

## 7<sup>th</sup> International Conference on Narrative Inquiry in Music Education (NIME7)

### *Trauma, Resilience, and (Re)Engagement in Music Education*

Co-hosts: Brock University, Faculty of Education (St. Catharines, Ontario) & University of Toronto,  
Faculty of Music (Toronto, Ontario), Canada  
Virtual Conference Platform: Microsoft Teams

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### NIME7 Conference Abstracts: Thursday, October 15, 2020

**NIME7 Time:** Thursday, October 15, 9:00-9:30am

**Microsoft Teams Location:** Main Team Room A

**Paper:** Building Sustainable Practices in Music Creation as an Act of Self-Care

**Special Guest:** [Spy Dénoimé-Welch, Brock University](#)

**Abstract:**

In this presentation I discuss my artistic practice as a composer and librettist, and offer some reflections on the importance of self-care towards maintaining well-being during music creation. Responding to the themes of the conference I examine how issues of trauma in storytelling require processes and methods that honour and protect the artist and performers from additional trauma while maintaining integrity for the composition.

**NIME7 Time:** Thursday, October 15, 9:30-10:00am

**Microsoft Teams Location:** Session 1, Team Room B

**Paper:** Research from the Eye of the Hurricane – Slow Sensitivity as Resilient Re-engagement in Music Education After Trauma

**Presenter:** [Torill Vist, Oslo Metropolitan University](#)

**Abstract:**

Skiing is fun. Roller-skiing is too—until you meet the asphalt, and realize there is no snow to soften your fall. After such a fall, my brain felt like soup, shaken and stirred, I was put out of work and was forced to stay ‘in the eye of the hurricane’. Later, gradually going back to work, my approach to life had to change. Did I still have something to offer as a researcher in music education? Could I still have a relevant voice as an a/r/tographer, and could this voice even have a unique timber? Inspired by Bresler’s (2006) aesthetically based research and Irwin and Springgay’s a/r/tography (Irwin & De Cosson, 2002; Springgay, Irwin & Kind, 2008), I present the experience of being an a/r/tographer after a trauma, when the brain only works part time and in slow motion. I further describe, discuss and explore the “research design” I was forced – or afforded – to choose in this period of nystagmus, concussion and post-commotio syndrome. Far from the hurry of short deadlines and superficial decision-making often experienced in academia, this is a slow, sensuous and embodied first person perspective or design. The specific topics explored in this presentation are slowness, sensitivity and poetry. The main aim of the text is to contribute to knowledge on alternative perspectives in research – whether life changes or not – in our search for an emphatic, resilient and sustainable future in music education research. Bresler, L. (2006). Toward connectedness: Aesthetically based research. *Studies in Art Education*, 48(1), 52-69. Irwin, R. L. & De Cosson, A. (2002). *A/r/tography: Rendering self through arts-based living inquiry*. Vancouver: Pacific Educational Press. Springgay, S., Irwin, R. L. & Kind, S. (2008). *A/r/tographers and living inquiry*. I J. G. Knowles & A. L. Cole (red.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (s. 83-91). Los Angeles: Sage Publications.

**NIME7 Time:** Thursday, October 15, 9:30-10:00am

**Microsoft Teams Location:** Session 1, Team Room C

**Paper:** Truth and Knowledge through Musical Resonance of Helen's Story

**Presenter:** Eunhee Park, Texas A & M University

**Abstract:**

This study seeks narrative resonance as a researcher chose a unique lens as a mode of inquiry, music. This current study is epistemologically situated in Dewey's (1938) theory of learning through experience. He defines experience as "what people undergo, the kinds of meaning they construe as they teach and learn, and the personal ways in which they interpret the worlds, in which they live" (Connelly & Clandinin, 1988, p. 4). We are learned and changed in different ways as we go through each experience, and it continues in ways that influence what may be learned from subsequent experiences. Dewey (1934) establishes 'aesthetic emotion' as a key idea in his philosophical concept of experience. Aesthetic experience helps people to understand the relationship between cognitive and affective issues. Based on the theoretical frameworks, I chose Narrative Inquiry and Autoethnography as my method to interpret and reinterpret Helen's teaching experience through the aesthetic experience. As I broadened, burrowed, storied and re-storied Helen's narrative in a musical way, I unearthed little covered little truth in the narrative. The prominent little truths, discovered through the musical lens of narrative, were both consonance and dissonance closely linked with the original character of the music. Consonance and dissonance always exist in our narratives, within the dwelling-spaces that we live in. The concept helped me to create a new and musical plot of stories - Rondo. Along with the story plots, I was able to not only explore/express my understandings in a different way but also go beyond the limiting constraints of discursive communication to express meanings that otherwise would be ineffable (Barone & Eisner, 2012, p. 1).

**NIME7 Time:** Thursday, October 15, 9:30-10:00am

**Microsoft Teams Location:** Session 1, Team Room D

**Paper:** The Use of Trauma-Informed Community Music Practice in Enabling Narrative Through Song Writing

**Presenter:** Catherine Birch, York St. John University, UK

**Abstract:**

The focus of this paper is to investigate approaches to trauma-informed community music practice that enable narrative through song writing. As a practitioner for the York St John University Prison Partnership Project, I am in a unique position to unpack the particular approach to trauma-informed practice that we employ, working on a weekly basis with women at a maximum-security UK prison. This has enabled a deeper level of knowledge and understanding of both the participants, the context and the creative processes. Within the weekly practice of the Prison Partnership Project we explore participants' stories through the use of collaborative song writing. This paper will examine the women's songs as a way of engaging in their individual and collective narratives. The three strands of narrative inquiry, as rooted in the philosophies of John Dewey (Froelich & Frierson-Campbell, 2013), form the basis for exploration within this complex community setting; interaction; continuity; situation. As 'Clandinin and Connelly (2000, p. 70) tell us: "Narrative threads coalesce out of a past and emerge in the specific three-dimensional space we call our inquiry field". The three-dimensional inquiry field they refer to is created by viewing participants' stories as evolving over time, within their contexts, and in relationship with the researcher' (Etherington, 2004, p. 23). Using each of these strands in turn, this paper will unpack the stories of the women we work with, voiced through their individual and collective

songs, the impact of the setting in which we work and the weekly interactions between participants and facilitator/researcher.

