attention and purposeful awareness of sensations, often with a focus on the breath" (Walsh, 2003, p.2). I continue to explore the ways in which the breath connects the body and the world?thus, inviting questions about how Western culture separates the two. Though I do not equate mindfulness with poetic inquiry, I explore the ways in which mindfulness, as a different "subjective state" (Klein, 1995), might inform work in poetic inquiry. How, for example, might the attention and the grounded physicality of mindfulness relate to poetic inquiry? This presentation rests on the premise that both mindfulness and poetic inquiry share the potential for knowing&being differently.

Wine & Cheese Reception / *Studio* launch and poetry reading 5:00 – 7:00 pm

Host – Rishma Dunlop, *Studio* editor

Readings by: Melisa Cahnmann Taylor, Rishma Dunlop, Carl Leggo, Rebecca Luce-Kapler, Renee Norman, Rhea Tregebov

Location – Green College Coach House, UBC

Selected evening activities(music/dance/theatre performances on campus or in Vancouver)

Taxis or public transportation to Granville Island or downtown Vancouver. Those interested in eating dinner together tonight can sign-up at Registration for a \$38.00 CDN Prix Fixe dinner at Saveur Restaurant (www.saveurrestaurant.com) at 8:00 pm

Other events, to be independently booked and attended:

Arts Club Theatre - www.artsclub.com

Vancouver Playhouse Theatre – www.vancouverplayhouse.com

Vancouver East Cultural Centre – Canadian slam poet Shane Koyczan -

http://www.vecc.bc.ca/index.php?option=com_content&task=view&id=123&Itemid=202

Vancouver Art Gallery – FUSE Friday 6:00 – 11:00 pm - \$15 admission - Music and performances in the galleries at the VAG - http://www.vanartgallery.bc.ca/events_and_programs/fuse.html

For other arts events: www.straight.com

Saturday, October 27th

Session C - 9:00 – 10:30am

Rishma Dunlop, York University

Midnight at the Chelsea Hotel and Other Stories

We begin in Central Park, the gates of Jean Claude and Christo—prayer flags the color of Buddhist robes. Through poetry, visual images, and lyric prose, I explore themes of education, politics, literary and feminist theory, sexuality, gender, ethnicity, diasporic identity, and the role of the artist within sociohistorical contexts of a time of violence. A poetics of witness is informed by Eduoard Glissant's work in *Poetics of Relation*. *Poems are theories, carving memory onto the bent neck of history. In the rose heat of the lung./ The poem that will not hold its tongue./Refuses to shut its scarlet mouth.* Theory as speculation: counterpoint, *sotto voce*, or not so *sotte voce*, I call for attentiveness to craft and form, as well as standards of professional excellence in art practice as essential training for the researcher and poet. Central to the debate is a belief that “social scientists” conducting scholarly work that is humanities and fine arts related would be best served to focus on models and inspiration from humanities, literature, and the arts, as well as on professional art practices. Researchers would benefit from the study of craft, development of artistic discipline, and processes of research, revision, and critique integral to art production.

Sandra Faulkner, Bowling Green State University

Research/Poetry: Exploring Craft Issues with Poet Researchers and Researcher Poets

Whatever we call the use of poetry in social research, a critical issue is the creation and evaluation of such forms. If social researchers are going to use poetry of all types in their work, we need a critical discussion about how we understand poetry, how it informs our work and scholarly endeavors (Faulkner, 2006). Researchers interested in poetry must be aware of poetic traditions and techniques and study the craft as they study research writing (Percer, 2002); studious concern with the craft of poetry can propel us forward and keep us from underestimating and misusing poetry in the name of alterative representation. Poet Mary Oliver (1998) points out that, "Every poem is a statement. Every poem is music-- a determined, persuasive, reliable, enthusiastic, and crafted music" (pp. viii-ix). To understand this music requires some knowledge of the workings of metrical poetry as well as pleasure in it. Oliver wishes the experience of such poetry to be "comprehension accompanied by felt experience" (p. ix). Such attention to craft will facilitate the accomplishment of good poetry as research and further the connection between science and art.

