

What poetry does for us, in education and research

Katie: poetry is actually one of the things that keeps me alive in the academy. Not in the biological sense, but in the sense of having life, inside, in keeping alight and alive; staying alive to what is important and what holds.

Esther: poetry enables me to get to the essence of the matter, to the embodied response that I have to a particular thing under investigation and, through the writing of poetry, to make sense of it in a new way.

Imagine you are in our poetry and writing workshop at a conference in Chile (November, 2018). We have brought along roasted coffee beans. We open the bag and scatter the beans on the table; they clatter as they bounce and then become still. Imagine these small dark brown beans on the table in front of you. You can smell the chocolatey-bitter aroma (a word that goes with coffee), and touch the smooth surface of the beans. You might roll them around in the palm of your hand, bring them up to your cheek, your nose..... you begin to write, popping a coffee bean inside your mouth, tasting the bitterness and writing some more. You choose words and phrases that describe this sensuous encounter with the coffee bean. The smell and taste conjure up embodied memories and we ask you to record these...you write. The room is mostly quiet except for gentle breathing, the scratch of pen on paper, and the crackling of a bean in the mouth of a writer. Immersed in your own memories of coffee, we then bring out the coffee packet and wonder 'where does this coffee come from? Who picked, processed and roasted this coffee? Whose labour was spent in this production? Whose brand does this coffee carry? Where is the money going?' We ask you to focus on the how the politics of coffee intertwine with your sensory experiences and memories... you write.

Throughout this encounter with the coffee bean, we asked the participants in the workshop to 'surrender' to the sensuous embodied provocation, and to generate words and phrases. These words and phrases were the research material. Prendergast (2015) describes the action of 'surrender' - where the researcher encounters the data with total involvement and lets it 'wash over' – as synonymous with the 'experience of being' (p. 5). Wolff (1972) earlier described surrender as

cognitive love: whatever other meanings it may have flow from it. Among them are total involvement, suspension of received notion, pertinence of everything, identification, and risk of being hurt. [And] ... to meet it as much as possible in its originality, its itself-ness. (p. 453)

When working with embodied arts-based practice, the notion of surrender is understood as giving ourselves over fully (as much as this is possible) to make sense of the materials with *all* of our 'senses'. Through the encounter with the coffee bean we asked participants to pay attention to the smell, the feel, the taste and the sounds to evoke memories and engage with its 'itself-ness'. And in doing so not to anticipate or hypothesise the outcome but rather suspend any received notion. Inside this experience, of surrender, Prendergast (2015) offers a set of guiding characteristics or qualities to scaffold the researcher:

- Aesthetic power
- Imagery, metaphor

- Capturing a moment
- Truth-telling, bravery, vulnerability
- Critical insight, often through empathy
- Surprise and the unexpected (Prendergast, p. 683).

As scholar poets we write, paying attention to these guiding characteristics, to ‘catch’ words, phrases, images, that unfold through the encounter. We understand ‘catch’ where the writer comprehends, conceives, and conceptualises things anew. It is an intellectual, existential awakening to a new kind of being-in-the-world (Prendergast, 2015, p. 6). Importantly for this work, “... its result may not be a concept in the everyday or scientific sense of the word but, for instance, a decision, a poem, a painting, the clarification or origin of an existential questions, a change in a person” (Wolff, 1972, p. 454). Feminist poet Adrienne Rich (2003, p. 12) suggests that poetry can, indeed, reawaken the senses so that:

“you listen, if you do, not simply to the poem, but to a part of you reawakened by the poem, momentarily made aware, a need both emotional and physical, that can for a moment be affirmed there.”

This book contains a collection of different chapters from authors all around the world. They each show and tell how they use poetry and poetic representation in their research in the field of education. They draw on educational issues and politics, as well as on the sensory and lived experience of being educators and poets. The story about coffee we began with tells of a poetry writing workshop we facilitated during the CEAD conference (Contemporary Ethnography Across the Disciplines) in Chile in 2018. During that workshop, our intention was to show how to enter poetic writing in different ways: first from the sensory, and then from the political. We used coffee as a stimulus because it has strong sensory, relational and political contexts. Working across and between the sensory and the political is a key theme of this book. As authors we each came to use poetry in our work in different ways. These personal histories - which we reflect on next - are important, and are something many of the authors in the book also include in their chapters.

