



ISPI PROGRAMME AND ABSTRACT BOOK

2022

8th International Symposium on Poetic Inquiry

Capital 15 on Orange Hotel, Cape Town, South Africa, 24 - 27 May 2022

STEERING COMMITTEE AND PARTNERS

Committee

Heidi Van Rooyen – Convenor

Angela Hough

Bridgette Prince

Duduzile Ndlovu

Kathleen Pithouse-Morgan

Marí Peté

Raphael D'abdon

Yvonne Sliep

Partners



ABSTRACTS

25 May 2022

09h00– 10h15

PLENARY SESSIONS

These are invited keynote 22-minute talks presented at the start of each day. Each slot will have two keynote presenters who will speak to the day's theme.

PERFORMANCES

Each of the plenary sessions will include a 30-minute poetic and/or musical performance. A further two performances will be accommodated in a later afternoon/evening slot.

THEME: VOICES AND SILENCES

Adrienne Rich said in 1997, "every poem breaks a silence that has to be overcome." In the space between the words and lines of a poem, voice emerges, and transformation is possible for the writer, reader and researcher. The voices and silences theme centres on those on the margins of dominant discourses, and uses poetry, and poetic inquiry as/in/for research to privilege the deep knowing and lived experience of a multiplicity of perspectives. Poetry is a creative and critical vehicle for making conscious unfair exclusions and unearned inclusions regarding race, class, gender, sexuality and other forms of difference (and their intersections), showing how these live in ourselves, others and the world. In making these conscious, new ways of thinking, seeing, being and doing become available to us. Research has an ethical and social justice responsibility to move beyond the margins: to explore what is less visible; to note what is amplified, what is merely a whisper and consider the implications of this for humanity. Poetic Inquiry offers that possibility.

PERFORMANCE

Shades of Reality

by
Chris Ferndale & Friends

Abstract

Moments of silence creates the rhythm of the heartbeat
the depth of momentum
the foundation of vision
the space and clarity for new ideas
the opportunity to deal with our fears

Moments of silence can reflect love and present our tears
Silent reflection is the soul of our endless imagination.

KEYNOTE TALK

Coming to Knowing via Poetry

by
Kimberly Dark

Abstract

Some bodies, some experiences, some lives are rendered invisible via a kind of disrespect so normalized, there seems to be no possibility for wisdom emanating from them. Of course, this is not true; all bodies and lives generate specific and socially located forms of knowledge, which only become legible at the junction of telling/hearing. For instance, fat bodies, aging bodies and disabled bodies can be openly stared at and disdained and yet, are invisible as viable participants in many forms of cultural discourse, meaning-making and witness. Bodies which have endured sexual violence must erase these experiences in order to remain credible, thereby depriving their communities and culture of the knowledge gained at the epicenter of this kind of harm. Often, the

junction of telling/hearing is not as simple as a silence broken and a functioning ear. Some rupture of socially normative dismissal patterns is needed. Poetry, with its emotional evocations and consciously arranged breath patterns offers one possibility for rupture. This performance/poetry reading explores the aforementioned terrain of hyper (in)visibility using the poetry and prose of damage, dismissal and reclamation of dignity.

KEYNOTE TALK

Voicing Silences, Surfacing the Unseen: Some uses of Poetry in Research

by
Makhosazana Xaba

Abstract

When poetry unearths stories and renders them visible and, hopefully impossible to ignore, it participates in research. Instead of the questions being designed by the researcher, poetry invites the reader to design their own questions and sometimes accepting this invitation unfolds subconsciously. In this address I plan to use a few poems to illustrate this point. A key example will be *Tongues of their Mothers*, a poem I published in 2008 in my second collection with a similar title. This poem sits on either side of research.

I wrote it because I was conducting research towards a biography of Noni Jabavu and as I found pieces of information from a range of often unconnected sources, I was able to connect these nuggets and thus arrive at some answers to my questions.

The 13-year biography of this poem has revealed how its readers were inspired to ask questions they had, until then, not needed to ask. The poem guided and propelled the readers' research journeys. Through examples this address will also attempt to answer the question: how does poetry, as methodology, facilitate the coining of research questions?

25 May 2022

10h45– 12h00

ORAL PRESENTATIONS IN PARALLEL

IN PERSON

These are 15-minute presentations engaging with poetic inquiry conceptually, theoretically, and/or practically. These will be delivered orally, and or visually, using power-point and other tools. Single author presentation will be given 15 minutes, dual authored presentations will be allowed 20 minutes, and presentations with 3 or more speakers will be allocated 30 minutes.

Title

**I Was Raised to Drown Rebellion in Silence:
Using Poetic Inquiry to Explore Intersections of Privilege and Discrimination**

by
Helen Johnson

Abstract

I was raised/to drown rebellion in silence."/It's just an awkward quip,/not structural violence./Subdue dissent,/it's not your call,/we build them new schools after all,/and isn't it our lot to feed the world?"
...I'm told my father is old fashioned,/as if homophobia/were a corduroy suit,/antimacassars,/ pickled fruit,/or afternoon tea/on the terrace.

Through poetry performance and reference to empirical research, this presentation explores intersections of power and oppression, with particular reference to racism, homophobia and sexism. I consider how autoethnography and the participatory arts-based method of 'collaborative poetics' can support a reflexive and relational analysis of the complex interactions between privilege, prejudice and discrimination, supporting co-researchers and their audiences to understand how they are located within this tangled nexus. I explore how these creative methods can offer a nuanced investigation of identities and positionalities that speak to multiple

forms of both privilege and oppression, enabling us to reflect on our experiences of discrimination, without relinquishing responsibility for our power and privilege, and to help build a critical resilience that works towards positive individual and social change.

...When I'm on stage,/I feel powerful,/from the inside looking out./I feel safe./Nothing can touch me./I'm one of the ones who's right,/has a voice,/Then, I have no choice,/but to take/whatever may come my way.

Title

Love as an Action for Belonging and Building Community

by

Angela Hough & Heidi Van Rooyen

Abstract

Elizabeth Alexander in her 2009 inaugural poem considers love a “mighty word” that could transform wellbeing, the flourishing of diversity, and upend the innate sense of injustice that prevails in our world. Based on an analysis of WhatsApp poems and prose between two differently raced South African women, we consider how love holds us within our multiple social identities. This poetic inquiry is framed by the writings of bell hooks, Zimitri Erasmus, John A. Powell and others, and explores love in private and in public as it navigates loss and the hope of new beginnings. The chapter concludes by returning to these writers and considers the transformative capacities of love as action for belonging, as a tool for practical, creative and sustained social good that can be used to foster relationships and belonging.

Title

A Veiled Anatomy

by

Natalie Honein

Abstract

Curiosity recently settled on ‘vulva’ in my search engine. Wikipedia unfailingly appeared at the top of the list. With a click of the mouse, Wikipedia appeared, unsettling my certainty in the dichotomy between private and public. The image of the vulva spoke to child and the adult staring at the screen (Pink, 2003). Through poetic inquiry, I began to create storied poems to construct a narrative understanding of this experience and explore the different perspectives of my culture, upbringing, and education; from where I was located in the context of time and place (Clandinin & Connelly, 2000). This temporal dimension allowed me to tell remembered stories of a past and to explore a more recent present as a woman and mother. In this process, I relied as well on another unconventional and disruptive form of research, visual inquiry, which seeks to “uncover the visuality around the evaded” (Bach 2007, 289). In my presentation, I wish to position my inquiry inwards and raise questions about society’s impact on girls’ perceptions and awareness of their bodies and sexualities. The personal significance attributed to the image of the vulva is linked to the more general rhetoric surrounding women’s bodies.

Title

Silencing queer black women with the “mythical norm”- researcher

by

Meghan Green

Abstract

“Fury: A haiku for seething anger”
With fists tightly clenched,
My fight is against the world.
I will not calm down!

Audre Lorde (1984) conceptualized the marginalization of Black queer women in the liberation movements of the 1960s, and the idea of the “mythical norm” was born out of this reflective internal dialogue. Black queer women’s experiences are positioned outside of the margins of their white female identifying and Black heterosexual peers. Researchers (Baily & Miller, 2015; hooks & McKinnon, 1996; Hull et al., 1982; Lorde, 1984; Smith, 1983) have

theorized for decades about how the intersections of race, gender, and sexual identity impact the experiences of Black queer femme identifying individuals in an array of spaces. After reading "Zami: A New Spelling of My Name" by Lorde for the first time, I felt a sense of belonging and kinship that I had never felt before. During this session, performances of my original poetry will serve as a journey through my life as a mother, an educator, and a doctoral student in and along the margins of identity, just outside of the "mythical norm." Glover (2017) contends that the silencing of Black queer women in institutions of higher education is the result of the intersections of race, gender, and sexual orientation. Utilizing endarkened feminist epistemology and poetic inquiry, I seek to use the power of my poetry to talk back to the mainstream discourse of higher education and to explore how I understand my researcher positionality as a Black queer woman.

25 May 2022

10h45–12h00

ORAL PRESENTATIONS IN PARALLEL

VIRTUAL

Title

Home is where we find ourselves

by

Emma Green & John Guiney Yallop

Abstract

John: I am so glad you reached out across the space between our homes. Perhaps we can write about our homes, about going home and coming home.

Emma: I love the idea of home, being at home, returning home to oneself perhaps? Home is where the soul is called to be. I need to listen to my soul.

John: I hear you so clearly when you talk about heeding the call of your soul. I am learning, still learning, to listen. My head had all sorts of reasons why I should not resign. Each time I thought I had it clear, and was ready to delay, my gut would tighten and sink; my soul would tell me that this is not it.

Emma: Home knows what we need. Home knows who we are. With all the multiplicities and intersections of our identities, home is a place where we can be and become.

John: Wherever I was, if I could not find home, I made home.

Emma: Sometimes we recognize home where or when we do not expect it. Like the time I was going for a drive with my mother-in-law. There was one moment, I shouted, "Stop The Car. What is this place?" I felt so at home, even though I did not know where I was.

For our presentation at the 8th ISPI, we want to continue this conversation with pauses and openings for audience members to reflect on their own experiences of home, how those experiences connect to and/or inform their identities, and to write on-the-spot poetry in response to the conversation and our own poetic pauses.

Title

Unsilencing:

Poetic Inquiry as an Act of Resistance in Calabar, Nigeria

by

Anne McCrary Sullivan & Alexander Timothy

Abstract

"What is most powerful and insidious... is the internalization within Africa, of world views, research approaches, and procedures for validating knowledge that effectively perpetuate Africa's dependence and poverty" (Samoff 1993:186-7 qtd in Higgs, P. et al. 2000: 7).

Anne: During my Fulbright year at the University of Calabar, Nigeria, I little by little came to understand that I was witnessing a continuing colonization of intellect and academic endeavor. Indigenous ways of learning,

understanding and representing, including poetry, seemed to be checked at the university gate in allegiance to British Colonial concepts of higher education. Then I met Alex, a poet whose identity was effectively silenced as he produced statistical work that was his ticket to survival and success in the academy. We entered into a rich and continuing dialogue.

Alex:

...I lovingly,
like one with Stockholm's syndrome,
feted my wardens -
oiling my manacle,
unaware that the rusty bracelet,
the fattened iron chains,
festooned around my neck,
wedded by steel padlocks,
were the instruments of my bonds.
Now I know my oppressors
and the lure of freedom.

In this presentation, we will explore the relations of poetic inquiry, indigenous ways of knowing and representing, and the constraints of a colonized academy. Alex will offer poems addressing issues of social justice and cultural resistance.

Title

**The Queer Faith Tensions:
A Poetic Inquiry into the Privacy of the 'Inner Worlds' of African Closeted Queer Clergy**

by

Mathias Alubafi & Chammah Kaunda

Abstract

This article argues that poetic inquiry is a valuable method for unmasking interior religious experiences of African closeted queer clergy. It demonstrates how poetic inquiry could function as analytic tool for decolonisation, reclamation, reinsertion and reconstitution of the closeted queer clergy's belonging in African religio-cultural spaces in which their sexualities are being exorcised and alienated. It also makes visible the complexities of ongoing closeted queer clergy processes of interrogating their faith tensions through negotiating and subverting ecclesiastical and cultural alienations. Finally, it shows how closeted queer clergy interpret Christian faith as a tool for lived faith tensions between uncertainty and hope; fear and resistance; alienation and belonging; rejected and acceptance etc.

25 May 2022

12h15–13h30

POETRY AS METHOD IN PARALLEL

IN PERSON

**THEME:
POETRY AS METHOD**

These are 10-minute illustrations of methodological innovations or insights demonstrated in "snapshot" poetic inquiry presentations. Single author presentations will be 10 minutes and dual authored presentations allowed 15 minutes. These will be delivered orally, and or visually, using power point and other tools.

Title
Explores the overlooked lives and experiences of bodies with disabilities

by
Kirsten Deane

Abstract

My belief, a belief that I would hope most writers have, is that our work is always an intention to constantly uncover truths that already exist around us. Truths that are overlooked by the human eye. This belief is the thought process behind every story, essay, and poem that I write. With this belief, the poem, as an individual life on its own, begins to grow a set of limbs, a heart, a bloodstream. The poem becomes a body.

A topic that my poetry has been focusing on for quite some time, is the topic of disabilities, both internal and external. That being said, my poetry has been shining a very sensitive, honest, and needed light on what it means to live with a disability and furthermore, how life is experienced through a disability by those who have been given no choice but to live with a disability of one type or another.

I would be honoured to present a body of my work that explores the overlooked lives and experiences of bodies with disabilities. Being an individual with a physical and mental disability myself, gives me the opportunity to spread light on the unique experience and to show how the disadvantaged body can be researched through the truths that poetry enables us to find. My intention will be to share my work that uses the art of poetry to give others an insight into what it feels like being in a body that is not the common idea of 'normal'.

Title
Silence and (In)visibility Surrounding Menopause

by
Larissa Hassim

Abstract

Historically and globally, humans express their community and identity by telling their stories. Silenced and invisible, most women were/are excluded, from telling their stories, in community and personally.

Power resides with who is visible and what is heard. Currently in South Africa, inequality, unemployment, poverty, gender discrimination and racism negatively affect the majority of women, rendering them silent and (in)visible. I focus specifically on the silence and (in)visibility surrounding menopause. Menopause does not discriminate according to race, class, politics, education or health. It is biological and gender specific. Globally women are living longer than men. Conversations around menopause are shrouded in silence or dismissed as change of life failing to clarify the nature and experience of that change.

In my poster presentation I will demonstrate through my art and poetry how menopause struck me like a sniper's bullet. I found myself feeling catapulted uncontrollably into middle age. I began questioning the silence and (in)visibility of a phase profoundly affecting all women, sooner or later. My painting and poetry patchworks the stories of the women I know regarding menopause. In my poster, I quilt together these stories, unmuting our personal and collective silence and rendering our experiences visible.

Title
Capturing being victim of political shooting and how to tell the story

by
Gillian Rennie & Neville Beling

Abstract

In 2006 I met Neville Beling, who survived a political shooting on 1 May 1993 in East London, South Africa. He wanted me, then a journalist, to tell his story. What had seemed like an APLA attack during the PAC's Year of the Great Storm turned out to be something entirely different – but more unclear. So I interviewed him and his family and other survivors for months and then I wrote his story. The manuscript was shortlisted for awards but never won. It was contracted to a publisher but never published – one more marginalisation for Neville. I had written the wrong 90 000 words: shattered stories can never conform to linear expectations. The limitations of reportage compelled Neville's story – and me – to explore new poetic forms. In 2019, I took this project into a

Creative Writing PhD and the story turned inside out. I started making a fragmented nonfiction narrative held by an abecedarian structure. I think we're on our way now. But every now and then poetics shakes the narrative until poems fall out of its pockets. For this conference I want to present D for Disability. I will demonstrate how the transcript of a lengthy interview distilled itself into a visual poem. And I want Neville Beling at my side, to tell the conference what it's like to have your life story collide with the right margin of a page, and about his words becoming a poem that shows and tells us what three bullets robbed him of.

Title

Using poetic voice to explore the nature and meaning of participation, in relation to epistemic justice, in a landscape restoration project, South Africa

by

Mateboho Ralekhetla, Sharli Paphitis, Lindsay Kelland, Jean Mckeown and Carolyn (Tally) Palmer

Abstract

The management of natural resources is getting to a point where it is becoming unimaginable to do it without the participation of those who are likely to be affected by the management decisions. However, participation is seldom explored from the perspective of participants. A South African government-funded land restoration project, the Tsitsa Project, was consciously designed to include for respectful participation among project stakeholders: residents of the Tsitsa River catchment, government officials, and researchers. Sixteen narrative interviews were elicited, transcribed, and translated where required. After immersive engagement with the narratives, they were analysed and interpreted using poetic voice. In this paper we use two poems to explore the alternative processes of interpretation using i) thematic, or ii) chronological analysis, of the participatory experience. The poems are then viewed through the lens of epistemic justice, to explore how it is related to participants' experience, and our framing of the concept of participation. The alternative processes of interpretation each revealed unique features about the narratives, which are shared in this paper.

25 May 2022

12h15– 13h30

POETRY AS METHOD IN PARALLEL

VIRTUAL

Title

Haunting and Joy in Place: The Poetics of Bear and Crow

by

Alexandra Fidyk & Darlene St. Georges

Abstract

Performing a dramatic reading, we amplify the languages of Bear Woman and Crow Mother. As a poetic narrative, we invite you to follow these figures and their movements in two worlds that co-emerge. Here, we fall into the heartbeat and rhythm of Other; we come into morphic resonance with the engagement of being; we feel the depth of our relational accountability.

We use creation-centred métissage, circumambulation, and poesis to interweave these narratives. This form of storying roots in traditional practices beyond the colonial narrative of binaries and separations. It enables us to explore Bear and Crow's landscapes and inscapes: embodied experiences, memories, and ancestral knowing. Circling, we generate visual, metaphoric, and metonymic dialogues that privilege marginalized voices and lives. Circling, we draw a collection of parallels to tease apart their haunting and joy. Poesis aids in these processes by drawing from the ancient terrain of the past—beckoning. Together, these moves renew us—listeners, tellers, and that which holds—as we become awashed in timelessness and spacelessness.

Our poetic telling engages us in the paradox of inner and outer, upper and lower, real and imaginal. We reorient ourselves to the aliveness of body-to-body transmutations in agential landscapes to demonstrate respect for life worlds; to honour other-and-Other; to validate wonder and curiosity; and to elicit trust of and for the unity of embodied experience. Such engagement teaches the way patterns arise from slow, attentive turning. It teaches us how to renew living and inquiring through witnessing relations and reciprocity.

Title

A dissonant chorus: making poetry out of interviews with feminist writers

by

Emilie Collyer

Abstract

Throughout 2021 I interviewed a number of feminist creative writers from intersectional backgrounds about their practice: what sustains it, how they view notions such as failure and success, what forms they write in and why. As part of my creative practice PhD I have been writing poetic responses to the interview transcripts, using poetry as a research tool to articulate aspects of my findings. In this presentation I will read samples of the poetry that has emerged from this research.

I use poetic inquiry because it allows me to adapt the form of what I write to the unique material that each writer provides. Poetic inquiry is key to resisting a homogenous way of 'writing interview transcripts' and of accounting for terms such as 'feminist', 'failure' and 'success' which have multiple interpretations. This method also permits me – as poet and researcher – to be present in the exchange and in the poems. My poetry aims to reveal something about the connections, tensions, pleasures and pressures of being part of a creative community of practice.