John Guiney Yallop, University of Western Ontario

Diary of a Poetic Researcher

In this paper I will expose some of my experiences as a poetic researcher during the creation/generation of the data for my PhD Dissertation, *OUT of place: A poetic journey through the emotional landscape of a gay person's identities within/without communities*. By sharing a number of my poems at various draft stages, up to and including the final versions of the poems, I will be attempting to give my listeners/readers an opportunity to see, to hear, to feel the process I engaged in to create/generate the data for my research. By showing how and why the poems I wrote for my research changed through various drafts as I came to reflect more and more on what I was doing, where the research was taking me, and who I was becoming, I am hoping that my listeners/readers will get a clear sense of the engagement necessary for the poetic research I undertook.

Break & Discussion 10:30 – 11:30

Session D 11:30 – 1:00 pm

Kathleen Galvin & Les Todres, Bournemouth University

Invitation to Resonance: The Potential of Embodied Interpretation

"Poetic form is both the ship and the anchor. It is at once buoyancy and a holding, allowing for the simultaneous gratification of whatever is centrifugal and centripetal in mind and body." [Heaney (1995), 466-467. *Opened Ground*. Faber.]

This paper aims to share how we have been attending to the tradition of phenomenology by complementing it with a more poetic concern. We are seeking to represent the findings in ways that are more aesthetic and evocative. Our aim is to communicate the experiences of others to audiences in ways that seek to make it come alive, so that it can connect with people in a heartfelt way.

The paper will firstly provide a rationale and philosophical context for this approach drawing on the work of Eugene Gendlin and then attempt to articulate the process of arriving at an 'embodied interpretation'. In our work to try to articulate this process we have come up with four phases:

1. Being present to what is bodily alive
2. Entry to the alive meanings
3. Dwelling and holding so that meanings can form
4. Finding words that 'work'

Susanne Gannon, University of Western Sydney

Writing Poetry in/to Place

This paper takes up poetry as a mode of inquiry into place as part of a larger project on "place pedagogies". Rather than foreground narrative, the poetic mode foregrounds sensuality, particularity and embodiment. The poems in this paper begin from an engagement with Gaston Bachelard's notion of topophilia (1964), and the love of intimate places. Against traditions of environmental place poetry which privilege the wild, the unspoiled and nature, these poems privilege place as lived in and experienced by humans (me). They cross binaries of inside/ outside, interior/ exterior, made/ natural, sensory/ intellectual. The poems in this paper -- some new, some old -- trace the various places that I have been/ am in and by which I have been provoked into poetry.

June Hare, Ben-Gurion University of the Negev

Poetic Condensation in Narrative Inquiry: Building an Empathic Bridge

I sought to understand the meanings of their experience of thirty women who had had a heart attack. I sought the meaning of this experience within the overall arc of their life stories. In analyzing the narratives when a phrase of text, or a passage was seemingly turgid, difficult to understand, or hard for me to empathize with, I employed Gee's method of poetic stanza condensation (Gee, 1985, 1991; Ohlen, 2003). This method of transcription takes the women's own words, and re-arranges them into poetic format on the page. I also wrote poems taking an empathic stance, role reversing as though I were the narrator. These methods enabled me to move the narrative inquiry forward, and not only helped me to understand what had not been clear before, but also to feel closer to the women themselves and to resonate with their stories. Reading with a poetic "ear" helped me to hear the poetry in the women's words, and also provided another dimension of connection. Giving some of these poems back to the women was appreciated by them as being empowering and helpful. In my presentation, I shall describe some of these poems, and the sharing process with the women who were interviewed.

