

**PEDAGOGY OF EMBODIED VOICE:
REFLECTIVE ARTS PERFORMANCE IN
SPECIAL NEEDS AND TEACHER EDUCATION**

**by
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Approval

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Reflective Arts Performance in
Special Needs and Teacher Education***

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Abstract

Embodied voice emerges through narratives of many texts including performance of reflective, vulnerable pedagogy of aesthetics in daily living and learning. In this thesis, I share my fictional and non-fictional autobiographical narratives while questioning teaching practices and re-viewing blurred borders between self-made definitions of educator, learner, and researcher. With undergraduate university education students, I share narratives of my work with special needs children as I explore invested reflective silent spaces in re-listening and re-hearing beyond fringes of the teacher/student relationship. These silent spaces evoke from the students more narratives of vulnerability, self-reflective re-hearing with image and sound, multi-layered storytelling performed in separate and shared living landscapes.

I (re)search through musical forms and non-forms in landscapes at my ocean home accessing nuances of motion and emotion through embodied rhythms of breathing while absorbed in photographic imagery, flute playing, swimming, and writing. As I demonstrate processes of reflective arts practices, I invite my students to assume responsibility for their positioning in aesthetic spaces, in expected and unexpected sources of voice, in silence between embodied sounds and sound imagery of many layered texts in our separate and shared landscape. I invite critical reflection in sources of embodied voice in moments of creating and performing where students risk new portals of aesthetic expression in vulnerable, often discomforting, and always unresolved processes of learning, knowing, and feeling.

Keywords: Embodiment; Voice; Aesthetics; Reflexivity

Subject Terms: Teaching Practices; Arts Education; Special Education; Narrative Inquiry

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Dedication

To *Landscapes of Love*

*I didn't mean to love you
 always there, where the grey solid rock
 echo locates my child's
 soft timbre
 surrenders to silence of impending tidal shifts
 touching potential sound*

*Layered resonances draw me near to our next embodied wave
 and I reach for a purpose
 not to be understood
 but to be met
 and led to a quiet space*

*Our dialogue of scattered feelings and tensions
 unresolved nuances between real and imagined voice
 pulse through your safe firm grip
 of who I may be in a moment's breath*

John Ramsay, my father
 Sheila Ramsay, my sister, and her family
 My sons: Kylan John, Cheyne Livingstone, Alden Cameron, and Duncan Fraser.

My best friends from separate and shared landscapes, Brian, Steve.

The first Dr. Ramsay, Dr. Richard Lyon Ramsay, lovingly remembered.

Mary McGibbon Livingstone Ramsay, my graceful mother whose gentle voice I shall always hear in landscapes of love.

The Score

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Overture: Narrative of Introduction

1. *Narrating Physical Space*



Photo by Alden Cameron Hodson, used with permission.

*I am a musician
narrating physical space
a sound artist/educator
unsilencing temporal place*

*where senses move in a timbre of ancient tension
concealed by layered texts of random choice
rehearsed and reheard in living pedagogy of embodied voice*

I am a performer.

I perform as an observer of sound and silence.

I observe, hear, and reflect with visual and visceral memory of musical space with performance, pedagogy, and paradox fused in silence between text written and sound of my flute realized. My fingers flip through dust-dry pages of a flute sonata unheard for years and, at my fingertips, I sense performative, visceral stirring of muscle readiness. I read and silently hear once-formed musical patterns in black and white texts, in shifts between senses, an emerging paradoxical ache of dread and excitement. In my mind, I stretch, tease, and cajole complex tangles of muscle tissue, familiar memory in some embodied place, finger patterns of Prokofieff. I put my flute to my lips and observe my shivering embouchure in what might have been a comfortable place to find voice, but clearly is not, a space where temporal and spatial limits stretch like a sting of conflict pressing around self-made definitions of who I am as a musician. My fingers move; I feel security of cold silver, but I hear no recognizable sound. The voice I expect to hear is lost in some silent, embodied translation. I feel alone in reminiscences of sound accessed through vulnerable movements of finger patterning and an embouchure in un-rest-full moments of knowing and unknowing. If I push through Prokofieff, forcing restoration of what I think I once heard, I am like a ghost writer choosing words for another, or, a plagiarist choosing text of another, performing someone else's voice. I search voice in and through Prokofieff, before pressing with sound-less fingertips of round, sound impression, open-holed flute keys. In a moment before my next breath, I find my voice lingering in reflection, awaiting access through texts of latent and present sound in visual and visceral imagery, my everyday landscape of emerging and encompassing silence.

