Refugees and Asylum Seekers Seeking Access to HE

- Participants on the ReConnect - *Preparation for Higher Education* Programme are refugees, asylum seekers or forced migrants, for whom English is an additional language *and* who are highly skilled.

- The impact of the barriers they face in seeking access to HE are poignantly evident in their shared experiences on the ReConnect Programme.

- I carried out a small-scale poetic inquiry (PI) project to explore the experience to create participant voiced poems
vox participare (Prendergast, 2009)

- I drew on Jan Blommaert's applied ethnopoetics work in the field of linguistic ethnography.

- Applied a process of 'poetic rendering' (Glesne, 1997, Vincent, 2018), so that participants' intent and voice remained in focus.

voice is not *given* to anyone; it belongs to everyone from the beginning (Qasmiyeh, 2018).

- I set out to:

- 1)Facilitate dialogic conditions which empowered participants (in a language in which their voices are largely silenced) to perform their own representations (Pennycook, 2013) of their own analysis.

- 2)To use ethnopoetic analysis to reveal poetics inherent in the narratives they had constructed.

- 3)To craft a poetic representation of that analysis.

- Dialogue is an act of creation in which is world is named by men and women and not on their behalf, Freire (1970).

- Poetry provides insight into the nuances and complexities of culture and to echo the emotional experience of 'cultural insiders' (Maynard and Cahnmann, 2010, 6).

Step into the dark- the narrative emerges

- Look for the most obvious markers, for line breaks such as subordinate markers, obvious changes in tense, repetitions, equivalences.
- Also look for juxtapositions of units of equivalence (Van Der Aa, 2021).
- When this cyclical process is complete, the initial *impression* of stanza breaks develops into the first separation of stanzas.

- A *feel* for stanzas, verses and acts will emerge but do not separate yet.
- (These may be dictated by units of emotion or verbs of motion (ing forms) (Van Der Aa, 2021)).
- Go back and pan for other less obvious markers such as time markers like *since, until* etc. This will build on already marked units.
- Stanzas are then organised into verses and acts.

- ***Note to self: Throughout this process it is important to resist the poets urge to remove anything that is not 'essential'.***

Narrators *organise* the contents of their narratives. V Hymes (1982)

These patterns indicate a high level of formal skills and sophistication or 'verbal artistry' (Blommaert 2006a, Van der Aa and Blommaert 2011 and Blackledge, Creese, Hu 2016).

Applied ethnopoetic analysis as a means of recognition of the marginalised voices of refugees and asylum seekers in the context of seeking access to Higher Education?

- These participant voiced poems in revealing the voices of the participants also reveal a systematic loss of voice as experienced by the participants as they seek access to Higher Education.

It is the attention to inherent poetic patterning and faithfulness to the participants organisation of their narrative that has allowed these revelations.

Poetry as Research/Poetic Inquiry

- Poetry writing as either a method of analysis or as a viable research output in itself (Hanauer 2010, Kara 2015, Maynard and Cahnmann Taylor 2010, Davis 2020).

- A way to expand perspectives on human experience, to realise new or different ways of knowing with the potential for a variety of views and voices (Vincent, 2018).

- Is a form of resistance for researcher, the participant and the reader (Vincent 2018).

- It offers the researcher freedom to explore their findings (Prendergast, 1993), the participant an amplifier for their voice in society and the reader other ways of seeing.
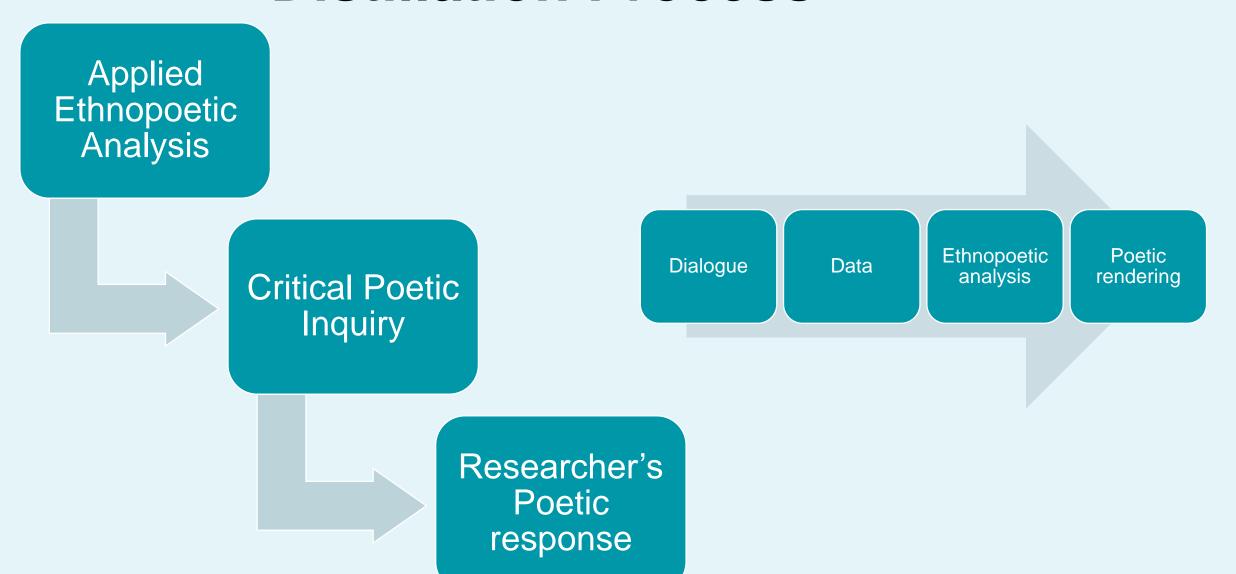
Poetry as Research/Poetic Inquiry

- Allow voices from the margins to be heard in an academic setting

- To represent and present participants' perspectives in ways which both enfranchise participants and add their voices to discourse

- Present data that remain faithful to the essence of the participants own representation of their experience

(Carroll et al, 2016)

Reflections at the intersection

Applied Ethnopoetics Analysis	Poetry
Every word counts in the pursuit of the truth*	Some words are superfluous and get in the way of the truth*
Uncover rich complexity in the detail	Foster depth in simplicity and intensity
Revealing patterning in words and lines is paramount	Space between words i.e. the arrangement of words on the page is also important

Attention to the detail of patterns uncovers the overall structure of the narrative.
 	
      Onset
      Ongoing
      Outcome
	Preoccupation is with 'show don't tell' – find the truth - 'tell it slant' (Emily Dickinson, 1961)
	less concerned with the onset in more with finding the line/the image that will draw the reader in
	Resolution will be different also.

Authority, authorship, ownership

- applied ethnopoetic analysis is a linguistic 'ethnographic monitoring' method

  intended to make visible emic knowledge from educational voices that are vulnerable (Blommaert, 2008)".

  'emic' refers to epistemic knowledge - inextricably linked to the epistemological stance or 'truth' of the vulnerable voices.

- If we recognise one's truth as 'emic *knowledge*' we must also explore the claim to ownership of that knowledge

- How are these concepts linked to voice?

Authority, authorship, ownership

- Consider the tension that exists as one moves along the continuum away from the painstakingly detailed (De Fina 2021) applied ethnopoetic transcription method towards poetic inquiry

- remain close to, to reveal, to amplify the truths of marginalised voices whose emic knowledge is devalued or ignored within institutions who do not espouse the conditions necessary for 'voice'.

- While acknowledging that tension, it will be necessary to explore both

- ethnopoetic analysis and poetic inquiry as viable methods for revealing voice and representing 'truthfully' the experience and the knowledge of the otherwise marginalised and silenced.