



TLEF Project – Final Report

Report Completion Date: (2024/05/31)

1. PROJECT OVERVIEW

1.1. General Information

| | | | |
|---------------------------------|---|---------------------------------|----------|
| Project Title: | The Provocation Collection: Experiential Learning Activities to Enliven Creative Practice & Inspire Innovations in Writing. | | |
| Principal Investigator: | Sheryda Warrener | | |
| Report Submitted By: | Sheryda Warrener | | |
| Project Initiation Date: | April 2022 | Project Completion Date: | May 2024 |
| Project Type: | <input type="checkbox"/> Large Transformation <input checked="" type="checkbox"/> Small Innovation <input type="checkbox"/> UDL Fellows Program <input type="checkbox"/> Hybrid and Multi-access Course Redesign Project <input type="checkbox"/> Other: [please specify] | | |

1.2. Project Focus Areas – Please select all the areas that describe your project.

- Resource development (e.g., learning materials, media)
- Infrastructure development (e.g., management tools, repositories, learning spaces)
- Pedagogies for student learning and/or engagement (e.g., active learning)
- Innovative assessments (e.g., two-stage exams, student peer-assessment)
- Teaching roles and training (e.g., teaching practice development, TA roles)
- Curriculum (e.g., program development/implementation, learning communities)
- Student experience outside the classroom (e.g., wellbeing, social inclusion)
- Experiential and work-integrated learning (e.g., co-op, community service learning)
- Indigenous-focused curricula and ways of knowing
- Diversity and inclusion in teaching and learning contexts
- Open educational resources
- Other: [please specify]



1.3. Final Project Summary – *What did you do/change with this project? Explain how the project contributed toward the enhancement of teaching and learning for UBC students.*

1.4. Team Members – *Please fill in the following table and include students, undergraduate and/or graduate, who participated in your project.*

| Name | Title/Affiliation | Responsibilities/Roles |
|------------------------|----------------------|---|
| Erin Lindsay | GAA | Pedagogical support, early website mock-ups, workshop facilitator |
| Cole Klassen | GAA | Pedagogical support, workshop facilitator |
| Adrian Matias Bell | GAA | Web design |
| Brandi Bird | Workshop Participant | Test provocation impact |
| Selina Boan | Workshop Participant | Test provocation impact |
| Molly Cross-Blanchard | Workshop Participant | Test provocation impact |
| Sarah Flamer | Workshop Participant | Test provocation impact |
| Chelsea Wood | Workshop Participant | Test provocation impact |
| Claire Bailey | Workshop Participant | Test provocation impact |
| Carmen Morgan | Workshop Participant | Test provocation impact |
| Emma Cleary | Workshop Participant | Test provocation impact |
| Jasmine Ruff | Workshop Participant | Test provocation impact |
| Edie Chun | Workshop Participant | Test provocation impact |
| Eleanor Panno | Workshop Participant | Test provocation impact |
| Ali Barnett | Workshop Participant | Test provocation impact |
| Adam Warren | Workshop Participant | Test provocation impact |
| Vivian Li | Workshop Participant | Test provocation impact |
| Christina Holman | Workshop Participant | Test provocation impact |
| Undergrad students x 4 | Workshop Participant | Test provocation impact |
| CATL participants x 3 | Workshop Participant | Test provocation impact |
| Jess Goldstein | Workshop Participant | Test provocation impact |
| Dora Prieto | Workshop Participant | Test provocation impact |
| RJ McDaniel | Workshop Participant | Test provocation impact |
| Sofia Osborne | Workshop Participant | Test provocation impact |



1.5. Courses Reached – Please fill in the following table with ***past*** and ***current*** courses (e.g., HIST 101, 2017/2018) that have been reached by your project, including courses not included in your original proposal (you may adapt this section to the context of your project as necessary).

| Course | Academic Year |
|----------|---------------|
| CRWR 201 | 2022/2023 |
| CRWR 301 | 2022/2023 |
| CRWR 501 | 2022/2023 |
| CRWR 570 | 2022/2023 |
| CRWR 570 | 2023/2024 |
| CRWR 440 | 2023/2024 |
| CRWR 501 | 2023/2024 |
| CRWR 351 | 2023/2024 |
| CRWR 201 | 2023/2024 |
| CRWR 301 | 2023/2024 |
| CRWR 523 | 2023/2024 |



2. OUTPUTS AND/OR PRODUCTS

2.1. Please list project outputs and/or products (e.g., resources, infrastructure, new courses/programs). Indicate a URL, if applicable.

| Output(s)/Product(s): | URL (if applicable): |
|--|---|
| The Provocation Collection | https://www.theprovoactioncollection.com/ |
| Sequences of Touch (collaborative essay) | Inscription Journal (Open Access) |
| | |
| | |