I perform my inquiry into texts of phenomenological imagery and sound-full silence, my voice *being* present in moments before expression, in my poetry and photographic re-visioning

of pedagogical challenges, *being present* and taking in daily living inquiry.¹ My pedagogy exists in *being present with a knowing* of elemental and sentient details connecting me to the everyday, a phenomenology that Martin Heidegger says requires in-being (Heidegger, 1985, p. 161). My pedagogy is in the ocean's silent swelling by my home and in sudden gestures of my left hand forming letters and words, designs of potent meaning, revealed like peaking waves, like modulating series of undulating scale passages laid bare by my flutist vocal challenge. I seek an in-being in this thesis, a narrative journey, arts performance of new profiles. I seek informative silhouettes of reflection, my flute music in moments of photographic and poetic imagery, sound, and silence in on-going processes of inquiry into my life experiences as musician/artist/author, primary teacher to special needs students, university instructor to undergraduate education students, and academic researcher.

I think of my student, Bruce, lost in autistic echo-language of overwhelming dissonance, all sound pervading each attempt to decipher and move toward forms of expression.² His in-being is smothered by a cacophony of daily living and I hold his noisy perceptions in still-frame until horizons settle like sudden evening stillness on my ocean home with attentive, expectant current motion. I find support, solace for Bruce's experience recalling Abram's sensory relationship with his landscape expressed through Heidegger's concept of the horizon holding open the visible landscape by withholding what lies beyond it. "The horizon's lips of earth and sky may touch one another, but they are never sealed; and we know that if we journey toward that horizon, it will gradually disclose to us that which it now withholds." (Abram, 1996, p.212) Bruce withholds his presence in paradox of being a dynamic member of landscape perceived

¹ I draw from several educational theorists of lived experience including writings from Dewey (1934, 1938), van Manen (1997), Clandinin and Connelly (2000), and others referenced in my interweaving motifs.

² Please refer to the entire narrative of my work with Bruce in Movement 2.

through a voice withheld, confined by masked silence, echo-speech, and drowning sound; I attempt access to Bruce's narratives and seek to dilute and divert his cacophony of hearing and echoic responses through listening and hearing of and through aesthetic experiences.

I hear MacDonald and colleagues (2002): "Music is a fundamental channel of communication, and we argue that it can act as a medium through which people can construct new identities and shift existing ones in the same way as spoken language" (p. 10). I move to risky, new areas of inquiry and challenge MacDonald and other colleagues, social constructivist educational researchers in music psychology, music sociology, and aesthetics in music education, who describe developmental processes of creative thought and potential creative musical expression in contexts of musical identity.³ My inquiry is autobiographical narrative that demonstrates not just musical identity, but processes of self-awareness through hearing and reflecting, listening and creating in everyday experiences in moments of aesthetic expression, moments of autobiographical voicing. Bruner (1990) suggests that we make ourselves and our identities through our autobiographical narratives, stories we tell others and ourselves. I facilitate phenomenological awareness of autobiographical texts for Bruce and all my students, mindful listening through glances and postures in our mutual interactive space of resonating observations sound-seeping between pre-performative silence and texts of poetic imagery, between deep-rooted pulse and rhythm defining body movement. I seek experiential,

³ See Chapter 2 of Ramsay (2004): "MacDonald and colleagues (2002) discuss two areas of musical identity: "Identities in Music" (IIM) and "Music in Identities" (MII). Identities in music are discussed in terms of the culturally defined features of musician, composer, performer, improviser or teacher as central to common concepts of professional or skilled musicians. This concept is derived from the nineteenth century value system, which placed the creator at an unreachable level from the performer or listeners. ...MacDonald et al. conclude that, in IIM, personality traits are closely associated with musical identity which are both constructed in relationship to other people and various situations. The reference is either general or specifically related to instruments and genres. The MII theory refers to how people use music to develop other aspects of their personal identities such as gender identity, youth identity, national identity and disability and identity" (pp. 35-36).

intercorporeal, rhizomatic pedagogy of aesthetic living questioning who Bruce is as a learner and who I am as a flutist/educator and a photographer/poet.⁴

2. *Dancer of Sound*



Photo by Lorna Ramsay.