Lunch 1:00 – 2:00 pm

Session E 2:00 – 3:30 pm

Kimberly Dark, Performance poet & Independent scholar

What Does it Mean to be a “Successful” Poet-researcher? Stories of Students and Audience

The success of most endeavors is two-fold: with what quality is the thing accomplished, and what impact did it have. The best novel, never read, for example, cannot be considered a success. Neither can poor quality, widely consumed, be considered wholly successful either (by critical standards). When discussing the success of poetry, however, one runs into difficulty with both of these criteria. Poetry is not generally widely consumed and is notoriously difficult to critique using standardized criteria. I add a third criteria when deciding the “success” of poetry-research and that is the effect the work has on the audience. My lofty goal, using research-based poetry as performance art, has been to engage audiences with topics they often have difficulty discussing publically and with any depth (gender, sexuality, poverty, etc.) in such a way that they feel moved to create social change. During this paper/presentation, I will critique my own work, using these three criteria, while exploring my experiences with audience during the past decade: college/university and theater audiences and audiences at poetry./spoken word venues.

Wanda Hurren, University of Victoria

The Convenient Portability of Words: Aesthetic Possibilities of Words on Paper/Postcards/Maps/Etc.

This proposed paper/performance/exhibit will focus on aesthetics as a physical, embodied component of poetic inquiry and on various techniques and strategies that hold possibilities for enhancing the aesthetics of poetic inquiry. Embodied knowing requires attending to the corporeal in epistemological considerations: smells, tastes, touch, sounds, sights, intuitions and emotions. Poetic inquiry provides a rich field of play for exploring and promoting embodied knowing. Poetic text has the ability to call up embodied ways of knowing, both in terms of the words we choose to (re)present ideas and experiences, and in terms of how we arrange the words and where we arrange the words. Working with cartographic forms such as maps and atlases, I have been exploring how aesthetic qualities of texture, line, colour, and light (shining through paper or a pinhole) can enhance the embodied aspects of knowing inherent in poetic inquiry. And how these same aesthetic qualities can enhance the effect of the words they surround/carry/hold. This proposed paper/ performance will feature sample readings and exhibits from a mapwork research project wherein poetic inquiry is a major component, and aesthetics is taken up as a physical (especially touchable), embodied component.

Alison Pryer, UBC

Cat Got Your Tongue? Escaping Narrative Erasure in Academe

Nowadays it’s not too often that I find myself lost for words. But the cat got my tongue after I had defended my doctoral dissertation.

“How did it go?” friends would ask.

Then I’d endure that painful stretch of silence – just a second or two – before murmuring, “My dissertation has been embargoed. I’m not allowed to talk about it.” I didn’t really *want* to talk about it either.

One chapter of my dissertation (Pryer, 2003) explores normative family and educational practices and the ways in which they function as powerful silencing pedagogies. I wrote this piece from

the standpoint of educator and curriculum theorist, and also adult survivor of childhood sexual abuse, and witness to family violence. I acknowledged that in claiming my right to theorize my own experience I invited stigma and risked my credibility as a scholar. Still, I wanted to open up a space of curricular possibility, of meaningful conversation, and hope.

Since the re-silencing experiences of my doctoral examination and the long weeks that followed, I managed to find a voice again, escaping narrative erasure through writing poetry. The playful, sensual qualities of poetry allow me to re-embody my intellect, affording deeper and more complex relationships to memory, emotion, reality, truth, and epistemological understandings. It is in this medium, so generative of meaning, that I continue to break silence, envisioning pedagogy as a poetics of peace.

Break & Discussion 3:30 – 5:00 pm

ISPI Banquet 6 – 7:30 pm

Open Mic 7:00 – 7:30

Session F 7:30 – 9:00 pm

Renee Norman, University College of the Fraser Valley

The Poetry Place

In this performance, I will dramatize and discuss autobiographical poems published in my book, *House of Mirrors* (2001), a book based upon my doctoral dissertation on autobiography and women's writings, including my own. I will also read poems from my two collections of poetry, *True Confessions* (2005), recipient of the Canadian Jewish Book Award, and *Backhand Through the Mother* (forthcoming). This reading will include self-analysis and deconstruction of the autobiographical nature of the poems, with a glimpse into the ethical considerations of poetry in/as autobiography, as well as some exploration of the ways in which such poetry could contribute to poetry as inquiry.

