Poetic Inquiry Between Arts and Social Sciences: An Interdisciplinary Research and Pedagogical Tool

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ABSTRACT

With the increased need for multiple methods in social sciences that allow a deeper understanding of interdisciplinarity and cross-cultural interactions in research and pedagogic contexts, scholars have started using arts-based methodologies worldwide. Among these, poetic inquiry is one used within art-based research studies (ABR) and is also one of the most convenient and expressive forms. This study aims to offer an extensive introduction to the field of poetic inquiry so as to introduce the concept and its areas of application by drawing upon my own studies as examples for the application of poetic inquiry as a pedagogic research methodology. Within this framework, the study will underline the collaboration between poetic inquiry and anthropology and expand on how ethnographic poetry can be inspirational alongside the poetry of other poets such as ethnographic poets in order to gain insight and deeper meaning in their fields of research. This is the means through which an artistic way of knowing can be acknowledged and honored in the field of social studies. The use of ABR and poetic inquiry can radically change the pedagogy in multidisciplinary classrooms, and this is observable in the ethnic poetry of anthropologists and other social science researchers as well as the poetry of literary scholars.

Keywords: Poetic inquiry, art-based research, poetry, social sciences, pedagogy

Introduction

A new and unique methodological genre that has come up in recent years involves the means of developing different methodological approaches through art-based practices for using arts in educational research, including art-based research (ABR), a/r/tography, arts-informed research, research as practice (and vice versa), practice-led research, and arts-informed practices (Guler, 2017). With the increased need for multiple methods in research and pedagogic contexts allowing a deeper understanding of interdisciplinarity and cross-cultural interactions, scholars have started using art-based methodologies worldwide. Among these, poetic inquiry (PI) is one of the most convenient and expressive forms. PI as a research methodology has been widely used in many academic studies around the world and, as underlined by Sameshima et al. (2017), has become important in foreign academia and been accepted as a way through which one can gather, analyze, and assimilate data to then share research results inter-disciplinarily. However, it has unfortunately not been so extensively used in the Turkish academic literature, because it is a potential asset for many forms of research and teaching methodologies. As an academician, I have realized through my own experience as a poet and language instructor engaging in PI just how the enriching effects of art can be effective in language production and expression and how art can inspire creativity during classroom practices. This study aims to dwell on how such methodologies can be implemented to bring forth different teaching methods and pedagogies in education. As a researcher/teacher and poet who engages in PI, I aim in this study to discuss PI and expand on its different uses in many fields within the social sciences and language studies as well as its definition and possibilities, and offer a Turkish rendition of the term. drawing from my own research for examples of how producing new art works and also developing new pedagogies in the ESL classroom are possible through the use of PI. Among my research studies into PI, the book translated into English, titled *A Journey with Music into the Depths of Infinity* (Guler, 2017), for which 36 poems engaging in PI were written can be given as an example. Some of these poems were then used in the PI research study delivered at Cambridge University (Kurtulan & Guler, 2019), and in 2020 an article with Emre Baysoy, a photography artist and academician in international studies, in which poems to Baysoy's photographs using PI and art-based research were written and used as our methodology was delivered (Baysoy & Kurtulan, 2020).

Art-Based Research and PI: How Do They Relate to Anthropology?

Introducing and dwelling on PI is important for the purposes of this study. Therefore, to say that art works are used in this context so as to holistically answer research questions would not be remiss. What is more, art-based practices make use of literary forms as well as performative forms such as poetry, music, painting, dance, sculpture, and many more (Leavy, 2017). As one of the tools used in ABR, PI is "a way of knowing through poetic language and devices; metaphor, lyric, rhythm, imagery, emotion, attention, wide-awakeness, opening to the world, self-revelation" (Prendergast, 2009). By definition, art-based research (ABR)

is a transdisciplinary approach researchers use to gather research data in an interdisciplinary context. As such, the pedagogy and research contexts can be said to be applicable to all social sciences, among which anthropology stands out as the one that tends to use this tool the most. Poetry and PI may be truly instrumental in providing insight to scholars of social sciences, and anthropology is the most versatile of these sciences due to its field of study, which namely involves the way people live.