Poetic inquiry is a powerful tool with which to explore a feminist sensibility named by Clare Hemmings as 'affective solidarity'. That is, a feminism that eschews identification and empathy in favour of dissonance as a way to reach more complex understandings and expressions of feminist intersubjectivity. Poetry is uniquely positioned to capture the variety of tones, rhythms and attitudes I encountered with different feminist writers and thus to evoke a rich poetics of feminist dissonance.

Title

How people view without really seeing one another

by

Sandra Filippelli

Abstract

While I have not been overtly racialized in Canada, my Canadian-born father of Italian descent was. Throughout my life, I have felt the impact of his sentiments about it, especially when people ask me the origin of my surname or indicate that they view me, in some discriminatory way, as a Canadian of Italian descent. The purpose of my Poetic Inquiry presentation is to discourse on how people view, without really "seeing," one another. We might spend our lives walking blindly through our complex world. While racial, ethnic, and language differences create barriers, it's our view, our way of thinking, whether individually or collectively based, that obscures our perceptions. If I were to develop a vision impairment, such as glaucoma, my field of vision would reduce over time. I would like to investigate the extent to which that effect would reduce my barriers to cognitive perception. If I could not see, how would I perceive on a sensory level? How would these perceptions reverse my dis/ability? In my developing study of "intersectional glaucoma literacy," I will compose Haiku Poetry, my 2022 poetic form of practice. Haiku's Japanese origin invites poets into Zen-like discourse, where monkey minds may stabilize and open to new revelations on life and people. Haiku poets explore their perceptions through internalized imagery. I wonder how the images and perceptions manifested by Haiku poets with glaucoma might empower them and how they might empower others to perceive them as well as themselves. In this in person or in hybrid presentation, we will all doff our "masks" and "see one another" through Haiku poetry.

Title

Intersectionality's Second Song

by

Marna Hauk

Abstract

Polychordal exuberance and post-apocalyptic incantation presage the way Anzaldúan queer-magical nepantlera poets (Anzaldua) cross the borderlands of transtemporal and transpatial climate justice to forge fresh futures. Macy (2020) asks, what might the future beings 200 years from now know about our contemporary acts of courage and bravery that help bring about their survivance? In the vicinity of Tsing's monsters of the Anthropocene (2017) and Harawayian compostist future fictioning in the Cthulucene (2016), I explore the accounts incubated in graduate classrooms beyond the "zombie" wars, with intersectional ecofeminist, ecopsychological, climate

justice, and queer ecological lenses. Using poetic inquiry methods, I share poems and intercepts from the struggles of the emergent future. Layering texts co-created with mythic beings, earth dwellers, and zombies, crafted by graduate students in intersectional ecofeminisms and sustainability innovation: fresh possibilities arise. How can we bust beyond binaries and imagine our way into the emergent unknown, leveraging patterns from biocultural and nature-based regeneration as templates for fresh possibilities? And how can the fruits of these fresh disjunctures and ethical rearrangements invite us into futures worth inhabiting? Listen, listen - a la Alexis Pauline Gumbs' "Evidence" (2015) and M Archive: After the End of the World(2018) - to the voices of the future beings, breathing their blessings, offering their encouragements and clarifications. Can poetry direct a kind of distributive justice? At the quickening sensefield matrix, the intersectional juncture, the ecotonal deltaflux, tuned to sensitive sensing through poetic entrainment, we time travel and immerge to greater wholeness.

Title

Spoken word, invisible memories: Poetic imagery and Every Child Matters

by

Lorna Ramsay

Abstract

We listened around imagery of our shared natural world after a summer of raging wildfires that burned through land of the T'it'q'et First Nation. I stood with my university pre-service teachers in Vancouver, British Columbia (B.C.), Turtle Island, or Canada, Autumn, 2021, and we rewatched generations of memories rejoin the past like ceremonial regalia in T'it'q'et ashes and missing children earthed around Residential Schools under x-ray revelations. My students and I could not feel other's memories buried throughout indigenous lands in the pervasive smoke and shock of hundreds of children's graves found and announced by Chief Kukpi7 Rosanne Casimir. We absorbed un-silencing of past-with-present in prayer and ceremony of TkSemlúps te Secwépemcwe peoples. We held strongly to words from spokespersons in governments and religions, multimodal presentations of trauma and hope through artists, musicians, dancers, writers, and teachings of social justice that shared history's truths with educators and researchers. I witnessed and participated in collaborative aesthetic redesign of summer 2021 in multimodal collage of sound imagery draped by found, blank, and spoken word poetry of inquiry. My students' individual inquiry as pedagogy of conciliate, present silence viewed pathways to inclusive teachings around missing or murdered, voicing B.C.'s invisible memories, colonization of First Nations people, and Every Child Matters.

25 May 2022

14h30–16h20

WORKSHOPS

IN PERSON

These are two-hour participatory poetic inquiry sessions involving audience contributions and participation.

Title

Rock/Scissors/Poetry

Facilitated by

Giles Griffin, Dawn Garisch & Lebogang Montewa

Abstract

The Life Righting Collective (LRC) is an NPO whose work posits that the creative process of life writing is a useful, arts-based and cost-efficient way to improve psychological well-being and personal development. We believe it can also build community by increasing resilience to trauma and loss. This intersects with the theme of ISPI 2022, whose connective touchpoints of privilege and exclusion include race, ethnicity, citizenship, gender identity, class, wealth, language, religion, ability, sexuality, mental health, neuro-diversity, age, education and body size... and many others. Much poetry is life writing. Much poetry speaks truth around these touchpoints - not just to power, but to writers themselves and their communities. The LRC's workshop will allow ISPI delegates to experience the LRC approach to life writing. We are a diverse set of voices - again, across the touchpoints. Our workshop will present an approach to writing poetry that can help us heal through discovering, celebrating and witnessing ourselves and each other.

"I glue my shards
A mosaicked image
Wipe clear your
Fractured view
See me
With poetry."

25 May 2022

14h30–16h20

Title

Abr+a: Dropping in to Imagical Play with CATs

Facilitated by

Deborah Green

Abstract

My predominant experience of creative arts therapy resembles dragon-riding – prismatic, parabolic, poly-sensory, and paradoxical. This variegated practice can be chained, however, by rigid and reductive research processes. My yearning for less dissonance between what and how I was researching plus more congruent reciprocity between the skill-sets I was cultivating via both research and therapy, sent me questing. I stumbled across McNiff's proposal that our research process should, as closely as possible, correspond to the experience of therapy. Riding the back of this exhortation, I discovered arts-based research and autoethnography – and the abr+a-dragon was born.

Abr+a (arts-based research through autoethnography) is an umbrella-term for an emergent approach being pioneered by creative arts therapists in Aotearoa New Zealand. Poetic inquiry has taken flight within abr+a alongside research approaches drawn from phenomenological, performative and anti-oppressive methodologies, and creative therapeutic processes repurposed as research. Poietic poetry loop-the-loops and breathes fire with visual arts-making, dance-movement, nature-connected arts, dramatherapy, and digital-arts as ways to make-strange/decenter into the alternative logic of imagination, to surround rather than solve, and to craft situated living knowing. Join me on an image-rich and poetic abr+a-dragon ride to explore the unpredictable adventures that arise when these methodologies entangle.

25 May 2022

16h30–18h30

MINDFULNESS AND PERFORMANCES

IN PERSON

In the busy-ness of life and a conference, short mindful embodiment sessions will enable us to drop into the present moment, centre ourselves, be aware of our bodies, by acknowledging and accepting feelings, thoughts and body sensations. Through this non-judging state, we enable awareness, and perhaps access to our wisdom and poetry. No prior experience is needed but always welcome.

PERFORMANCE

Title

The ghazal

traditional Arabic poetic form – in response to Mazisi Kunene’s poetry- exploring intersections we inhabit

by

Deborah Ewing, Zainub Priya Dala, Dime Maziba, Makhosi Khuzwayo & Ikram Basra

Abstract

The ghazal is a form of traditional Arabic poetry popularised in India and Persia. It comprises independent couplets that speak to a common title. These couplets don’t have to relate to each other. They can be seen as separate poems. The tradition among ghazal writers is to answer the couplets of ghazals by famous poets that they admire.

The ghazal provides a framework that is at once individual and inclusive, complete yet open. We propose to work in this loose format using a poem by Mazisi Kunene, South Africa’s poet Laureate. As Durban-based poets we take Kunene’s iconic poem as a unification point. We explore the intersections we inhabit, with comfort or discomfort, using the diverse life experiences that shape our poetry, by ‘answering’ Kunene’s poem.

Poems Set On Fire1

Izinkondlo

I shall invisibly follow you into the sacred vaults
Deep in the belly of earth where you hide your burning poems
From a distance watching you raise secret words as the torch
Nay, the comet illuminating the arc to the depths
of sunsets

As we each engage with a line of the poem, we make our lives visible to ourselves and each other, and invite ‘answers’ across and beyond our identities. This process produces a poem in the form of a ghazal. The poem and approach will be presented at a workshop in which anyone may add their voice as a link in an unending chain.

Title

**Context-responsive equitable strategies for developing gender-responsive curriculums in Nepal:
A poetic inquiry**

by

Parbati Dhungana & Roshani Rajbanshi

Abstract

We argue that context-responsive approaches support the development of a gender-responsive curriculum in the context of higher education in Nepal. This paper is our reflective journey of curriculum content analysis of the two Master’s programs (Mathematics and English) from an inclusive cultural perspective of gender which engaged us to explore the answer to the question- How can we develop a gender-responsive curriculum? Adapting inclusive cultural perspective and participatory design we engaged with students and faculties and management representatives in the process of gender mainstreaming through action-reflection cycles. Further, we braided discussion with poetry, that is, a poetic inquiry to tell our praxis in a realistic and/or literary way. Finally, we discuss the three context-responsive equitable strategies such as (1) adapting collaborative approach, (2) promoting ‘the 3 pillars’, and (3) enhancing inclusiveness that supported us for ensuring gender equality.

Title

**Echoes from the Island:
Unabating voices of early-career academics**

by

Nosipho Mbatha, Vusi Msiza & Nokukhanya Ndlovu

Abstract

In our contribution to the Poetic Inquiry conference, we aim to illustrate and engage with other arts-based inquiry scholars through our poetry reading. Through this recital, we aim to give other early career academics, senior academics, Artists/ Researchers/Teachers and other communities insight on the dehumanizing experiences faced by early career academics (ECAs) in South African higher education institutions. Our poem “Echoes from the Island” presents an account of how as ECAs we became disempowered in the academy, a consequence from the perceptions projected onto us by others and ourselves. To rescue ourselves, we engaged in continual self-reflexive work guided by intersectionality and liminality theories to explore our intersecting identities and our vulnerabilities. The aim of our reflexivity which became regular and ongoing through bi-weekly recorded discussions, was to initiate ways to catapult ourselves from the bewildering quicksand

we were rapidly sinking into. Our methodological process included transcripts of selected audio-recordings from our weekly discussion, thematically coding transcripts and developing a poem through Butler-Kisber's method of found poetry. Our poem intrinsic and relevant to our self-rescue from dehumanizing perceptions, shares the plight faced by ECAs and demonstrates the relentlessness displayed in their cause.

Title

Auto-ethnographic exploration of the process of developing a decolonised course from a position of privilege

by

Meagan Kumar

Abstract

The aim of this project is to examine the action research process of developing a decolonised course from an auto-ethnographic perspective.

This research focuses on self-reflection related to positionality and coloniality and the development of the individuals involved in the course development as educators. The process of developing the learning objectives and curriculum, while a critical piece that has been the focus of extensive pedagogical research, is not the core of this research. Instead, we are focusing on positionality and privilege as the means through which we examine decolonising in curriculum development.

I am collating a collection of reflective poetry writing pieces from the module co-organizers (three Kenyans and one American) based on the reflective journals we are keeping throughout the process. This will help us to examine our own voices and those of our potential students and expert presenters and how this can be framed in relation to power, positionality and decolonization. These will be presented in oral readings and perhaps published in a short series. If session time allows, we will also invite audience members to respond with short poetic pieces reflecting on these themes.

25 May 2022

16h30–18h30

MINDFULNESS AND PERFORMANCES

VIRTUAL

Title

Moving Suicide Loss from Silence to Story

by

Laura Apol

Abstract

There is a great silence surrounding suicide; there is the stigma around the mental illness that often accompanies a suicide or suicide attempt, the weight of grief and guilt carried by survivors, the shame that often waits in the shadows. In response to the suicide death of my daughter, Hanna, in 2017, I broke that silence; I turned to writing, creating poems from my anguish, disbelief, and love as I mapped the first grief-year. The poems were published in a collection titled *A Fine Yellow Dust* (Michigan State University Press, 2021). While most writing about loss does so from a distance, in this collection I wrote from inside the days and months and seasons immediately following Hanna's death. In this session, I will read from the collection, framing the reading in terms of what it meant to me—as a mother, a survivor, a poet—to move the stigma of suicide and the resulting grief out of silence and invisibility and into public and published poems.

Title

Motherline Poems: Singing of/into Silencing

by

Lena Richardson

Abstract

Her mother never taught her
The things a young girl should know
About the ways of college men, the way they come and go (mostly go)
Now age has taken her beauty and sin has left its sad scar
So remember your mothers and sisters, boys,
And let her sleep under the bar.

(Popular ditty my mother taught me, 20th century, United States).

In this autobiographical presentation, I will share two poems and a short piece of lyrical writing to reflect on singing the ditties my mother taught me as an embodied inquiry into silences and voicing in my motherline lineage. Margaret Christakos describes lines of women experiencing identities “in a kind of choral “coming,” a kind of rippling into presence” (2016, p. 18). This poetic inquiry on the process of singing these songs raises questions about being indoctrinated into a certain model of silenced/silencing womanhood through musical sharing. At the same time, there is a sense of joy, connection, and shifting in the singing (with new words, in some cases) which is potentially a kind of integrating of the past with an animate expression in the present. I explore “singing through” as the sense of silenced places being opened up and moving through my own intergenerationally-held body: an embodied weaving that gives my mother’s voice back to me through my own breath and song and provokes me to ask new questions about the complexity of silencing and love.

Title
Displaced Dissent Poetry:
A Poetic Inquiry

by
Marcy Meyer

Abstract

As a single mother of an adult child with serious mental illness, I identify as a stigmatized non-dominant group member. As Goffman (1963) observed, courtesy stigma affects an “individual who is related through the social structure to a stigmatized individual” (p.30). Ryan and Runswick-Cole (2008) revealed that “mothers of disabled children . . . experience directly and by proxy many of the discriminatory practices and attitudes their disabled children face” (p. 202). For example, courtesy stigma can be manifested as avoidance, hostile staring, and rude comments (Gray, 2002). In this essay, I share my lived experiences with courtesy stigma, employing autoethnographic poetry to “re-create moments’ that succinctly express my experiences in finding my voice across multiple places of belonging and un-belonging” (Adams, 2021, p. 177).

One of the places in which I have encountered tensions related to my social positioning is within my academic community. In my autoethnographic narrative, I explore double-binds that I have experienced as a result of conflicting social and professional roles. I describe problematic workplace interactions that I have had with senior White male colleagues. In response to these interactions, I share an autoethnographic research poem that embodies the tension between expressing dissent and remaining silent. Informed by Kassing’s (2011) research about organizational dissent, I characterize my poetic inquiry as displaced dissent poetry. I examine displaced dissent poetry’s potential to create more inclusive workplaces and conclude by offering practical suggestions to help coworkers and supervisors be more supportive of single working parents of children with disabilities.

Title
Eclipsing the self, using erasure poetry to see behind the edited me

by
Cecile Badenhorst & Heather Mcleod

Abstract

What hauntings, nostalgia and memories are layered into our academic writing? On the surface we perform a scholarly writing identity, but layered within are other identities, ones we feel and experience yet hide. Inspired by Mary Ruefle’s erasure poetry (<https://hyperallergic.com/671328/mary-ruefle-erasures-robert-frost-stone-house-museum/>), we create poems of erasure from our selected published academic papers. We dream and imagine thereby exposing the strata within our own writing and ourselves. We acknowledge any textual meaning contains a doubling back and interweaving in multiple forms, some apparent and some erased.

Challenging neo-liberalist ideals of efficient outputs and outcomes we make ourselves more visible by exploring our personal, imaginative and artistic identities. We explore the social and institutional pressures of maintaining a one-dimensional identity in academia and our integration of creative practices to subvert these pressures. We argue the identities which are least valued in a neoliberal environment--our personal, imaginative and artistic identities--are, in fact, important for us to model for our students, and to manage, negotiate and resist the current systematic conditions. We recognize the impossibility of the self to be visible and observable to itself, and the difficulty of seeing the fleeting, partial aspects of ourselves. As a way of speaking-back, stepping away from the competition, the success narratives, and unsettling the story, we focus on our personal imaginative and artistic spaces, which sometimes collide with our academic subjectivities. We engage in reflexivity--looking inside of ourselves to the world of sensation and pre-verbal metaphor-as opposed to focusing solely on the external appraised self.

26 May 2022

09h00–10h15

PLENARY SESSIONS

These are invited keynote 22-minute talks presented at the start of each day. Each slot will have two keynote presenters who will speak to the day's theme.

PERFORMANCES

Each of the plenary sessions will include a 30-minute poetic and/or musical performance. A further two performances will be accommodated in a later afternoon/evening slot.

THEME: POETRY AS KNOWING

Seeking cerebrally serves certain purposes – offerings within the symposium theme Poetry as knowing, will demonstrate how, through poetry, we also know in and through body, emotion, heart and spirit. Our desire to know has resulted in scientific research conventions. All the while, humans have used poetry to illuminate existence profoundly -- in the post-qualitative turn, poetry writing also permeated the world of scientific knowledge making. Inquiring through poems into the intricacies of the (post)human condition, helps us to extend beyond the edges of reason, into insight. As such, the work of poems when they are embedded within academic arguments, is to offer evocative extensions of rational thinking. In poetic inquiry, poetry also serves a second bridging role, connecting the world of research to art in public life. When scholars write artfully to probe social issues, readers are charged to co-inquire and uncover ambiguities that are part of truth, when they awaken to musicality, resonance, and other poetic devices, conventions and inventions.

PERFORMANCE

Title

!Ora as a Language and Worldview performance

by

Candice Harris, Chief Xammi, Danger Ingozi, Garth Erasmus & Xabiso Vili

Abstract

"Korana, or !Ora, is a Khoi language of South Africa thought to be extinct. Over time the Korana clan have lost cohesion under the pressures of settler encroachment, colonial administration, missionary intervention, apartheid and neglect by the current political dispensation (<https://www.elararchive.org/dk0266/>)."

According to Chris Louw in his thesis *Khoisan Healing: Understandings, Ideas and Practices* "...primitive thought was not a-logical or antilogical, or even an earlier version of Western thought: it was different. How it was different lay in "mystical participation", by which Levy-Bruhl meant the original people (Khoi) saw connections between phenomena, things, events and organisms, that are imperceptible to the senses."

Language is used to construct and interpret reality; it always carries meanings beyond itself. To interact with a language is to interact with a culture as its reference point. For instance, Khoi talk to phenomena such as rain or animals as a means of encouraging a particular outcome.

To what extent is the gradual extinction of !Ora/Korana as a language the loss of an entire worldview or way of existence?