Alexandra Fidyk, National-Louis University

Addressing Silence & the Sea: Poetic Musings with Pablo Neruda

Long ago I taught in a school that was situated on acres of green, at the foot of the Andean mountains, with palms, parakeets, and geckos. We worked collaboratively as a faculty of international and Colombian teachers, developing interdisciplinary curricula, and many of the bilingual students were well read, well traveled, and interested in socio-political issues. It was a paradise in many ways. Even though the country was at civil war (backed by foreign involvement), and our days were often interrupted with unrest, punctuated by loud and low military fly-over, or preparations for evacuations, it was a place where Spanish-ness, Silence and the Sea became part of a larger language of inquiry. This performance weaves memories and reflections of those travels with images, photographs, philosophical musings, and poetry. Stepping into the heart of poetic inquiry, it asks: what does this endeavour mean to our personal and communal responsibilities? In the spirit of Pablo Neruda, his life and poetry, this work addresses poetry as a moral and ethical act. If a poet's investiture is to remember where we came from and to ask who we are, to ask who we are as a community and where we are headed, what does this mean for our poetic and pedagogic practices?

Elyse Lamm Pineau, Southern Illinois University

Navel-Gazing: A Methodological 'Play' upon the Art and Argument of Auto-Performance

Navel-Gazing is an emerging solo production that uses autoethnographic narrative to theorize the personal and political repercussions of female reproductive surgery. Based in my experience of radical hysterectomy and mapped across the terrain of my own scarred belly, the performance twines poetry, narrative, and dance into a critical analysis of female subjectivity within the medical industry. Concurrent with this performance, I am developing a meta-narrative about the process, possibilities and pitfalls of poetic inquiry in general and autoethnographic performance in particular. Responding to the disciplinary critique of autoethnography as solipsistic navel-gazing, (Madison 2006), this meta-performance reconfigures the trope of the navel as a site of reflexive interconnection between self and others. I argue that a meticulous and critical investigation of one's own bodied terrain, however intimate, is neither narcissistic nor isolated from the larger cultural landscape. Rather, the 'eye of the navel' is conceptualized as a site of 'gazing in and out without blinking', for the intellectually rigorous, critically minded, and performance-centered autoethnographer.

Sunday, October 28th

Session G 9:00 – 10:30 am

Anne Sullivan, National-Louis University

Defining Poetic Occasion in Inquiry: Locating Concreteness, Voice, Tension, Ambiguity, and Associative Logic

I often see researchers who are new to poetic inquiry spreading discursive language on a page to look like a poem. Spacing and line breaks, though they are important poetic strategies, do not alone make a poem, that thing that transcends discursive language. So, what does make a poem? And how do we teach that? In my own efforts to teach, I have identified five qualities in data or in a research context that may alert a researcher to the presence of poetic occasion: concreteness, voice, tension, ambiguity and associative logic.

Jane Piirto, Ashland University

"All children" Includes the Talented, Also

The pedagogy of the gifted and talented suggests that talented students enjoy high level intellectual discourse combined with emotional safety, where they can explore sophisticated topics with students as interested in these topics as they are. Such a combination is not often available in their high schools, where the focus is often on the middle and lower levels of academic challenge. A state-funded Summer Honors Institute held at a small U.S. Midwestern college campus has been hosted for 19 years. The presenter has been the grant-writer and director. One hundred thirty talented high school students identified by the state Rule attend an Intensive seminar for 7 days in a residential program. Students study one of sixteen academic subjects for 30 hours. This presentation will combine photography and poems. Ethnographic observations will be conducted. From these observations poems will be written. The presenter will also take photographs of the students in class and in other venues (master classes, sports, dormitory activities, meals). A multi-media presentation cycle of poems derived from these ethnographic observations will be presented.

