

**THE UNIVERSITY OF BRITISH COLUMBIA
DEPARTMENT OF LANGUAGE AND LITERACY EDUCATION
LLED 565 C SECTION 062 3 CREDITS
WINTER SESSION 2017 TERM 2**

NARRATIVE AND POETIC INQUIRY

Instructor: **Dr. Kedrick James**

Room: **Ponderosa Commons, Rm 1002**

Time: **January 07 2016 - April 16, 2017 every Thursday, 4:30-7:30 PM**

Instructor's Office: **Ponderosa Commons, Rm: 3107 (hours by appointment)**

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COURSE DESCRIPTION

Narrative and poetic inquiry will be explored within a broad, interdisciplinary, arts-based context, supporting research and teaching inquiries and orientations that concern the creative methods by which language and other semiotic resources can be used to illuminate deeper connections between related phenomena in their area of study. Students are expected to undertake or continue to refine their own arts-based research and inquiry projects within the framework of academic scholarship. This course will provide students with grounding in the theory and application of narrative and poetic inquiry to a variety of real-world problems. In light of recent changes in the British Columbia Ministry of Education curriculum to a more open and inquiry-based model of pedagogy, this course will also consider how researcher and teacher inquiry can serve as a model for how inquiry into big ideas, understandings, and creative actions can be promoted and sustained in school-based and community learning environments.

This course will adopt the writers workshop model. The intent is that we get to know each other as writers. Although there is a clear delineation of topical subject matter to cover, like poetic inquiry itself, it will evolve in relation to the contexts and inquiries of participants. Both creative and academic writing is required. The academic writing assigned makes it your responsibility to methodize, theorize and summarize the creative writing that you do. Although we will at times recycle previously completed work, this course should be productive and only new creative works should be submitted. It will be each writers decision as to whether their first assignment will set out in academic language what they intend to do creatively for the second assignment, or whether they would rather produce creative writing for the first assignment, and theorize it for the second assignment. The third assignment requires each student-participant to work in a medium other than print, and to situate their writing within a place-based context. There will be opportunities to record your work in the context of the botanical garden and the UBC farm, although you may chose whatever context will work best for you.

COURSE OBJECTIVES

During this course teacher candidates will review, consider, discuss and be able to apply:

- Major theories and approaches to poetic inquiry, narrative inquiry, and auto-ethnography, as a model of arts-based research that provides aesthetic and literary engagement with data generation, analysis and mobilization of knowledge.
- Language based, formal, stylistic procedures for the production of creative texts
- Explore connections between the objective and subjective treatment of topics of study
- Develop strategies and prompts for writing theses and dissertations that are able to support research objectives through arts-based approaches to interdisciplinary studies.
- Build upon the work in ecologies and pedagogies of place to situate learning and develop understanding of contexts significant to inquiry based projects.
- Stimulate and motivate your own current or future students to explore and take risks with writing in a safe and inclusive setting that celebrates creative ability, cultural diversity, gender non-conformity, divergent thinking, and indigenous perspectives.

COURSE TEXTBOOKS AND READINGS

Required: Prendergast, M., Leggo, C., & Sameshima, P. (Eds.) (2009). *Poetic inquiry: Vibrant voices in the social sciences*. Rotterdam / Boston / Taipei: Sense Publishers

*Supplemental readings, listed below, will be provided with web links accessible through UBC library

See below for selected bibliography of other relevant texts not available online.

COURSE SCHEDULE

Typical class routine will be similar to a writers workshop and will include lecture, discussion, writing and performance of student work. You will be presenting your writing samples from the previous class to start each new class. Please be sure to have completed and posted the exercise to the home page of the course blog.

January 05

Topics: INTRODUCTION TO NARRATIVE AND POETIC INQUIRY

Using course blog (<https://blogs.ubc.ca/narrativeandpoeticinquiry/>),

Introductions; Influence of genre in academic research and knowledge mobilization; Creative writing as arts-based research, processing of qualitative data in poetic processes of inquiry; Personal, social, and cultural factors influencing inquiry; Types of constraints for writing prompts; Cultural Fluency Language Assessment Tool (CFLAT) for use in creating formal constraints for writing prompts

Prompt: Stylistic Self Parody!

For Cultural Fluency Language Assessment Tool (CFLAT) see

January 12

Topics: PROCEDURAL POETICS: THE QUESTION OF METHOD IN ARTS-BASED RESEARCH

Prompt: Remix Renga & SPAM Cut-up

Reading:

James, K. (2011). Could be inquiry. In S. Thomas, S. Stewart & A. Cole (Eds.), *The Art of Poetic Inquiry* (pp. 154-164). Big Tancook Island, NS: Backalong Books.