**NIME7 Time:** Thursday, October 15, 9:30-10:00am

**Microsoft Teams Location:** Session 1, Team Room E

**Paper:** Shifting Landscapes of Experience: Temporality and a Narrative Conceptualization of Trauma

**Presenter:** [Nathalie Reid, University of Regina](#)

**Abstract:**

May 5th, 2016, during conversation with a former colleague who had been evacuated from Fort McMurray, Alberta due to a devastating forest fire, I began to wonder more deeply about teachers' experiences in the midst of trauma and trauma sensitivity, particularly as I sensed trauma sensitivity was increasingly becoming an added expectation that many teachers were experiencing. Following the fire and this conversation with a former colleague, I awakened to how frequently I was hearing the terms trauma and trauma sensitivity in multiple and diverse contexts, and yet I could not answer the question: What does it mean to be trauma sensitive? I thus engaged in a 2-year narrative inquiry alongside three teachers as coinquirers through which we inquired narratively into a research puzzle focused on how teachers' personal and professional contexts, knowledge, and identities (conceptualized narratively in my dissertation as stories to live by) are shaped by and shape their experiences of/with trauma. This paper presentation will draw upon my dissertation to share and invite thinking with temporality as a central aspect of a narrative conceptualization of trauma, and then will move to thinking with the stories we are currently living by, and the wonders that have seen become visible in relation with contemporary issues such as climate change, pandemics, and our global connectedness, as experienced both by educators, but also by the children and youth with whom we have the privilege of being alongside.

**NIME7 Time:** Thursday, October 15, 10:15-10:45am

**Microsoft Teams Location:** Session 2, Team Room B

**Paper:** Lived Stories of Gaining Resilience Through Music

**Presenters:** [Aihua Hu & Tiri Beate Bergesen Schei, Western Norway University of Applied Sciences](#)

**Abstract:**

Research has substantiated that music engagement such as joining a choir or a band made a difference to those involved across various domains, not only musical skill, but also sociability, self-concept, and even physical benefits. In this paper we share some puzzle pieces from our research on music's power and how music may foster resilience through the co-composition of the stories that are lived and retold to us, as well as telling our own musical accounts that might be of similar characters to their stories. We wish to understand complexities and wonders, even trauma and layers of relational, emotional and temporal characters. We have started a process of collecting autobiographical stories and interviews from participants in Norway and China, purposefully selected among ordinary people who regularly engage in music, such as in choir or band. We are still in the data collection process. The preliminary findings will be presented in the conference.

**NIME7 Time:** Thursday, October 15, 10:15-10:45am

**Microsoft Teams Location:** Session 2, Team Room C

**Paper:** Auto-ethnography as Embodied Subjectivity: A Pedagogical, Arts-led Narrative Inquiry in Arts Education

**Presenter:** [Fiona Blaikie, Brock University](#)

**Abstract:**

Auto-ethnography is offered as a pedagogical, arts-led and reflective approach to narrative inquiry in arts education (Adams, 2015). Auto-ethnography in arts teaching, learning, inquiry and creation promotes possibilities for connected contextual multi-modal multi-disciplinary explorations in settings ranging from high school to undergraduate and graduate courses in the arts, advancing possibilities to anyone interested in situated focused creative work via reflective praxis. Utilizing embodied subjectivity as a lens for thinking about habitus (Bourdieu, 1984) in auto-ethnographic work offers multiple possibilities for highly focused explorations of socio-culturally and artistically situated epistemologies and ontologies (Springgay & Freedman, 2008). I will focus on theory and practices that frame an exploration of the body as a site for knowledge and aesthetic knowing, examining personal and cultural epistemologies and ontologies through the lenses of lived experiences of habitus, in and through the body, seeking to gain deeper insights into how all bodies are inscribed by situated relationships, by aesthetics, age, time and place, emotions, family, memories, religion, spirituality, social class, health, sexuality and politics.

Outcomes encompass understanding of auto-ethnography as multi modal, organic and cyclical, and situated in theoretical and practical contexts. Embodied knowing beyond formal curricula is key; essential are theoretical and practical constructs of habitus, and reflexivity in articulating situated understandings of subjective embodiment and the knowing body-mind as the key site for auto-ethnography. Auto-ethnographic as narrative inquiry is evident and implicit in documentary work and in all the arts. Auto-ethnography is supported by research in arts education scholarship (Bresler, 2004; Cole & Knowles, 2008; Hickman, 2008; Le Compte et al., 1992; Pink, 2013; Springgay & Freedman, 2008) and in practice-based evidence in best-practice teaching. This approach enhances students' reflective understandings and the expression of ideas situated in the arts and texts, and in personal and collective contexts. Theoretical and practical examples of auto-ethnography will be offered, enhancing comprehension of and accessibility to arts-led reflexivity in narrative inquiry in arts education.

**NIME7 Time:** Thursday, October 15, 10:15-11:15am

**Microsoft Teams Location:** Session 2, Team Room D

**Paper:** Seeing the Moon from My Window: Affirmations through Lullaby Writing

**Presenters:** [Jan Buley & David Buley, Memorial University, Faculty of Education](#)

**Abstract:**

The Lullaby Project-NL has reaffirmed an awareness that all persons are creative and capable. In that creativity we access a common humanity. Everyone is seen as an author, composer and creative being, and because of this belief, participants enter the circle of learning with a knowing connection that others view them as capable. When we can offer a fully inclusive and egalitarian approach to poetry, music and art making, participants find their musicality and creativity. Indeed, remarkable things happen when human beings are affirmed as capable, beautiful and creative. The Lullaby Project-NL partners with women in recovery and healing spaces, inviting participants from correctional centres, shelters and drop-in facilities. This presentation will invite participants to reflect on the power of music in their own lives and in the lives of others.

We will begin by asking four questions:

1. How are lullabies situated in memory?
2. Where do lullabies come from?
3. What do lullabies imply?
4. How are lullabies gifted to others?

We will draw attention to the importance of relationship-building and re-establishing safety for all and the means through which this can and has occurred in our experience in the Lullaby Project-NL. Additionally, we will talk about the various ways in which this project has impacted our teaching and interactions in university classes. Finally, we will elaborate on our insights about the growth of empathy through this initiative and the surprising discoveries we have made about the spaces and places where The Lullaby Project-NL has been offered.