My offering includes the writing and performance of three !Ora poems with the accompaniment of Khoi musical instruments, posters designed by Danger Gevaar Ingozi, and a workshop in which the participants will learn basic !Ora clicks, phrases, as well as a brief introduction to Korana history and worldview. The content of the offering will result from researching Khoi archival information and qualitative interviews with Khoi members, historians and healers.

KEYNOTE TALK

Title

Poetic Inquiry as Knowing through Embodied Practice

by

Sandra L. Faulkner

Abstract

This year for Mother's Day, I visited my elderly parents in the home I grew up in for 20 years, which is nestled in the sprawling suburbs of Atlanta, GA in the US. I ran along the paved nature path and park trails through the Georgia Pines and my body remembered childhood through the Proustian smell of sweat and honeysuckle, the movement of my body through the humidity and pine straw, and the sound of crushing pinecones under my feet. This nostalgia was for how the past has shaped the person I am now, not a yearning to return to some previous self. In this talk, I argue that nostalgia is a form of embodied experience and knowing. According to the theory of embodied cognition, the body influences the mind. Our bodily experiences are an essential link to our language comprehension. "In other words, language comprehension is 'grounded in bodily action' because we use the same neural mechanisms for understanding language about action that we do for producing action" (Fincher-Kiefer, 2019, p. 69). Embodied experience can be best represented in poetry as poetry is all about experiencing rhythm in the body, the sound of musical lines, the ineffable experience of feeling and knowing language in the body. Poetry can not only show embodiment, but it can also be an embodied experience. "Poetry promises to return researchers back to the body in order to demonstrate how our theories arise out of embodied experience" (Faulkner 2017a, p. 214). Thus, nostalgia is to embodied experience as embodied experience is to poetry. Our poetic inquiry represents knowing through embodied practice. Writing poetry is an embodied practice of letting go to the (im)possible and "becomes embodied experience when audiences feel with, rather than about a poem; they experience emotions and feelings in situ" (Faulkner 2017a, p. 226).

KEYNOTE TALK

Title

**Knowing/ Unknowing:
The breath between in poetic inquiry**

by

Duduzile S Ndlovu

Abstract

Who is the knower? What is knowledge? And Who gets to meaningfully engage with research knowledge? These are important questions in the debates on decolonising research. Recognising the critiques that decolonising research has become a buzzword without efforts to shift the status quo, as well as that, decolonising agendas need to attend to the material beyond the 'knowledge debates'. This chapter draws on research on migration in the global south, where the research gaze can mimic the colonial gaze, because research agendas tend to be driven by and for global north interests and not by the people who are being researched. To argue that knowing in and through poetry presents opportunities to do some of the work of decolonising research by facilitating more egalitarian and inclusive approaches to who gets to be the knower, what is knowledge and who gets to be the audience of research knowledge and thus drive the research agenda.

26 May 2022

10h45–12h00

ORAL PRESENTATIONS IN PARALLEL

IN PERSON

ORAL PRESENTATIONS

These are 15-minute presentations engaging with poetic inquiry conceptually, theoretically, and/or practically. These can be delivered orally, and or visually, using power point and other tools. Single author presentation will be given 15 minutes, dual authored presentations will be allowed 20 minutes, and presentations with 3 or more speakers will be allocated 30 minutes.

Title

Beyond myopia:

Enlivening social sciences methodology through poetic inquiry

by

Deirdre Byrne, Toni Gennrich, Eunice Phiri & Gerhard Genis

Abstract

In this panel, four panellists, who are all members of ZAPP (the South African Poetry Project) conduct a research journey down a winding passage. Each panellist opens a door to a specific multimodal way of knowing. The “passage” is a transcript of an interview conducted in 2018 with poet and teacher Eunice Phiri, who is also one of the panellists. Each “door” opens onto an illuminated room, which holds a single response, expressed in poetry, to the data that is contained in the interview. The panellists will present, explore and reflect on their subjective, affective and creative interpretations of the interview data. In particular, Eunice’s engagement with the interview blends personal memory with her professional teaching experience and her poetic gifts. The four rooms link together to create a house of meaning, highlighting the depth and richness of the data. As we each unfold our individual poetic reading, we collaboratively create a rhizomatic assemblage that allows for the creation of new “shoots” of knowledge and new ways of engaging with social sciences data that will emerge organically.

Title

**To slam or not to slam?
That is the research question**

by

Raphael D’abdon

Abstract

In very general terms, slam poetry can be described as competitive poetry performed by budding poets in public spaces. In slam tournaments, young competitors engage with topics like intersectionality, gender-based violence, history, trauma, etc. in front of attentive and vocal crowds, catalysing the attention and the energy of the urban youth in emotionally charged venues. However, because of its problematic form and its insistence on performance rather than writing, slam poetry is also one of the most litigious topics within discussions on literature, society and popular culture: on one side, one finds detractors who dismiss it by claiming it is a carnivalisation of poetry; the other side is occupied by the slam practitioners and lovers who consider it an innovative artistic expression, largely emancipated from the prosodic conventions and linguistic “norms” of the academia.

Using poetic inquiry as a research methodology, this presentation offers a comparative analysis of texts that support both positions, by summarising their central argument in haiku poems. With their emphasis on the economy of language, unadorned immediacy and sensory imagery, haiku allow readers to sense a deeper meaning and have the power to magnify the message(s) that the writer aims to convey. In this presentation, the haiku generated via poetic inquiry will illustrate the polarised critical views on slam poetry in a way that is rigorous, succinct, accurate and – hopefully – entertaining.

Title
Waiting at the Door:
Perceptions of Younger Residents of Nursing Homes, Before and After COVID

by
Sara J. English

Abstract

My life, before COVID, was waiting, with the door open.
My life, since COVID, is waiting, with the door closed."

Adults under the age of retirement comprise the fastest growing group entering nursing homes. The vast majority of this group are men, who have entered care because of trauma. These men experience a lack of emotional, financial, and social support, often experiencing frail, fragmented or fractured relationships with others. As they live in a world designed for the needs of older persons, with limited opportunities for control over their own lives, they are often dismissed as being defensive, defiant, demanding, and distracting. With COVID, this group became dismissed, as nursing homes struggled to meet the needs of persons disproportionately impacted by the virus. This work is presented in six acts, which build upon my dissertation research, drawing lines that delineate the "before" and "after" experiences of space and place. Data for these works were captured by one on one interviews with young men living in nursing homes, including the lived experiences of choice and chance that led to their admission into care. These works will present a lyrical presentation of the life, interrupted, and the experiences of younger persons – aging in a space where they are dismissed and disregarded, made more invisible by the fog of COVID-19. Moreover, the lyrical word will capture the positionality of a researcher, facing her own experiences of dismissal and disregard, alone, through a method of vox poetica, framing the work with the first and final act.

Title
Botle ho rona:
How do we define beauty for ourselves?

by
Katleho Kano Shoro

Abstract

What is beauty in your language? What philosophies does this concept hold? What do you shake off through these understandings of beauty? What power, work and responsibility does your philosophy of beauty yield?

Contemporary, social conceptions of African beauty - particularly as shaped by Africans on the continent (and in the diaspora) - are being increasingly liberated from the inherent limitations and inequalities embedded in long-standing colonial notions of the savage slot, African primitivism, African ugliness, and alterity. These contemporary articulations are also demonstrating how it is possible to speak of African beauty from an African vantage. Through this interactive session, I wish to make a case for the exploration of "beauty" as critical, intellectual work that is intricately intertwined with questions of African personhood, decolonisation and freedom. Firstly, the session will be a reflection on the different ways that African beauty and aesthetics have been theorised by African intellectuals - scholars, arts and culture practitioners, and elders - and the kinds of work that these philosophies, particularly contemporary philosophies, do to address epistemic and ontological violences imposed by colonial tropes. Here, threads, limitations and openings provided by these intellectuals are traced. The second objective is to create a collective space to think about the various terms, meanings and concepts of "beauty" in Southern African languages and within everyday experiences.

Presented in this session will be a combination of theoretical reflections, questions, poems and research methodologies. Thus, I hope to use this interactive session as an instance of research and performative presentation and poetic inquiry.

26 May 2022

10h45– 12h00

ORAL PRESENTATIONS IN PARALLEL

VIRTUAL

Title

**Hovering between:
Turning theory into a poem**

by

Denise Newfield

Abstract

This solo presentation seeks to apply intersectionality not to issues of gender and identity, but instead to poetry in its relationship to theory. The focus of the paper 'hovers between them', it is 'neither this nor that' in its challenge to hegemonic approaches to the representation of theory in qualitative research writing. The presentation recounts the process – inspired by a workshop on poetic inquiry - whereby the theory section of an academic chapter became a poem, and why. It provides a concrete example which may serve as a case study. Specifically, the poem takes selected post-philosophical concepts from theorists such as Baruch Spinoza, Deleuze and Guattari, Karen Barad and Erin Manning and puts them together as a poem. The presentation asks whether the way this is done is successful in evoking their power, potential and intent. It also asks whether and to what extent the poem may serve as a transformed substitute for the conventional theory section of an academic paper. In particular, the presentation is interested in putting forward a southern challenge to dominant western conventions of qualitative research writing, through mobilising poetry's particular qualities, as well as its manifestation in South Africa as an indigenous cultural practice and a popular contemporary one, especially amongst the youth.

Title

**Finding Space Between:
Poetry as Contemplative Transgression**

by

Sarah Mackenzie-Dawson

Abstract

Each day we live our lives in (dis)connection, rarely pausing to be with experience – to listen to the stories of experience that reverberate across space and time – in our bodies, dreams, nature and longings. The Reverend Ronald Bell (2021) remarks that we have forgotten to see the humanity in one another and part of the reason for this is we have stopped operating in our own humanness—we dehumanize ourselves and one another. We forget to pause, to become present to the space between our breathes. This (re)presentation is about returning to breath, to space, to a shared in-betweenness of being. Drawing upon spiritual/theoretical teachings, reflection on the personal, consideration of the social and natural I seek to poetically ponder the notion of space as I consider: what does it mean to take up space, to share space, to hold space, to open space? How might poetry as a contemplative practice of inquiry, allow us to enter into the (un)certainly of our shared humanity with/in/through and outside these spaces? Weaving poetry, prose, image and mindful practice, I seek to enter into the (un)certainly of our shared humanity, to breath between the questions that may have no answers, those that may separate our understandings, and our sense of belonging in and to the world. This is an embodied practice, that calls on us to move into ways of being that transgress the limitations of intellect and provide opportunity for connection that is both deeply spiritual and potentially transformative.

Title
Under Grounded Theory and a Fugitive Poetic Inquiry:
'Performative Typography' as a Method of Thinking with the Opacity of Narratives

by
Javier Perez

Abstract

Building on the pioneering works of poets Douglass Kearney (2015a, 2015b) and NourbeSe Philip (2008), performative typography is a way of rendering sound and voice into the visual realm of poetic form, through which a poem's movement and breathe interplay by taking spatially unconventional and visually unpredictable shape. This paper proposes that this typographical style can provide Poetic Inquiry researchers with a method destabilising the tendency of imposing transparency upon opaque narratives and legibility upon the silences therein. It further displaces the assumed possibility of a stable "ground" from which theory would vertically move upwards from by considering how constructivist grounded theory (Charmaz 2000; Mills et al. 2006) might account for that which exceeds 'groundedness' itself toward unfindability (Harney and Moten 2013). It explores the poetics of an (under)grounded theory. As further articulated through the poetic works of Fred Moten (2008), Black poetic narratives in particular are fundamentally in a state of motion, always in excess of legibility, and ontologised by fugitivity itself.

An approach to poetic inquiry based on performative typography can adhere to this perpetuality motility, forefront the historic and social silences woven into narrative structures, and contextualise stories within their respective epistemologies of Black radical traditions of fugitivity (Moten 2013) and marronage (Glissant 2001, 1989). This paper then applies this framework to transcribe a focus group discussion with a group of formerly-incarcerated men during a series of poetry workshops that formed part of the doctoral research project this paper forms part of.

Title
Coming to know myself as a Pakeha settler:
Writing a personal history for the future through poetic inquiry

by
Sarah Penwarden

Abstract

Whiteness is a racial construct which, through normalisation, is invisible while at the same time, structurally privileged. As a Pakeha New Zealander, descended from English migrants to Aotearoa in the 1850s, I have begun to interrogate both the privileged position of my white cultural marker and also the settler history that moves through my embodiment. In turning to face my settler/Pakeha history, I have found that poetry can assist with the telling of it. In this way, poetry can enact inquiry (Faulkner 2018, Prendergast 2009). Poetry can provide a mode for the poet to express her/his/their embodied experience. As Maxwell (2013) says, the very form of a poem reflects the creaturely life of the poet, as a poet's embodiment is expressed in a poem's line endings (breath), meter (heartbeat), and rhyme (memory). A poem can also provide a mode in which to tell; giving shape to an experience. Then, as a written document, a poem can be interrogated. Through this process of poetic inquiry, further meaning can be made (Faulkner, 2018). In this webinar, I explore the growth in conscious awareness of my Pakeha settler history. I will read two original poems depicting my settler ancestry, which I also make meaning of. I aim to show how this poetry of personal history enacts a desire to unsilence the blankness/whiteness of being Pakeha, making settler ancestry visible.

26 May 2022

12h15– 13h30

POETRY AS METHOD IN PARALLEL

IN PERSON

THEME:
POETRY AS METHOD

These are 10-minute illustrations of methodological innovations or insights demonstrated in “snapshot” poetic inquiry presentations. Single author presentations will be 10 minutes and dual authored presentations allowed 15 minutes. These can be delivered orally, and or visually, using power point and other tools.

Title
In Rags:
Crafting research from stitching words onto cloth

by
Nancy Coulson

Abstract

An early body of academic research led by textile artists showcases the value of stitching both as a therapeutic practice and as material in the research process. However, the value of textile-based inquiry for qualitative researchers who are non-arts trained is under explored.

I am a qualitative researcher with thirty years of public health experience in Southern Africa. Stitching is in my British family of origin. My grandmother was a dressmaker. As a child I inherited her haberdashery box, it was the basis for years of creative projects. Sewing draws me towards myself. When my twenty-five-year marriage fell apart, I felt wrung out, like an old rag. I stitched my truth into eight used dish cloths, asking myself “What happened here?” The cloths embellish my wedding dress, their ugliness lying uncomfortably against the folds of lace. My stitched words were unplanned, poignant and revealing; my thread choice spoke my emotional reality. In the meditative quiet of stitching, the themes of my marriage were laid bare and a new language of marital distress emerged.

This paper explores the creative and therapeutic process I embarked on in stitching words onto cloth and considers the application of this material, arts-based method for deepening qualitative public health research.

Title
Enfleshing Poetry as Healing Practice

by
Zuleika Sheik & Ongezwa Mbele

Abstract

This collective ‘panel’ brings together black women who are resisting, creating, and transgressing academic, poetic and art spaces through radically questioning the boundaries which seek to erase, invisibilise, and invalidate them. In challenging taken-for-granted forms of poetry, performance, music and academic writing, their work reveals the latent colonial logics underpinning the ways in which aesthetics has come to place limits on the expression of subjectivity. In enfleshing poetry and seeking out healing as a decolonial practice of being together this panel creates a radical space for ancestral healing, spirituality, learning across difference and exploring the tensions which arise. The format is imagined as a non-hierarchical, creative and safe space for thinking, seeing, doing, and connecting to other ways of knowing through conversations and dialogues rather than monologues, with an objective of reflecting together on how each of our contributions seeks out alternatives, radical spaces and acts of healing towards collective liberation.

Title
Poems as Tarot:
uncovering the secrets of the silenced

by
Pralini Naidoo

Abstract

The entanglement between poetry and tarot is not new. Situated in Western occultism, this divination device, once framed as prophetic is more a tool for unearthing mysteries and secrets. There is evidence that several poets have used the imagery of tarot as a source of inspiration, as prompts or as meditations for the creation of poetry. While poetry and tarot both hold the potential to uncover deeply buried ‘secrets’, poems have not been framed AS tarot cards. In 2019, I collated my love poems into a deck of tarot cards and offered readings to several friends, family and strangers. The poems had not been written for this particular purpose. They had, however, been in Lorde’s words, “a revelatory distillation of (my own) experience” 1. The methodology of combining poems of personal inquiry and the ritual of tarot reading created a further dimension of poetic inquiry – one that required embodied one on one readings, the participant’s question and their life experience. In this presentation,

I reflect on the possibilities for this experimental process to bring to light “hidden sources of our power” 2 which according to Lorde is ancient, dark and deep. I suggest that reading poetry as tarot could bring to light alternative ways of knowing thereby uncovering some of our powerful secrets stifled by oppressive systems and mechanisms of conditioning.

Title

Hip Hop U:

Young South African voices rapping their futures in hope through research, rhythm and rhyme

by

Hilary Kromberg Inglis

Abstract

Sub-Saharan Africa is one of the most difficult places for adolescents to live (Lancet Commission on Adolescent Health, 2016). Young people, living in peri-urban settings in South Africa, face multiple challenges to realising their own health and wellbeing. Yet “young people continue to prove that, with their remarkable and resounding voices, change can be effected. They have and continue to write and shape their own narrative” (Duncan Moeketse, 2016). In this context, the Hip Hop U programme has developed a methodology which foregrounds the voices of young people through research, rhythm and rhyme. Developed over the past 7 years (and continually refined), the methodology creates an engagement space for young people, researchers and popular music artists to collaborate on challenges affecting young people’s lives. “Hip-hop’s power is its complex aesthetical sensibility that fuses affective registers, such as rage, passion, lust, critique, pleasure and desire, which, in turn, translates into political identities and sometimes agency (i.e. positionality)” (Pieterse, 2010). This multi-media presentation demonstrates the methodology through video footage, photographs, music tracks and interviews which were flighted across community radio stations and television. It also outlines the findings of a qualitative case study carried out in 2017 that explored the affordances of this approach for the adolescents involved, drawing strongly on a Freirean construct of conscientisation and on youth empowerment theory. The findings hold relevance for programmes that seek to create spaces for young people to share their experiences of, and creative responses to the circumstances in which they live their lives.

26 May 2022

12h15– 13h30

POETRY AS METHOD IN PARALLEL

VIRTUAL

Title

Mischievous your symmetry

by

Karen Lazar

Abstract

As a writing stroke survivor and English educator who has not lost language, I have a unique, and I hope valuable, voice to contribute to both poetry and disability studies. My recently published book of prose-poems Echoes (Quartz Press 2021) explores the world of disability through a seated and off-centre view. My presentation at your symposium will frame my prose-poetry as a creative expression of that which drives “medical humanities” (one of my fields of academic writing) to explore first-hand accounts of disability, paradoxically in this case through the device of second-person narration. My genre is hybrid: the poetic echoes provide an acoustic counterpoint to the mini narratives of altered perception and metamorphosis, offered in an extract such as:

Echo-chamber, echo- clamber

There once was a team of sprites who explored by day and by night in the crags of cranium, navigating through the brain terrain, looking for answers to questions much too big to answer now. They were sharp-eyed and sure-footed and fearless of peril. Until one day the youngest sprite, the little one, lost her nerve. “I can’t see, it’s dark in here,” she whimpered, echoing inside the bony dome.

"Shine a light on it," you called back.