Sinner, A., Leggo, C., Irwin, R. L., Gouzouasis, P., & Grauer, K. (2006). Arts-based educational research dissertations: Reviewing the practices of new scholars. *Canadian Journal of Education*, 29(4), 1223-1270. Retrieved from <http://search.proquest.com.ezproxy.library.ubc.ca/docview/215371295/fulltextPDF/6C4E4423D9884BDEPQ/1?accountid=14656>

January 19

Topics: POETIC INQUIRY: VOX THEORIA, VOX AUTOBIOGRAPHIA, VOX PARTICIPARE

Oral Vs. Written language Domains of Language Use [<https://blogs.ubc.ca/teachingwriting/3-domains-of-language-use-graphic-organizer/>]

Prompt: PhoneMe poem: To leave a poem please call 604-822-2311

Reading: Reading:

Prendergast, M. (2009). Introduction: The phenomena of poetry in research: "Poem is what?" Poetic inquiry in qualitative social science research. In M. Prendergast, C. Leggo, & P. Sameshima, (Eds.), *Poetic inquiry: Vibrant voices in the social sciences*. Rotterdam / Boston / Taipei: Sense Publishers
s3.amazonaws.com/academia.edu.documents/31358362/765-poetic-inquiry.pdf?AWSAccessKeyId=AKIAJ56TQJRTWSMTNPEA&Expires=1483599394&Signature=n8UkdwjbdYGojBe0408jZaXfCI=&response-content-disposition=inline;filename=Strong_together_Poetic_representations.pdf

January 26

Special Guest Speaker: Dr. Carl Leggo

Topics: NARRATIVE INQUIRY: LIFE WRITING AND MÉTISSAGE

Prompt: Suggestions made by Carl

Reading:

Leggo, C. (2009). Living love stories: Fissures, fragments, fringes. In M. Prendergast, C. Leggo, & P. Sameshima (Eds.), *Poetic inquiry: Vibrant voices in the social sciences* (pp. 147-168). Rotterdam: Sense Publishers.

Leggo, C. (2008). Narrative inquiry: Attending to the art of discourse. *Language & Literacy*, 10(1), 21 pp. <http://search.proquest.com.ezproxy.library.ubc.ca/docview/1428562360?pq-origsite=summon&accountid=14656>

Leggo, C. (2004). Narrative inquiry: Honouring the complexity of the stories we live. *Brock Education Journal*, 14 (1) 97-111. <https://brock.scholarsportal.info/journals/brocked/home/article/view/59/59>

Leggo, C. (2010). Life writing: A poet's cautionary tale. *LEARNING Landscapes*, 4 (1), 67-84. <http://www.learninglandscapes.ca/images/documents/ll-no7/cleggo.pdf>

February 2

Topics: STORIES OF RESEARCH & NARRATING OUR PRACTICES

Sharing writing prompts. Exemplars, Process Writing and the (recursive) stages in the writing process. Voice and Editing

Prompt: Free write and STAR editing

Reading: Janet Emig (1971). Chapter One: The Compositional Practices of Twelfth Graders.

February 9

DUE: Assignment #1: **Either a volume of creative writing or the theorization of a narrative or poetic inquiry project: 8-18 pages**

Topics: AUTOPOESIS and DIGITAL CREATIVITY; ROLE OF THE “OTHER” FROM PARTICIPANT TO COLLABORATOR, ITERATIVE METHODS, AND THE CYCLES OF (TEXTUAL) DATA

Prompt: Exploring the GTS Language Workbench <http://workbench.gtrlabs.org>

Reading:

Klobucar, A. (2016). Articulate filters, fluent bodies: Reading Alan Sondheim’s Writing Under (2012). Hyperrhiz (15). <http://hyperrhiz.io/hyperrhiz15/essays/klobucar-sondheim-writing-under.html>

Chapter 5 from:

Hartman. C. O. (1996) Virtual muse: Experiments in computer poetry. Middletown, CT: Wesleyan UP

February 16

DAY OF WRITING

There will be no class on this day. However, you are expected to use this time to conduct a writing experiment and to post the results online, along with the formal prompt used to produce it. This assignment will not be graded to reduce risk averse production. We will share the results during class time on March 02.

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February 23

Reading Week (No UBC classes)

March 2

DUE: Assignment #2: **Either a volume of creative writing or the theorization of a narrative or poetic inquiry project: 8-18 pages**

Topics: WORKING IN COMMUNITY SETTING;S PUBLIC AND PRIVATE PERFORMANCE OF SELF; REPORTING FINDINGS AND OBJECT LESSONS IN SUBJECTIVE INTERPRETATION

Inquiry across media, genres, and subjects. Writing across media. Materiality of the text and the effect on audience and reading. Publishing as fulfillment of the writing process.