As Prendergast (2009, p. xxi) also underlined, PI is an area of growing interest for art-based qualitative researchers and there are many examples of PI in many areas of the social sciences, such as pedagogy, sociology and anthropology. For instance, the renowned anthropologist Flores (1982) referred to "field poetry," which he also explained as conducive in his own psychotherapy, describing how much attention was paid to the concrete reality of people's existence, particular people, and the individual using metaphors, images, and details of a sensual nature to analyze the problems he had set out to investigate. At the end of his endeavors, he underlined how he had finally created a new and deeper perception of his own being.

Cahmann-Taylor and Zang (2020) explained that the turn toward poetry, which is generally referred to as ethnopoetics in anthropology and especially in educational anthropology, has revealed the cultural borders that exist between poetry and prose as well as between scholarship and art. The close relationship PI has with social sciences in general and with the field of anthropology in particular has been emphasized with regard to how anthropology yields many PI practitioners due to ethnographic practices being just as inspired by exceptional literature as they are by distinguished social science texts. In this respect, poetry functions as a tool that particularly helps anthropologists to write by tapping into their insight as to how people live. By means of delving into their own poems and being receptive to those of others, anthropologists can develop and enhance their ethnographic insight.

Anthropology has long used poetry as a method for writing ethnographically, and poetry is more visible now than ever in academic studies. To this end, anthropology can and does make use of poetry to convey insightful ethnographic data within a poetic form. The major problem that anthropology had been facing when representing ethnographic data within poetry was representation and legitimacy, as Maynard and Cahnmann-Taylor (2010, pp. 7-10) pointed out. They further explained that, because the 1980s anthropology was more open to literary theory and forms and ethnographic poetry has become a much more accepted form of representation, a shift occurred, which they underlined by saying that anthropologists have been using more innovative modes and engaging in "powerful and contentious dialogue about the relation of cultural reality to ethnographic expression." Therefore, Maynard and Cahnmann-Taylor (2010, p. 7) described when an anthropologist uses poetry to express the intricate relationships embedded in human experience by saying, "ethnography meets poetry on the page, infusing anthropological scholarship with the spirit of creative connection." They further explained that, in this context, anthropology can learn from poetry in order to expand

the many ways in which those with whom they work with are represented and also to create a greater awareness toward how both form and affect can express meaning. In fact, they also underlined how an active involvement in writing poetry and reading it allows ethnographic poets to involve sensual attention and discernment into what they are observing, which in turn enables them to make surprising analytic leaps. The versatility and use of poetic techniques in ethnographic poetic outputs is notable, and the functionality of research poetry in social sciences is more than evident. An ethnographic poet and poetic ethnographer must, according to Maynard and Cahnmann-Taylor, write what one already knows and what one does not yet know. In this respect, anthropologists who engage in ethnographic poetry are like the authors of historical fiction in that they must try to be faithful to the historical experience while at the same time reach beyond it to an equally true and artful reality that enhances literal facts.