Esther

There is a tattered red poetry book on my bookshelf. As a child, I cherished this book, reading it over and over again, alone, and with my three sisters. Dreaming myself into the words, in-between the lines, and inside the poem. These poems danced me into imaginary worlds. The world of Edward Lear’s ‘Owl and the Pussycat’ still has me dancing under a moon and eating with a “runcible” spoon. I forever imagine where the Jumbies lived and wonder if I’ll meet a ‘Quangle-Wangle’. His nonsense opened doors. Lord Alfred Tennyson’s poem ‘The Mermaid’ summoned up images of watery palaces and long golden flowing hair – as I tugged my knotted mass of golden girl curls into a flowing fountain. The ‘Raggle Taggle Gypsy O’ often travel with me in my encounters with social justice, and William Roscoe’s ‘The Butterfly’s Ball and The Grasshopper’s Feast’ capture the essence of celebrating diversity. These are only a few of the poems of my childhood that continue to haunt me today.

My ‘writing’ of poetry began on long car trips where our mother taught us how to change the lyrics of popular songs. There were four of us, wee blonde girls, sitting on the back seat of the large Holden, making up words and singing loudly our adapted ‘songs’. Adapted often into religious songs. She would then take us, her travelling band, into some church with her ukulele or piano accordion to sing our repertoire of popular ‘sounding’ songs. We were a Pentecostal family, visiting churches in people’s homes, local community halls, and prayers, psalms and gospel songs were our language.

Perhaps, thinking back, I was always playing with writing, playing with words to create and communicate my feelings, ideas and stories. Much like Laurel Richardson's (1994) 'writing as a method of inquiry', playing with words through poetry made sense to me. Hence, when I started reading complicated theoretical academic writing I used a form of 'found poetry' to get to the essence of what the author was saying. It worked. Later, through the process of doing my Master's and Doctoral studies, I again returned to poetry. Poetry became a significant way for me to respond to my encounters with the historical and lived data, and the arts-based methods I employed. I learnt how to listen to my body, to all my senses, to (as Carl Leggo would say) let poetry breathe.

our first poem is the heart's beat, breathing

Is the ancient language we must always hear (Carl Leggo, Nov, 2018)

At first, I would argue that I am not a poet I just write poetry. But this is not true. Poetry is part of who I am, I see, hear, feel and taste words. I have been privileged over the past few years to interact with, hear and read the work of many fabulous scholar poets. Poets who perform on the page and on the stage. I will never forget A.B (Ashley Beard's) poetic performance at the Critical Autoethnography Conference, in 2016. Her stunning performance took me right back to my childhood. I have been privileged to collaborate and write with poets. I have been privileged with my undergraduate and postgraduate students who have written poetry and performed poetry. We are continually disrupting the boundaries of what traditional social research looks like, sounds like and feels. We are reaching into and expressing the language of our bodies, our minds, and the world we live and engage with.

I am thankful for the work of Tami Spry who first opened my eyes to performance poetry. I have found performing poetry *does* something different with the words and the meanings inherent in the words. It awakens us and others to an embodied response. As Spry (2011b) argued, "embodied knowledge is the somatic (the body's interaction with culture) represented through the semantic (language), a linguistic articulation, a telling, of what does and does not go into the body, and why" (p. 502).

Performance poetry, she tells us ...

... starts with a body, in a place, and in a time. The investigators analyze the body for evidence, the body as evidence, the body of evidence. But evidence, like experience, is not itself knowledge; like evidence, experience means nothing until it is interpreted, until we interpret the body as evidence ... [hence the] body [can be understood] as raw data of a critical cultural story. (Spry, 2011b, p. 19)

Performance poetry engages both reader and audience through a...

Dialogic performance ... the interpretation of the complex interaction between performer (self), text [poem], and sociocultural context; it is what allows/invites/motivates an audience to engage the performance, to communicate with the persona, to exist in the world of the story. (Spry, 2011a, p. 188)

Performing my poetry with others has also been a learning experience. Madison (2014) describes how performance in research magnifies and puts into action sensory experience, thus becoming an act of interpreting through the senses. It is always with trepidation that I step out onto the stage to present my work. I position myself in a place of vulnerability, by opening up my stories, and my art for critique. The performing of my stories, my works of art for others, has been another level of interpreting and opening up of self.

I select and graft the pieces,

I knit them together with paint and wire.

Sew words into a poem.