David Naik Raju, University of Victoria, Canada

Auto/biographical Word Portraits: Poetic Research, Gossip or Both

I would argue that what makes each of us human is the ability to see our/selves in other/selves. If this is so it is reasonable to say that we can get closer to the true essence of our "self" by writing poetic word portraits about "an/other." Through auto/biographical word portraits a philosophy of the self can be revealed or what I call a re/search of the self. At the core of auto/biographical word portraits are the people and their environment. The people involved are the writer/poet/researcher and the people being written about. By environment I mean the time, place and context in which the auto/biographical word portrait unfolded, both on paper and originally. Please note that I do not see the people and the environment exclusive of one another. My sole purpose for doing so was to put into prose what can only be properly understood in my auto/biographical poetic word portraits.

Break & Discussion 10:30 – 11:30

Session H 11:30 – 1 pm

Pauline Sameshima, Washington State University

Ann-Other's Prosthesis

German poet Rainer Rilke (1954, pp. 18-19) in his *Letters to a Young Poet* asks: Search for the reason that bids you write; find out whether it is spreading out its roots to the deepest places of your heart, acknowledge to yourself whether you would have to die if it were denied you to write.

I write/I write profusely/I write excess/I write myself into access/words and poems which prosthetically move me/from Ann-other to Ann/from general to particular/from many to one/plastic to real/othered to seen/in my eyes/the excess becomes prosthetic/an embarrassment, a hidden crutch/despite its functionality – for excess allows my emancipation/I resist violence to the body for the sake of emancipation/but I understand/the necessary/the need to submit the body to the soul/I understand why the Canadian hiker amputated his hand with a pocketknife to free himself, /his hand trapped for seven days under a fallen boulder/emancipation takes courage/requires a letting go/to allow "the uncontrollable, untamable, wild energy of language"/to cry, shout, dance/to acknowledge what is/to see the micropolitical/I write poetry to understand/to free myself/from my plastic world

Sarah Mackenzie, Bucknell University

Echoing OM: A Poetic Fusing of Un/known Sel(f)es

The textual space of this presentation is performative and fluid; using the metaphors of yoga and glasswork, I invite multiple voices and bodies to enter into the Om of a collective and tangled interrogation of the experiences of be(com)ing. Using poetry as living landscape, I strive to piece the fluid fragments of un/known (be)longing to voices and stories of those be(com)ing Teacher. Yet it is the across the poetic space that I might offer opportunity for rearrangement and layering of the (un)broken windows of perception. I invite participants to join me in the fluid fusing of insight – Sel(f)es melting into Other(s) as we move collectively across a landscape of the (un)known moment of be(com)ing. This (re)searching process is not meant to be comfortable as one negotiates across open and shifting spaces – but in the dis/comfort new ways of seeing are exposed. These spaces are pedagogical, offering one the opportunity to allow his/her voice to echo, reverberating experience until it can be viewed as a new and hopeful possibility belonging to all who journey through the textual space of a poetic, living inquiry.

Kedrick James, UBC

Poetics of Excess: Repurposing Spam as Research and Educational Practice

This presentation explores the use of poetic inquiry to research informational excess, and the possible uses of poetry as a means of "greening" informational environments. It combines discussion of these concepts with performance of poems generated through textual repurposing of spam email. Poetry here is posited as a strategy for compressing meaning, and for recycling and repurposing texts. Seen in an educational context, poetry may be a useful tool to assist learners in recognizing personal/aesthetic values of texts, and furthermore, may be effective in offering researchers a productive approach to ambiguity in data. Taking spam email as a source of data and as inspiration, this presentation shows how commonly discarded texts may hold deep personal relevance when poeticized. It challenges modernist assumptions of originality and authority subsumed in many inherent textual value systems, and suggests that poetry can help us rethink notions of "waste" in a time of information overload.