After having briefly mentioned the use of poetry in Anthropology, one may rightfully question the relevancy between Anthropology, ethnographic poetry and PI. After all, poetry is already embedded in the discipline of anthropology in one form or another, so what can PI bring to the table and how can it be instrumental within the dynamics of anthropology and ethnic poems? As already mentioned, PI is a methodology that is used in ABR, which encompasses all forms of art-based research. From this perspective, the use of PI as a research tool within anthropological research studies will undoubtedly solidify the position that this discipline holds within social sciences, wherein science appears to be creating a controversial issue as a term, quoting from Carrithers' (1990) article titled "Is Anthropology Art or Science?", where he clarifies the position that anthropology holds within the social sciences by stating that anthropological knowledge has been wrongly thought to lack the absolute certainty which is attributed to natural-scientific knowledge. He then further explained how he relies on the view of modified sociological realism (see also Hacking, 1982, 1983; Harre, 1986; Ziman, 1978), where these writers state that science is a human activity, non-alienable from the world of human practice for it to be able to create an absolute truth, facts, or self-confidence. In the article "Is Anthropology Art or Science" (Carrithers, 1990), many controversial articles sprang up to address Carrithers by discussing the position anthropology holds within the social sciences. No matter what different scholars may claim, alienating anthropology from literature and its various forms is practically impossible due to the process of reading other cultures through their literature and discovering relations between cultures through comparison (Lebkowska, 2012) being what actually nourishes anthropology. In addition, anthropology is not a lesser social science because of its involvement with literary genres in general and poetry in particular. It is actually a very fruitful collaboration that benefits from both disciplines. Literature also flourishes from this collaboration, and this transdisciplinary interaction in fact paves the way for constituting a new research field. As such, the case can definitely be made for the use of PI as an art-based research tool, for as Zani et al. (2019, p. 185) also stated, "Ethnographic poems must not only reveal worlds from our research but also devote careful attention to the craft of poetry itself."

Social sciences have clearly wended their way towards poetry, and as Brady (2000) put it, poetry is what opens up ethnographic inquiry to the whole realm of aesthetics, in addition to ethnographic poetry also being expected to do that while preserving the essence of ethnographic accountability. One way of fortifying ethnographic inquiry within the research field is to link it to PI, because PI has already been acclaimed for being an art-based research methodology within the social sciences. Scientific writing clearly differs from poetry; it is more clinical and does not make use of metaphors or other literary devices when expressing its findings. As Brady also stated, the positivists make use of language that is transparent, while humanists, by which he mainly means poets, openly show their presence both as observers and authors as they express their findings and data in literary form. When one focuses on emotion in the analysis and description of cultural behavior, which is what most evocative anthropologists do, while also "not [being] afraid of privileging feelings as central to understanding cultural meanings" (Skoggard & Waterston, 2015, p. 9), then literature and poetic expression become indispensable tools in conveying the cultural findings that are a part of the ethnographic inquiry process. Within this framework, one would not be remiss to say that anthropology has long used PI as a research methodology; however, its anonymous partner these days has a presence that goes by the name of art-based research methodology, which will continue to aid ethnographic poets, evocative anthropologists, and literary anthropologists in conducting art-based qualitative research and creating new sparks and insights within the field of social sciences.

In order to reach a well-rounded and comprehensive understanding of what PI is and what potential it has, one needs to look into how the terminology and definition came into existence. To do this, my study largely takes inspiration and information from Vincent's (2018) article, which offers a thorough literature review of PI. In the last decade, PI has emerged as an art-based methodology to be used in research in order to cope with representational difficulties, and as such, PI has also gained acceptance in the field of qualitative research. Although the use of poetry and poetic analysis has always been extensive, PI has emerged more recently as a term with a clear-cut definition of what it actually is. As Hanauer (2010, as cited in Vincent, 2018, p. 75) argued, poetry has been used for interpretating and reinterpreting existing data, as well as for collecting data and field notes. According to Prendergast (2006), however, poetry has its roots in oral art and as such is rooted in the sense of voice, with poetry that has been created for research being a performative act.

Because poetry is a performative artwork, using the concept of voice (*vox*) to place most studies within three categories was possible (Prendergast, 2009, 2015). Prendergast expanded this concept and developed it into five *vox* categories: *Vox theoria*/*vox poetica* involves poems about the self. *Vox justitia* categorizes poems about equality, freedom, and social justice. The third category is *vox identitatis*, in which the poetry explores gender, self, race, and sexuality. The fourth category is *vox custodia*, which involves poetry about caring, nursing, caregiving, and patients' experiences. The fifth *vox* is *vox procreator*, in which poems take on themes involving parenting, family, and religion (Prendergast, 2009). In her most recent