*I am a natural dancer of sound in prescribed finger patterns
around walls of required metronomic mimesis precision of Bach
Sonata piano accompaniment, Key of E Flat Major, adagio
Yet I choreograph my inquiry
at edges of oceans my voice rippling wave amplification*

⁴ I include considerations of mimesis as described by Smith (2007): "Mimesis is a formative impulse of human relationality that finds similarities and forges identifications with others" (p. 55). Smith finds a point of access that I relate to my inquiry of silent reflection. "A pause for thought, a momentary arrest of intention, or better still, catching one's breath, holding back, holding the space, or taking a second look, even a wink, a smile, a nod—these are the subtle motions that recognize a non-reducible Otherness and prompt subsequent reflections on the appropriateness of actions motivated by the mimetic impulse to become the Other" (p. 55).

In this Overture, I introduce motifs through narrative approaches to aesthetics, learning, and knowing in constant repositioning, in flux, in-tensions of performers and observer/participants.⁵ In shared landscapes of sound and silence in poetic prose imagery, motion and stillness in photography and poetry, I introduce four main narrative motifs realizing my inquiry has just begun and these motifs are life-living daily pursuits. The motifs include: demonstration of narrative approaching definitions of aesthetic experience and expression; reflection in silent spaces of aesthetic knowing and meaning; interpretation of narrative processes of aesthetic expression in the learner/educator relationship; and narrative performance of embodied voicing in moments of action.

Narratives lie in metaphorical spaces, fictional and non-fictional autobiographical spaces, where students' stories, voiced in many different ways, gestures of exchange, voices in written and arts reflections and performance, become less guarded, more vulnerable expressions of daily living and learning. I share with undergraduate university education students my narratives about my work with special needs children to question teaching practices by re-viewing blurred borders between self-made definitions of educator, learner, and researcher. I share my stories as I explore invested reflective silent spaces in re-listening and re-hearing beyond fringes of the teacher/student relationship, invested like the archaic term 'besieging', surrounding risky processes in surrender of voice in comfortable pace and rhythm of sound and silence. I expose vulnerability, self-reflective re-hearing with image and sound, multi-layers of storytelling in a communal living landscape. I (re)search through musical forms

⁵ I refer to inquiry that assumes the audience and presenter are both performers collaborating on a mutual experience, but, at the same time, aware of individual processes emerging in silence, reflection, and response and creating. "The term creating embraces the critical, the imaginative, the reflective, the bringing forth of new ways of relating to others, and the willingness to ask the question What if? It is this acknowledgement of a creative stance within action that pulls us into the realm of learning through performance. It is through performative actions knowing, being, doing, and creating –that we come to learning" (Fels & Belliveau, 2008, p. 30).

and non-forms at my ocean home, accessing nuances of motion and emotion through embodied rhythms of breathing while absorbed in photographic imagery, flute playing, swimming, and writing. I invite the unexpected, the mysteries of knowledge. I hear Snowber describing an aesthetics of everyday life: “Many times our deepest places of discovery are found in surprise...In the end, our deepest engagement with knowledge and aesthetic experience may be mystery... Aesthetic experience woos us. Knowledge woos us” (Snowber, 2004, p. 124). I challenge students to be open to the unexpected in our aesthetic landscape of every day. I ask them to assume responsibility for their positioning in silence between sounds and sound imagery of many layered texts in our shared landscape. By listening deeply to embodied silent sources of voice and critically reflecting in moments before responding, students risk feeling new aesthetic expressions as learners and educators in moments of creating and performing.

My narratives are in Lucida Handwriting font and my university students' narratives have the Times italicized font.

- 1st Motif: Demonstrating Narratives Approaching Definitions of Aesthetic Experience and Expression

I introduce the 1st Motif with a narrative from the beginning of my journey as a primary arts educator, a teacher on call seeking more comfortable places away from fringes of student/teacher relationships. Many classrooms I visited I felt lost in activity. They were busy, interactive, and entertaining places with minimal levels of self-reflective narrative expression, although classroom teachers often provided self-evaluative opportunities with individual progress logs or daily journals. Interconnections between academics and arts, if present at all, existed at an experiential level with few opportunities for expansion or reflection.