**NIME7 Time:** Thursday, October 15, 10:45-11:15am

**Microsoft Teams Location:** Session 3, Team Room B

**Paper:** (Hearing the) Truth and (Teaching for) Reconciliation: Changing the Narrative of University, One Student at a Time

**Presenters:** [Laurel Forshaw & Lori Dolloff, University of Toronto](#)

**Abstract:**

The history of Canada is one filled with decimation, erasure of cultural identity and institutional colonization of the Indigenous Peoples whose ancestral territories were subsumed to create the Canadian nation. The history of government-mandated Residential Schools, which operated from 1870s to 1996, was intentionally designed as an assimilation project to “get rid of the Indian in the child” (Duncan Campbell Scott,) and is but one example of the systemic and deliberate attempts by the Canadian government and settlers to gain and maintain control of the lands on which Canada is built. After several failed attempts to address, redress and apologize for this history, a robust, story driven commission was formed to listen to the Truths of the experiences of Residential School survivors and intergenerational survivors that has resulted in cultural genocide and intergenerational trauma.

As Canadians have been called to engage with Indigenous nations and issues, to actively participate in the reparation and healing process, Canada’s universities are playing a critical role in the reconciliation process. In this presentation, we will present a conversation with the narrative data collected from the undergraduate students, none of whom identified as Indigenous, in one of our individual course offerings. We will present some of the voices of participating students, interwoven with our own stories of developing awareness, empathy and sense of responsibility to engage in this important work of recognizing and responding to the imperative to include the Truth for Reconciliation in University Music Education Programs.

**NIME7 Time:** Thursday, October 15, 10:45-11:15am

**Microsoft Teams Location:** Session 3, Team Room E

**Paper:** Inside(r) Outside(r) in Music Education

**Presenters:** [Matthew C. Fiorentino, Arizona State University, Marcus Moone, & Jeananne Nichols, University of Illinois at Urbana-Champaign](#)

**Abstract:**

Marcus is an undergraduate music education major working in privileged spaces as a multiply marginalized student. As a trans, gay, person of color and a Korean adoptee, Marcus has queer

interactions with the White authority figures who pepper his experience of music making and college. He decides on a daily basis whether he should disclose his gender identity or sexuality, and his coming out is tangled up in his professional and musical identities as well--he's going to be student teaching in the spring and wonders what going stealth will be like. This paper explores Marcus's interactions with his band teachers, music faculty, the graduate students who connect him with his coursework, and his friends who support transformative change and queer thriving in Marcus's school of music. Matthew and Jeananne have worked with Marcus since he was in high school. For the past three years, they've worked to make meaning of Marcus's complex experiences. They've provided space to talk, time to reflect, and shreds of their own experiences which might resonate in queer though always-partial solidarity. As gay music teacher educators, this trio of authors think with Marcus toward queer and trans thriving. This paper addresses troubling issues such as, what stealth and disclosure mean to Marcus after transitioning in a field where his stable passing male identity is the source of both inclusion and tension? What does band education mean to this trans man? What could this trans queer man of color mean to band education?

**NIME7 Time:** Thursday, October 15, 11:30am-12:00pm

**Microsoft Teams Location:** Session 4, Team Room B

**Paper:** Activism as Engagement or How Non-Profit Work Can Engender Change for Music Education Policy and Practice

**Presenter:** [Marissa Silverman](#), [John J. Cali School of Music, Montclair State University](#)

**Abstract:**

What is “activism for music education”? While numerous music education scholars over the past 25 years have examined social justice (e.g., Bowman, 2000, 2007; Benedict, Schmidt, Spruce, & Woodford, 2015; Bradley, 2006, 2007; Elliott, 2007; Gould, 2004, 2005, 2007; Koza, 1994; Lamb, 1994, 1996; Morton, 1994; O’Toole, 2002, 2005; Woodford, 2005), only more recently have scholars looked specifically at “activism” as a vehicle for moving the profession forward (e.g., Elliott, 2012; Elliott, Silverman, & Bowman, 2016; Hess, 2019). This paper serves as a contribution to the conversation that connects “activism” with “music education.” Importantly, if we are to reach music education’s full potential, we must engage with and reach communities of people who are not fully “heard.” Music teacher education is focused, primarily, on the public schools and their immediate surrounding communities. However, the music education profession should maintain a wider reach than that which exists within public schools.

This paper provides an auto-ethnography of my work as a Teaching Artist and Board Member of a non-profit organization, Crossing Point Arts, which is dedicated to bringing the arts to survivors of human trafficking (primarily, young women; age 12-24). In this paper I discuss the resilience and courage of survivors of human trafficking, but also my own transformation as a practitioner and scholar. This probing is related to implications for music teacher education and, therefore, assisting future teachers gain experience as “activists” for, not only the communities and students they serve but, more broadly, the world beyond their immediate locals.

**NIME7 Time:** Thursday, October 15, 11:30am-12:00pm

**Microsoft Teams Location:** Session 4, Team Room C

**Paper:** Narratives of Resilience in the Face of Trauma: Music Educators' Negotiation of Intersectional Layers of Identity