study, Prendergast (2020, p. 31) further identified two more *voces*, which emerged from the work of Carl Leggo: *Vox Veritas* and *Vox Cupio*. With such a potential PI has offered enabling researchers to use poems as data within qualitative research, PI speedily began to be used in a multitude of studies, because it allows different perspectives to be considered using poetry and critical analysis (Vincent, 2018). Other noteworthy scholars are also found who touched upon poetry as a method for analyzing data. Expanding on each of these scholars' valuable contributions is not possible here; however, they can be briefly listed for their contributions in the use and production of poetic transcription, cluster poems, found poems, and research poems (see Butler-Kisbe, 2002; Carroll et al., 2011; Faulkner, 2010; Glesne, 1997; Leggo, 2005, 2007, 2010, 2011, 2018a, 2018b; MacKenzie-Dawson, 2018; Owton, 2017; Prendergast, 2004, 2006, 2015; Rajabali, 2017; Richardson, 1992; Vincent 2018).

PI can be seen in a variety of fields such as sociology, psychology, organizational research, music therapy and education as a very versatile qualitative research methodology (Vincent, 2018). All these studies are reflective of how versatile poetry can be as a tool used in qualitative research. Moreover, as Vincent also underlined in his study, many of the theories, studies, and explorations that use poetry have parallels to the work done by art-based researchers in education. The work of Butler-Kisber, Leggo, and Prendergast can be said to have played a significant role in PI being identified with education. Leggo's work has made significant contributions to the literature around PI and has been cited in a variety of studies that employ poetry (Lahman et al., 2011; Prendergast, 2009). Another one of the most valuable contributions exemplifying the use of PI in education is given by Furman (2014) in relation to the use of poetry in his freshman course at the University of Washington Tacoma. Using experimental methods, he let his students learn about the ways in which poetry could be used non-literarily; in this way, students also learned how to develop new ways of communication and analytical skills. With all of these invaluable contributors actively producing a sustainable theoretical framework upon which to base the uses of PI in the field of education, the impact of PI can be seen to have not limited itself to research carried out in regard to practices but to have also extended itself to exploring how to develop curriculum with it (Vincent, 2018). With the same perspective, Leggo (2008) also stated his devotion to the exploration of the intersections that exist between creative practices and critical pedagogy. He expressed his desire to dwell on the spaces of binary oppositions so that metaphors from one vertex to another may be built like bridges.

This section has elaborated on the uses of PI in different fields and how the terminology emerged. Despite the multitude of references that can be given, PI is still a field lacking a uniform definition due to it having a multitude of different names in use, such as poetic transcription, poetic rendering, and poetic representation. However, no matter how many different names it takes, it is a very important asset for art-based researchers and a very valuable methodology that will be used in multiple fields much more extensively in the near future.

Poetic Inquiry in Research and Pedagogic Contexts

As a researcher, poet and English instructor, I have been using PI and art-based research in my own academic studies since 2017. I have used PI to create more engaging learning environments for my students by embedding poetry and PI into my writing tasks and lexis teaching material. The results shown great promise, with students learning with genuine enjoyment and also embracing the artistic quality within themselves when writing poetry as a way to inquire into the texts or other material to which they are exposed.

My first experience with PI began when I was translating *A Journey with Music into the Depths of Infinity* by Guler (2017a), a Turkish academician engaging in a/r/tography, and I started writing poetry to the concepts and paintings in the book. Guler had painted sixty-three pieces to the musical composition "Symbolic Gestures" by Valerie Ross, a Malaysian composer and academician. Guler had analyzed the metaphors and her painting process as well as the concepts that she had derived from her paintings in the book. After the translation was completed, I decided to use my poems as research data, and I prepared my research using PI. The article titled "Transformative Roles of Music, Painting and Text in inspiring Poetry" was delivered at the International Conference on Musical Intersections in Practice at Cambridge University (Kurtulan & Guler, 2019). In the article, I dwelled at length on the creative process of the poems and how these poems had revealed and verbalized the embedded meaning of the concepts that were used in Guler's paintings and book through the use of PI. This article delivery was followed by the premiere performance presenting Guler's paintings Ross' music, and my reading of the poems their works had inspired in me, with the violin performance being given by Ting Lan Chen, a renowned academician and performer.