Prompt: Writing with unusual media (i.e. steam, sparklers, sand, food, chalk)

Reading:

James, K. (Spring 2007). Poetic terrorism and the politics of spoken word. *Canadian Theatre Review*, 130, 38–42.

March 9

Topics: ERROR, ACCIDENT, and the NULL HYPOTHESIS: NOTIONS OF SIGNIFICANCE IN ARTS-BASED RESEARCH

Prompt: Panoramic Stories (bring your camera or mobile device to class)

Reading:

Peña, E. and James, K. (In press). A Glitch Pedagogy: Exquisite Error and the Appeal of the Accidental. *Journal of the Canadian Association of Curriculum Studies*.

March 16

Special Location: UBC Botanical Garden.

Topics: WRITING AND ECOLOGY, TEXTUAL MATERIALISM, INFORMATION VS. PHYSICAL ENVIRONMENTS

Prompt: Create and record a site specific performance or installation

Reading:

Bey, H. (1991). T.A.Z.: The temporary autonomous zone. <http://nomadism.org/pdf/taz.pdf>

March 23

Special Location: UBC Farm? Possibly UBC Botanical Garden, 2nd visit

Topics: POETIC ANALYSES OF RAW DATA and NARRATIVES AS FINDINGS THE RATIONALE OF PERFORMANCE and PERFORMANCE AS INQUIRY

DUE: Place-Based, Multimedia Writing Sample

Reading: Self selected

March 30

DUE: Final Projects: Multimedia Writing

Topics: PUBLIC ART, KNOWLEDGE MOBILIZATION, and ARTS-BASED RESEARCH

Presentation day and party.

Reading: Self selected

April 06

DUE: Contextual Framing of the Final Project & Artists Statement

Presentation day and party.

ATTENDANCE

Students are expected to attend all classes and arrive on time. Many aspects of this course are participatory, collaborative, and require attendance in order to complete the relevant work. However in instances where there is an impediment to regular attendance, the student is expected to develop a collegial friendship and to share class content through peer to peer relationships.

ACADEMIC INTEGRITY

Academic integrity concerns the manner in which we recognize and attribute intellectual and creative resources. It is useful for students to understand issues related to intellectual property, copyright, copyleft, open access and creative commons licensing. Students at UBC are expected to follow the academic integrity guidelines as outlined in the following document:

<http://teach.educ.ubc.ca/students/policies-and-guides/plagiarism-guidelines/>

GRADING SYSTEM

This is a percentage-graded course. Students who fail an assignment will be given one chance to redo the assignment. Consult with the instructor and resubmit work within a negotiated period of time.

COURSE ASSIGNMENTS

Assignment 1: Either a volume of creative writing or the theorization of a narrative or poetic inquiry project: 8-18 pages (30%)

Due Date: February 09, 2017

Assignment Description: For this assignment, you may choose whether to submit the creative writing component or the theoretical and procedural framing of your inquiry. If you choose to submit the creative pieces first, then you are using a grounded theoretical approach, and conducting the inquiry to see its deeper relevance and extract theoretical principles from it. If you chose to delineate the inquiry first, then submit your creative pieces for assignment two, you are using a social scientific approach. The academic writing component of this assignment needs to address the relevant issues around theory, methodology, and application / outcomes. These theoretical, methodological, and purposive strategies are integral to how your poetic or narrative inquiry serves as research and should have focal questions / problem statements that guide it. If you like, you can model your writing on a typical research or grant proposal format. It should contain Title, Short Description, Keywords, Detailed Description, Method and Rationale, Anticipated Outcomes,

Contributions to a Field of Study as general headings. Use this format in order to explore a matter of personal interest: it is not meant as an arbitrary exercise. The goal is to enable you to advance your own research through applied poetic or narrative inquiry. Hence if you are not already working on arts-based research, your contribution to the field of study can be based on what it potentially teaches you. For those people who are already working on arts-based research, you can formulate this assignment to suit the writing of grant proposals. For those who are exploring these methods for the first time, you can write this as if it were a proposal for a conference paper presentation. Be sure to clarify the type of inquiry, the methods used for both generating and analyzing texts, a rationale for the method chosen, guiding research questions how you hope to answer them, and how, and to whom, the results of your work are relevant.