I perform the poem

In the presence of others.

I dig down deep,

Secret forgotten places, in muscle and flesh.

I draw out memories,

Fragmented and frayed. (E. Fitzpatrick, 2015)

I am thankful to my many poetic collaborators, Katie Fitzpatrick, Frank Worrell, Mohamed Alansari, and Alex Li, in writing poetry as conversation in various projects. Poetic conversations to disrupt traditional practices that bind us into troublesome power relations (Fitzpatrick & Fitzpatrick, 2014, 2015), poetic conversations to enable a shared response and protest against violence (Fitzpatrick, Worrell, Alansari & Li, 2017), and a poetic conversation as critical method to bring justice, in this project, to Doctoral bodies in the neoliberal university (Fitzpatrick & Alansari, 2018).

We cannot change the industrial, neo-liberal, university

But we can learn how to live with it

Forgetting that a man once said

We cannot change the democratic, public, university

But we can learn how to deal with it

I now sit on trains, in the corner of a cafe, in a boring meeting, in a captivating seminar, writing, writing poems. I am a teacher, an academic researcher, a supervisor, a friend. I write poems to make sense of my world, to teach, to engage others, to communicate, to live...

Poets are not scared to know the sacred, each

Day brings blessings like disguised challenges

Learn to lean on uncertainty,

Know the journey is a mystery, (Carl Leggo, Nov 2018)

Katie

My father is an avid reader of poetry and knows parts of old ballads by heart. He would recite and read poetry to us as children. I came to love the tragic romance of Alfred Noyse's Highwayman, the tragic irony of Wilde's Ballad of Reading Gaol, and the mysteries of Emily Dickinson's poetic world. At school we had to keep a poetry journal, and I began as a teenager to make my own poetic writings. I discovered it as a safe way to express my deepest feelings in ways no one else could decipher. Metaphor, I found, can be powerful in both revealing and hiding meaning. I continued to write my own secret poems until, encouraged by my teachers' judgement of my school journal poems, I began to share them with others, attend poetry readings and so forth. I still only very rarely sent my own poems to any publications until I embarked on a PhD. While writing about my study participants, poetry forced its way into my writing and refused to be ignored. I found new freedom in expressing academic ideas, politics, and empirical materials in poetic ways. Since then, I have incorporated poetic writing into my academic writing (E.g Fitzpatrick, 2012, 2017, 2018a, 2018b) and have also started sending my work to literary journals (E.g Fitzpatrick, 2019). I felt a freedom in this, as if writing poetry is somehow a rebellion to the usual academic activities. It gives me a different

voice to express the social justice concerns I explore in my work. It helps me to explore the emotional and embodied edges of the scholarship unapologetically, although I continue to reflect about the criss- crossing of genres in my work:

I wonder

whether

THE Poets

Laugh at our

(hesitant, apologetic) understanding of poetry as

RESEARCH

when

they have always known it as

the only kind of truth

that matters

that we can ever hope to know

(K. Fitzpatrick, 2012, p. 10)

The field of research poetry, and education

The work we both do to incorporate poetry into our research is, of course, built on the work of many others over time (many of whom are in this book). In the last 30 years, qualitative research methods have both changed a great deal and gained significant status (Denzin & Lincoln, 1999, 2000, 2011). In this, the field of qualitative inquiry and the study of research methods have been recognised as significant fields of study in and of themselves. Part of this seachange is the growing recognition that there are a diversity of ways to both approach and represent qualitative research projects. In this, Denzin and Lincoln (2000), among others (Richardson, 1994, 1997, 1999, 2001, 2002; 2008; Leavy, 2016), have urged researchers to find new ways to inquire and represent research texts (Finley, 2011). Arts-based methods have thus emerged as one response to demands for more complex, nuanced, community-centred and creative approaches to research. As a result, researchers are now employing a wide range of creative research methods including narrative (Clandinin & Connelly, 2000; Webster & Mertoever, 2007), dramatic performance (Spry, 2011), visual methods (Gauntlett & Holzwarth, 2006) and dance (Longley, 2016, 2017), as well as poetry (for example, Faulkner, 2007, 2009, 2016; Furman, Lietz, & Langer, 2006; Glesne, 1997; Cahnmann, 2003; Lahman, & Richard, 2014). Such forms of expression are, of course, age-old, and indigenous scholars, elders and artists have always valued poetic expressions of knowledge; although these are rarely valued in academic texts. One age-old poetic strategy being increasingly used is that of Ekphrasis, traditionally a Greek practice of transforming visual art into verbal (Craven, 2018).