As another instance of how PI can be very rewarding and fruitful in research studies, I would like to finally and briefly mention the art-based research study that Emre Baysoy and I carried out and developed into a poster presentation that we delivered at Oxford University at the International Conference on Poetry Studies: "Poetry Between Creation and Interpretation." Our presentation was titled "Poetic Voice of Photographs in Art-Based Research Practices: Grasping Life via Photography and Poetry" and involved research carried out using PI where I as the poet responded to Baysoy's photographs through PI. This study touched upon how fruitful such interdisciplinary studies could be by using poetry as research data through PI (Baysoy & Kurtulan, 2020). This was followed by a very informative and inspiring workshop on creative writing, after which we had the honor to read our poems on the same platform with distinguished poets from all over the globe.

Seeing how fruitful this methodology is and how it can promote interdisciplinarity, my foremost concern in engaging in this study was how this methodology has not been widely applied in social sciences among Turkish scholars. Although ABR has been rendered into Turkish as *sanat temelli araştırma*, PI as a term seems to have no precise Turkish counterpart yet. In the absence of a widely accepted Turkish expression, I prefer to use *şiirsel sorgulama*

and would rather use *sorgulama* over *soruşturma*, although these two words sound similar and may be used interchangeably. As much as it may sound like a personal choice, I have an underlying rationale behind this particular rendition: *sorgulama* implies the infinity of possible interpretations behind questioning, whereas *soruşturma* seems to call for closure.

Apart from being a significant methodological tool in ABR, PI lends itself to pedagogical experiences across various disciplines. To expand on how PI may be applied in teaching/learning environments and the potential it bears pedagogically, I will rely on my first-person experiences as an English as a Second Language (ESL) instructor.

Though no need exists to defend the importance of poetry or how essential it is as a component in forming an ESL curriculum, why poetry has been left in such a peripheral position in this process is hard to comprehend, especially after having experienced the use of poetry in my own studies and seen for myself how students respond vivaciously to it. In some instances where I've tentatively introduced some poems in the classroom and worked on them with the students, they brought forth their own creative sparks and started responding to the poems, interpreting them, and producing their own poetry as an analysis of what they'd felt from the poems. The students' use of Butler-Kisber's (2010) conceptualizations of found poetry and generated poetry to gain insights into and represent their work brought forth brilliant results. The only glitch here is how ESL teachers approach poetry in class. Typical approaches have not and will not work; introducing a poem to students, giving information about the poet, and touching upon some formal properties of the poem leave little to the imagination and nothing to interpretation. This is not to say that students shouldn't be given some basic information about things such as difficult words or some references as needed. PI is what allows students to form a dialogue with the poem they are reading because they respond to it with the poetry they produce as a response to what that poem has evoked in them. This is how they grasp the poem they've read and how the metaphors, imagery, rhyme, and rhythm of the poem comes alive in the students. Basically, one can expect poetry and PI to ignite the creative spark in both the ESL teacher and students, evoke poetry or interpretation as a response, and enhance students' enjoyment and learning capacity in ESL classes. Another way in which students can create PI is through self-narratives, where students go into a self-revelatory inquiry with their poem, and classmates and the teacher getting to know each other in depth also enhances the learning process in the classroom. Because teachers will also be learning from the poetry of their students in this way, new pedagogical identities will form in which students become the teachers and the teacher becomes the student. PI as a methodology can also be seen as a bridge that connects teachers' love of poetry with their teaching methodology.

At this point, just because PI is used as a methodology should importantly be noted to not actually eradicate students' freedom of mind and expression but to instead encourage these. Granting students this time and space for free expression without concern for grammatical rules is what renders this process so fruitful and rewarding. As Hirshfield (2010) also stated,

students can remember that the purpose of language, be it written or spoken, is to express and comprehend and then be understood in return. Rules exist that do need to be learned, but free writing time also allows students to comprehend that these rules exist to serve them, and not the other way around.