Shine
Echo

Nerve
Brain
Echo
Chamber
Clamber
Whimper
Light
Read
Write

Fearless

Title
Fragments can hold a world

by
Celeste Snowber

Abstract

As a poet, performer and scholar, I will share how I integrated poetic and embodied forms of inquiry to excavate fragments of my own Armenian background to write my latest collection of poetry, *The Marrow of Longing*. As a descendent of Armenian genocide survivors I research the relationship between longing, belonging and identity. I trace my own aches of heart, intergenerational trauma, yearnings of body and the lessons learned in kitchen conversations to uncover universal themes. In reflecting on my own childhood of being raised by an Armenian mother, I explore universal experiences: fragmented memories of grandparents, parents' love letters, prayers in the night, cooking in the kitchen and relationship to place. Since I only have fragments, I believe fragments can hold a world. The gift of poetic inquiry allows for the poetic to open up a portal to so much more. I am fascinated by the relationship to my own intergenerational trauma, ancestors, and how writing and dancing these poems can be a pathway to wholeness. This presentation will comprise reading the poems, as well as dancing and speaking the poems at the same time. These body stories of my poems will be brought to life through an embodied performativity where autobiography and herstory become flesh.

The Story of One
If we only have fragments
aren't all our pieces a whole?
What happens to one
happens to all
so much has gone missing
strands of DNA
whisper a mystery
the story of one
is the survival of a nation.

Title
Braiding sweet intentions through mentorship and friendship

by
Kathryn Ricketts & Joseph Naytowhow

Abstract

Joseph Naytowhow, an emerging elder in residence at the University of Regina, is an active voice in Saskatchewan communities advocating Indigenous knowledge with his profoundly wise words and through his art as a storyteller, singer, musician and writer. As a white settler on treaty 4 land, I am taking baby steps with Joseph's guidance, to embrace his wisdom through his gentle generosity of spirit. As a dancer, actor and poet I perform with Joseph with the intention of exploring his world views in relation to artful poetic practices.

This presentation will explore poetic excerpts written and dialogued between Joseph and myself in a critical collaboration exemplifying the humility, deep listening and honor that steeps this collaboration.

I have written 5 poems that mark this mentorship and friendship with Joseph. Joseph has transformed his difficult emancipatory journey from his childhood 'schooling' of 13 years at the government and church run All Saints Indian School (1959/60-1973/74) to one of artful generosity as he writes and sings both in Cree and English to dissolve the anger and to heal the wounds as he continues to free the pain that was experienced for so many years. This poetry and song presentation braids the sweet intentions and commitment to this friendship and mentorship as a model of relational reciprocity and as the foundation of our quest to make a better world together.

Title
Silence Hearing Our Words

by
Sheila Stewart

Abstract

In this poetic inquiry I use poetry as research to explore the relationships between silence and in/visibility, and between privilege and "unearned inclusion." As an Irish-Canadian settler living in Toronto (otherwise known as Toronto), I attempt to ground my writing in my body, asking: How can I find ways to relate to silence in writing and teaching, and embrace breath in embodied ways of being as writer and teacher? A different kind of silence surrounds in/visibility in reckoning with who is seen, valued, rewarded, and who is deemed expendable.

In returning virtually to Southern Africa after thirty years, I re-enter the years 1987-1989 when I lived at Ndzevane Refugee Settlement in Swaziland, teaching South African and Mozambican refugees. I reflect on the references to Swaziland in my first poetry collection, *A Hat to Stop a Train* (2003), and begin to explore journals, photographs, letters, and student writing from this time. I uncover the layers of privilege of this "volunteer" experience and ask what the experience can mean for me now as poet and educator.

This session will be a poetry reading and invitation for the audience to respond, a call and response, to and from silence toward visibility and words. The silence of poetry is powerful—the space on the page and in readings and performances, an invitation.

Title
What Can Only Be Said in Poetry— an annotated reading

by
Michelle Brown

Abstract

I propose to offer an annotated reading from my new book *You Might Be Sorry You Read This* coming out from University of Alberta Press in the Robert Kroetsch Series, spring 2022. The book is a poetic memoir that looks unflinchingly at childhood trauma (both incestuous rape and surviving exposure in extreme cold). It also tells the story of coming to terms with a hidden Indigenous identity when the poet discovered her Métis heritage at age 38. The book breaks silences about the raw experiences of womanhood, mental illness, and queer selfhood, and illuminates the healing that comes of integrating identity.

In my commentary about the poems, I select to read, I will speak to the forces that made the poetry possible, as well as the experience of breaking silence in public readings. Through the month of April, I will be touring the book to a series of community readings hosted by BC women's centres. The ISPI presentation will cover qualitative data on audience responses, both in general and in facilitated conversations following the readings on the topics of silence, invisibility, and intersectionality.

26 May 2022

14h30–16h20

WORKSHOPS VIRTUAL

These are two-hour participatory poetic inquiry sessions involving audience contributions and participation.

Title
Beneath the veil of (in)visibility lies the body...

**Facilitated by
Sooriagandgi Naidoo, Raphael D'abdon, Venita Bucceri & Velloo John**

Abstract

Our panel taps into the (in)tangible power of poetry to re-centre and expand worlds through the poetic lenses of two South African female poets of colour namely Phillippa Yaa de Villiers and Zena Velloo John. Defying the normative stigma of single motherhood and devaluation of their existences, these women of colour use poetry to leverage an evocative and provocative sense of their beingness and their becoming. Their poems, presented in synergy with visual pieces by contemporary female artists of colour, cut across ethnic boundaries, showing that the identities of the modern woman of colour is more than what the restrictive binaries of socio-cultural construction suggest. Instead, they embrace the tension between the traditions of indigeneity and modernity, creating a cutting-edge sensibility. While Velloo John draws on whorls of feminine and spiritual motifs, Yaa de Villiers foregrounds the raw energy of the interplay of languages. Poetic and visual representations of women of colour tango and twang to pierce the veil of (in)visibility that has obscured their authentic and complex identities.

In this workshop, we reflect on our experiences through interviews conducted and academic post-graduate research under the umbrella of ZAPP (The South African Poetry Project). The main aim of this interactive session is to invite our participants to engage with selected poems and art by these female artists of colour. Our intention is to explore possible emerging perspectives of intersectionality that move beyond the body of creative art and challenge the engendered stereotype of the one-dimensional South African female woman of colour.

26 May 2022

14h30–16h20

WORKSHOP VIRTUAL

Title

Making Visible: Poetic Inquiry and Research Design

Facilitated by

Pauline Sameshima

Abstract

In this interactive workshop, participants will learn how the research methodology of Parallaxic Praxis can be used to frame poetic inquiry projects that range from a large, funded, interdisciplinary five-site, international medical school project on social accountability to an autoethnographic study on transgender youth. The workshop will overview the methodological framework of Parallaxic Praxis, provide one poetic inquiry example from a large project using participant data, and then demonstrate how the model also supports an ethnographic study. There will be allocated time for audience engagement.

“Ann-Other Dream”, is a research rendering that includes poetry, sculpture, and digital media. The data consisted of participant-created artworks rendering their responses to the question: What does social accountability mean to you during COVID? Our team explores the values and meanings associated with social accountability as part of medical education and analyzes how social accountability is being expressed and lived in institutions and the community. The artist-researcher’s poetic rendering provides participants reparative acknowledgement and affirms diverse perspectives that may otherwise remain invisible.

Within a Parallaxic Praxis model, poetic inquiry can also be used to support ethnographic investigations. The example provided consists of excerpts from an autoethnographic poetry collection on transgender parenting. Audience members will be invited to engage in poetic response as part of the Catechization Process—a part of the Parallaxic Praxis framework that systematically supports the generation of collaborative dialogic meaning-making.

26 May 2022

16h30–18h30

MINDFULNESS AND PERFORMANCES

PARALLEL SESSION

VIRTUAL

In the busy-ness of life and a conference, short mindful embodiment sessions will enable us to drop into the present moment, centre ourselves, be aware of our bodies, by acknowledging and accepting feelings, thoughts and body sensations. Through this non-judging state, we enable awareness, and perhaps access to our wisdom and poetry. No prior experience is needed but always welcome.

Title

Alone in a Group: Silence and Invisibility in the Academy

by

Áine McAllister & Poetic Inquiry Group

Abstract

The power of poetry in/as research and the effectiveness and impact of poetic inquiry, specifically within the scope of exploring marginalisation and resistances are undisputed. As part of the Practice As Research network, Dr Nicole Brown and Áine McAllister have established a “Poetic Inquiry” group that allows for creative exchanges, experimentation with form and content and a forum for exploring Poetry As Research Methodologies.

For the Symposium 2022 the Poetry As Research collective proposes a poetry-reading-cum-panel to present outcomes of the group’s poetic inquiry into “Silence and Invisibility in the Academy.” The presentation begins with group members performing poems that have been collaboratively developed. These are then used to explore and theorise the practicalities of poetic inquiry, and how Poetry As Research may offer opportunities for developing deeper understanding of commonly encountered experiences in particular feeling silenced or invisible in the academy. We specifically focus on how a dialogic process of writing enables us to make sense of experiences and to amplify otherwise silenced and marginalised voices whilst remaining true to our individual and collective selves. We will highlight practical and methodological choices and their effect on the writers and their audiences before concluding the presentation with a reflection on the relationship between and boundaries of poetic inquiry, autoethnographic explorations, Practice As Research and commonalities in our experience(s) of being poetic inquirers in the academy.

Title

Staying close to silence:

A feminist poetic inquiry into teacher candidates’ responses to sexual assault narratives

by

Amber Moore

Abstract

This (virtual) presentation will discuss a critical feminist poetic inquiry carried out in a larger feminist study where 23 teacher candidate participants read a trauma text set of sexual assault literature and responded to pedagogy for teaching such narratives with adolescents in Canadian K-12 public schools. This poetic inquiry represents a significant piece of this project: how breath, pauses, slivers of silence(s), and slow pacing surfaced during teachers candidates’ disclosures of violence while discussing their learning about the pedagogical potential of Tarana Burke’s MeToo movement, centering sexual assault narratives in the English literature classroom, and resisting rape culture(s). By ‘disclosures,’ I mean a kind of silence-breaking, and in the context of discussing sexual violence, this is when a person who has been violated tells someone about their attack. Because participants’ testimonies of diverse trauma experiences demanded poetry of witness, poetic inquiry allowed for attendance to these offerings through two kinds of found poetry - a genre employed to especially aid with staying close to participants’ ideas, impressions, and voices. First, visual ‘silence poems’ re-transcribed the disclosures by capturing nonverbal moments: gaps, pauses, trailings off, etc. Next, blackout poems emphasized where the researcher especially paused and held silence to witness. With the aim of thinking ahead to how secondary English teachers might cultivate radical classroom communities prepared to cultivate radical solidarity as resistance to patriarchal violence, this presentation aims to demonstrate how poetic inquiry offers compelling methodological entrypoints for antirape research and will include poetry readings of the pieces discussed.

Title
**South African Indian Women as Custodians of Subversive Knowledge:
A Decolonial Reading of Francine Simon's Poetry**

by
Arushani Govender

Abstract

I would like to present a published paper that uses feminist perspectives on decoloniality as a lens for analysing selected poems from Francine Simon's debut collection, *Thungachi* (2017). Simon is a South African Indian woman poet from Durban, raised by Catholic parents of Tamil linguistic heritage. Her poetry collection, while feminist and experimental, deeply captures the experiences of dispossession and loss that define the large majority of South African Indians, with particular focus on the women whose voices remain marginalised in the South African literary canon. Framed by decolonial theory, this study serves the interests of decolonising research praxis, and thereby the nature of the knowledge produced. I conducted in-depth interviews with Simon and use them as a supplementary device in executing a literary analysis of two poems: "Betel Nut," and "Tamil Familiars." These poems emphasise the use of South African Indian English and the role that South African Indian women occupy as custodians of the cultural archive in maintaining fragments of precolonial ontologies. I advocate the necessity of critiquing Simon's poetry within a decolonial, feminist framework in order to uncover its cultural complexities and contributions to counter-discourse against the Western, objectivist knowledge paradigm. My paper views Simon's poetry as a form of research and reflection of her community and their lived experiences, and is thus relevant to the theme of the symposium. Additionally, the content deals with a marginalised population who are scarcely represented in literature or academic inquiry.

Title
Wandiny (gathering together), using poetic inquiry as both the theory and practice of truth telling and talking back to colonial power

by
Sue Stanton, Tracey Bunda, Kathryn Gilbey, Maria Raciti, Hope O'Chin, Catherine Manathunga, Shelley Davidow, Paul Williams and Alison Willis

Abstract

Poetry has provided Aboriginal and Torres Strait Islander peoples with powerful vehicles for speaking back to colonial power. In this conference paper, this team of First and Second Nations researchers argue that poetry has the powerful potential to foreground First Nations voices, to distil the histories and experiences of First Nations peoples and to inspire truth-telling. We use a polyvocal approach juxtaposing different creative and scholarly voices to argue that poetry offers creative spaces for deep listening ('dadirri') and listening with the heart that can promote truth-telling and build connections between First Nations and white settler communities. We describe the 'Wandiny (gathering together) – listen with the heart: Uniting Nations through Poetry' research that adopts a call-and-response methodology where First Nations poets provide a call and the audience of First and Second Nations school and university students, teachers, community members across multiple generations write a poetic response. This syncretic poetic becomes intergenerational, iterative and intercultural communication that can cross typical age and cultural barriers. We demonstrate this call-and-response methodology by including a poem from our Kungarakan Elder Sue Stanton with poetic responses by her co-authors. We respond to our Elders call but also to her practice, of deep listening on someone else's country, of hearing country talk and responding with poetry in lieu of song. We respond to her response and so we are all called in a reciprocal relationship of stewardship and caretaking, of listening, breathing and speaking truths about brutal colonial violence in ways that open channels of communication.

26 May 2022

16h30–18h30

MINDFULNESS AND PERFORMANCES

VIRTUAL

Title

winanga-li – finding a place for poetics in Indigenous health research

by

Reakeeta Smallwood

Abstract

winanga-li, is whispered through time and space, before my time. |winanga-li is the space between chasms of thoughts heard and captured. | winanga-li is the bridge connecting ... bringing meaning to...|places of meaning unbound. winanga-li listens to the words beneath the words. |It asks how meaning is known and remembered for times to come.

winanga-li. This presentation creates time, place and space to talk about winanga-li and share my approach to poetic inquiry and the goals of research. It is guided by Indigenous ways of knowing, being and doing and grounded in sacred Gamilaroi country, where my bloodline sings songs from before time. winanga-li, is a Gamilaroi word gifted to me to frame my approach as a researcher. It is used to capture those silenced words from times past that lie beneath the words I hear. It enacts as the knowledge holder, keeper, and translator. It enables us to hear stories of the silenced and those voices unheard. Unheard by the ocean of miss truths, often caught in echo chambers that perpetuate our death before we have hoped to begin. winanga-li and the gift to us all, carries our strength, our hope, and our determination for the future.

Title

Listen to Her:

Using poetry to generate and mobilize community-based research, with, for and by African/African descent women living with HIV

by

Lori Chambers

Abstract

In response to critical turns in knowledge production, community-based researchers are revolutionizing methodological approaches grounded in the local knowing practices of the people with whom the research is intended. Notably, African descent scholars are integrating poetic knowledge generation and mobilization practices grounded in Afrocentric oratory and performance.

We founded the Because She Cares Project (hereafter “Because She Cares”) to translate and mobilize research findings from a qualitative study exploring the HIV service work experiences of African immigrant women living with HIV. In collaboration with study participants (i.e., the Narrators), we used poetic transcription, interpretation, and representation to poetically “re-tell” emotionally, politically, and theoretically resonating stories of HIV service work as (un)caring work for African immigrant women living with HIV. We continue to mobilize research findings using spoken word performance.

For this presentation, we will share our visual re-telling of Because She Cares’ study findings as spoken word film. Our collaborative of African/African descendant women who work in or live with HIV selected poetic retellings from the original study. Working with spoken word and visual artists, filmmakers and actors, we visually and poetically re-told findings into 12 short films. We will host an interactive session featuring the films, along with panel discussions with collaborative members.

Because She Cares brings visibility to “back” home, knowing practices commonly featured in HIV responses in continental Africa but minimally utilized in Canada. We hope our project promotes culturally responsive poetic performance methods that allow research findings to be acted, sung and played out.

Title
Indigenous health

by
Vicki Saunders & Michelle Redman-Maclaren

Abstract

Indigenous health researchers and their allies often prioritise place-based, relational and spiritual dimensions within their research practices. These priorities are also consistent with poetic representations within Indigenous health research. Indigenous and non-Indigenous researchers, we use the example of a recently formed research poets group (Deadly Poets Society) within a collaborative Primary Health Care researcher network (CRE-STRIDE) to interactively engage with symposium participants. As researchers, we acknowledge the need to listen in, and to, stories that often devalue / silence Indigenous words and knowledge systems internationally and in Australia. When we create collectively in this way we honour the core values of Indigenous research and our 'all teach-all learn' principle.

The DPS gathers fortnightly with rotating leads giving reflective prompts. The space is welcoming and calm, fulfilling individual needs – and creating inspiring work. Our presentation explores how engagement in DPS has improved the quality and integrity of our research and our wellbeing. In Indigenous health research contexts; the way words move into research stories matter especially in contexts fraught with incommensurabilities, mistrust, misappropriation and misrepresentation.

Poetically transcribed our presentation talks to spaces between the invisible and the unheard | and a word ... | some might call it poetry as if it is some kind of name | others poetics, as if it is the same | we call it dadirri, precious, a space | to be safe | and with others to feel real | while wrangling writing in a language that excludes ... | and pretends that we do not feel.

Title

Paradox in intersection:
A poetic inquiry of women's sexual health in Papua New Guinea

by
Michelle Redman-Maclaren & Rachael Tommbe

Abstract

Women in the Pacific nation of Papua New Guinea are powerful and vulnerable, visible and invisible, experience their sexual health publically and privately, all the while bound by social, cultural and spiritual determinants of health. As women researchers from Australia and Papua New Guinea, we offer a critical poetic inquiry that explores the many paradoxes emerging from the intersection of silence and in/visibility. Audience members are invited to be active witness to participant experiences through the performance of poetry, including found (transcription), narrative and auto/ethnographic poems. Observational and qualitative data are enfolded into poems re/presenting experiences of violence, poverty and stigma, along with life-affirming actions of individuals, families and their communities. Religious, political and cultural responses to sexuality and sexual health are also explored. This presentation of critical poetic inquiry offers innovative analysis and amplifies qualitative evidence to make the experience of women more visible, and to inform improved responses to sexual health for women in the Pacific and beyond.

27 May 2022

09h00–10h15

PLENARY SESSIONS

These are invited keynote 22-minute talks presented at the start of each day. Each slot will have two keynote presenters who will speak to the day's theme.

PERFORMANCES

Each of the plenary sessions will include a 30-minute poetic and/or musical performance.

THEME:
POETRY AS LEARNING

Poetry as learning explores and enriches learning processes and practices by utilising the power of poetic inquiry. The theme explores poetic inquiry as a method in this context, learning can be broadly understood as facilitating and enhancing human growth – physical, intellectual, emotional, spiritual, ethical, and so on. Poetic expression and poetic ways of seeing, hearing, thinking, and performing have been shown to increase self-awareness, empathy, social consciousness, insight, and motivation in studies with children and adults in formal and informal education. The theme will bring into dialogue multiple perspectives and experiences of poetry in teaching, as reflective practice and learning in various settings in response to the question of “What difference can poetry make to/in/as/for learning?” It will consider how and why poetry as a form of or stimulus for learning occurs in everyday life and educational settings. The theme will highlight innovative modes and lenses for experiencing, reflecting, representing, interpreting, and theorising poetry as learning – within and responding to pressing educational and social challenges and quandaries.