Lunch 1 – 2 pm

Session I 2:00 – 3:30pm

Suzanne Thomas, University of Prince Edward Island

Nissopoesis: Visuality and Aesthetics in Poetic Inquiry

This paper/presentation demonstrates how visual and aesthetic dimensionalities may be infused into practices of poetic inquiry. In particular, the author aims to develop a visual poetic theory of *nissopoesis* (*nisi* derived from the Greek word island, and *poesis* from the Latin poetry). The author explores edges of islands as sites of creative, poetic possibility and articulates elements and qualities of her own *ars poetica* (Faulkner, 2007). Octavio Paz describes the act of poetry as "giving eyes to language" (1991, 422). One means by which I create *nissopoesis* is through methods of "visual note-taking" (Müller, 2005). Photography is used as a discursive practice, as a site for dwelling (Heidegger, 1971), and as representation of voice, reflexivity, felt-knowledge and embodied knowing (Neilsen 2004; Richardson, 1998a, 1998b; Thomas, 2004, 2007 forthcoming). Visual poetry embodies my search to represent island phenomena, to reveal feelings and essence of experience, while embracing uncertainty, ambiguity, and opening spaces for multiple interpretations (Butler-Kisber, 2004; Cahnmann, 2003; Sullivan, 2004).

Sean Wiebe, UBC

Pricks and Bricks: A Poetic Inquiry Into Curricula of Oppressive Justice

Cixous says that injustice has spread to our imagination, that as human beings we are "not just with the earth...[because we] order everything according to a scale" (1997, p.II). In an educational world where provincial mission statements emphasize the economic value and global influence of graduates, there is a need to question how such an emphasis may enculturate a school climate of injustice based on fear (Wiebe & Daley, 2006). That is, fear of insignificance or of failure, sometimes articulated as lack employment stability, the impossibility of property ownership, and an overall diminishment in hope. In a truly just world, there is meaningful contribution for everyone; there is a reason for being alive; there is calling, and purpose and value. I propose that restoring justice is in part the process of restoring hope. In the doctrine of objective scales and values, and in the structures and systems of a binary world, there are winners and losers, haves and have-nots. But careful examination shows how a mechanized and economic presentation of the world is problematic in understanding a human being's just value.

Lynn Fels, Faculty of Education, Simon Fraser University

Mind the gap: An Outrageous Act of Political Solidarity

In recent years, we have increasingly sought to explore and represent our work, those desires, yearnings, absences, within the fragmentation and fragmenting of a post-modern landscape. This seeking to name ourselves as other within the academy is an outrageous political act of solidarity; this international symposium that names poetic inquiry is a moment of natality: a labouring that bleeds across disciplines. How shall we be received? What cracks and fissures exist amongst us? With acknowledgments to the poetic inquiries of bell hooks, Hannah Arendt, Maxime Green, Leonard Cohen and David Appelbaum, each of whom alert us to the dangers of the conventional "academic police," as named by Karen Meyers, we live our practices within an integrity of resistance, denial, and renewal. Yet we are simultaneously capricious, suspect, sly, and disarming. Poetic justice wears many faces; this announcing of our presence, bold and brilliant, is a politic act that will not go unnoticed.

ISPI Forum 3:30 – 5:00 pm

What have we learned? What do we believe? Where do we go from here?

Closing Ceremonies 5 – 5:30pm

ACKNOWLEDGMENTS

We are grateful for the generous support of the following groups and organizations:

The Centre for Cross-Faculty Inquiry, Faculty of Education, UBC

The Canadian Society for the Study of Education [see below]

CSSE Annual Conference

University of British Columbia, Vancouver

May 31 - June 3, 2008

Place: University of British Columbia, Vancouver

Theme: Thinking Beyond Borders - Global Ideas: Global Values

Deadline for submissions: November 9, 2007

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