Hirshfield (2010) listed three keys to teaching and using poetry in the classroom, which can be summarized as 1) the instructor's own passion toward poetry, which is pivotal for paving the way to imagination; 2) freedom of mind for both parties (i.e., teachers and students), which allows students to explore multi-directionally without being pressured about grades, conventions, or preset rules; and 3) the invitation to write, which can be explained as the creative and innovative ways in which students can be invited to write poems by offering them guidelines through which their creativity may bloom.

This article illustrates how PI can contribute to teaching and learning, so to say that I find these guidelines very inspiring and useful as facilitators in designing and planning curriculum and pedagogical identities stands to reason. Self-study and PI are very powerful in the revitalization and reformulation of ESL classroom dynamics and learning experiences, both as teacher-students and as student-teachers. So, when looking at PI as a classroom pedagogy, Wiebe (2010) also stated poetic engagement in every aspect is like a translation of the experience, and usually the translation is of the inner and unseen experience. He further claimed linking PI with a/r/tography (another art-based research methodology) to be possible because "when engaged poetically in the classroom, students find links, make connections, and develop ideas through 'multiple artful means'" (Wiebe et al., 2007, p. 6).

Since 2017, my views on how to teach language and creative writing have changed dramatically, and I am looking forward to implementing a more liberal, inspirational, and evocative pedagogy in my ESL classes in the future. This shift is based on going from a largely structural understanding of language that is taught using mostly standardized texts and bound by the constraints of a curriculum that can only give the grammatical structure of the language to a curriculum where art-based forms of expressions are welcomed as learning opportunities and where PI plays a very important role in the pedagogy of the ESL classroom. In fact, according to Hong Chen (2009) poetry is instrumental in promoting the diversity of cultural and linguistic experiences and, through this poetry, provides the opportunity to experience language on an emotional and spiritual level. This deepens the linguistic and cultural understanding of learners, as well as their literacy. In this respect, a reader who reads foreign poetic texts will interact with the culture of the target language through their personal experiences with the texts. Overall, this experience allows foreign language learners to inhibit different identities and invest themselves in other kinds of being.

My intention is not to say that the structural component of the language is not to be considered or taught but that it is to be taught with a fresh perspective using more art-based methods. As Hanauer (2011) also stated, the aim is to place the living, thinking, and feeling

person to the center of the language learning process in addition to offering a solid and accessible methodology for use in the classroom, thus attaining the purpose of learning languages, which is to facilitate making personally meaningful expressions. Hanauer also has theoretical aims, as he wishes to shift the focus of SFL pedagogy from a decontextualized and managerial learning experience to one where attaining an understanding of a historically placed human being is centrally situated within the language learning process.

Hanauer (2003) proposed four principles for ESL writing instruction: autobiographical writing, emotional writing, personal insight, and authentic public access. He also underlined how ESL or EFL instruction that is based on these principles brings forth a distinct human experience. According to him these principles have the aim of repositioning and recontextualizing language teaching. As an example of his approach, he gives a poem written by a female student in his ESL introductory college writing class. He stated how he views poetry writing as one way of manifesting meaningful literary instruction in the language classroom (Hanauer, 2012), and as a follow up shares the student's poem, which he then analyzes. He states how this poem presents a deeply personal, sincere, and emotional rendering of a very meaningful moment in the student's life. This is not just a poem written as classwork or to get a grade but is actually a meaningful literary work wherein the student uses the ESL poem as a resource through which she constructs and explores her deepest thoughts and experiences.