VIRTUAL PERFORMANCE

Title

**What difference can poetry make to/in/as/for learning?
: A Poetic Bricolage**

by

Moz Slam

Abstract

Moz Slam is an annual project that aims to encourage the creation and revitalize of the contemporary poetry scene through public poetry recital performances. The Moz Slam has a format similar to that of a soiree or “spoken word” encounter.

It aims to bring together young people of various aspects and styles such as poets, writers, musicians, rappers, journalists, students etc., in recitals that will have the active participation of the public, choosing the best performance and text presented.

The idea arises because we find that poetry is only known in the student environment, and it does not find continuity in society, this contributes to the non-emergence of great poets and young writers.

The Project is already on its way to the realization of its 4th edition, until the moment all editions were held in the city of Maputo, our goal is to hold the Moz Slam and the entire national territory.

KEYNOTE TALK

Title

**Poetry and Holistic Healing:
Reflecting on Ku Femba as a Poetry Teaching Philosophy for Renewal and Transformation**

by

Vonani Bila

Abstract

Angifi Dladla’s poetry and teaching doctrines are considered tools for consciousness raising, healing and popular education for decoloniality. Through ku femba, an age-old practice that serves as a channel to cast away evil spells in a society bedevilled by violence, Dladla displays the relationship between man, ancestors and the otherworldly as a vehicle for decoloniality. His feisty narrative poems, “I Failed My Children” and “Marikana Chorus”, explore the spiritual dimension and infinite possibilities of experience rooted in oral and written tradition. Dladla’s Femba Writing Project, based on his philosophy of teaching poetry, affirms that poetry rooted in decoloniality reflects not only the poet’s political convictions, but a shared communal experience of those on the edges of existence who are capable enough to challenge the master’s voice (the voice of the Western canon) that often defines quality in poetry. Dladla is steeped in direct knowledge of the precarious life in South African townships; he draws on his accrued knowledge and on the complexities of history and memory to create and teach compelling poetry that resonates with the ordinary without falling into the trap of ghettoising his experience. Dladla’s poetry and teaching philosophy challenge the colonising practices that have shaped and continue to influence the teaching of poetry in South Africa. They form part of a wider agenda of defining African selfhood in a decolonial context.

KEYNOTE TALK

Title

What Difference can Poetry Make to/in/as/for Learning? A Poetic Bricolage

by

Kathleen Pithouse-Morgan

Abstract

I have collaborated with many people to develop a portfolio of work using the power of poetic inquiry for professional learning. For this chapter, I composed a Pantoum poem to discern poetry's contribution to/in/as/for my learning. The Pantoum is a poetic bricolage of words and phrases from five professional learning poems published over six years. The bricolage depicts my interpretation of inspiring poetic experiences that have sustained my professional development. Unfortunately, poetry is often associated with negative rather than positive learning and teaching experiences. I contend that poetic experiences should be enjoyable and motivating to overcome a crippling fear of poetry. In a Tanka poem, I emphasise two central ideas: a) Poetry can allow us to approach learning playfully and imaginatively; b) Poetic play can strengthen our connections with others and the world around us.

27 May 2022

10h45–12h00

ORAL PRESENTATIONS IN PARALLEL

IN PERSON

ORAL PRESENTATIONS

These are 15-minute presentations engaging with poetic inquiry conceptually, theoretically, and/or practically. These can be delivered orally, and or visually, using power point and other tools. Single author presentation will be given 15 minutes, dual authored presentations will be allowed 20 minutes, and presentations with 3 or more speakers will be allocated 30 minutes.

Title

In search of learning. . . A performative map of our journey as educators during the Covid-19 pandemic

by

Tamar Meskin & Tanya Van Der Walt

Abstract

In a recent paper, we constructed a series of poems that explored how we have navigated teaching during the Covid-19 pandemic, the challenge of which is encapsulated in our sense that "There is no learning happening here" (Meskin & van der Walt, in press).

Alongside the concerns surrounding access, pedagogic content knowledge, digital modes of delivery, and online teaching strategies, we believe that perhaps the most difficult aspect of the migration to online teaching and learning has been the exponentially increased demand for what Newcomb (2021) calls "emotional labour" (p. 640). Thus, we have used poetic inquiry as the methodology to grapple with our sense of disjunction, disempowerment, and disconnection in the face of our students' overwhelming need for guidance, help, support, and understanding, and the often inflexible and unachievable demands of the institution.

This presentation takes the form of a poetic performance which engages our voices, both singly and collaboratively, to dramatise and bring to centre stage the emotional, psychological, and intellectual complexities of teaching in a "postnormal" (Sardar, 2014) context. By responding to the poems in our original paper both performatively and poetically, we examine our own positions as white, middle-class lecturers, and our relationship to our students whose lived experiences are largely removed from our own. Without human connection, how do we build bridges between our lives and theirs? Navigating the intersectional spaces between and among ourselves and our students requires a creative and vulnerable response that we attempt to articulate in this performance.

Title
Levelling the field in PhD super-vision
A co-created journey of poemish inquiry

by
Yvonne Sliep, Lynn Norton, Thirusha Naidu & Nosipho Makhakhe

Abstract

The journey of doing a PhD can mess with your head, sometimes with your heart and often with your spirit. Not only do you have to make sense of an overload of data and literature, but you also have to convince your supervisor that you are finding your way. More effort must be made to level the field. It is our position that creative connection during the research journey will lead to inspiration to navigate the challenges. One of the methods we use is to use poetry to see, hear, understand and experience to clarify and deepen the research. The poetic dialogical space lends itself to deeper critical reflection. Most of the candidates continued to write poetry for themselves to get to the essence of their findings. The alchemy of poetry renders visibility to nuggets of truth that may otherwise have become lost in the muddy layers of academia. The poems become part of the PhD thesis and beyond. This paper weaves the journeys together using a framework of reflexivity. Supervision turns into super-vision for all involved.

Title
Net. Covid verse:
On absent presence where text and silence intersect

by
Marí Peté

Abstract

Intersectionality as theoretical tool, and lyrical writing as a form of inquiry, are compatible companions. They both aim to illuminate complexities. To this, lyric inquiry also adds delight.

As insider-researcher during a PhD in Visual and Performing Arts, I examined how our agency is shaped while we, higher education educators, work among our technological teaching tools. The study combined poetic inquiry and actor network theory (ANT), which share semiotic, reflexive roots. This strategy enabled me to disrupt patterns and make visible divergence, difference – the local textures of actor networks. I found that thinking with ANT while writing lyrically by way of analysis, enabled me to trace networks of human and non-human actors, to gain a clearer understanding of a post-human world where we perform agency within networks of things.

In this essay I focus on a piece of poetic prose from my thesis, written as an analysis of a performative interview. The lyric tradition tends to “explode forms, and create fantastic transgressions” (Neilsen and Clifford, 1996, cited in Neilsen, 2012, p. 98). In “Video I: This is their MIT”, I employed, maximised inspiration, the powers of the imagination and poetic licence – and in the process broke with conventions of poetry. It was the spirit of my interviewee’s favourite global south-novelist, Gabriel García Márquez, who guided me in the direction of magic realism. Fictionalisation aided my intention to make more visible, how tech and humans perform truth in a complex setting which I am otherwise at a loss to express.

Title
Not Social Death:
Social Life of Youth’s (Un)Spoken Poems from the Prison Classroom

by
Afrodita Nikolova

Abstract

In this performative presentation I demonstrate how imprisoned young men forged a positive way of being through the practice of the popular art form of spoken word blended with hip-hop as a part of a new spoken art programme. As a poet, educator and researcher driven by my lived experiences of adversity, I designed a new spoken art programme in a Macedonian prison for my PhD, implemented together with young men, artist educators and prison staff. I will present findings from the creative programme’s three interconnected dimensions of practice, pedagogy, and performance community. The findings will feature young people’s poetry as well as critical creative poetic inquiry informed by the method of portraiture and values scholarship which furthers conceptions of voice in poetic inquiry. I will demonstrate young men:

- 1) cultivated an embodied visibility through an empowering poetic voice,
- 2) forged caring relations in creative encounters with artist educators; and
- 3) voiced unspeakable experiences in performance validated by a supportive poetic community.

This enabled me to conclude that the sociality of a creative way of being was alternative to young men's reported experiences of exclusion, trauma, and perceived criminal immutability largely reinforced by social stigma, discussed as space of social death. I contend that social and arts interventions concerned with creative well-being and rehabilitation need to co-create spaces where youth can assert creative being as legitimate way of being and being fully human. Hence, future poetic interventions must counter dehumanising social values ascribed to disadvantaged young men.

27 May 2022

10h45–12h00

ORAL PRESENTATIONS IN PARALLEL

VIRTUAL

Title

Rainbow nation discourses amongst the millennial history teachers in relation to post-apartheid South African History

by

Fezeka Gxwayibeni & Marshall Maposa

Abstract

Generational experiences are important, and in South Africa millennials are a group that ranges from 1990-2001 in terms of age. Millennials are also those who have not lived through the experience under the rule of the apartheid government. Many in this group have been using social media to organise themselves and even engage with the nation-building ideas, such as South Africa being a rainbow nation. Some of these millennials are history teachers who, when at work must teach an official history which may contradict some of their social-media engagements. This interpretative phenomenological analysis (IPA) study was approached using qualitative approach and 10 participants were conveniently sampled to be involved in photo-elicitation, semi-structured interviews and focus group discussion. Data was generated through three stages of 1) production of mini-album photo-elicitation with captions, 2) video recorded semi-structured interviews explaining albums and 3) further focus group presentations and discussions. Data was then thematically analysed and the was used poetic inquiry to illuminate the embodied interpretations of the participants. The findings show five main discourses of the rainbow nation amongst the millennial history teachers, which were not mutually exclusive since they were identified tensions and relationships between them. Furthermore, the poems derived from data explain the relations and interplays between the rainbow nation discourse as experienced by the participants.

Title

Imagine! Different in academia

by

Nicole Brown

Abstract

Equality, diversity and inclusion (EDI) has become somewhat of a buzzword within the context of higher education. Frameworks such as Athena SWAN, the Race Equality Charter and the Business Disability Forum standards as well as publications like the books *Academic Ableism: Disability and Higher Education*, *Ableism in Academia: Theorising Experiences of Disabilities and Chronic Illnesses in Higher Education*, or *Lived Experiences of Ableism in Academia: Strategies for Inclusion in Higher Education* have helped raise awareness for the challenges disabled, chronically ill and/or neurodivergent staff and students encounter in higher education. Whilst these theorisations, presentation of recommendations and strategies have been appreciated and well-received, many disabled academics feel that they do not reflect their experiences accurately or deeply enough.

For the International Symposium on Poetic Inquiry, I propose to present my Practice As Research, a scholarly endeavour that sits at the intersection of research, pedagogy and activism. I will commence my presentation with a brief overview of what it means to be a researcher-pedagogue-activist to further the plight of marginalised voices in higher education. I will then share poetic renderings. "Imagine!" focusses on authenticity, rawness, and emotionality of being disabled, chronically ill and/or neurodivergent, while "Career(ing) in academia" highlights

the difficulties of navigating an academic career within the precarity of contemporary higher education. In my concluding critical commentary, I will use my poem "Poetic Inquiry" to emphasise the role poetic inquiry plays and indeed must play if we are to bring about long-standing social change.

Title

Lyrics will tell [y]our story: on how disenfranchised young people can voice their schooling experiences

by

Adrian Schoone

Abstract

This poetic inquiry is based upon the first phase of a three-year action research that inquires into the education journeys of students arriving in Alternative Education (AE) settings in Aotearoa New Zealand. Each year, approximately 3500 secondary school students are referred to AE due to suspensions, exclusions and truancy. Two-thirds of these students are rangatahi M ori (M ori young people). AE teachers, however, know little about their students' schooling histories or achievements. Using action research, teachers in AE are exploring critical moments from young people's education journeys.

This presentation comprises found poems created from the words of five young people spoken in a research focus group. They were asked about their perspectives on the research project to aid teachers in their inquiry planning. They gave their insights on the research aims:

"We've just got to let them know about our past. Let it be known." Methods: "I would just talk with someone that I can trust", and feelings about bringing their stories into the open: "Nervous", "Cared for" and "Stress-Relief". The young people saw this research opportunity as a chance to tell their side of the story because, "they only see what the teachers see. What the teachers want to them see." In the course of the focus group conversation, unannounced, the stories began to emerge:

"There is a massive problem. This is me.
Yeah, racism. Aye..." In this presentation, "The lyrics" tell this focus group story.

Title

Poetic Breathe: Find Space a Felt Curriculum

by

Jeff Adams

Abstract

Words

Sometimes no words
are needed
and
needed words
are
lost.

In this proposal I use poetry and visual art to find space where space can be found to inhale and learn through the idea of a poetically felt curriculum. This is a new research journey named by my external examiner, Dr. David Booth, during my PhD dissertation defence. His gift to me is embedded in pointing me to a path for continuing to find the meaningful and therefore memorable moments of lived experience through recognizing a curriculum that includes feelings and emotions that individuals can reflect on, which influence both present and future learning. Through these moments of reflection can create space to inhale new learning and exhale past understandings. Narratives remembered is what fuels the idea of reconstruction of memory. A pathway to find meaning and reconstruct new thought. Shields and Patton (2004), who write of self-study research: "We work to re-cover, re-imagine and reconstruct the images [of ourselves] we hold in order to awaken to the Selves we are and can become" (p. 971). Through this message, poetic language will be infused with visual imagery to reconstruct moments of missed and found belonging to evolve a new sense of self

27 May 2022

12h15–13h30

ORAL PRESENTATIONS IN PARALLEL

Poetry as Method In Person

ORAL PRESENTATIONS

These are 15-minute presentations engaging with poetic inquiry conceptually, theoretically, and/or practically. These can be delivered orally, and or visually, using power point and other tools. Single author presentation will be given 15 minutes, dual authored presentations will be allowed 20 minutes, and presentations with 3 or more speakers will be allocated 30 minutes.

THEME: POETRY AS METHOD

These are 10-minute illustrations of methodological innovations or insights demonstrated in “snapshot” poetic inquiry presentations. Single author presentations will be 10 minutes and dual authored presentations allowed 15 minutes. These will be delivered orally, and or visually, using power point and other tools.

Title

Facilitating Teacher Authenticity through Poetic Inquiry

by

Victoria Inyang-Talbot (Victoria Ekpo)

Abstract

The project I am working on problematises the concept of teacher authenticity and invites teachers to join in reframing its meaning, significance, feasibility and plausibility through poetry writing in a workshop setting. In my proposed presentation, I will discuss how the concept of teacher authenticity (as well as other defining parameters of teacher identity) risks silencing teachers and pushing them into invisibility and how poetry supports the articulation of individual identities.

The notion of authenticity is prevalent in discussions on teacher identity, efficacy and professional development (Bialystok, 2015). Authenticity is generally understood to refer to our conceptions of who we are, the existence of a primordial self and the place of that self in the world (Taylor, 1991 etc). When applied to teacher identity (as in the term ‘teacher authenticity’, used by Kreber et al., 2007; Kreber and Klampfleitner, 2013; Johnson and LaBelle, 2017 etc.), it becomes problematic. Accepting the narrative poses the risk of homogenising the identity of teachers, therefore diminishing the impact that teachers’ individual values, beliefs and identities bring to the classroom and the profession.

The discussion will engage with the intersections of power and subjectivity (Foucault, de Beauvoir) and current critical discourses on the role of poetry in articulating identities, undermining prevalent narratives, and taking ownership (Prendergast, 2009, Leavy, 2010). I will also share poems written by teachers that responds directly to their subjectivities – making visible their various identities and communicating their sense of self within the profession.

Title

Using my words: 55

by

Abigail Dreyer

Abstract

55-word stories were created in 1986 by Steve Moss, the founder of NewTimes, a weekly news and entertainment publication reporting on events. This medium has been used for many purposes by different communities. In the medical community, 55-word stories have been used as a tool for reflection and forces authors to distil their

narrative down to its fundamental essence, enhancing its power with each progressive edit. 55-word stories are an excellent tool for reflection on challenging topics and are being incorporated into many health care curricula. I am a qualitative researcher with a special interest in storytelling, where long winded stories with as much detail is my preference often. In the dwindling economy of words, with restrictions on the use and quantity, my learning continues as I teach students to reflect within their clinical practice.

I am indulgent with my words and now, you say my words will be reduced in number?
How can I tell the story in so few words?
My fear, the essence will be lost.
But in the brevity, the narration remains, the power intact, the story succinct
The final product, a story in 55 words.

This paper explores the use of the 55-word story technique to enhance learning and reflective practice for medical students. This process affords the opportunity to manage experiences in a variety of ways through reflective learning by sharpening the skills needed to produce concise, tightly structured, focused prose. This shortened form allows the expression of an important experience or idea for any setting or audience.

Title

Using arts-based approaches to illuminate adolescents' vulnerability to the risk of walking to school in KwaZulu-Natal, South Africa

by

Zaynab Essack & Ndumiso Ngidi

Abstract

The risks facing children in South Africa as they journey to and from school often make headlines. Academic scholarship, although nascent, has begun to document experiences and perspectives of children and adolescents on these risks. Critical in research on sensitive issues with children, is the use of methodologies that are age-appropriate and facilitate open expression. Participatory arts-based approaches (including visual and literary approaches such as photovoice and poetic inquiry respectively) have been lauded for both sensitive research with vulnerable participants and research that endeavours to ignite social change. Creative research approaches are especially useful for collaborative research, to understand local experiences and perspectives, to inform intervention development and to disseminate findings.

In our research, we used participatory visual methodologies (e.g., drawings, photovoice, and cellphilms: short videos made with cellphones) to foreground the voices and experiences of children in relation to walking the school journey. Here, we bring together data with children from two arts-based studies: an interventional study in a semi-rural context in the KwaZulu-Natal Midlands (the Walking School Bus) and an exploratory study in high-risk urban township settings, also in KwaZulu-Natal. Study participants included young and older male and female adolescents (N=39).

Our participants illustrated and discussed the constant fear and vigilance required to navigate the school journey and the manifold risks they endured. In their visuals and narratives, participants discussed constantly experiencing, imagining, and fearing harassment and violence on their school journeys. Young girls in particular described and visually (re)presented a sense of an enduring fear of sexual violence. Participants in both contexts identified heteropatriarchal spaces as most risky. We found that through our research approaches, participants were able to illustrate and/or articulate their vulnerabilities and experiences. This extended to young boys being able to describe their fears of sexual violence, a narrative often missed through traditional methodologies. In sum, these approaches allowed us to make meaning of children's experiences in ways that honoured their lived experiences and placed them centrally as the protagonists of their own life stories.

Title

The use of isiXhosa children's poetry as a tool to integrate literacy, mathematics and life skills in Foundation phase: Grade R-3

by

Nomsa Satyo & Zukiswa Gxekwa

Abstract

Literature helps us understand and make sense of the world around us. It is a part of education, which broadens

one's mind about how to understand, transfer knowledge and provide meaningful and authentic learning. Thus, this article aims to highlight how some elements of isiXhosa children's poetry can be used to help pre-service teachers to teach and integrate mathematics and life skills with literacy in Foundation Phase (FP). This approach of using poems for integration strengthens concepts and skills in more than one subject area. The theoretical framework that informed the article is integrative learning. The data in this article were generated through non-participant classroom observations and non-structured interviews with the participants of the study and the researchers adopted the interpretative phenomenological analysis method for data analysis. This article was prompted on findings of lack of understanding of integrative teaching and learning and lack of teaching resources in isiXhosa to enhance integrative teaching and learning in FP intervention undertaken with 25 first year isiXhosa-speaking FP students.