Ekphrasis engages scholars in writing poetic responses to an aesthetic form through interpretive practices (Kulnieks & Young, 2014; Maddison-MacFayden, 2013; Craven, 2018; Bruhn, 2000). Prendergast (2004) defines Ekphrasis as a method to “draw out or make clear” (p. 3). Ekphrasis in research can be used as a poetic interplay between visual, textual, and performative works (see Fitzpatrick, 2015; and Schoone, Reilly, Iosefo, Faulkner, and Burford in Fitzpatrick & Reilly, 2019, pp. 420-438). The poet explores the art work through engaging poetically to provide a response and reflect on a deeper meaning.

Poetry can be both political and pedagogical. It is utilised in research in a variety of ways to enhance, critique, analyse and express different voices in qualitative research projects. A pioneer of this method, Laurel Richardson (1993), described poetry in research as a ‘practical and powerful means for reconstitution of worlds ... a way out of the numbing and deadening, disaffective, disembodied, schizoid sensibilities characteristic of phallogocentric social science’ (p. 705). Reinersten, Ben-Horin and Borgenvik (2014) argue, ‘[a] focus on poetics ... makes both research and conversations less preoccupied with certain activities and more directed toward principles, dilemmas, paradoxes, and possibilities’ (p. 476).

Poetry can be employed in multiple ways throughout a project, or as the sole method of inquiry. It can hence serve a range of purposes in a study, and consequentially become embedded in nearly all phases of the research process (Furman, Lietz, & Langer, 2006). It has been employed as the overarching research methodology, as analytic tool, as a method of inquiry and as a way to represent data and connect with audiences. Researchers use poetry as a form of inquiry (Richardson, 1994), to represent findings, or as an alternative to prose (Faulkner, 2009). Writers work independently and in collaboration with others (for example see Fitzpatrick above and Faulkner 2018). While writers employ a range of labels in this work, Faulkner (2009) argues that the term 'research poetry' includes a diversity of applications and modes of inquiry.

Sparkes and Smith (2014) note that poetic expression has several purposes, including honouring and highlighting the rhythms of speech, touching "both the cognitive and the sensory" (p. 162) and providing a different lens with which to view the world. Faulkner (2009), likewise, contends that research poetry can achieve a range of ends including evoking emotion, condensing data, communicating cultural nuance and compelling the reader. Poetry can also enable researchers to be more reflexive, to acknowledge their own subjectivities and to write themselves into the text (Brkich and Barko, 2013). In relation to impact, Sparkes and Smith (2014) argue that "people respond differently to poetry than they do to prose" (p. 162) and poetry, indeed, evokes embodied responses, which Faulkner observes is "about showing, not telling, our (in)humanity and all of its mysteries" (2016, p. 222). Rinehart (2012) argues that the use of poetry in research encourages the researcher to "creatively apply their own imagination and memory to profound problems that both touch on and are implicit within [a study]" (p. 197). Writing poetry enables the researcher to "interrogate the self, within the social and political" (K. Fitzpatrick, 2012). As Leavy contends, many researchers in the "ivory tower" look to create an embodied more just approach

for ivory is cold
so I carved myself
a poetic path
(Leavy, 2010, p. 243)

Poetic inquirers are thus scholars who employ poetry and poetic techniques to construct, analyse and/or represent research findings (Butler-Kisber, 2010; Prendergast, Leggo & Sameshima, 2009; Thomas, Cole & Stewart, 2012; Yallop, Wiebe, Faulkner, 2014). So why does poetry matter in educational research?

Poetic representation and education research

As evident from the above discussion, poetry is increasingly being taken up in the field of qualitative research, and many scholars writing in this field work in education. However, we argue (almost) all of these scholars are also teachers; at the very least they are engaging in educational contexts within their universities. Poetry matters for education because it teaches us to attend to aesthetic knowledges; it disrupts the usual prose-laden academic voice, and it introduces emotion into academic writing. Glesne (2010) notes that poetic sensibility can be a way of listening:

Poets listen carefully to what is said and how it is said—to rhythms, refrains, and internal rhymes. They hear spaces between the words, pick up on words unsaid, and find meanings beneath the words. With such a mindset, poetry appears every-where. (p. 51)