The following is a scenario similar to a student presentation that I facilitated as an on-call teacher:

In presentations of moments from Canadian History, in a skit, one group of students represent a Hudson's Bay fur trader, a first nation's trapper, a North West Mounted Police and a historical writer/illustrator/narrator. Directly after each presentation, I introduce reflective writing as an extension to creative criteria of their self-evaluation. I join students in silent reflection as they consider descriptions of their personal performative experience. Then, we brainstorm words: nervous, tense, too quiet, stomach in knots, fear; getting into it, risk, fun, clumsy, surprising. Students begin discussion through these starter phrases: The audience could see that I was....I felt more relaxed when....My body worked at being another character and I could tell by....I was the character the most when I felt....

- 2nd Motif: Reflecting and investing in silent spaces of aesthetic knowing and meaning

I introduce the 2nd Motif in the following narrative, my reflections of the History class performer, Ian, a chanting Haida trapper.⁶

I am educator, intended choreographer of Ian as trapper in his first nations knowing. My knowledge presses on exterior interpretations; his leg motion reveals indigenous rhythm. Perhaps his rhythmic corporeal memory is from ethnomusicology recordings; perhaps he has always known this rhythmic memory. I feel my muscles, taut with eagerness to perform with Ian, by Ian, for Ian. Am I a performer as I sit ready, self-consumed with the inner rhythm of a Haida chant? Am I audience/ performer knowing more from Ian's careful

⁶ All student names are pseudonyms. All special needs students are fictional portrayals of students with whom I have worked. All undergraduate university students also have pseudonyms, but are students with whom I have worked.

next response in movement? Can I tell my story next to Ian and will Ian be my audience participant? Are we choreographing our next hearing of all our voices, and learning more?

Ian is a student with special needs and I am a replacement teacher. I wonder if his regular class teacher knows how music informs Ian and how Ian informs rhythm and pulse of his daily life. I watch Ian interact with his costume. He unfolds it, stretches it out, and puts it up against his body. He dances with the costume, subtly knowing that, with gentleness and unpretentious joy of moving in a pulse of another character, he could be Ian and more than Ian.

In reflective silence after the performance, Ian stands in his costume at a full-length mirror. He looks at his transformation. His narrative begins in his rhythmic movements; his lips form unheard sounds, and his fingers create patterns of motion. Ian plays his story on the piano. Ian and his Teaching Aide tape his musical story and a conversation about his composition. Ian draws and writes about his story, a reflective arts piece that he shares with his class. When Ian reads his story, he performs a corporeal narrative, a narrative of who Ian is becoming, not just as a Haida trapper, but as a learner.

*I mistook your cue
for an obvious clue
like chocolate melting
on fingertips sticky
before a distorted touch*

3. *Obvious Clue*



Photo by Lorna Ramsay.

*I reworked your image
of careful strokes
in rhythm
with the pressing next sense
of your voice*

4. *Reworked Imagery*



Photo and painting by Lorna Ramsay.

- 3rd Motif: Interpreting narrative processes of aesthetic expression in the learner/educator relationship

I introduce the 3rd Motif by sharing a narrative from my classroom experience in Essex, England, where I taught 5- and 6-year-olds, some of whom were special needs. Arthur was not one of the designated children, although he presented the most challenge. When I met Arthur, I wondered if I would be able to reach him, hear his voice as he heard it. I wondered what my voice meant to him. I approached new ways of working with music, connections and

interconnections to Arthur's story of daily living. This is my narrative about listening deeply to Arthur and embodied sources of unheard voice and my interpretation of processes of aesthetic expression:

Arthur never blinks.

I sing a story to my class of 5-year-olds and they respond like an operetta chorus verging on dramatic overstatement—except Arthur.

Arthur's expression never changes.

The first day I teach Arthur, I know immediately that he holds in a special voice.

Children participate in designing a class story in song. Each child takes turn playing my small harp to continue the story line by singing, chanting or humming. As his turn approaches, Arthur begins to roll his eyes and make small clicking sounds.

I look to the class Teaching Assistant for guidance. She waves off the behaviour, but children correct Arthur.

Several children call out: Stop those silly noises, Arthur. The other Miss told you they ain't allowed.

Arthur's behaviour becomes more disruptive when he chooses not to participate in story composition. I cannot make eye contact with Arthur. As other children continue the story, I whisper into Arthur's ear: Do you think it is time to do your class room duty before snack?

Suddenly, Arthur refocuses his attention, smiles, and pushes his way through children. His sudden movements are awkward intrusions in misalignment with environmental designs. I watch Arthur as he knocks against chairs, cleared books from tables with the back of his hands, and cleans with absolute concentration.