27 May 2022

12h15–13h30

WORKSHOP AND PERFORMANCE VIRTUAL

WORKSHOP

These are two-hour participatory poetic inquiry sessions involving audience contributions and participation.

Title

Falling Blossoms: Exploring Environment Through Haiku

Facilitated by

Adam Henze

Abstract

This hybrid session is an interactive writing workshop for poets wishing to learn more about the practice of haiku. Participants will first explore ways writers have historically used haiku to connect with the natural world and then practice crafting haiku of their own. A major focus of the session is how we as writers can find harmony in times of stress, war, and societal unrest in a post Covid-world.

PERFORMANCE

Title

Desperately Seeking Prince Charming

by

Antoinette D'amant & Charon Williams-Ros

Abstract

The authors' love of the performing arts culminated in a stage show entitled "Desperately Seeking Prince Charming" - a journey of self-discovery, self-creation and re-definition of who they were as women and their expectations of relationships. Humorous and hard-hitting, it was a mix of light entertainment and critical comment and was aimed to challenge traditional expectations and mindsets that both genders have about heterosexual relationships. The script wove poetry, prose and song lyrics together to create a rewriting of the traditional fairy tale. From the familiar viewpoint of depicting women as helpless creatures who are desperately waiting to be saved and carried away to live at the end of a man's life, the authors wanted to portray the princess as having matured into a strong, independent woman, ready for a mature relationship that sports equal power relations between the two sexes. This paper traces the authors' journey of rewriting the fairy tale as they draw on their own experiences and those of diverse women in relationships. It is testament to the power of poetry, prose and song lyrics in encouraging a rethinking of traditional expectations of relationships. The stage show is an example of how visual methodologies can serve as effective tools for critical engagement with aspects of gender identities within heterosexual relationships. Creative endeavours such as this aim to develop critical subjectivity and are deeply political in their link to an emancipatory feminist consciousness and activist orientation, thus placing this stage show and paper clearly within Critical Inquiry.

WORKSHOP

VIRTUAL

Title

Pantoums of protest #MakeAProtestPersonal

Facilitated by

Paula Aamli

Abstract

I hold a position that the global north is weighed down by systemic injustices and driving the world into climate crisis in part due to our cultures of disconnectedness and making other. I see artful and poetic methods as well-suited to supporting a countermove, back towards connectedness, to paying attention, to radical subjectivity, and to generous uncertainty.

Sandra Faulkner writes that "one reason scholars use poetry in their work is the power of poetry as a means to engage a political voice. Poetic inquiry can be an active response to social issues, a political commentary, and a call to action" and "a way to reflection on power inequities, to make their personal experience part of the critique, and to realise the potential power in poetry as political discourse" (Faulkner & Cloud, 2019, p. xi & p. xiii).

My first proposal, "pantoums of protest", offers a workshop invitation. We will use the close repeating form of the pantoum for exploring how to pour aspects of our lives onto the page in ways that make space for and celebrate our social and political concerns, our mundane everyday realities, and our dreams. I propose to make a space where, using our own stories and recollections as our raw material, attendees will work together to create pantoums of protest, patterned around an "exquisite corpse" writing game.

27 May 2022

14h30–16h20

WORKSHOP

VIRTUAL

Title

The 'craft' of poetic inquiry

Facilitated by

Anne Görlich

Abstract

i am
not diligent enough
not disciplined enough
not proper enough
not cute enough
not honest enough
not happy enough
not existing enough
you name it
i am not enough

The psychologization (Madsen 2020) of everyday life seems increasingly to have an impact on young people's lives. Broadly speaking, psychologization implies the reduction of moral, political and social categories to psychological factors such as mental health or self-development. It is important to understand how those cultural and societal processes characterized by the logics of psychology and therapy affect the wellbeing and

ill-being of young people. In this poetic event, I would like to explore via poetic analyses the inherent duality of psychologization. How, on the one hand, psychologization contributes to the so-called 'imperative of self-development' (Reckwitz 2019) subjecting young people to perform perfection on all areas of life. And, on the other hand, how an army of psychologist, psychiatrists and therapists are ready to help when the young people collapse. The basis of the analysis are qualitative interviews with 32 young people participating in a research project on the increasing mental ill-being in Denmark.

so this self-talk
self-criticism
and stuff like that
try to be aware
when it's here
when it's not
what it means
how it affects
my breathing
and stuff like that
only worry for so long
systematize
and na na na

BIOGRAPHIES

A

Abigail Dreyer

Abigail Dreyer is a full-time lecturer in the Department of Family Medicine and Primary Care, Division of Rural Health at the University of Witwatersrand. Her teaching is centred on faculty development, undergraduate and postgraduate programmes at the university. Abigail supports the teaching and learning environments for medical education by harnessing creativity and alternative knowledge construction avenues. Her research interests include collaborative practice, interprofessional teaching and research that contributes to improving the quality of health care in rural and underserved areas. This is her first presentation at a poetic inquiry and she plans to incorporate more poetry and creative expressions in her teaching.

Adam Henze

Dr. Adam Henze is a researcher, educator, and spoken word artist, and has shared his work in over 30 states in the U.S., as well as Puerto Rico, Canada, England, Ireland, and the United Arab Emirates. He is the founding director of Power of a Sentence, a prison literacy program in Indiana. Adam received his PhD from the Literacy, Culture, and Language Education department at Indiana University, and works as a Research Associate at the Indiana Institute on Disability and Community. His research interests include critical media literacy, youth literacies, prison pedagogy, and inquiry methodology. He is a Bureau Speaker for Indiana Humanities and was the Official Poet of the 100th Running of the Indianapolis 500.

Adrian Schoone

Dr Adrian Schoone is a senior lecturer in Education at Auckland University of Technology, New Zealand. Poetic inquiry is central to his arts-based research practice. His book *Constellations of alternative education tutors: a poetic inquiry*, Springer documents his phenomenological and experiential approaches to found poetry. He regularly presents at the ISPI.

Afrodita Nikolova

Afrodita is an education researcher specialising in creative arts practice, pedagogy and research for young people's self-development, social justice and inclusion in education. Currently a Cambridge DTP ESRC Postdoctoral Research Fellow, she is working on a project titled *Poetic Justice Values in UK's Digital Spoken Word Poetry Education*. Following a PhD in Education (Gates Cambridge Scholarship), University of Cambridge, she worked as a Senior Research Assistant for the Drug Policy Voices project in the Department of Sociology, MMU. As a poet, Afrodita has performed across Europe, and published a trilingual poetry chapbook 'Midnight Reading' (2016) as part of the poetry platform Versopolis for emerging European Poets as well as a poetry collection in Macedonian language 'Bewitching' (2010).

Alexandra Fidyk

Alexandra Fidyk is a philosopher, poet, professor (University of Alberta, Faculty of Education), and Jungian somatic psychotherapist, engages with youth and teachers on issues of wellbeing, mental health, body-centred and creative processes, and trauma-sensitive pedagogy. She has won university and national awards for teaching, transdisciplinary research, and scholarship, the latter of which unfolds through hermeneutics, poetic inquiry, and life writing to explore questions central to living well. Contact: fidyk@ualberta.ca

Angela Hough

Angela Hough is a qualified psychologist, working in private practice, consulting to NGO's and teaching at South African College of Applied Psychology (SACAP). She is a visual artist and mother. She values holding space for deep authentic dialogue, for people to engage with self, other and the context we are living in – using art, wilderness, embodiment, and written word.

Anne McCrary Sullivan

Anne McCrary Sullivan was a Fulbright Scholar at the University of Calabar, Nigeria in 2012-2013. Her works include *Learning Calabar: Notes from a Poet's Year in Nigeria* (2022, Peter Lang).

Antoinette D'amant

D'amant lecturers in Social Justice Education at UKZN. Her work facilitates how to be self-reflective and critical individuals and practitioners regarding issues concerning diversity, inclusion and social justice. Her community engagement and methodological choices reflect her passion for facilitating the empowerment of women through the use of arts-based, creative platforms.

Anne Görlich

Anne Görlich Biography is a Researcher at the Centre for Youth Research at Aalborg University, Copenhagen, Denmark. Her research explores young people at the margins of the educational system as well as mental health challenges within a broader group of young people. Since her PhD from 2016, Anne has been using poetic inquiry as an analytical tool for exploring new ways of producing insight into complex processes of inclusion, belonging, exclusion and break down particularly in the educational system. She has published on poetic inquiry as a qualitative method as well as presenting poetic analysis based on research interviews.

Arushani Govender

Arushani Govender is an educator, writer and film industry professional. She currently lectures undergraduate students at AFDA. She is a versatile scholar who maintains a passion for storytelling while developing her academic repertoire. Her research interests include decolonisation, indigenous poetry and literatures, and interdisciplinary research.

Asanda Kaka

Asanda Kaka combines mindfulness meditation, non-violent communication, focussing therapy and somatic inquiry into processes for deep inner insights. Training in Business, Leadership and Design, and Post-Graduate Certification in Mindfulness-Based Interventions.

Aine McAllister

Aine McAllister is a Lecturer at UCL Institute of Education. Her research interests include critical poetic inquiry as a dialogic and intercultural pedagogical approach, applied ethnopoetic analysis (linguistic ethnography) of conversational narrative to uncover voice and dialogue as a means to elicit poetry to amplify the voices of refugees and asylum seekers. she tweets as @aine_mcallister.

Amber Moore

Amber Moore is a Banting Postdoctoral Research Fellow at Simon Fraser University. Her research interests include adolescent literacies, feminist pedagogies, teacher education, arts-based research, rape culture, and trauma literature, particularly YA sexual assault narratives. Her work can be found in Cultural Studies Critical Methodologies, Feminist Media Studies, and Qualitative Inquiry, among others.

Alexander Timothy

Alexander Timothy is a Senior Lecturer at the University of Calabar, Nigeria, where he teaches curriculum and language arts, following a career teaching English at the secondary level. His works in poetic inquiry include "Discovering My Left Hand: Conducting Language Arts Research in Nigeria" (Learning Landscapes vol 9, issue 2, online).

Alison Willis

Alison Willis is a Lecturer and Researcher at the University of the Sunshine Coast, Australia. She is the leader of the Wandiny Poetry Project at USC, and her research investigates the influence of culture in learning and teachers' roles in mediating learning and mitigating stressors for students.

C

Carolyn (Tally) Palmer

Professor Carolyn Palmer, the Director of both the Institute for Water Research and the Water Centre of Excellence in the African Research Universities' Alliance at Rhodes University. Tally is a pioneer of engaged, transdisciplinary, sustainability research in South Africa. Her Adaptive Systemic Approach is designed to support transformations towards social-ecological justice. Tally's praxis draws in aquatic ecology, water pollution, water governance and water resources management. She is being drawn into poetic inquiry.

Catherine Manathunga

Catherine Manathunga is an Irish-Australian woman with a transcultural family. She is a Professor of Education Research in the School of Education and Tertiary Access at The University of the Sunshine Coast (USC), Australia and Co-Director of the Indigenous and Transcultural Research Centre at USC.

Cecile Badenhorst

MA (UBC), PhD (Queen's) is a Professor in the Adult Education/Post-Secondary program, Faculty of Education, at Memorial University. She conducts research in the areas of doctoral education, doctoral writing, graduate writing, thesis/publication writing pedagogies, academic literacies and faculty writing, and engages in arts-based and post-qualitative research methodologies.

Chris Ferndale

has been writing and performing poetry for more than 20 years. His poetry focuses on social and political commentary. He is a founding member of the Cape Cultural Collective. He has contributed to a number of poetry anthologies of District Six Museum, the CCC and Cosaw. He is currently preparing to publish his own anthology of poetry. He will be performing with Elton Gosslett and guitarist Aziza Davids, singer affiliated to the Cape Cultural Collective.

Candice Samantha Harris

The founder and co-director of Jkx'am, an NPO which aims to research, restore, create & distribute Khoe knowledge systems, art, culture, heritage, & modes of healing, with the use of new media. She is an internationally published performance poet whose work explores identity, sexuality, & spirituality; writing from the premise that language deconstructs and reconstructs realities. She is an MA of Social Sciences in Psychology student at the University of Cape Town. Her research objective is to use Khoe healing methods as a base to develop a theory of Khoe psychology.

Chammah Kaunda

Chammah Kaunda is a Professor of World Theology at Yonsei University, South Korea.

Celeste Snowber

Celeste Snowber PhD is a dancer, poet, scholar who is a Professor in the Faculty of Education at Simon Fraser University. Author of *Embodied Inquiry*, she has published widely and her latest collection of poetry, *The Marrow of Longing* explores her Armenian identity. Her forthcoming book is titled *Dance, Poetics and Place: Site-Specific Performance as a Portal to Knowing*. She can be found at www.celestesnowber.com or dancing between the land and sea.

Carrie Symons

Dr. Carrie Symons is an Assistant Professor of Literacy and Language in the Department of Teacher Education at Michigan State University, USA. As a community-engaged scholar, Dr. Symons partners with teachers and community-based organizations to create curricula and innovative instructional approaches that promote refugee-background youth's agency, additive acculturation, and interculturality.

Charon Williams-Ros

Writer, teacher and award-winning actor, Williams-Ros works in collaboration with arts contributors to create diverse and inclusive theatre and arts training programmes.

Chief Xammi

Chie Xammi is a leader of the Xammiqua clan of the Links Royal Kingdom, a group of the Korana nation. He is !Ora by blood, ancestry and association under the leadership of Kai//Areb King Michael Stephanus Links of the Are-ma//eis.

D**Danger Gevaar Ingozi**

Danger Gevaar Ingozi Studio is a black-owned, multi-medium print studio and gallery space based in Johannesburg. DGI has a keen focus on the socio-political position the practice of art has within the discourse about South African access to spaces and opportunity within a post-apartheid society.

Dawn Garisch

Dawn Garisch is an award-winning author and poet, a medical doctor and founding member of the Life Righting Collective: www.liferighting.com. As an LRC facilitator, she teaches poetry as a route to self-discovery, self-recovery and community building. Her second collection, *Disturbance*, (Karavan Press) came out in 2020.

Deirdre Byrne

Deirdre Byrne is a professor of English Studies at the University of South Africa and the Director of ZAPP (the South African Poetry Project). Her research focuses on feminist responses to speculative fiction and poetry, and she is a Co-Editor of the academic journal *Scrutiny2: Issues in English Studies in Southern Africa*.

Denise Fazenda Dimande

Denise Fazenda Dimande is a 3rd year, French language teaching course, at the Pedagogical University of Maputo.

Deborah Ewing

Deborah Ewing is a writer, editor and researcher. Her work focuses on inclusion and social justice, especially in relation to child participation, gender and sexual and reproductive health rights. Her poetry explores identities lost and left behind, connections and contradictions, fragments for the kaleidoscope.

Diana Ferrus

Diana Ferrus is a South African writer, poet and storyteller of mixed Khoisan and slave ancestry. Her work is published in Afrikaans and English. Ferrus leads writing workshops in Cape Town while working as an administrator at the University of the Western Cape. Ferrus is best known for her poem "I have come to take you home" about Sarah Baartman, a South African woman taken to Europe under false pretences and paraded as a curiosity. She wrote the poem in 1998 while studying at Utrecht University. The popularity of this poem is widely believed to be responsible for the return of Bartmann's remains to South Africa. The poem was published into a French law. Ferrus is a founder of the Afrikaans Skrywersvereniging (ASV), Bush Poets, and Women in Xchains. She has a publishing company called Diana Ferrus Publishers and has co-edited and published a collection of stories about fathers and daughters. She was recently awarded an honorary doctorate by Stellenbosch University

Deborah Green

Deborah Green is a Creative Arts Therapies Co-Head of School/Research Coordinator (Whitecliffe). Her career spans educational/community theatre, adult education, community development, lifeskills/AIDS education and counselling (South Africa 1990-2004), and Creative Arts Therapy (Aotearoa New Zealand 2006-) including trauma-arts therapy during the Canterbury earthquakes. A passionate therapist, educator and arts-based researcher, she's published/presented nationally and internationally.

Dime Maziba

Originally from the Democratic republic of Congo, Dime Maziba is a poet, author, political activist and panafricanist oratory. His works largely touches about the conflict resolution, feminism, war.

Many of his works have been published in anthologies in south Africa as well as internally. He is the president of the panafricanist party for progress (PPP).

Denise Newfield

Dr Denise Newfield, University of the Witwatersrand (retired professor), has been involved in literacy and literature education for many years. Her particular interests are transformative pedagogies, poetry in education, multimodality, postqualitative and postphilosophical approaches to inquiry. She recently co-edited the special issue, Poetry in/and Decoloniality (Education as Change 2020).

Duduzile S Ndlovu

Duduzile S. Ndlovu, PhD is a research associate at the African Centre for Migration and Society, University of the Witwatersrand. Her research interests are in using arts-based research methods to decolonise knowledge production. Dr Ndlovu completed her PhD in 2017 and translated her thesis into poetry to access a wider and non-academic audience. Find some of her work at <http://www.movingwordspoeetry.com/>.

Darlene St. Georges

Darlene St. Georges is a visual artist, poet, and creation-centred scholar. She is assistant professor of art education at the University of Lethbridge, Alberta, Canada. Her theoretical and artistic research recognizes the creative, poetic, spiritual, and performative ways of knowing in the world. Her creation-centred work generates and shares counter-narratives and creation stories that invite innovation in learning and embraces an unfolding metamorphosis of scholarship in provocative, creative, and intellectual ways. www.darlenestgeorges.com.

E

Ema De Jesus Albino

Ema De Jesus Albino is a 3rd Year of Electronic Engineering at University Pedagogical in Maputo Graduated in Building Construction from Maputo Industrial Institute.

Emilie Collyer

Emilie Collyer lives in Australia on Wurundjeri land where she writes poetry, plays and prose. Publications include poetry collection Your looking eyes and award-winning plays Contest, Dream Home and The Good Girl which has had multiple international productions. She is currently undertaking a PhD, researching feminist creative practice, at RMIT.

Emma Green

Emma Green is a registered psychotherapist living and working in T maki Makaurau, Aotearoa (Auckland, New Zealand). Originally from Derbyshire, England, Emma has made a home in Aotearoa for nearly two decades. She has a passion for the ways we might use poetry to reach each other across our differences.

Emily Sikora Katt

Emily Katt is a 2nd year student in the Master of Arts in Communication and Storytelling Studies program at East Tennessee State University, USA. Her research interests involve critical narrative and poetic inquiry, exploring ways of re/presenting both conflict and convergence in protest activity.

Erin Kuri

Erin Kuri is a doctoral researcher at McMaster University, Canada. She has over a decade of clinical experience as an advocate and psychotherapist, specialized in ArtTherapy and Trauma. Erin's SSHRC-funded doctoral research explores how young mothers make meaning of the concept of support within the context of service provision.

Eunice Phiri

Eunice Phiri holds a Master's degree in English Education from the University of the Witwatersrand. She heads the English Department at Wallmansthal High School in Soshanguve. She established a poetry club in 2016 to stimulate learners' interest in this marginalised genre. Learners' written and recited poems resulted in the anthology, Potential Unleashed.