Assignment 2: Either a volume of creative writing or the theorization of a narrative or poetic inquiry project: 8-18 pages (30%)

Due Date: March 02, 2017

Assignment Description: This assignment is an extension from Assignment 1. Taking the proposed project which you articulated for the first assignment, you will create writing prompts that will be written in response to, and using the method(s) of the inquiry you have proposed. If you chose to submit your creative pieces first, then this is your opportunity to frame and contextualize them for use within an academic research context (which has been described above). For the creative component (either narrative prose or poetry), the writing prompts should engage formal and content-based constraints that guide the writing in the same way that a research question might guide the theory and method. Both the prompts and the constraints should be clearly stated. You will be expected to follow through with the prompts and produce writing based on your constraints. Constraints must include some formal constraints, and will likely also include content and contextual constraints as well. As there is no way to use minimum and maximum word counts for this type of inquiry, this written work should be approximately 1000 words or 5 pages in length. However, the grade is not based on quantity of writing but rather on the following criteria: How does the prompt respond to the topic of inquiry; How is this procedurally defined so that it can be replicated (without necessarily producing the same results, of course); How are formal, contextual and topical constraints used; In what ways does this project facilitate textual analysis;

Assignment 3: Final Projects: Media Project, place-based, embodied, material textual portrayal of your own written inquiry (30%)

Due Date: March 30, 2017

Assignment Description: The third assignment is focus on work undertaken at the UBC Botanical Garden and/or UBC Farm. Your goal will be to perform, produce, and / or otherwise self-publish writing generated during the course in a non-print format, extending the notion of poetic and narrative inquiry to suit mediated forms of dissemination and knowledge mobilization. This is intended to give a site-specific context to your work and should include serve a performative or installation based practice of sharing texts publicly. You are encouraged to use digital tools and to realize your work using non-traditional forms of media, examples of which will be discussed and or viewed in class. Please post your work to the course blog. In cases where the file size is too large, please consider your publishing options on social media or other sites, and post a link. If you have any doubts about how or where to publish your work, please consult the instructor at least two weeks prior to the due date. You will be assessed both on work and mode of presentation.

Assignment 4: Contextual Framing of the Final Project & Artists Statement (10%)

Due Date: April 06, 2017

Assignment Description: Please provide a contextual framework for the work that you have done for your final project (Assignment 3) and an artist's statement. This should be included on the same post as the media project completed for assignment 3 and should be between 300 - 500 words long.

Note on Class Participation

Students are expected to fully participate in all classes. Full participation involves coming prepared for class (completing readings and assignments/activities) and demonstrating a high level of engagement in classroom activities and discussions. In instances where you are not able to attend, please insure that you have a peer who can share the details of the lecture with you.

Statement of Respect and Inclusion

The Faculty of Education is committed to creating a respectful workplace and learning environment that supports inclusion based on the principles of equity, diversity and social justice. Our Faculty's commitments and approach to ensuring these principles at the institutional level include progressive approaches to inclusive campus culture; equitable demographic composition; orienting new students, faculty, and staff to relevant policies and procedures; and a social justice perspective on learning, teaching and research in order to create an educational and employment environment that supports our community members' full participation. The Faculty of Education is committed to providing accessible, usable, and welcoming spaces for faculty, staff, students, and visitors with disabilities, members of racialized communities, indigenous people, trans, two-spirit and gender-diverse people, regardless of their age, sexual orientation, social status, religion, ethno-linguistic, nationality and citizenship status.

Selected Bibliography for Poetic Inquiry

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http://www.jstor.org.ezproxy.library.ubc.ca/stable/1343711?pq-origsite=summon&seq=1#page_scan_tab_contents
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- Thomas, S., Cole, A. L., & Stewart, S. (Eds.) (2012). *The art of poetic inquiry*. Big Tancook Island, NS: Backalong Books.

Books on narrative knowing and narrative inquiry:

- Abbs, P. *Against the Flow: Education, the Arts, and Postmodern Culture*. London: RoutledgeFalmer, 2003.
- Adams, Timothy Dow. *Light Writing and Life Writing: Photography in Autobiography*. Chapel Hill: U of North Carolina P, 2000.
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- Althusser, Louis. *The Future Lasts Forever: A Memoir*. New York: New Press, 1992.
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- Aoki, Ted T. and Mohammed Shamsheer, ed. *The Call of Teaching*. Vancouver: British Columbia Teachers' Federation, Program for Quality Teaching, 1993.
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- Brown, Catrina and Augusta-Scott, Tod, eds. *Narrative Therapy: Making Meaning, Making Lives*. Thousand Oaks: Sage, 2007.
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International Journal of Education and the Arts

JCACS: Journal of the Canadian Association for Curriculum Studies

Journal of Curriculum Studies

JCT: Journal of Curriculum Theorizing

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