Our class story ends and groups of children leave to wash their hands, then go to their tables. A child approaches a table and

takes a seat beside Arthur. Suddenly, Arthur picks up a pencil crayon from the container on the table and stabs the child in his cheek.

Arthur says: The table is not clean. Go away; you are too noisy for my work.

Arthur is watched at all times. He often causes harm.

For the school's behaviour management programme, every class has sticky bees for children's individual bee charts, and after completion of a chart for positive behaviour, certificates are awarded. Bees mean nothing to Arthur.

Arthur becomes part of another behaviour management programme that I develop for six boys in my classroom. Before each playtime and lunchtime, the group meets with me to study daily verbal conflict resolution strategies. After six weeks, five boys use many practical strategies in and out of class and they receive a certificate. Arthur also receives a certificate since he can repeat all the strategies upon request and is able to explain strategies and participate in conflict resolution role-plays. However, the day that the Head Teacher awards the certificates, Arthur stabs a child with a stick.

I am called to the first-aid room where I sit quietly beside Arthur. He is rolling his eyes and clicking. I touch his arm and say, Arthur, look at Jamie's arm. What happened to Jamie's arm?

He hurt his arm, poor Jamie.

Yes, poor Jamie.

Arthur, you were seen stabbing Jamie with this sharp stick.

Arthur says nothing. He makes no eye contact with anyone and sits rigidly detached from his surroundings.

If you had wanted to play with Jamie, or use his ball, what would you have said to him?

If I had wanted his ball, Miss, I would have said, Please, may I, wouldn't I, Miss.

Yes, Arthur. Did you want his ball?

Arthur has nothing more to say. His understanding is lost in a silence.

- 4th Motif: Voicing performative moments of action as agency, restoration, transformation, and creation in teaching/learning/ researching

I lobby for Arthur to be wait-listed for an appointment with the educational psychologist.

It is evident that Arthur exhibits behaviours in the autistic spectrum, perhaps Asperger's Syndrome. As a result of his unpredictable behaviour, he must be with an adult at all times. Various adults at school spend hours a week accompanying Arthur, yet no one is able to access Arthur's silent world of meaning.

In class music, we begin organizing a mini -musical and children discuss becoming different characters that have instrumental and vocal accompaniment. We share stories, role-play, brainstorm ideas.

Arthur sits rigidly, remote in a sanctuary of silence. Occasionally, he clicks.

I realize I must change the tempo of the class engagement, so I shift children into groups, each group responsible for one character, a choice of instruments, and a large piece of art paper to complete a sketch of the character. The Teaching Assistants are available to work with groups, so

I decide to work individually with Arthur.

I explain our project and how I will use my flute and keyboard.

I like to improvise around an idea, I say.

Pretend we are dragons. This is my theme.

Then, I play.

I stop playing and take Arthur to a quiet room. We sit in silence for several minutes.

I observe Arthur with a silent, sentient awareness of every small gesture, every glance.

Arthur suddenly stands up. His body relaxes as his arms sway in time. He moves his hips and claps his hands in time to a song I begin to hear. Arthur does not sing for himself, he engages me in dynamic exchange with eye contact and intriguing facial expressions. Arthur risks shifting to a place in, through, and beyond silence, surrendering to a voice within, he shares my space in a conversation through performance.

I ask if he knows other songs and he begins to sing a popular song he had heard at home. He knows the artist and the song title.

Do you sing at home, Arthur?

No. They don't like my noise. I just sing in my head, like, Miss.

When do you sing in your head?

All the time, Miss.

Perhaps you would like to share your songs more, Arthur.

Yes, Miss.

Choose one song and we shall teach it to some friends.

Too right, Miss. We can do that.

Could you draw your songs, Arthur, to think about how your song sounds?

Yes, Miss, on huge sheets of paper all over the wall. I need very high colours and very low colours.

Would you like to have some friends help you hear the colours, Arthur?

Yes, Miss. We can work together on different parts of the paper. It's a big story, Miss, hours long. Then, the next song will be longer.

In this narrative, Arthur moves through song as if he journeys through his landscape for the first time, an explorer foraging through uncharted country, but returning to the place he shares with others. I invest in a careful listening. As if he senses a place of belonging, silent reflection lures Arthur to a place of voicing. As if he senses a space to become more, learn more, feel more, in a challenge to un-silence his voice, Arthur's body responds with softening facial expressions and more consistent eye contact. This transforms his corporeal self-expression, awkward manoeuvring in detached spatial awareness between people and objects, ideas and social concepts, and knowing and feeling, to new corporeal expression evoking confidence and pleasure.