F

Fezeka Gxwayibeni

A lecturer in the University of Limpopo in the history education department. Her research focus is history teaching and learning, experiential learning, and millennial history teachers as a cohort. Fezeka is not a poet by profession but has been doing poetry since she was 16, her full circle is using poetry as a methodology in education research. She will be sharing her work for the first time in her presentation.

G

Garth Erasmus

Garth Erasmus is a South African artist who works with a number of different media, including paint. His work is featured in several art collections, including the National Museum of African Art and the Smithsonian Institution.

Among other formats, Erasmus is known for his Resistance Art protesting the apartheid regime in South Africa. Beginning as graffiti protest art his State of Emergency series depicts images of entrapment.

Gerhard Genis

Gerhard Genis teaches English and literacies at the University of Pretoria. His fields of interest include poetry and literacy education. He is the author of *Poetic bodies and corpses of war: South African Great War poetry* (Unisa Press, 2018), and consulting editor for *Multiliteracies in education: South African perspectives* (Van Schaik, 2019).

Giles Griffin

Giles is a surprised gay grey poet: a writer of corporate prose by day, he somehow finds himself a published LRC poet and course facilitator. He is otherwise obsessed with food, wine and walking, preferably in nature. His dream is to help people process loss through food and writing.

Gillian Rennie

Gillian Rennie is a late-onset academic who teaches Writing & Editing in the School of Journalism and Media Studies at Rhodes University in Makhanda. Before that she was a journalist and editor for various print titles. She lives with cats and whisky and poems and yoga.

H

Hilary Kromberg Inglis

Hilary Kromberg Inglis is Director of the Hip Hop U programme, a joint initiative between Jive Media Africa and Yazi: The Centre for Science and Society in Africa. Hilary holds an MMus (Musicology) from the University of Pretoria (2017) which focused on Adolescent Health and Hip-Hop-centred Community Music-Making.

Helen Johnson

Helen Johnson is a Principal Psychology Lecturer at the University of Brighton, England, and Co-Director for the University's Centre for Arts and Wellbeing. Helen's research explores intersections between the arts, community and social justice. She is a leading voice in spoken word scholarship and founder of the 'collaborative poetics' method. Helen is also an established spoken word poet and has been Stage Manager for Glastonbury Festival's poetry stage since 2008.

Helena Wagener

Helena Wagener is a writer, researcher, coach, and dialogue practitioner exploring the intersections between dissociation, mindfulness, and generative processes.

Heather McLeod

MA (SFU), PhD (UVIC) is a Professor (arts education) in the Faculty of Education at Memorial University. She previously served as Associate Dean. She is Director of Publications, Canadian Society for Education Through Art (CSEA) and has won national, university-wide and faculty teaching and curriculum development awards.

Hope O'Chin

Dr Hope O'Chin is a Kabi-Kabi, Wakka-Wakka, Koa. Gugu-Yalanji elder, educator and artist. Hope has worked within the State and Private Education Sector as a Teacher, Executive Administrator, Tutor, Lecturer, Senior Lecturer. As an artist Hope has more than 45 exhibitions. Respect, cultural diversity, a vision of hope, Australia's future.

Heidi Van Rooyen

The acting Deputy CEO for Research and the Group Executive of the Impact Centre at the Human Sciences Research Council. Her research explores issues relating to sexual orientation, gender identity and race. Heidi has been writing poetry for more than a decade and is particularly excited about the use of poetry in research. She has read her work at the McGregor and Lemon Poetry festival, and her poetic inquiry has been published in national and international texts.

I

Ikram Basra

Ikram is a poet from Lahore, Pakistan, who writes in Urdu and English. He is a widely read ghazal poet and is also studying for his MFA in the United States.

J

Jeff Adams

Jeff Adams has a PhD in Educational Sustainability; his research focus is founded in developing a Felt Curriculum through connecting constructivism and lived experience. He does this through his ongoing arts-based research, poetic inquiry and narrative writing practice. Currently, he is teaching full time Visual Arts within Elmvale District High School and as a contract lecturer within the Lakehead University's Department of Graduate Studies and Research in Education.

Jenny Van der Aa

Dr Jenny Van Der Aa is Senior Researcher and linguistic anthropologist at the Universities of Kampen (NL) and Leuven (Belgium), where she is involved with projects covering topics such as informal learning, church practice and the poetics of 'integration'. Her most recent work deals with ethnographies of poverty and integration and will be published by Palgrave-MacMillan in the Spring.

Joseph Naytowhow

Joseph Naytowhow is a Plains/Woodland Cree (nehiyaw) singer/songwriter, storyteller, and voice, stage and film actor from the Sturgeon Lake First Nation Band in Saskatchewan. Joseph is renowned for his unique style of Cree/English storytelling, combined with original contemporary music and traditional First Nations drum and rattle songs.

Javier Perez

Javier Perez is a Salvadoran-American poet and PhD candidate in Sociology at the University of Cape Town. Javier's research investigates the relationship between Cape slavery and contemporary incarceration through poetry and performance.

John Guiney Yallop

John J. Guiney Yallop is an author, a life coach and an educator. Recently retired from his position as professor in the School of Education at Acadia University, John continues to deepen his understandings of emotions, identities and communities through writing. In his work as a life coach, John helps others to achieve balance and to make positive changes. A born educator, John loves sharing and learning with others.

Jitsvinger

Jitsvinger is an Afrikaans (Afrikaans with local Cape Town dialect) vernacular performer who combines Hip Hop, poetry, self-composed music, theatre and storytelling. Jitsvinger is an established Cape Flats-born conceptual writer, composer, guitarist, educator, musician, poet and performing artist. After the success of his debut album, Skeletsleutel, Jitsvinger has collaborated with classical musicians, jazz nominees, pioneers and legends, and has performed on stages and in festivals both locally in his home country of South Africa and internationally including Taiwan, France, the Netherlands, Switzerland and Chile.

K**Kathryn Gilbey**

Kathryn Gilbey is a proud Alyawarre Arrelhe from Central Australia and FW Queensland. She is the Director of the Graduate School at Batchelor Institute, the only dual sector First Nations Institution in the country.

Kimberly Dark

Kimberly Dark is a writer, professor and storyteller, working to reveal the hidden architecture of everyday life so that we can reclaim our power as social creators. She's the author of *Damaged Like Me; Fat, Pretty, and Soon to be Old; The Daddies and Love and Errors* (a poetry collection), and her essays, stories and poetry are widely published in academic and popular online publications alike. Her ability to make the personal political is grounded in her training as a sociologist, and you can find her course offerings in Sociology at Cal State San Marcos and Writing/Arts at Cal State Summer Arts.

Kirsten Deane

Kirsten Deane is a Masters in Creative Writing student, Kirsten Deane completed her undergraduate and honours degree in English Literature. Since the age of sixteen Kirsten's writing has always explored how life is lived in different forms of life. Most recently, her work has explored the experience of living with a disability, drawing on her own disability and others. Her poetry and short stories have been featured in more than ten literary journals nationally and internationally, including a feature in the *New Contrast* journal.

Khadija Heeger

Khadija Heeger was born in Cape Town. She was raised on the Cape Flats in the township of Hanover Park. She started performing when she was nine years old, her dream was to be an actress, but at 15, she started writing seriously and this is how she expresses herself now. She is a well-known and popular performance poet.

Karen Lazar

Dr Karen Lazar is a writing coach, disability activist, and lecturer in English and Professional Literacies at several actual and virtual tertiary campuses. She was educated at Wits University in Johannesburg, BA to Phd in English, and lives in Johannesburg. Her Phd and some of her academic writings are feminist studies of the work of Nobel Laureate Nadine Gordimer. Since her life-altering stroke in 2001, Karen has written in the field of medical humanities, through which she endeavours to capture, as a privileged stroke survivor who has not lost language, the voices and perceptions of disabled people who may otherwise not be seen or heard. Karen is the author of two collections of hybrid prose-poems which offer the world from a seated and off-centre view: *Hemispheres: inside a stroke* (Cape Town: Modjadji Press, 2011) and *Echoes* (Johannesburg: Quartz Press, 2021).

Kathleen Pithouse – Morgan

Professor in the School of Education, University of KwaZulu-Natal. Her professional learning scholarship focuses on understanding and supporting teachers as self-directed and self-developing learners. Through the self-reflexive methodologies of self-study research, narrative inquiry, and autoethnography, her work documents and theorises how teachers gain vital insights into their professional selves and practices – with critical implications for personal-professional growth and social transformation. Her innovative conceptualisation of “poetic professional learning” is a noteworthy research outcome.

Kathryn Ricketts

Kathryn Ricketts is an Associate Professor and Chair of Dance, as well as Director of Professional Development and Field Experience in the Faculty of Education University of Regina. Ricketts’ performative scholarship involves dance, theatre and visual arts and has articulated the methodology Embodied Poetic Narrative. Her work is focused on developing ‘voice’ through performance with vulnerable populations using artifacts and personal narratives. She runs The Listening Lab, a visual and performing arts ‘incubator’ and presents exhibitions and performances in her loft in the John Deere Tractor Building.

Katleho Kano Shoro

Katleho Kano Shoro is a South African artist-scholar. She is the author of the poetry collection, Serurubele. Her work pays attention to the multiplicity of knowledge and ideas of botho through mediums such as poetry, lectures and workshop facilitation. Shoro is currently pursuing a PhD at the University of Pennsylvania centred on African Aesthetics.

L**Laura Apol**

Laura Apol is the author of several award-winning collections of poetry. Her book, Poetry, Poetic Inquiry, and Rwanda: Engaging with the Lives of Others (Springer International, 2021) focuses on arts-based inquiry, international collaboration, and the therapeutic uses of writing in response to trauma. From 2019-2021, she served as poet laureate for the Lansing area in mid-Michigan.

Laura Warner

Laura Warner is a poet and PhD researcher based in the Wellcome Centre for the Cultures and Environments of Health, University of Exeter, UK. Her research project, Uterine Poetics, explores lived experience of the condition endometriosis through poetry. Issues related to her research include the language of menstruation and menstrual stigma. She writes poetry on experiences of menstrual pain and journey to diagnosis.

Lori Chambers

Lori Chambers founded Because She Cares in 2018. The project stems from her Ph.D. research exploring the HIV service work experiences of African immigrant women living with HIV. She is a postdoctoral fellow at Factor-Inwentash Faculty of Social Work in Toronto, ON and a community arts facilitator with 7.10 stories.

Larissa Hassim

Larissa Hassim shaped her learners into storytellers as a Drama and English teacher for 20 years and now retired, is finding a voice for her own story. She is a qualified yoga instructor, trauma councilor, life coach and is currently studying Sanskrit. This is her debut public poetry performance which includes her paintings and drawings. Her questions around cultural and religious identity: how we negotiate individualism, collectivism and modernity became the catalyst for her poetry. She explores issues related to aging, menopause and human dilemma.

Lebogang Montewa

Lebogang is an emerging filmmaker /storyteller for African voices in Science Communication and PhD candidate in genomics research in the department of Medicine at UCT. Her PhD explores the efficacy of an evidence-based theory-driven Arts-based pedagogy called the “drama of DNA” for feedback of findings in genomics research. She aims to pioneer innovative creative Community Engagement practices that enable ethical dialogues in science communication.

Lorna Ramsay

Lorna Ramsay is a Faculty Lecturer for the Department of Language and Literacy, University of British Columbia, Lorna is involved in poetic inquiry around special and teacher education, particularly multi-modal venues for collaborative communication and arts expressions of identity that support developing educators and diverse, at-risk youth. Recently, research focus is around trauma and social justice issues, including displacement and loss. Lorna presented and co-presented at many international conferences including CSSE and AERA. Her recent publication is in the UK journal, English 4-11.

Lena Richardson

Lena Richardson is a PhD student in Arts Education at Simon Fraser University, Lena Richardson is working with Dr. Celeste Snowber. Lena has an M.A. in Adult Education and Community Development from OISE/University of Toronto with a focus on narrative and autobiographical stories in community contexts. Her PhD research focuses on motherlines, singing, and earth-based connection.

Lynn Norton

Lynn Norton (Durban, South Africa) (BA, LLB, PhD Psychology) is a PhD graduate in Health Promotion and Communication in the Department of Psychology at the University of KwaZulu-Natal. Her research focuses on building critical reflexivity through life story work in a number of areas including education and community practice. She has an interest in using creative methodologies especially poetry and dialogue as part of a collaborative and participative approach to working with research participants. She has worked as both a lecturer, trainer and coordinator in the area of community law and currently works in an NPO in KZN focused on mental health. She has a special interest in promoting mental health awareness across all sectors and in research that promotes psychosocial support and community wellbeing through participatory methods that facilitate voice and visibility.

M

Makhosi Khuzwayo

Makhosi Khuzwayo is a queer woman who is an environmental activist with a BSc Degree of environmental sciences. She is also a published poet, screen play writer with a passion to tell untold stories that advocate for LGBTQI community and on behalf of the environment as well as the wildlife.

Madison A. Pollino

Madison Pollino is a doctoral student in Media and Communication at Bowling Green State University. Madison's research uses critical and feminist frameworks to examine the role of culture in contemporary discourses regarding gendered violence. She is interested in how hegemonic representations of gender, race, and class influence societal perceptions of sexual violence as well as one's decision to disclose their experiences in interpersonal relationships.

Mandy Haggith

Dr Mandy Haggith is a lecturer in Literature and Creative Writing at the University of the Highlands and Islands. She has four published poetry collections, with a fifth due out in spring 2022, a tree poetry anthology, a non-fiction book and five novels. Her most recent writing project, 'The Liminal Zone', funded by Creative Scotland, explores shorelines as a metaphor for boundaries in our lives, with a parallel research project, Carnegie Trust funded, focusing on the interface between teaching and creative practice.

Margaret Buchanan

Margaret Buchanan is a doctoral researcher at the University of Minnesota. Her research interests focus on power and language, with an emphasis on multilingual Latinas and their co-constructed narratives and positioning in focus groups. She focuses on narratives, poetics, and the gap between performative and communicative oral speech acts and their transcription. Margaret's research includes multilingual narratives within the US context of (cr)immigration and the immigration application process.

Mathias Alubafi

Is a Senior Research Specialist in the Developmental, Capable and Ethical States (DCES) Division at the Human Sciences Research Council (HSRC). His research explores issues relating to transformation of the cultural landscape, museums, traditional food systems, ritual, and ageing. Fubah Alubafi has been writing in the aforementioned areas for over a decade, and his work has been published in both local and international journals.

Mateboho Ralekhetla

A PhD candidate at Rhodes University, in the Institute for Water Research. Her research interests are in catchment management and how to include and sustain the inclusion of different voices in the management of water resources. Currently exploring the concept of participation and the role it plays in sustaining natural resource management efforts, and exploring how poetic inquiry can highlight the unique voices of participants.

Michelle Brown

Michelle Brown is an internationally published poet and performer living on unceded syilx territory in Vernon, BC, Canada. Michelle is nêhiyaw-iskwêw and a citizen of the Métis Nation. Her research explores the role of poetry in breaking silences on a range of women's experiences. Michelle's work has appeared in numerous literary magazines throughout North America, and her debut book of poems, *You Might Be Sorry You Read This*, was published in 2022 and forms the basis of her research.

Meghan Green

Meghan Green is an Adjunct Professor of Early Childhood Studies. Her research interests include the impact of teachers' lived experiences on their use of cultural sustaining pedagogy and anti-bias and anti-racist early childhood education.

Marna Hauk

Dr. Marna Hauk is the Associate Director and Founding Faculty of the Doctoral Program in Visionary Practice and Regenerative Leadership at Southwestern College. She teaches graduate courses in multicultural awareness, altruism, intersectional eco feminisms, climate justice, and arts-based research methods. With over 130 refereed publications and presentations, as coeditor of *Vibrant Voices: Women Myth and the Arts* (2018) and *Community Climate Change: A Mosaic of Approaches* (2017), Dr. Marna brings vivacious and queer earth regeneration to her intersectional work in

poetic inquiry.

Meagan Kumar

Meagan Kumar is an Assistant Professor of health economics at the London School of Hygiene and Tropical Medicine. Based in Nairobi, Kenya, she conducts health systems research from a mixed method, complexity perspective and is exploring creative writing for achieving system change related to quality in healthcare.

Michelle Redman-MacLaren

Michelle Redman-MacLaren is an Anglo-Celtic Australian, co-researches with Pacific and Indigenous Australian peoples. Her TEDx talk 'Can Poetry Make us Healthy?' has led to collaborations with poets in Indigenous Australian networks, the Pacific and Ireland. Michelle has published poems in peer-reviewed journals and performed in community and academic settings.

Marshall Tamuka Maposa

Marshall Maposa is a senior lecturer in the History Education discipline at the University of KwaZulu-Natal, Edgewood Campus. He teaches African history and history didactics. His research interests are on textbook research, history education (particularly historical literacy), African history and African consciousness.

Marcy Meyer

Marcy Meyer, PhD is an Associate Professor in Ball State University's Department of Communication Studies and Associate Editor at Art/Research International: A Transnational Journal. An ICA Redding Dissertation Award and CSCA Federation Prize winner, Marcy has published her research about organizational communication, innovation, diversified mentoring, and concrete research poetry internationally.

Malika Ndlovu

Malika Ndlovu is a Durban – born poet, playwright, performer arts project manager and mother of three, with a wide range of experience in the Arts and Arts Management arenas. She has four of her own poetry anthologies, besides her work being featured in several local and international publications.

Mari Peté

Mari Peté has worked for 28 years as technology ethnographer among lecturers whom she supports in eLearning at the Durban University of Technology. She has published five poetry collections and recently submitted a poetic inquiry PhD in Visual and Performing Arts, investigating lecturers' encounters with technology. Mari's work is characterised by her belief that imagination is equal to reason.

Maria Raciti

Maria Raciti is an Indigenous Australian woman with cultural connections to the Kalkadoon, Thaniquith and Bwngcolman peoples. Maria is a Professor of Marketing in the School of Business and Creative Industries and is Co-Director of the Indigenous and Transcultural Research Centre at the University of the Sunshine Coast.

Makhosazana Xaba

Makhosazana Xaba is an award-winning anthologist and short story writer. Her most recent edited volume *Our Words Our Worlds: Writing on Black South African Women Poets, 2000- 2018* was hailed as an instant classic and won the HSS Award in 2021. She has published four poetry collections, the most recent being *The Art of Waiting for Tales: Found Poetry from Grace – a novel* - . Xaba's poetry has been anthologised widely and translated into six languages and two of her edited anthologies have been translated into Spanish.

N

Nicole Brown

Dr Nicole Brown is an Associate Professor at UCL Institute of Education and Director of Social Research & Practice and Education Ltd. Nicole's research interests relate to physical and material representations of experiences, the generation of knowledge and use of metaphors in and through research. She tweets as @ncjbrown and @AbleismAcademia.

Neville Beling

Neville Beling loves fishing and stock car racing but since he was shot three times in a neighbourhood pub in 1993 these have become distance relationships. He lives in East London, South Africa, and sometimes returns to the Highgate Hotel for a beer. He looks forward to his story appearing.

Nancy Coulson

Nancy Coulson is a Director at the Sarraounia Public Health Trust and a visiting senior lecturer at the Wits Mining Institute, University of the Witwatersrand. She has thirty years of experience of health promotion and research in Southern Africa. Her research interests include the structural and commercial determinants of health

Natalie Honein

Natalie Honein is an adjunct Professor at the American University of Sharjah in the UAE. For the past twenty years, she taught academic writing, trained teachers, directed a university Writing Center, and been a guest speaker at

universities worldwide. Her publications have explored Arab women's activism, gender and identity, refugees, and belonging. Natalie is a strong advocate for poetic inquiry and writing across the curriculum. She holds post-graduate degrees in Language, Political Science, and Education from three continents.