I chose to share Hanauer's (2012) example to expand on the pedagogy of poetry writing in ESL classes because it is a perfect instance of how PI operates in the ESL classroom and by way of example I believe that English language instructors shall benefit largely from this in their own language classes because, as Hanauer (p. 110) pointed out, "The core language learning principle in my pedagogical work is that extending language use will result from the true desire for personal expression." Language use and personal expression are the key elements that ignite PI through which students and teachers alike can experience this self-revelatory process, which is important in the desire to extend and use a language in order to express what they see inside. Hanauer (2012) stated how he directs students using an explorative process wherein they delve into their own memories, after which they then express them. The pedagogy at work here is actually very simple and brings forth a poetry writing process as well as a process of self-reflection. According to Hanauer, this makes poetry extremely accessible to all writers. He then expands on what essentially the poems written for class are like, explaining that the type of poetry written in his classes are a visual description of the experiences that had been memorized, with the techniques used in this poetry involving lining and imagery. The aim here is to use the language to show what one experienced in that particular instance. Hanauer referred to poetry as being about demonstrating the experience rather than relating what has happened and that the form of the poem delineates what the reading experience will be like.

As can be seen, Hanauer's observations and the experiences he relates are very important

as guidelines for ESL instructors who wish to use poetry as a language teaching tool in their language classes. Based on these observations and on how he used PI as a methodology in his classes, this study presents the following suggestions:

- I contend that art-based practices in general and PI among these in particular to be invaluable assets in interdisciplinary studies and research. As such, they are very versatile as teaching and learning tools in education as well. Therefore, they should be extensively used to create new pedagogies in class, expand students' creative outputs, and enhance their learning processes by contributing to the enjoyment of ESL classes with their creative and interdisciplinary nature.

- As an instructor of English who also engages in writing poetry, using PI and interpreting poems as a way of understanding herself, her students, and the world, I find it extremely unfortunate that ESL teachers only able to give students the skeleton of the language, its bones, and flesh, its inner organs if you will. Certain things can be done to enhance students' understanding of the language in multiple layers and to also engage them in more creative and therefore more enjoyable forms of learning; thus, I would suggest the use of poetry and PI as active components of language instruction and the integration of poems into ESL classes.

Conclusion

Drawing from the extensive theoretical and demonstrative studies done in the field of PI and ABR, which this research has briefly touched upon, as well as the exemplary studies that have been provided regarding how art-based research and PI can be applied in qualitative research (Baysoy & Kurtulan, 2020; Kurtulan & Baysoy, 2021; Kurtulan & Güler, 2019), this study has aimed to expand on how PI is able to affect and change the pedagogy of language and social science education and how this methodology can constitute a medium for qualitative research within different disciplines such as sociology and anthropology, as well as create new identities based on the pedagogy. Anthropological scholars may be inspired by their ethnographic poetry and that of other poets as a means for gaining insight and deeper meaning in their field of research. This is the how the artistic way of knowing can be acknowledged and honored in the fields of social studies. In this respect the collaboration between anthropology and PI brings forth new ways of knowing in social sciences. The discipline in which this has been used is anthropology, and PI is the new methodology that pushes the boundaries of this social science further.

PI is an invaluable method that can also be used as a type of research methodology and paves the way for self-revelatory experiences and the production of art works in multidisciplinary interactions. Poetry as a genre is also ideal for classroom use because it offers students the means to produce by interpreting poems, not just analytical writings but also their own poems. This is an invaluable asset for language classrooms where student production and contribution can sometimes be scarce, where imagination may be difficult to

elicit, and where enjoyment may seem far from possible when covering the more mechanical parts of a language such as its grammatical structures. However, if one were to encourage the use of the newly acquired items of knowledge in creative writing formats, foremost among these being poetry derived through PI, then students might find the element of enjoyment to be present in their learning and production experience. Therefore, the use of ABR and PI can radically change the pedagogy in multidisciplinary classrooms, among which social sciences stand out alongside ESL classrooms by bringing creativity and more effective learning as their rewards. I strongly believe the poet inside always emerges if given enough time and opportunity for expression, hence one can observe this in the ethnic poetry of anthropologists and other social science researchers in addition to the poetry of literary scholars. This is because by its very nature, poetry and PI gets to the very heart and essence of qualitative methodology more than any other discipline or methodology (McCulliss, 2013). As a final note, I would like to restate the importance of underlining PI's versatility and areas of use as a methodology and to suggest the extensive use thereof in academic art-based studies as well as social sciences.

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