**Presenter:** [Latasha Thomas-Durrell, University of Dayton](#)

**Abstract:**

Traumatic events can impact anyone regardless of socioeconomic status, race, sexuality, gender identity, ability, or any other layer of identity. However, people who are already underrepresented and marginalized can experience multiple layers of trauma simultaneously, engulfing them with stress, injury, and/or pain. In my study, I interviewed and observed African American LGBTQ K-12 music educators who teach in the historic Bible Belt. I sought to better understand their life experiences surrounding multiple marginalization. Specifically, we discussed how they negotiate their professional and personal lives in relation to their identity markers (sexual identity, religion, race, etc.). I used narrative inquiry and ethnographic techniques in order to highlight and honor participants' voices and to embrace the emergent nature of the research. In individual interviews as well as focus groups meetings, participants shared their experiences with me, which I later categorized into four main themes: family, race, music education, and resilience. Trauma surfaced under each of these intersectional themes, with resilience being actions in response to various traumas participants experienced. Their narratives demonstrated the intersectional and complex nature of their layers of identity and the experiences that result from their layers of identity. Each participant shared stories related to dealing with the role of faith in their lives, family members who hold staunchly conservative religious beliefs and mete out acts of loved colored by those beliefs in response to sexually queer children, various racial stereotypes and microaggressions in families and in music education, and the lack of representation and need for advocacy in music education. The conversations always ended in discussions about different acts of subversion through resilience. They expressed that resilience was the catalyst for their successes in life. In their personal lives, I found that participants consistently took actions such as taking care of younger family members and serving as positive role models in direct opposition to the turmoil that their lives presented. Participants also practiced community resilience by doing positive deeds in their classrooms. Some of those actions include embracing difficult conversations in their classrooms, taking a stand against covert and overt homophobia, and encouraging dissent in their classrooms so that students learn to use their voices. Through community resilience ideals, participants absorbed the negativity surrounding their intersectionally marginalized layers of identity, and instead of releasing negativity, chose to sow seeds of inclusion and positivity. This paper presentation will explore the themes and implications found in this study: (1) How society at large but especially school administrators and family members might provide levels of mentorship and support for populations that identify and exist through multiple marginalizations; (2) necessary policy changes for those marginalized school populations; (3) how music educators might see their role in producing changes in music education; and (4) ways to create and support more and better professional development opportunities for educators and school administrators that focus on identity consideration in music education.

**NIME7 Time:** Thursday, October 15, 11:30am-12:00pm

**Microsoft Teams Location:** Session 4, Team Room D

**Paper:** Controlling the Uncontrollable: How Anna uses Her Voice through Arts-based Practices

**Presenters:** [Lauren Ryals & Anna \(pseudonym\)](#), [Temple University](#)

**Abstract:**

The purpose of this narrative inquiry is to restory the experiences of Anna, a 16-year-old songwriter and playwright. Research questions included: (1) How did Anna's talent evolve and ability develop in songwriting and playwriting? (2) What are the motivations (both outward and inward) that prompt her prolific production of works? (3) What are the influences of her family, in school educational experiences, outside of school experiences, and peers in shaping her mastery? (4) How does Anna address and express trauma in her art? I came to know Anna through a play produced and performed by an arts-based community organization--the play centered on a school shooting. In her play, Anna provided a glimpse into the world of school shootings from a students' perspective and how writing songs invites the healing process. Focusing on three students and their loss of a peer during a school shooting, each character processed various levels of trauma during and after the shooting took place. Weaving music poetry and storytelling together, the performance reflects the students' inability to control their own circumstance. Rather, they use art to control the uncontrollable. Together, Anna and I use narrative inquiry to bring attention to the adolescent voice through reflection on arts-based practices and the influences and educational experiences that have guided her artistic and musical development. Our goal is to provide insight as to how arts-based practices help adolescents share their voice on topics they cannot control in meaningful and creative ways through Anna's story.

**NIME7 Time:** Thursday, October 15, 11:30am-12:00pm

**Microsoft Teams Location:** Session 4, Team Room E

**Paper:** The Jazz Gene: Examining the Use of Jazz Aesthetics in Hip-Hop Music

**Presenter:** [P. Thomas Francis](#), [Centennial College](#) and [Humber College](#)

**Abstract:**

My paper presentation focuses on the inherent Jazz aesthetics in contemporary African-American music. The trauma and resilience of the Black experience in America cultivated musical and social narratives that have been passed generation to generation. This metaphorical 'gene' is a component of hereditary information that grafts its coded traits and characteristics (physical and functional elements) to its musical offspring. The presentation involves tracing Jazz aesthetics (or 'gene') from the genres of Jazz through to Hip-Hop. My research examines whether or not contemporary African-American genres cannot exist without the 'gene', how it was involved in the genesis of various streams and narratives of Black music, and how it has pushed the evolutionary process.

The paper is approached from a post-jazz perspective, and uses a narrative inquiry lens to examine the movement of Blackness through its contemporary streams and socials. Musicians and archetypes that will guide my research include Miles Davis, Dr. Dre, James Brown, Herbie Hancock, J Dilla, Robert Glasper, and others who inform the reengagement of African-American narratives, histories, and music education. The excerpt, presented from my masters thesis, involves the 'functional element' which explores the harmonic and melodic qualities of Jazz aesthetics, the compositional and interactive activations and components, along with understanding song forms and structures, harmonic construction (and reconstruction) and cultural preferences. This paper presentation is a hands-on, multimedia approach of performing popular and standard examples of Black music. We will see why and how these



popular examples of Black music have specific aesthetics in their ‘genetic’ makeup — ‘genetics’ that were created, maintained, and survived within the Black experience.

**NIME7 Time:** Thursday, October 15, 12:00-12:30pm

**Microsoft Teams Location:** Session 5, Team Room B

**Paper:** Music Education for All? A Narrative Inquiry from the Perspective of Inclusive Classroom Teaching with Implications for Philosophy in Music Education

**Presenter:** [Ina Henning, Hanover University of Music, Drama and Media, Germany](#)

**Abstract:**

This paper approaches equity in the music classroom from the perspective of disabled students. In Germany, these students are still mainly enrolled in special needs schools rather than in inclusive settings even though cooperative learning setups have shown better results. Despite flaws in the transformation of Germany’s segregated school system into an inclusive system, considerable efforts have already been undertaken to accelerate this process in the field of arts and culture. Recent research regarding the inclusive classroom in Germany presents narrative interviews in qualitative research. Eager to provide all students with a possibility to engage in lessons, the different levels of acquirement are adopted to the inclusive music classroom. The model helps students in choosing the level of engagement they feel comfortable with. In this paper, excerpts of a narrative study with four teaching teams show how the model of acquirement is used to map out teachers’ thoughts in preparing for an inclusive lesson. This approach mainly focusses on student-centered classroom activity where all students have plenty of opportunity to participate on adequate levels of acquirement and across different levels of acquirement. Thus, in best case, teacher’s narrative then becomes a story of student participation equity.