Nosipho Makhakhe

Nosipho Makhakhe, PhD, is currently a senior lecturer at the Durban University of Technology center for general education. Her background is in the social sciences with a focus on health promotion. Her research interests are in intervention mapping and implementation, community participatory research, HIV research amongst key and vulnerable populations (sex workers, men who have sex with men, long distance truck drivers, adolescent girls and young women).

Nosipho Mbatha

Nosipho Mbatha is an academic in the Creative Arts discipline at the School of Education, University of KwaZulu-Natal, South Africa. Her doctoral project researches the integration of playful pedagogy for learning at higher education, for teacher-educators and preservice teachers. Her research interests extend to collaborative work with other emerging scholars using arts-based self-reflexive methodologies to understand themselves better as academics and improving their professional practice. She has published in peer-reviewed journals both national and international covering his research interests. She is currently a candidate in the Accelerated Academic Leadership Development Program (AALDP), which awarded her the opportunity to attend Teachers College, Columbia University as a visiting scholar.

Nokukhanya Ndlovu

Nokukhanya Ndlovu is an early career academic at the University of KwaZulu-Natal, School of Education. She teaches post-graduate studies in the Educational leadership, management and policy discipline. Her doctoral study focuses on the lived experiences of novice principals leading in deprived school contexts. She also researches her own practice using self-reflexive methodologies and arts-based methods. She has published in peer-reviewed journals both national and international covering his research interests. She is currently a candidate in the Accelerated Academic Leadership Development Program (AALDP), which awarded her the opportunity to attend Teachers College, Columbia University as a visiting scholar.

Ndumiso Daluxolo Ngidi

Ndumiso Daluxolo holds a Doctor of Philosophy degree and currently works as a Senior Lecturer at the University of KwaZulu-Natal (South Africa). His research interests include: Gender Transformative Pedagogies; Gender & Childhood Geographies; Geographies of Violence; Gender & Childhood Sexualities; The Sociology of Urban & Rural Education; Gender & Difference in Education; Gender & Sexuality in Resource-Poor Communities; Violence in Childhood; and Participatory Visual Methodologies.

Nomsa Satyo

Dr N.Z. Gxekwa (Senior Lecturer: African Languages) Department of African Languages: IsiXhosa, Faculty of Humanities and Social Science, University of Fort Hare, East London.

O

Ongezwa Mbele

Ongezwa Mbele is a poet, storyteller, theatre-maker and researcher. She is currently a Drama and Performance lecturer at the University of Kwa Zulu Natal and a PhD candidate at the University of Cape Town. Her theatre, poetry and storytelling skills and ventures are centred in working with young people and children. She tells indigenous stories to children and adults who are interested in stories. She has facilitated theatre programmes/projects with young people and incarcerated people.

P

Paula Aamli

Paula Aamli is an independent scholar. Paula holds a humanities degree and a doctorate in organisational change. She has worked in financial services and in the charity sector and, in her spare time, worries about the climate crisis. Paula has had various poems published online, including, for example, in: Allegro Poetry Magazine, FreezeRay Poetry, The Lindenwood Review, Paddler Press, Shot Glass, and the Tiger Moth Review. She loves poetic inquiry for its potential to connect below the surface of our everyday consciousness, create empathic connections, and open up new insights and possibilities, including the possibility of supporting our transition towards trans-human and post-human structures.

Parbati Dhungana

Parabati is a Ph.D. Scholar and a Visiting Faculty at the STEAM Department in the Kathmandu University School of Education, Nepal. Her research explores and addresses the issues of gender and teachers' professional development mainly through socio-cultural perspectives. Poetry has become her data and methods of data collection, generation, analysis, and presentation in her research. She has presented and published in national and international texts.

Pralini Naidoo

Pralini Naidoo is a poet and storyteller and has just published her first collection of poetry and short stories called Wild

has Roots. She is currently a PhD candidate at the University of the Western Cape, department of Women and Gender studies. Her research is focussed on the relationship between women and seed within the context of indenture with aims to recover and discover hidden narratives of erased histories.

Pauline Sameshima

Pauline Sameshima is a Professor and Canada Research Chair at Lakehead University in Ontario, Canada. She is the co-editor of two Poetic Inquiry volumes (2009, 2017), was co-host of the 5th ISPI in 2015, and is the administrator of the ISPI website. The League of Canadian Poets selected Pauline's work for Collected Haiku, a 2019 haiku competition publication with 14 other Canadians.

Paul Williams

Paul Williams is Deputy Head of Research in the School of Business and Creative Industries at the University of the Sunshine Coast (USC), Australia and an award-winning international author of fiction and memoir, whose recent books include Writing the Radical Memoir – Bloomsbury (2022) and Novel Ideas – Writing Innovative Fiction – Bloomsbury (2020).

R

Raphael D'abdon

An Honorary Research Fellow at the Department of Human and Social Capabilities (HSRC), the poetry editor of BKO. Literature & Poetry Magazine, South Africa Representative of AHN (Africa Haiku Network), and a founding member of ZAPP (The South African Poetry Project). He is the author of the poetry collections sunnyside nightwalk (2013), salt water (2016) and the bitter herb (2018), has read his poetry in South Africa, Nigeria, Somaliland, India, Italy, Sweden, Canada and the USA and has published several academic articles on poetry, including "Transforming Data into Poems: Poetic Inquiry, Practices for Social and Human Sciences" Education As Change 24 (December):17 pages (with Heidi van Rooyen). His latest publication is Poesie Scelte – Selected Poems (2010 – 2020) (Besa, 2022).

Rajbanshi Roshani Rajbanshi

Rajbanshi Roshani Rajbanshi is working as an Assistant Professor and is a former post-doctoral fellow at Kathmandu University School of Education. Her research interests are in STEAM (Science, Technology, Engineering, Arts and Mathematics) education, professional development and afterschool program. She has started using arts in teaching and learning as a way to engage students in learning.

Reakeeta Smallwood

My name is Reakeeta Smallwood, I am proud Gamilaroi murri yinarr (woman) from the Calala Murri Nation, located upon the sovereign and unceded grounds known to others as Tamworth, New South Wales, Australia. I am a PhD Candidate at the University of Technology Sydney, my thesis title is Historical Trauma and Resilience: Stories from Aboriginal young people. My pursuit for research is grounded firmly in country, on country and with country, firmly planted in the Indigenous research paradigm. My meaning making and unravelling has been informed through art, poetry and poetics as method to transform sense-making with the voices of ancestors, Elders (past, present and futures) and storytellers. By acknowledging this approach, I am culturally and ethically bound to time, place and space within the Gamilaroi Country. In this journey, I have been publishing in highly regarded nursing, health and Indigenous journals, where voice is captured only to the extent in which it should be. Through navigating these tensions within academia as an Aboriginal yinarr, this submission is a way I have been able to search, to affirm and create new ways of understanding and translating meaning. Through this journey, I have had the pleasure and opportunity to be able to write and be alongside Aboriginal and Torres Strait Islanders thinkers, poets and researchers as part of the "Deadly Poets Society within the STRIDE researcher network".

Rachael Tommbe

Rachael Tommbe is an Engan from Papua New Guinea, is a Senior Lecturer in Nursing at Pacific Adventist University. With a PhD exploring HIV prevention in health systems, Rachael now leads the development of culturally and spiritually relevant sexual health information and processes, so women can assist their families and communities.

Roshan Isaacs

Roshan Isaacs is a mother, researcher in local communities regarding access to food, zen coach, trauma informed therapist.

S

Sara J. English

Sara J. English is an assistant professor of Social Work at Winthrop University (South Carolina, USA), where she serves as the Coordinator for the Gerontology Program. Her work explores the perceptions and lived experiences and the power of non-familial relationships for persons with limited social connections.

Sharli Anne Paphitis

Dr Sharli Paphitis is a Research Fellow at King's College London where she co-directs the Violence Abuse and Mental

Health Network, runs the PROTECT II study, and the Modern Slavery Core Outcome Set (MS- COS) project. She is also an associate researcher at Rhodes University where she leads the South African site of the MRC/AHRC funded SHAER project using narrative therapeutic approaches to GBV- related trauma among women in high prevalence settings.

Sindiswa Busuku

Sindiswa Busuku is a creative writer and scholar who grew up in Durban. Having been awarded a doctoral scholarship by the Graduate School for Arts and Social Sciences, she is currently reading for a PhD at Stellenbosch University. Her dissertation, 'A Young Lilac Hungering: An Original Novel Including Wild Speculations: Essays Creatively Writing B(1)ack Into Uneasy Embodiments Through Examples of Contemporary South/African Visual And Verbal Arts', thinks through ideas of black fugitivity, black wandering, migration, diaspora, transnationalism, and the crisis of black histories and futurities.

Sarah Mackenzie-Dawson

Sarah Mackenzie- Dawson is the current Director of the College Core Curriculum of the School of Arts and Sciences and Associate Professor of Education at Bucknell University. Through her research, poetically situated within the liminal and often conflicting spaces of the human/relational experience, she moves to create openings for reflection and pause, for mindfulness, dialogue, compassion and creative consideration of the experiences of being educated(or). Her work has been published both nationally and internationally.

Sandra L. Faulkner

Professor of Media and Communication at Bowling Green State University where she writes, teaches, and researches about close relationships. Faulkner's interests include qualitative methodology, poetic inquiry, inclusive pedagogy, and critical perspectives on interpersonal and family communication. She often uses poetry, creative nonfiction, and autoethnography to explore her own negotiation of identity as a parent, partner, and professor. Her book, *Poetic Inquiry: Craft, Method, & Practice* (Routledge), won an Honorable Mention in the 2021 ICQI Book Award. <https://www.sandrafaulkner.online/>

Sandra Filippelli

Sandra Filippelli is a PhD Candidate in Language and Literacy Education, University of British Columbia. Her research interests include poetic inquiry, creative writing, and art education/research. She enjoys composing haiku poetry, fiction, and non-fiction, especially after swimming. Her poetic inquiry and other writing have been published nationally and internationally.

Sooriagandhi Naidoo

Ms Sooriagandhi Naidoo is currently a lecturer in the Department of English Studies at the University of South Africa and teaches English Applied Language undergraduate modules. Her field of interest lies in border pedagogy and curriculum development. She is currently a member of the South African Poetry Project (ZAPP) and English Departmental Language Project.

Sarah Penwarden

Sarah Penwarden is a counsellor educator and a therapist in private practice in Auckland, New Zealand. She is also a poet with forty poems published in literary journals in New Zealand/Australia. She is interested in cross-pollinations between poetry, therapy, supervision, research, and education. Her recent publication has focused on developing a thera-poetic practice.

Sue Stanton

Dr Sue Stanton is a Poet, Writer, Colonial Historian Elder Academic at Batchelor Institute of Indigenous Tertiary Education (BIITE), Batchelor, Northern Territory, Australia.

Sheila Stewart

Professor Sheila Stewart's publications include poetry collections, *The Shape of a Throat* and *A Hat to Stop a Train*, and a co-edited anthology *The Art of Poetic Inquiry*. Sheila's poetry and essays have been published across Canada and in Ireland and the States. She teaches in Writing Studies at the University of Toronto Mississauga. www.sheilastewart.ca.

Shelley Davidow

Shelley Davidow is an award-winning international author of 47 books. She is a Senior Lecturer in the School of Education at the University of the Sunshine Coast. Recent titles include the memoirs *Runaways* (Ultimo, 2022), *Shadow Sisters* (UQP, 2018), and *Whisperings in the Blood* (UQP, 2016). www.shelleydavidow.com

T

Tracey Bunda

Tracey Bunda is a Ngugi/Wakka Wakka woman, Professor Bunda has been in the higher education sector since 1986 and has held a number of senior positions, including the Convener of the Weemala Centre at Australian Catholic University, Director of the Woollotuka Centre at Newcastle University, Director of Aboriginal and Torres Strait Islander Higher Education at the Nggunawal Centre, University of Canberra, Director of the Yunggoorendi First Nations Centre for Higher Education and Research at Flinders University and Head of the College for Indigenous Studies, Education

and Research at the University of Southern Queensland.

Toni Gennrich

Toni Gennrich is a research associate at the Wits School of Education where she lectured from 2009 – 2017 in the Department of Languages, Literacies and Literatures. Her passion is for teaching and the education of teachers. She has a PhD in Applied English Language Studies and a Master's degree in Media Studies.

Tamar Meskin

Tamar Meskin is a Lecturer in the Drama and Performance Studies programme at the University of KwaZulu-Natal. She holds an MFA in Acting from the University of California, Los Angeles, and a PhD in Drama Education from the University of KwaZulu-Natal. She is an acclaimed playwright, director, and actor. Her principal areas of research include directing, acting, writing, Self-Study of Creative Practice (S-SCP), production-based learning, and arts-based research and pedagogy.

Tanya Van Der Walt

Tanya Van Der Walt is a Senior Lecturer in Drama & Production Studies at Durban University of Technology. She holds a PhD in Drama Education from the University of KwaZulu-Natal. Her career in theatre has included such diverse activities as stage management, lighting design, arts administration, marketing/publicity, acting, directing, writing, and teaching. Her primary research interests are in the areas of Self-Study of Creative Practice (S-SCP); collaboration, creativity, and Drama-based teaching and learning.

Thirusha Naidu

Thirusha Naidu, PhD, is a practising clinical psychologist in South Africa. Her research in health professions education focuses on equity, diversity, inclusion and decoloniality. In clinical psychology her work focuses on psychiatric and infectious diseases stigma and access to care. She writes scholarly poetry on health disparities, equity, clinician reflexivity and Global North- South engagement in health professions education. Her writing on agency and voice in Global Health Professions' education has appeared in *The Lancet Global Health*. Her scholarly and research activist poetry has been published in *Academic Medicine*, *Qualitative Inquiry*, *The South African Journal of Psychology* and *BMJ Health Humanities*. She has been invited poet at several academic congresses.

V

Vonani Bila

Vonani Bila is a driving force in South African poetry – founding editor of the *Timbila* poetry journal, publisher of *Timbila* books and founder of *Timbila Writers' Village*, a rural retreat centre for writers. He teaches in the Department of Languages at the University of Limpopo. His research explores poetry of lamentation within the realm of Black Consciousness. Vonani has been writing poetry in Xitsonga and English for three decades., asking embarrassing questions.

Venita Buceri

Ms Venita Buceri has been teaching high school English for thirty years. She is currently working at a private school in Johannesburg and is busy with her Master's degree in English Literature. The topic of her paper is Black South African Women Poets and the important contribution they have to make in society today.

Vusi Msiza

Vusi Msiza is an early career academic at the University of KwaZulu-Natal, School of Education. He teaches undergraduate modules in the Early Childhood education discipline. His research focuses on men and masculinities in early childhood education, and assessment in education. His research interests also include professional learning that focuses on the experiences of early career academics. Vusi has published in peer-reviewed journals both national and international covering his research interests. He is currently a candidate in the Accelerated Academic Leadership Development Program (AALDP), which awarded him the opportunity to attend Teachers College, Columbia University as a visiting scholar.

Vicki Saunders

Vicki Saunders is a Gunggari woman from SW Queensland, has an extensive background in psychology and public health research, and in creative health and wellbeing research projects with Indigenous and community-based organisations. Her research focus includes the impact of sound and listening on the wellbeing of people and Country.

Victoria Inyang-Talbot (Victoria Ekpo)

Victoria is a PhD student and a Graduate Teaching Assistant in Education at Edge Hill University. Victoria is also a writer, a poet and a keen hiker. Her writings explore the concepts of the self, and the relationships between individuals, communities, and their environments. She is a qualified teacher and brings over 18 years of experience in International Education, Curriculum Development, Post-14 Education and Teacher Education to both her research and her work at the university. Her most recent poems include 'Late', featured in the collection 'Places of Poetry' and 'Yoga with the Black Mothers Group', included in the seminal collection 'Where We Find Ourselves'. She is also recently featured in the CPRE campaign 'We Are the Countryside'.

Victoria Lin Peterson-Hilleque

Victoria Peterson – Hilleque is a doctoral researcher in counseling psychology at the University of St. Thomas in Minnesota. She is engaging in autoethnographic poetic inquiry exploring the cultivation of a positive, antiracist White identity. Her poetry collection, *Letters to Minnehaha Creek* (2020) is available through the publisher, Unsolicited Press, and on Amazon. She lives with her family in Minneapolis. Find out more at www.victorialin.org, on Instagram @victorialinph and @victoria_lin_poetry, and on Facebook as Victoria Lin Peterson-Hilleque.

W**Wendy K. Watson**

Wendy Watson is an Associate Professor of Gerontology at BGSU. Dr. Watson's Masters & PhD are in Human Development & Family Studies from Texas Tech University. She studies intimate relationships in later life focusing on older women's relational and identity development.

X**Xabiso Vili**

Xabiso Vili is one of the Kx'am Directors. He is a multi-award-winning author, performer, TEDx speaker, new media artist, producer and social activist. He is a new media artist whose work "Re/member Your Descendants" was exhibited in Alliance Francaise Vancouver's virtual reality gallery. He strongly believes that art offers humanity a path toward integration, joy, and healing.

Y**Yvonne Sliep**

Prof Yvonne Sliep is in an honorary position at the University of KwaZulu-Natal in the School of Psychology and serves as a research fellow for the Institute of Justice and Reconciliation in South Africa. She has published poetry as part of manuscripts in peer reviewed journals since 2010 and continues to use poetry in academic and field settings. Yvonne also uses poetry as a form of witnessing and honouring in spaces and places where there is suffering, silencing and invisibility.

Z**Zainub Priya Dala**

Zainub Dala is, as her name suggests, a Muslim-Hindu amalgamation who engages with both religious ideologies in her writing as a means to try to understand a space that both religions can co-exist in one person. She is the author of two novels, an essay collection and a poetry anthology. She navigates the intersection of this chaos as the alchemy that fuels her creative process.

Zaynab Essack

Zaynab Essack PhD is a social scientist at the Centre for Community Based Research at the HSRC. Her research focuses largely on adolescent and young women's health and wellbeing and developing interventions to address critical social and health issues facing this priority population. Given her youth focus, Zaynab often uses participatory visual methodologies and arts-based approaches in her research. She is a novice in using poetic inquiry in research but is excited to develop this area further.

Zuliswa Gxekwa

Prof N.P. Satyo (HOD: African Languages) Department of African Languages: IsiXhosa, Faculty of Humanities and Social Sciences, University of Fort Hare, East London.

Zena Velloo John

Zena Velloo John's debut Indian-diaspora poetry collection, "Beyond Spice" features female visual artists. She is a ZAPP poet/researcher, a resident guest speaker on Lotus FM, and a psychic trance channel/medium working globally. She owns an international consultancy of 20 years, managing global diplomatic events for international organisation.

Zuleika Bibi Sheik

Zuleika Sheik is a poet, yogi and Lecturer in Sociology – Black Studies and Intersectionality at the University of Portsmouth, UK. Her areas of focus include decolonial methodology, gender studies, decolonial feminism, black studies, critical race theory and abolition studies. As a South African scholar of Indian descent, her work centers on onto-epistemological re-existence and collective liberation.