There are many excellent texts that give an in-depth exploration of the history and method of poetic inquiry, for examples see Vincent (2018), Sandra Faulkner (2009, 2017) and Kathleen Galvin and Monica Prendergast (2012, 2015). Faulkner (2017) provides a thoughtful synthesis of current literature on Poetic Inquiry as/in/for Social Research. In this chapter she draws on key scholar poets to articulate some of the significant work on poetic inquiry. The poem below uses the method of found poetry to provide, in essence, a summary of Faulkner's chapter and to highlight her argument

that “[t]he power of poetic inquiry can be realized if we ride the dialectic between aesthetic and epistemic concerns”. The writing of the poem attends to Laurel Richardson’s (1994) ‘writing as a method of inquiry’ to play with the words/phrases with font, italics, bolding, tabbing to create space, to create a visually evocative poem.

Poetic Inquiry via Sandra Faulkner (2017)

Sandra provides a guide

to poetic inquiry arguing

although tricky to define,

provides a strategy for researchers through

Its slipperiness and ambiguity,

Its **precision and distinctiveness**.

Poetic Inquiry requires “**improvisation not recitation**” where

Carl Leggo (2008) muses poetry

“**creates or makes the world in words**”.

A form of qualitative inquiry and/or

A form of arts-based research.

Monica Prendergast (2009) gives us **29 ways**

Of looking at poetic inquiry.

A diversity of forms and labels.

Guiney Yallop, Faulkner, and Wieb (2014) ask

“**What does poetic inquiry mean to you?**”

- *Becoming a researcher* means
Reawakening the poet.
- Finding ways to (re)present data,
To analyze and create understanding of
Human experiences.
- Inviting me into the in-between spaces
Between creative and critical scholarship.
- Embodies experience.

Resonant with “**ethical research practice**” (Denzin, 2014)

Poetic inquiry is a **reflexive method**

Acknowledging **bias and expectations**.

Can ensure “**anonymity**” (González, 2002)

And “**build bridges**” to difference (Faulkner, 2009).

Monica Prendergast describes the

“**core mandate for critical poetic inquirers whose work is in support of equity, human rights, and justice worldwide. Critical poetic inquiry invites us to engage as active witnesses within our**

research sites, as witnesses standing beside participants in their search for justice, recognition, healing, a better life". (Prendergast, 2015, p. 683)

How to inquire poetically?

"Being present and dwelling with" (Susan Walsh, 2012) understanding

"The poet *is* a human scientist" (Leggo, 2008b, p. 165).

An arts-based method

Process-oriented craft to

Explore reality, create something new, disrupt

Usual ways of thinking and create embodied experience.

Poetic Transcription/Found Poetry

Representation and analysis create poems by

Extracting phrasing and passages

From text-based sources.

The Lyric

Stresses moments of subjective feeling and emotion

Using imagery, rhythm, sound, and layout

To concretize feelings and relay those feelings back.

Narrative

Storytelling participants' and researcher's personal history through

Dialogue poems, thoughts, behaviour, and experiences

To examine identities and create coherence.

"We ground ourselves in poetic language as a way of grounding ourselves in physicality and the connection between mind and body, matter and spirit. Using poetic language allows a poet to articulate human concerns so that they become concrete and immediate".
(Faulkner, 2017)

The following chapters in this book draw on the scholarship of poetic inquiry and exemplify it as a significant method for educational research. They explore how poetic inquiry is employed as method in educational research, discuss poetry as a way to grapple with and understand educational issues, argue for poetry as both indigenous and de/colonising methodology, and demonstrate poetic inquiry as important to critical pedagogical research. In this book, each of the authors explore how and why they use poetry in their research in the field of education

In section 1, each chapter speaks to "**POETRY AND POETIC METHODOLOGIES**" where authors provide a theoretical and personal interrogation of poetry as method in their practice as educators. Lynn Butler-Kisber then provides a narrative on the development of "**Poetic inquiry**" as a research methodology in education. Through the narrative she provides accessible strategies and examples of 'found poetry', 'generated poetry', 'poetry clusters' and ends with a discussion on 'rigor