2.2. Item(s) Not Met – Please list intended project outputs and/or products that were not completed and the reason(s) for this.

| Item(s) Not Met: | Reason: |
|------------------|---------|
| | |
| | |
| | |

3. PROJECT IMPACT

3.1. Project Impact Areas – Please select all the areas where your project made an impact.

- Student learning and knowledge
- Student engagement and attitudes
- Instructional team-satisfaction
- X Teaching practices
- Student wellbeing, social inclusion
- Awareness and capacity around strategic areas (Indigenous, equity and diversity)
- Unit operations and processes
- Other: [please specify]



3.2. Please provide details on each of the impact areas you selected in 3.1.

Student Learning & Knowledge + Student Engagement & Attitudes: Provocations are used across my various poetry courses as prompts to stimulate imagination and to bring an attention to the poet's materials (memory, objects, fixations, curiosities, subject matter). Provocations are catalysts for poetic inquiry, as well as for generative writing practice. Provocations encourage students to ask: What happens when I begin with physical materials, in active engagement with a sensory experience (as opposed to an idea, or the blank page)? What aspects of self and / or subject matter emerge? What does this process make visible that was initially difficult for me to see? By inviting students to take up a series of open-ended prompts, they engage with approaches to writing and making that are different from other classes they've undertaken in their degree. This approach to learning is unsettling and uncomfortable for students at first, but over time becomes an empowering and oftentimes transformative force that leads to invention, innovation, vulnerability (essential to creative work), and the surfacing and activation of deeply meaningful materials / subject matter that will sustain not just a single piece of writing, but a lifetime's worth of making.

3.3. How do you know that the impacts listed in 3.1/3.2 occurred?

I know that students find this process unsettling, and then, finally, transformative, via anecdotal evidence and my assessments of creative output across courses (poetry, experimental writing, hybrid forms). Formal evaluations include self-reflection components in CRWR 201; feedback and reflection at the testing phase of the process, facilitated and recorded by graduate assistants, and in a final focus group involving four former students who took my CRWR 570 course in 2022 / 2023.

The most considerable impact of the project has been on my own teaching practice and growth as a facilitator and instructor, and this was captured in my meetings with Trish Varao-Sousa. It was here that Trish helped me pinpoint the value in my capacity to hold space for not-knowing and ambiguity, and see the transformation I've undergone as a facilitator and fellow artist who works alongside and in collaboration with students in a very intense and caring way.

4. TEACHING PRACTICES

Creating *The Provocation Collection* has affirmed my beliefs that the practice of poetry is a studio practice, and belongs firmly within arts-based education. Provocations, I have learned, are not just one-off prompts or activities; they are an essential element of my teaching philosophy. This pedagogical impulse to situate poem-making within an artistic context has shifted how I think about course design, evaluation, assessment, facilitation, and reflective practice. The most significant, concrete impact has been my capacity to be more transparent with students about my approach and why I believe it's valuable. Holding space for these conversations about process, and providing an outlet for frustrations, challenges, and questions as students wrestle with creative process has proven fundamental to a fulsome and postive learning experience.



5. PROJECT SUSTAINMENT

The next phase is to share the provocations with colleagues and to find connections across the university. I want to link the collection to an Instagram account, which will feature individual provocations and the artists who made them. I also want to make a book or a deck of cards (a material form!) that features the provocations. I envision including process-based notes from the artists, and my own teaching notes from testing iterations. The challenges I foresee include: funding for a book proposal, upkeep of the website, and sustaining the Instagram account over time.

6. DISSEMINATION

I have shared the Provocation Collection in the following forums:

Fireweed Fields Summer Intensive, Belkin Gallery to colleagues from different disciplines across UBC (May 2022 and June 2023)

Typologies: Activating the Personal Archive April 18 and 25, 2023; October 28 and November 4, 2023 at the Centre for Book Arts in New York (two-day virtual workshops)

Presented research at CRWR faculty's February 2024 Teaching & Learning Session, and with colleagues at my studio on March 29, 2024

Moderator of panel at AWP 2022: *OBJECT LESSON: ACTIVATING MATERIAL INTELLIGENCE* with Silvina Lopez Medin (provocation contributor), Heather Jessup, and Cynthia Arrieu-Chung

Participant in panel at Modernism Association conference: *Experimental Approaches to Modernism and Craft*, with Claire Battershill, Amy Elkins, and Jayme Collins; our papers were published in the *Inscription Journal* (UK) [Inscription Journal](#) (Open Access) as a collaborative essay entitled *Sequences of Touch*.

The Provocation Collection was initially inspired by my course, *CRWR 523: Thinking and Writing Through Art*, which was at first a special projects course, and is now officially part of our Creative Writing curriculum.