*Conversation
words left dangling
at the edge of your invisible sound
an image of you rolling in time
your eyes
in search of a vision
to sing*

5. *Invisible Sound*



Photo by Alden Cameron Hodson, used with permission.

When I share my narrative about Arthur to my undergraduate education students, I demonstrate new ways of approaching teaching and learning as I expose *my* vulnerability to chance, to confusion, to getting it wrong. My work with Arthur leaves me susceptible to critical scrutiny by my school administrators; therefore, my intervention providing aesthetic voice expression potentially disrupts accountability to what is certain, reasonable, and logical. Any evidence that Arthur has developed cognitively, socially, or emotionally is based on interpretations of my observations and reflections as artist/musician/poet to narrative response

of performance in every day life as teacher/researcher (Schechner, 2002). As I listen to my student's stories, I do not take command of certainties, but I seek to share possibilities within narrative reflective arts exchanges. I challenge learners to critically reflect, pedagogically interpret, and re-view shared narratives in the phenomena of daily living. van Manen suggests that his view of hermeneutic phenomenology does not "...explain and/or control the world, but rather it offers us the possibility of plausible insights that bring us in more direct contact with the world" (van Manen, 1997, p. 9).

I think of Paul, my education student, as he enters the classroom with a confident stride. He casually looks over our group of undergraduate students and I detect a slight smile. He observes quietly and listens to students around him. When he refers to the course syllabus, I sense a questioning. His eyes meet mine. His eyes are welcoming, yet I feel analytical observation, deductions forming. How would I listen to Paul, or has the listening begun already? How would I hear Paul express everyday experiences in learning and meaning? Would the type of listening and hearing I experience with Paul effect his moments in class set aside for reflection, description, and interpretation of narratives? How would he listen and hear me? With one look, Paul and I enter a type of negotiation of binaries beginning with sharing insights into our two disciplines: Arts and Science. The following is an excerpt of a reflection written by Paul.⁷

Coming from a science background, I have always been encouraged to view learning as pure cognitive capability. But throughout this course, I have begun to

⁷ In the 2007 summer semester at Simon Fraser University, I taught an undergraduate education course, "Behaviour Management and Discipline in the Classroom" where teaching practices were questioned through forms of narrative inquiry. I encouraged new approaches to understanding teaching and learning through aesthetic awareness and narrative processes in journaling, poetry, poetic prose, movement, and art. Narrative excerpts in this thesis are narrative reflections from undergraduate education students in my 2007 class. All students have pseudonyms to protect privacy and student contributions have passed university ethics approval.

open my mind to the idea of the artistic and emotional sides of learning and how these can impact learning.

If we approach learning through a completely scientific biological view, the limbic system is believed to be the mediator between thought and feeling, which interprets and directs emotion and behaviour. This emphasizes why emotion is so crucial to making good decisions and thinking clearly because it assists (us) in both evaluating and integrating information and experiences..... Emotional “textures” in learning combine cognitive learning with an affective emotional state thus increasing the likelihood of the information being processed, remembered and therefore learned.

For a few weeks after the end of our class, I mentor Paul in preparation for an educational symposium where we co-present. I perform my research about a special needs student and Paul presents his paper on emotional tonality and science education. At the presentation, Paul reads some of his paper and then elaborates informally in an increasingly charged exchange with audience members in what becomes a demonstration of the paper’s topic, emotional tonality. After the presentation, Paul and I discuss paradox in the performer and audience relationship and how presentation material, that which is performed and subsequently transformed, becomes integral in shifting, fusing roles of presenter and observer/participant. The following is my poetic response to our conversation:

When I spoke the words I had written, they were no longer someone else’s words or ideas.

I wanted to quote Vygotsky but, when I reached for ways to paraphrase and make the meaning real, I moved my arms, reached towards faces in the audience found words that made sense to me and I could tell they “got it”.

They got what I meant.

Just like in the classroom, when I try to find a way to make those eyes meet mine and feel more than what they think I want from them

I want them to take responsibility, to trust. I want them to question me and challenge me. I want them to know more, hear more, hear themselves, their voices.

I was afraid I couldn't do it.

But, today, I did it; I lost that fear.

6. *Uncertainty*



Photo by Lorna Ramsay.

I lost that uncertainty.