and quality issues'. As argued by Vincent (2018) "[Butler-Kisber's] work marked a pivotal shift in the acceptance of poetry within educational research" (p.56). In the next chapter Andrew Sparkes in **"Poetic representations, not-quite-poetry and poemish: Some methodological reflections"** provides us with an autoethnographical account of finding his way from 'proper' poetry to poetry as a *"practical and powerful method for analysing social worlds"*. Drawing on his experiences and other experts in the field of writing poetry as research, he provides key strategies for the thinking about and employing poetry as a method in educational research. He importantly argues that "[t]he possibilities of the poetic are now available to me to be used for certain purposes and in ways that I feel comfortable with as a poemish or not-quite poet". In **"Education and/as Art: A Found Poetry Suite"** Monica Prendergast posits *metaphor as method* as a key characteristic of *thinking* poetically and *doing* poetic inquiry. Through a suite of found poem she explores the question 'How has education been conceived as artful over time? Robert Rinehart in **"Sensible poets and the poetic sensibility: Mitigating neoliberal/audit culture in education through arts-based research"** argues for poetic sensibilities as a counter to the neoliberal audit culture. "What comprises this "poetic sensibility"? It is fundamentally a worldview, a way of viewing and experiencing the world that yearns for novelty, that hungers for metaphors that link disparate elements together in new ways".

In section 2, **POETRY, POLITICS, AND EDUCATIONAL ISSUES**, authors demonstrate their use of poetry as method to disrupt dominant neoliberal powers, as activism, and as critical autoethnography. We begin with Carl. In **"Poetry and Cancer:Six Ruminations"** Carl Leggo gifts us with a selection of ruminations and poems where we are privileged to hear about his life, his love/s, his work as a teacher/poet and dreamer of one day driving a Spider. Carl's words to us during the writing of this contribution...

In the spirit of poetry,
I have attached a short article that you might want to consider (even perhaps a part of the article) for your book.
With bountiful hope.
I am delighted that you are happy to receive my words.
In September sunlight,
I trust poetry will guide me.

Carl Leggo, in the midst of struggling with cancer treatment, sent us his heartwarming and critical poetic contribution. At the beginning of his career Carl described himself as "a poet, scholar, and educator who was enthusiastically committed to creative approaches to research and teaching". And he was/is.

love is saying good-bye to family and friends
moving from one ocean to another, new stories

In **"Writing the university through poetry: The pleasure of scholarship against the spike of neoliberalism"** Katie Fitzpatrick uses poetry to interrogate the neoliberal edges of [our] work in the University. She suggests through writing poetically we can embrace and explore the pleasure of academic work whilst also refocusing scholarship on its more subversive productivities. Likewise Sandra Faulkner in **"My Middle Aged Rage Burns the Template in Front of the Provost's Office After the Assessment Meeting"** writes a poem to speak back to templates and "measurable outcomes" in her teaching practice. In a similar vein John Guiney Yallop uses the creation of poetic renderings from his poetic inquiry into bullying in the workplace. His chapter **"A Poetic Inquiry into Bullying in the Workplace"** reminds us as teacher/researchers "[t]here is a soul to things. This is what poets have long taught us". Frank Worrell draws on his own poetry, written across the years, in **"Community and Belonging: An International Student's Journey in North America"** to provide a

critical autoethnographic tale of Clay's journey as a student to Professor in the US (Frank's middle name). He draws on psychosocial theory to explain the issues and adjustments international students make in their academic trajectories.

I am Black in a land where
Many
Forget that Black, Brown, Red, White, and Yellow are
Equivalent members of the human race.

Laura Hope-Gill in "**The Munchkin and the Medicine Man: Poetry's Place in a "Hard" World**" speaks to the importance of engaging in creative writing. In her teaching of future physicians she draws on Keats' description of his creative process, "poems should come like leaves to a tree", and argues poetry is the language of change, poetry softens the language of science. Further, Hope-Gill suggests "there is a soul to things. This is what poets have long taught us". In "**Becoming a First-time Mother as an International Graduate Student: A Poetic Ethnography**" Kuo Zhang uses poetry as method in her ethnographic study to provide an evocative interpretation of the lived experiences of first-time international student mother in the US. She intends that her poetry should "capture the depth of human experience and create an affective and evocative analysis."

I am non-native to English, just like
I am non-native to childbirth,
but I say "Oh, my God!!!"
when they told me "Push!"