**NIME7 Time:** Thursday, October 15, 12:00-12:30

**Microsoft Teams Location:** Session 5, Team Room C

**Paper:** La Onda: Narrative Fiction Based Superhero Research

**Presenter:** [Isaac Bickmore, University of Central Missouri](#)

**Abstract:**

Joni Yessenia Sanchez is a (fictional) freshman music education major with the special ability to control sound waves with her mind. We meet her in her second semester as she happens upon the plot of a couple of extra-terrestrial visitors to take over the world, while she is also deciding not to major in music education anymore. We witness her negotiation as she transitions out of music education and transforms into La Onda, a superhero for our times. She might be the hero that our profession needs. Will she actually leave the degree? Will she step up and save her classmates and the world? Is our profession ready to welcome a hero like Joni? Find out in La Onda: The Gatekeepers and the Replicants.

**NIME7 Time:** Thursday, October 15, 12:00-12:30pm

**Microsoft Teams Location:** Session 5, Team Room D

**Paper:** Rethinking the Possibility of “future” from Music Education. A narrative from Veracruz, Mexico

**Presenter:** [Arisbe Martínez Cabrera, Universidad Veracruzana, Xalapa, Veracruz Mexico](#)

**Abstract:**

This presentation will expose an approach about an unexplored overview regarding Music Education in Mexico. It won’t start from a traditional formative point of view, nor from the schools of Music and school professors “teaching music”, but from a narrative which addresses different scenarios and people who travel around formal and informal musical education in the State of Veracruz (located in eastern

Mexico), and mainly in its capital Xalapa. The research collects and narrates the implications of the death of José Ignacio Cortaza, a student of Music Education at the Universidad Veracruzana (UV), re-signifying the impressions and reflections of his generation colleagues at this university, as well as the death of Josué Bernardo Marcial Santos “Tío Bad”, an indigenous musician who was a social activist from the southern region of Veracruz, analyzed from his activist lyric. The certainty of thinking about a stable future brings more and more uncertainty. This presentation shows a series of pedagogical considerations and conclusions interrelated with the experience of death.

**NIME7 Time:** Thursday, October 15, 12:00-12:30pm

**Microsoft Teams Location:** Session 5, Team Room E

**Paper:** Storytelling as Politics: Student’s Identity, Autonomy and Resistance in the Creation of a Performance of Eurocentric Vocal Music

**Presenters:** [Luiz Ricardo Basso Ballestero](#), [Éder Augusto Marcos da Silva](#), & [Marília Velardi](#), [Universidade de São Paulo, Brasil](#)

**Abstract:**

This narrative research focus on the autobiographical story of an Afro-Brazilian student, as told to his music and art education teachers at the University of São Paulo, Brazil. Presented as a film, and created and edited by the student and the teachers, this presentation aims to reveal and discuss the social, artistic, religious, educational, professional and political contexts in which his early and higher music education has thrived. As a final undergraduate project, the student has presented a (trans)performance in which the limits between a vocal, theatrical and choreographic performance were entirely broken. His performance dealt with issues that are particular to his story and relevant to our country, presently under a far-right political government: gender fluidity, homosexuality, politics and the role of the body as a mean to create, exist and resist in artistic and political terms. Based on his artistic project and storytelling, his narrative seeks to: a) present an exercise of empathetic listening whilst we learn a music student story as told by himself; b) observe how his memories can help us to understand possible relations between his past life and his future goals as a citizen and as an artist; c) demonstrate how an artistic project can challenge (and possibly change) the Academia by allowing students to choose how art and music, especially Eurocentric music, should and can be presented while keeping one’s cultural identity; and d) show how such narrative method can serve as a way of understanding and changing one another. Our theoretical perspectives are drawn from Brazilian authors who have been particularly concerned with the political notions of cultural identity (Barbosa, 1998; Brandão, 1985), interculturality (Barbosa, 1998), art and the aesthetics of the oppressed (Boal, 2009) and pedagogy of autonomy (Freire, 1996).



## NIME7 Conference Abstracts: Friday, October 16, 2020

**NIME7 Time:** Friday, October 16, 9:00-10:00am

**Microsoft Teams Location:** Main Team Room A

**Paper:** Sound, Silence, and the Limits of Traumatic Narrative: Examples from ‘Korea’s Hiroshima’

**Keynote:** [Joshua D. Pilzer, University of Toronto](#)

**Abstract:**

For many people living with the gradual unfolding of trauma, the effort to fold traumatic experience into a story of oneself is an essential struggle for selfhood, a struggle to become a subject and not an object on which violence is visited. And yet traumatic experiences cannot be explained away, or fully rendered in language, without erasing the voids and losses, the senses of chaos, and the repressions that lie at their root. As Korean survivors of the atomic bombing of Hiroshima speak of their experiences, they use sound and silence to find a delicate balance between expression and inexpressibility; this allows them to do the work of selfhood without misrepresenting the experience and the history of trauma. Survivors’ work of spoken narrativization circumscribes zones of ineffability, enfolds long silences, and even breaks down. In this delicate balancing act they reject both social pressures to remain silent and a South Korean public sphere that looks to them to “break the silence” of social repression in spectacular fashion.

**NIME7 Time:** Friday, October 16, 10:15-10:45am

**Microsoft Teams Location:** Session 6, Team Room F

**Paper:** “Transitioning and Traversing the Storm They Call Life”: Critical Stories of Journeys In/Through/Around Incarceration

**Presenters:** [Jesse Rathgeber, Augustana College](#) & [David A. Stringham, James Madison University](#)

**Abstract:**

This presentation is based on data and experiences from a mixed methods study supported by a National Endowment of the Arts Research: Art Works grant, in which we examined impacts of song writing as an avenue to explore incarceration, equity, justice, and community. We extend previous work, focusing on the storied life of one formerly incarcerated participant, Joe Dudash. Engaging with three journeys woven throughout Joe’s lived experiences, we hope to foster empathy for incarcerated/formerly-incarcerated musickers and to add another marginalized voice to the contemporary music education landscape. With Joe’s permission, we share his words and lyrics—gained through interviews, song writing, and observation—through critical storytelling. We outline three simultaneous journeys of trauma and resilience, all of which Joe seemed to be traversing: a professional journey, a health journey, and a musical journey. Lyrics from Joe’s song “Halfway In, Halfway Out” provide structure for his narrative. Alongside this, we intersperse a narrative of our experiences as music teacher facilitators.