I just knew what I meant suddenly, much more clearly....

My education students enter into a process of knowing with courage to hear dissonances and confusion and form questions about educational theory into practice; they seek possible answers to queries around definitions of performer-as-presenter and audience-as-observer. I share with them narratives about special needs students with autism, physical constraints, and learning disabilities, provoking redefinition of teaching as performative, reflective practice. This re-view of teaching practices is not for “setting, raising, and maintaining standards of efficiency and effectiveness” (McKenzie, 2001), but to access embodied voice of performative corporeal expression through temporal/spatial (dis)orientation/(dis)location. I suggest that teaching is a learning process of informed listening to hear a pulse of corporeal response in and through a body’s history and cultural memory. As Merleau-Ponty (1945/1996) suggests, pre-reflective consciousness informs multi-modal reflective practices in knowing and learning. I think of my fingers independently searching notes and melodic patterns without reference to what I intellectually remember or understand through music theory and structure. I think of my physically dis-oriented special needs student, Kacey, lost in spatial confusion in learning and knowing, not able to remember concepts of quantity, but a natural expresser of Caribbean rhythm and pulse, a dancer, a choreographer of voice.⁸ Merleau-Ponty understands possible redesigns of time and space. He writes:

The part played by the body in memory is comprehensible only if memory is, not only the constituting consciousness of the past, but an effort to reopen time on the basis of the implications contained in the present, and if the body, as our permanent means of ‘taking up attitudes’ and thus constructing pseudo-presents, is the medium of our communication with time as well as with space. (p. 181)

⁸ Please see the entire narrative about my special needs student, Kacey, in Movement 1.

This thesis is arts-performance with an accompanying compact disc demonstrating embodied voicing in photo-poetic arts performances of music, sound, text, and visual media.⁹ I presume no resolution, only demonstrations of interpretations through multi-modal and multi-tonal performative texts that evoke pedagogical dialogue between silence and my next inquiring motif.

7. *Life Light*



Photo by Lorna Ramsay.

⁹ See Appendix 1 for accompanying CD Table of Contents with an invitation to listen to “Sound Scape”.

*Pedagogy with/in my photo's texture is a text
shifting with/out movement of your head as your body
response to depths of shadowed layers growing, living resonance
This silent moment is far from static still life light*

Movement 1

Moderato: Living Pedagogy

*In on-going, sentient dialogue with future educators
how can I introduce teaching as active, performative inquiry?*

8. *Living Pedagogy*



Photo by Lorna Ramsay.

**1st Motif:
Demonstrating Narratives Approaching Definitions of
Aesthetic Experience and Expression**

Living Pedagogy of Embodied Voice

I hear Prokofieff in a moderate pace of my place with easy intervals in mid- octave, sustained notes, and a challenge to consecutively sound an A six times without repetition of purpose, with a drive forward, a slight crescendo, care. My fingers and tongue synchronize without thought. I close my eyes and see a figure balancing on the edge of my wooden dock; I feel green salt opaque rush as I dive, salt-full and completely at peace, into the ocean. Have I found my pace, my place of deep listening?

The first narrative arts performance for my undergraduate education students at Simon Fraser University provokes critical self-reflection in unresolved cycles of tension in learning and knowing. It is a demonstration of my inquiry into word, movement, sound and imagery, portals for my performative voice as a musician/educator/researcher in process.¹⁰ I read from my autobiographical/fictional narrative text, a demonstration of reflective processes in moments before performance, in a silent space of uncertainty and embodied listening of a fictional gifted student musician. I read:

I sense your cursive glance and know my cue is approaching.

I know the solo. I know the sound.

I wait for silences between notes, shadows of black on white.

¹⁰ I designed an Undergraduate Education Course, "Narrative Inquiry and Aesthetics in Arts Education: Practices in Question". See Appendix 2 for syllabus.

9. *Who Can Hear the Shadows*



Photo by Lorna Ramsay.

I feel the sad, cold silver and caress the sureness of its touch. My tongue finds my lips slowly pressing moistness from tooth to tooth. I stare at the black and white realizing that I was counting and now I have stopped. A muscle in my leg begins to twitch. I raise the instrument to my mouth and am aware of fear, a smell or a movement just beyond my peripheral awareness. The oboe has an entrance, but the sound is so distant. There is no real measurement of where we are to each other. I continue to stare at lines of where I should be, but I wait, the time is near. My sound startles me as the baton/head nod cues me, and I sing. The sound cannot be mine. It comes from somewhere familiar and I sense my fingers moving. A huge breath comes into me and I close my eyes. Who is making this delicious resonance?