In Section three the chapters focus on "**DECOLONISING EDUCATION AND INDIGENOUS POETRY**". We begin this section with the visual poetic work of Kakali Bhattacharya "**Cultivating Resonant Images Through Poetic Meditation: A De/colonial Approach to Educational Research**". Kakali invites the reader to engage in her dialogue with Indian poet Sharanya Manivannan as she traces her de/colonial journey in educational research. She argues that "poetry as a method and meditation to disrupt colonial agendas in educational research is an area that warrants attention". In "**Making the invisible visible: Poetic explorations of a cross-cultural researcher**" Pauline Adams explores her sense of place as an educational researcher, at the cross-cultural intersections of both her Māori (indigenous) and Pākehā (settler) worlds. Her autoethnographic research poems express her experiences of "being both seen and unseen and explore the dichotomy of belonging and un-belonging." Pauline argues as a "Māori researcher, poetry as methodology encourages me to re-engage with traditional expressions of knowledge in an academic space". Virginia Tamanui and Esther Fitzpatrick in "**The Tukutuku panel is never bare: Weaving bicultural relationships through poetic performances**" engage in a poetic conversation to speak to bicultural performances in education. Drawing on the metaphor of a 'tukutuku' weavers panel they are the weavers of words, sitting opposite each other,
To story a friendship of becoming
Haunted by the past.

In "**Traversing Pacific identities in Aotearoa/New Zealand: Blood, Ink, Lives**" Jacoba Matapo and Jean Allen use poetry to explore their experiences of identity negotiations as indigenous Pacific people living in New Zealand. In keeping with this negotiation they engage in the Pacific methodologies of talanoa and tauhi vā with poetry as an expressive and embodied act.

In Section 4 "**POETRY AND CRITICAL PEDAGOGICAL RESEARCH**" we begin with Poet and academic Selina Tustitala Marsh. Selina's poem "**Why I Use A Poem In Every Single Classroom**" provides a range of different metaphors to argue for the importance of poetry in our educational work.
A poem is a galaxy

infinitely interpretable
from every vantage point
as we asteroid along its lines.

In **“Re/turning the world into poetry [an alternative education portfolio]”** Adrian Schoone stories his use of poetry as method to engage with disenfranchised young people in their learning. He argues “[r]e/turning the world into poetry is a hopeful act for transformation”. His engagement with ‘voices’ related to alternative education is presented through a portfolio of poems included in his chapter. Alys Longley in **“Creasing and folding language in dance education research”** illustrates how creative practices can initiate idiosyncratic forms of writing. As a dance educator Alys argues “[t]hrough poetry, I can move beyond explanatory, descriptive accounts of research to develop writing that opens up room for considering sense, space, force and world in the scale (from the glimpse of a moment to the frame of a generation) most suited to the work”.

as the small bones in
your walking feet
tell stories to each other
of great trust and enormous smallness

In **“Poetry drops a plumbline into meaning: Findings from an inquiry into teacher creativity”** Shelly Tracey works with teachers to explore their understanding of creativity and their creative identities. The research was in response to changes in a curriculum that asked teachers to teach creativity and creative thinking who did not identify themselves as creative. Tracey uses poetry throughout the inquiry to as reflection and sense making where she argues “the process of writing the research poems revealed an awareness of the complexity of teacher creativity”. María Esperanza Rock Núñez in **“Memory, poetry, art, and children; understanding the past from the present”** investigates children’s memory and their perspective of local history in a mining town. Poetry writing as method was employed as a method of social investigation. She argues “poetry and drawing blow signs, symbols and signifiers cooperate in the interpretation and preservation of the past”.

We earlier argued (Fitzpatrick & Fitzpatrick, 2014) poetry as improvisation allows us to say things differently, to express ideas in direct and personal ways, to open space for reflexivity, and as research collaborators to develop trust in each other. Katie once asked Esther at the end of a poem “do the edges have an edge”, Esther answered,
“I fall and dream and play and create another edge”. (p. 56)

“Why Poetry?”

I am a poem
Interstitial
Becoming imperfect through
Intertextual hauntings
A complicated relationship
Like the colour purple
Like a bricoleur
A Métissage of stories
Fraternizing fractal edges
A continuous burgeoning being.

How can you be so brave?

How can I be so brave?
Because Laurel said I could.
Because Norman said I should.

Because Derrida said 'Speak to the ghost'
Because Elliot painted a picture
Because Dorothy performed a play
'You see' I answer.
'I am not brave,
I just wear a brave's shoes'. (Fitzpatrick, 2016, p.23)

References

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