**NIME7 Time:** Friday, October 16, 10:15-10:45am

**Microsoft Teams Location:** Session 6, Team Room G

**Paper:** Music Festivals in Serbia as Platforms for Overcoming Postwar Traumas

**Presenter:** [Jelena Arnautović, University of Priština, Kosovska Mitrovica, Serbia](#)

**Abstract:**

Contemporary music festivals are gathering places for artists and visitors who come from different cultures and offer significant opportunities for understanding and exchanging cultural differences. Therefore, music festivals may be perceived as specific cultural and educative platforms where various identities (cultural, gender, ethnic, national, racial, etc.) are de/re-constructed and interchanged and where intercultural dialogues take place. Such as that, music festivals might help to challenge

stereotypes and prejudices within some society. In the case of Serbia, some music festivals at the beginning of the 21st century even helped to overcome postwar traumas. Namely, during the 1990s, Serbia was involved in civil wars with few surrounding ex-Yugoslav countries, and significant economic and social crises took place. Since 2001, the political and economical situation in Serbia has changed for the better (the Democratic Party won the elections, striving to build a civil democratic society and to become a member of the European Union), and the quality of life generally improved. Those turbulent changes had inevitably caused an identity crisis among the population in Serbia, which was also mirrored in the overall cultural and music life of the country. However, in a new democratic era, music festivals became significant platforms for confronting, healing, and overcoming postwar traumas by re-reading national and ethnic identities. Based on this hypothesis, I will analyze representations of ethnic and national identities at Serbian music festivals Exit and Guča, the most popular manifestations at the Western Balkans in the first years of the 21st century.

**NIME7 Time:** Friday, October 16, 10:15-10:45am

**Microsoft Teams Location:** Session 6, Team Room H

**Paper:** Emotional Discomforts Generated During the Piano Learning Process: A Narrative Inquiry

**Presenter:** [Scheilla Glaser, Escola Municipal de Música de São Paulo, Universidade Estadual Paulista \(Unesp\)](#)

**Abstract:**

This paper presents the use of Narrative Inquiry in a research carried out in São Paulo (Brazil) into the experiences of emotional discomfort generated during the piano learning process. This study addresses some of these discomforts and the narratives that shape them and give them meaning. Narrative Inquiry in Music Education (Barrett & Stauffer, 2009) offered the supporting basis to adopt Narrative Inquiry as our methodology (Clandinin, 2006, 2007, 2013, Clandinin; Connelly, 1990, 2000, 2011). We understand that lived experiences may cause memories, and that negative memories may hinder the experiences and performance of the student pianist (Osborne; Kenny, 2008). In order to undertake Narrative Inquiry, a group with the researcher and 9 volunteer pianists was composed and met 23 times throughout 2018. Along the encounters, the participants told and retold their stories, discussed proposed subjects, and played the piano when, and in the ways, they wished. Methodologically, experiences of the participants were shared both orally and in written form. Each participant also wrote three individual narratives, following Irving Seidman's proposal (2006). The volunteers participated in the construction of the drafts and final text. As the researcher read and reread the narratives, she noted feelings of inadequacy, overload, frustration, and dissatisfaction due to constant comparison, loneliness, performance anxiety, injustice and incomprehension on the part of teachers, colleagues, friends and relatives. Competitiveness emerged as a common denominator that caused these issues. The final discussion promoted a questioning of competitiveness in the piano teaching system in music schools.

**NIME7 Time:** Friday, October 16, 10:45-11:15am

**Microsoft Teams Location:** Session 7, Team Room F

**Paper:** Exploring the Impact of Trauma on Professional and Personal Identity: An Autobiographical Narrative Inquiry

**Presenter:** [Rebecca DeWan, Michigan State University](#)

**Abstract:**

I am not immune to the far-reaching impact of trauma in our society. For most of my public school teaching career, my story as an educator occupied a discrete space that was separate from my personal story. I compartmentalized the various facets of my identity; Rebecca At Work was different than Becca

At Home. In this autobiographical narrative inquiry (Clandinin, 2013), I endeavor to explore the myriad ways in which the events preceding my divorce dissolved that impenetrable divide. Drawing on motherhood studies (Hallstein et al., 2014), a branch of feminist scholarship that seeks to understand the dynamics of motherhood “with special attention to location, experience, and power” (Kawash, 2011, p. 979), and identity constructs in the workplace (Alvesson, 2010), I will use my experiences as knowledge to construct the narrative of my two previously separate identities.

In this paper, I reflect on the reasons my professional and personal identities, as a young high school teacher and an adult living in northern Maine, grew with such rigid compartmentalization. I then explore the effects of my divorce on my professional identity, specifically in the way the shift in identity influenced my approach to programming for choral ensembles. Finally, I consider the impact of breaking down the divide between my professional and personal identities as I move forward in this new chapter of my life as a PhD student and burgeoning researcher.

**NIME7 Time:** Friday, October 16, 10:45-11:45am

**Microsoft Teams Location:** Session 7, Team Room G

**Narrative Gallery:** Narrative Beginnings: Mothering Experiences of Child Weight Management

**Presenter:** [Dianne Fierheller, McMaster University](#)

**Abstract:**

Throughout this narrative gallery presentation, I will share with others my own narrative beginnings that formed “in the midst” (Clandinin, 2013, p. 212) of these complex and interconnected stories. Using narrative inquiry as conceptualized by Clandinin and Connelly (2000) I will share the beginnings of my dissertation work-in-progress. Honouring the relational commitment central within narrative inquiry, I will describe how my research puzzle emerged while living alongside mothers in paediatric weight management clinics and the tensions I experienced within this professional knowledge landscape (Clandinin, 2015; Clandinin et al., 2015). Using the three-dimensional framework of temporality, sociality and place, I will share my personal, practical and social justifications and the narrative inquiry methodology guiding my work (Clandinin & Connelly, 2000). The retelling of my story and the ways of knowing and understanding mothering and child weight management have been shaped by the practical knowledge and experiences of mothers. While often silenced by the grand narrative, these maternal stories provide important insight into weight-based discrimination, violence, trauma, bullying and exclusion in many spaces as they intersect with gender, race, class and ability. They include stories of guilt and shame connected to both maternal and child bodies, as normative discourses tell them how they should look and behave in order to live well. These stories also highlight resilience, strength, love and networks of support that challenge assumptions made within the grand narrative. My hope is that by sharing my work-in-progress and engaging others within the fields of narrative inquiry, music, art and education, individuals can start to think about mothering, fatness and children’s health in new ways, creating space for all bodies.

