



CFP 2018: Essay Abstracts for a Collected Volume

1. Title

Hybrid Poetry & Tertiary Pedagogy: Experimental Verse across the Disciplines

2. Background

Poetry, labelled by Wallace Stevens as “the supreme fiction” (1961), as the highest form of creative production, evidences the mastery of a target language, and by extension the instruction of a target language and a literary aesthetic. Poetry, reified and increasingly instrumentalised today, is also used in various industries as a way of promoting empathy with a client or patient (as in the case of medical workers and practitioners) (Mazza and Hayton, 2013). Poetry is also increasingly used in the L2 classroom, as a means of supplanting the codified institutional with the creative personal. Hybrid poetry, so Cole Swensen delineates it (Swensen and St. John, 2009), transforms the protean elements of language; hybrid poetry expands—and discards even—the boundaries between traditional and experimental poetic forms. This formal blurring and blending is found in the works of established and emerging poets from Gertrude Stein, Robert Hass and Shirley Geok-lin Lim to Caroline Bergvall, Gajanan Mishra, and Mona Attamimi. From foundational forms such as found poetry as conceived by Walter Benjamin (1999) in the early 20th century, which is unique in that it collects existing lines (or pearls) from material production (verse, prose, film) in order to create new meaning, and William H. Burroughs and Brion Gysin’s (1978) version of hybrid poetry in their famous cut-ups; to more recent forms like what Joel E. Jacobson dubs “the almost-stories” of “elliptical” poetry and the bevy of work in erasure poetry (cf. Johnson, 2005, and Leung, 2017) the hybrid movement is, essentially (as Don Share once blogged), a

new mainstream, a binary opposition, a third way (2008). Hybrid poetry places divergent forms and genres into conversation, positioning them within the current of contemporary poetry that now finds itself used in teaching and learning through, for example, the multitude of lesson plans published online for primary and secondary schools (NCTE, 2013; and William Victor, S.L., 2010). Little scholarly research, however, has so far been conducted concerning the contemporary usage of hybrid poetry vis-à-vis Teaching & Learning (Love, 2012), especially in universities in and beyond the Asian context.

3. Purpose

Hybrid poetry facilitates the synthesising of existing language, scholarship, and pedagogy; and (to borrow from Bhabha's own contemplations) is itself an "otherly" product, conceived from cultural tensions worldwide, and manifesting new meaning, new ways of understanding and thinking. Active (creative writing) educators, research students, and practitioners are invited to submit chapters for the forthcoming volume "Hybrid Poetry & Tertiary Pedagogy: Experimental Verse across the Disciplines" (Routledge has expressed early interest in such a volume, one whose direction will be refined once we've collected 15 or so quality abstracts).

4. What we request

We solicit 5000 word essays that consider, combine, or supplement any of the following suggestive (rather than prescriptive) topics on hybrid poetry within the Teaching & Learning (T&L) paradigm:

- Hybrid poetry produced in/for the university classroom
- Hybrid poetry and T&L for the Humanities
- Hybrid poetry and T&L in Asia
- How (not) to teach a hybrid poem
- Why (not) teach hybrid poetry?

And to a lesser extent:

- Hybrid poetry and context (Mediated Discourse Analysis, Fish's interpretive communities, Foucault's knowledge/power; Bhabha's dissemination and/or third space; Spivak's subalternity; Fenkl's literary interstices)

Examples of hybrid poetry may include (but are not limited to):

- Prose poetry
- Found poetry
- Cleave poetry
- Digital / virtual poetry
- The avant-garde
- Cento (resistance/reification in Antiquity)
- Cut-ups (Burroughs/the Beats)

- Experimental modes such as illogicality or fragmentation that follow the strict formal rules of, for instance, a sonnet or a villanelle
- The composition of neologisms based in ancient traditions
- Erasure poetry

5. Submission instructions

- By **1 October** (in one document), please submit the following:
 - 300-word abstracts and representative bibliographies
 - Author name, institution and contact email address
 - Up to 5 keywords
- By **1 January** (for those whose abstracts are accepted), please submit the following:
 - A double-spaced high quality submission ready for blind-peer review

Please send submissions to either

Dean A. F. Gui, dean.a.f.gui@polyu.edu.hk or
 Jason S. Polley, jspolley@hkbu.edu.hk

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- Swensen, C., and St. John, D. (eds.) (2009). *American Hybrid: A Norton Anthology of New*

Poetry. W. W. Norton & Co.

William Victor, S.L. (2010). How to write found poetry. *Creative writing now*. Retrieved 15 Nov 2013 from <http://www.creative-writing-now.com/found-poetry.html>

Further reading

Dubois, S., and François, P. (2013). Career paths and hierarchies in the pure pole of the literary field: The case of contemporary poetry. *Poetics*. 41 (5): 501-523.

Facing history and ourselves. Found Poems. (2013). *Facing history and ourselves*. Retrieved 15 Nov 2013 from <http://www.facinghistory.org/resources/strategies/found-poems>

Myhill, D., and Wilson, A. (2013). Playing it safe: Teachers' views of creativity in poetry writing. *Thinking Skills and Creativity*. 10: 101-111.