**NIME7 Time:** Friday, October 16, 10:45-11:45am

**Microsoft Teams Location:** Session 7, Team Room G

**Paper:** Creating Places for Narrative Fiction in Music Education Research

**Presenters:** [Isaac Bickmore, University of Central Missouri](#) & [Samuel Pena, Arizona State University](#)

**Abstract:**

This is a proposal for a work in progress narrative gallery presentation. We would like to start a collection of narrative fiction based research about music education. This might become something that could be released periodically or it could be released as a book. I already have two pieces that could be

adapted for such a collection. Samuel Peña and I are currently collaborating on a story about his pathway to, in, around, and through music education. We plan to fictionalize a version of his story to highlight key elements, issues, problems, ideas, solutions, and principles surrounding his engagement and reengagement with music education. Samuel works at ASU in the department of music. He has been working as a liaison for community outreach and music education efforts in the Greater Phoenix Area. He is now a key figure in the opening of a popular music program at the downtown Phoenix campus of ASU. Samuel is a percussionist, songwriter, beat maker, educator, community music facilitator, collaborator, and performer. He has a masters degree in music education from ASU. We don't yet know what form his story will take. It could be a comic book, it could be a podcast that we release serially. Will we give Samuel superpowers? If so what powers would best fit him? How might those fictional powers be used to draw attention to issues that he deals with in his engagement with music education? What might he struggle with? What enemies or catastrophes might serve as apt metaphors for the misconceptions or barriers that he is trying to overcome? Furthermore, we are interested in your (attendees of the conference) ideas for other characters, stories, issues, metaphors, fictional contexts, publishers, journals and possible audiences. We imagine that some of you might want to write fiction based research involving principles of music education and we would like to encourage that by having a discussion about it in the narrative gallery. How might narrative fiction based-research reach a wider audience of people who care about music education? How might fictional narratives help create discussions about important issues in music education? These are questions we have and we would like to discuss it with you in the narrative gallery at NIME7.

**NIME7 Time:** Friday, October 16, 10:45-11:15am

**Microsoft Teams Location:** Session 7, Room H

**Paper:** What About the Band Director? An Examination of African American Male Urban Music Educators as Culturally Responsive Leaders

**Presenter:** [Kevin L. Jones](#), [Stephen F. Austin State University](#)

**Abstract:**

Educators are searching for ways to reverse this statistic and bring success to the schooling process. Compared to other cultural populations, African American male students receive more severe punitive actions, quit school more often, experience significantly more episodes of discrimination, and are more likely to be out of work (Center for Law and Social Policy, 2014). The influence of African American male urban secondary band directors in urban public schools and their pathways to success have not been systematically studied. Attention on improving the academic and social outcomes of Black boys leads us to this paper presentation. This presentation explored practices associated with access, opportunity, and PK-20 preparedness that promote equity, access and social justice in education for Black boys. Through narrative inquiry, this presentation restories the experiences of Glenn, an African American male band director at an urban secondary school. Several themes emerged after critical analysis of the data. The findings from this study indicate that Glenn believed urban music educators should utilize a culturally relevant teaching approach when teaching Black boys and urban music educators should aim to understand Black boys. The main conclusion from this study is urban music educators can successfully teach Black boys through a culturally responsive teaching approach. This study recommends that district and site-based administrators engage in professional development that informs others of African American male band directors' strategies in teaching Black boys.

**NIME7 Time:** Friday, October 16, 11:15-11:45am

**Microsoft Teams Location:** Session 7, Team Room F

**Paper:** Evoking a Soundscape: Engaging Teachers in a Reflective Practice

**Presenter:** [Anneke McCabe, Brock University](#)

**Abstract:**

This paper proposal illuminates the contexts of my future research in social, cultural and political areas of education, using narrative inquiry in music as a methodology. From a narrative view of experience, teachers often times pay attention to place and our own life stories within the experiences (Caine et al., 2013). When music teachers take the time to reflect and express their story of journeying to and through music, what will we hear from their stories shared on a ‘soundscape of experience’? Furthering the importance of this research, Leavy (2017) states that teachers with strong artistic ideals need to explore their life journeys through narratives, in order to provide a model for teachers to integrate the arts and teacher identities in themselves. According to Clandinin and Connelly (2000), narrative inquiry is a way of understanding the stories of experience that make up people’s lives, both individually and socially. In the area of qualitative arts-based research there is still room to develop attention to live interactions in the inquiry process and the polyphonic nature and dynamics of collaborative research. This research intends to provide a space for musician-music teachers to engage in narrative inquiry as music educators, guiding them to share in a song writing process that is transactive, that I call ‘evoking a soundscape’. Using music and poetry, participants (including myself) will be invited to critically reflect on their lived experiences by ‘evoking their soundscape’. By creating music and composing together this research could provide a new way for music teachers to reflectively share their knowledge of pedagogy, impacts of classroom practice and/or retain or even expand their love for their craft.

**NIME7 Time:** Friday, October 16, 11:15-11:45am

**Microsoft Teams Location:** Session 7, Team Room H

**Paper:** The Meaning of School Music Education: The Case of Two High School Students

**Presenter:** [Iuri Correa Soares, Instituto Federal do RS, Brasil](#)

**Abstract:**

This work aims to discuss the meanings that students assign to the experiences they lived in music education at school. Two high school students, who had music education experience at school from kindergarten to 5th grade, participated in this study. They used to say that they missed music classes. The work sought to understand why those students manifest that feeling. Research information was produced by a preliminary meeting and three narrative interviews. Narrative analysis (Polkinghorne, 1995) built seven plots that generated narrative texts. Different kinds of signification emerged. Participants signify music education as a part of a group of peculiar and enjoyable experiences which belong to the childhood, a phase of their life that they miss. To the participants, music classes may or may not signify music learning. They characterize music education as enjoyable because of the lively way that the teacher works, the students’ autonomy in doing activities, the socializing aspect and the beautiful musical practice production. It is possible to suggest that there is a relationship between characterizing school music education as an enjoyable experience and not signifying it as a moment of music learning. It has to do with a traditional culture that almost determines which ones are the spaces for learning in school. Finally, it is suggested that each participant has a particular way of relating to the music education experiences and this way guides the meaning they assign to music education.

**NIME7 Time:** Friday, October 16, 12:00-12:30pm

**Microsoft Teams Location:** Session 8, Team Room F

**Paper:** When Narrative is Impossible: Difficult Knowledge, Storytelling, and Ethical Practice in Narrative Research in Music Education

**Presenter:** [Juliet Hess, Michigan State University](#)

**Abstract:**

Stories impel us to grapple with the humanity of another. Using story to recount experience, however, raises both challenges and questions. This paper explores the complexities that arise when narrative researchers attempt to render difficult stories. I draw upon what Deborah Britzman (1998) calls “difficult knowledge” to explore what the encounter with difficult knowledge may produce. Subsequently, I consider the potential of narrative research to facilitate wrestling with difficult knowledge and address the following question: What considerations should be taken into account to engage ethically in narrative research, particularly narratives that emanate from trauma or that include stories of trauma? This question explicitly speaks to ethical concerns that may emerge when engaging with difficult knowledge. I then consider both the impossibility of representation within narrative research in light of difficult knowledge, and further examine how Delbo’s (1995/2014) “useless knowledge” unsettles straightforward understandings of how we may employ difficult knowledge in pedagogy and in research. Ultimately, I explore possible implications for researchers, followed by an examination of the importance of a politics of refusal as a means to refuse to tell a story, represent a story, or engage with a story.

**NIME7 Time:** Friday, October 16, 12:00-12:30pm

**Microsoft Teams Location:** Session 8, Team Room H

**Paper:** “And the Music Room Door was Just Shut”: Stories of Limitation and Shrinking Spaces of Possibility for Generalist Teachers Before and During the Pandemic

**Presenters:** [Terry G. Sefton & Danielle Sirek, University of Windsor](#)

**Abstract:**

In Bachelor of Education programs in Ontario, generalist (non-specialist) teacher candidates take a minimal number of courses in arts education. At our institution, students are required to take one course in music education. Entry surveys that we administer to our students reveal that students feel apprehensive as music learners and unconfident in their ability to teach music, confirming previous research (Adler, 2012; Bremner, 2013; Heyning, 2011). To explore this phenomenon and to find ways to remediate the gap, we started an Action Research project in 2016. Our purpose was to explore how music education curricula, teaching approaches, and institutional practices either create spaces of inclusion and possibility, or throw up barriers. We collected student artefacts, conducted focus groups with our preservice students, and carried out interviews with inservice generalist classroom teachers. The “collective story” that our participants constructed, through visual self portraits, autobiographies, practicum anecdotes, and arts teaching experiences, serves to “narrativize the experience of a social category” (Richardson, 1990).

This paper documents the music strategies we implemented in the preservice music classroom; and the stories our preservice and in-service generalist teacher participants told us about music teaching and learning. Teacher candidates painted a picture of limited opportunities to teach or observe music in their practicum placements. Classroom teachers also told stories of limitation, detailing lack of time, lack of professional development, and lack of resources pre-pandemic; and describing music teaching during the pandemic as closing down in an era of online teaching and classrooms under COVID protocols.



**NIME7 Time:** Friday, October 16, 12:30-1:00pm

**Microsoft Teams Location:** Session 9, Team Room F

**Paper:** An Outsider Forced Outside: A Narrative Inquiry into One Music Teacher's Traumatic Professional Upheaval

**Presenters:** Leonard A. Grasso & David A. Stringham, James Madison University

**Abstract:**

In this study, we explore a traumatic experience from a music teacher's first year. Stanley is an early career music teacher who grew up homosexual in the rural environment of a farming community. The friction between his queerness and his childhood environment led him to pursue a different career path than farmers by which he had been raised. After studying instrumental music education, he took a job teaching elementary general/vocal music in a small rural community, much like the one in which he grew up. During a general music class, Stanley lost grip on a recorder, which subsequently flew across the room and struck a child. This unfortunate—yet not unheard of—event set in motion a series of reactions that included a criminal charge, investigation by Child Protective Services, and departure from his teaching position. These three reactions jeopardized his state teaching license, finances, and future career prospects. Stanley was forced to disengage from—and indeed has been kept from re-engaging with—the specific manifestation of music education for which he had prepared (i.e., being a public school music teacher). He has, however, re-engaged in music education through community music employment opportunities often un(der)considered in tertiary music education curricula. In this paper, we examine Stanley's journey, ways in which nativism and bigotry may have influenced school and parental reactions, experiences building resilience, and ongoing experiences of re-engagement in, with, and through music education. We offer implications and suggest research related to music teacher preparation, socialization, and professional development.

**NIME7 Time:** Friday, October 16, 12:30-1:00pm

**Microsoft Teams Location:** Session 9, Team Room G

**Paper:** The Trauma of Separation: Understanding How Music Education Worked to Interrupt my Relationship with the Non-Human World

**Presenter:** Tawnya D. Smith, Boston University

**Abstract:**

During my early childhood I was deeply attuned to nature, but as a result of schooling I mostly stopped listening to the ambient soundscape and obediently focused upon human-made sounds. This redirection caused me to view myself and other humans as being separate from the natural world. Joanna Macy asserts that such a sense of separation is the root cause of the current climate crisis because most individuals no longer understand themselves to be a part of the ecosystem, and subsequently engage in the domination of nature. Given the climate crisis, I argue that it has become critical to reconsider how we enculturate children so that we do not sever their identity as a part of the ecosystem. Specifically, I assert that we reconsider the ways that music education has inadvertently contributed to this separation so that we might adapt the current curriculum to prevent trauma for future generations.

In this autoethnographic and art-based inquiry, I consider my developmental trajectory to determine the specific ways that my music education experiences created a sense of separation from the earth. I interpret the reflections and artifacts from my childhood through Plotkin's (2008) Nature of the Human Soul developmental framework and contrast his conceptions of healthy development with my own history to discern which experiences during my musical development fostered growth and which ones led to my trauma of separation from the earth.