My lips come together and the pulsing in my head gets slower. Silence is behind my eyes in speckled darkness. My instrument is too heavy. The space is too full.

I see your eyes and there is a completeness I sense in this most incomplete collaboration. I am marginalized by this collective sound and we both remain anonymous. I have offered some suggestion of my art and keep the rest shut inside a cave. How do we know if the jewels are real if the light never strikes them? Maybe they are not jewels, just little, formed shadows.

Who can feel shadows? Or hear them?

(Ramsay, 2007, p. 2)

At the end of my arts performance with text, sound, imagery and music, I ask my undergraduate education students: Would you hear tension and questioning in the student musician's music, or, could you access feelings and aesthetic moments of knowing in other ways? How do we re-view our listening? As an educator, in your observation of the gifted student musician in the narrative, would you hear and feel passion?

We discuss how educators nurture, engage, and encourage students to express in many different ways. How do we, as educators, challenge students to take on responsibility of their knowing, to listen in venues of self-expression, to hear accessible aesthetic voicing? Lenny's narrative takes on tones of our group discussions. He provides an example of reflective practices in arts related activities for his future History 12 high school students:

Lenny

The graffiti wall: What I have engineered here is a way for students to express themselves visually however they wish in a way that is engaging, effective and most especially, inventive. Students can negate all sorts of social, familial and biologically negative circumstances and express themselves as they wish in an open, vulnerable manner both to strengthen their overall knowledge, but also to create a proper learning environment for their fellow students. So in essence, it is also placing the onus on the individual to contribute to other student's learning...

...devise a way to cover a section of your class in blank, white canvas paper. Now...create a theme from the history courseask the students to analyze at the graffiti wall they have created, and from that write an explanation of what they believed then, what they now know, and most importantly, why those ideas changed...

gradual crescendo of potential voice...

*I seek to provoke assurances of ownership
finding form in traditional pedagogical considerations*

to evoke emergent voices

*taking-on nuances of the everyday world
viewed and heard through portals to reflective practices.*

10. *Taking-on Nuances*



Photo by Lorna Ramsay.

*I invite collaborative exchange/ interchange of experience in
 dialogue with spoken word
 poetic, discordant, graceful, indecisive
 tones restored and expectant
 through the next expressive moment
 of silence sound and imagery*

Flute in hand, am I still in Prokofieff's moderato tempo at ease with my gentle reproduction of sound and image? I notice key changes and unusual modulations and my thoughts exhale like my swimmer's stroke, in pace with my even breath. My story is two groups of 32nd notes. Dissonance creates angst and I hear my story stroking, pushing, and pressing forward in a pulse I may share with a composer who died one year before I was born. Barthés suggests delimiting narrative context, so, if I form narrative relationships with a composer of

another era, my story surpasses temporal restraints and constraints of self-made and perceived self-definition. In Heath (1997), Barthés writes:

Narrative is first and foremost a prodigious variety of genres, themselves distributed among different substances—as though any material were fit to receive man’s stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting [...] stained glass windows, cinema, comics, news items, conversation. (p. 79)

My students sense my listening in de-limiting of expectation and intention that erases delineating borders between voices of artist and educator. My listening is agency to hear tonalities and tension that provoke responsive, reflective hearing. My story is my body’s pianissimo slowly dissipating as I gently shift from my flute’s highest notes to the middle octave, to the lowest D, a full, whole note, vibrato lingering. No recognizable sound remains, but some residue vibration rests in deep sinews around my fingers and face, my journey’s intense listening. My story is intense conversation framed in spaces of silence, a type of exchange that Bakhtin (1929/1984) describes as “hidden dialogicality” where, “...each present, uttered word responds and reacts with its every fibre to the invisible speaker, points to something outside itself, beyond its own limits, to the unspoken words of another person” (p. 197).

In my inquiry, in constant re-vision of narrative autobiographical texts, I question my interpretive framework, nuances of my re-lived experiences. As Grumet (1988) explains:

...source of light, like human knowledge....moves through time as well as space, and so clear seeing is burdened with all the limitations of human consciousness, always situated in spatial perspectives and temporal phases. Our work, no matter what its form, is not the seeing itself but a picture of the seeing. (pp. 60-61)

My inquiry of listening and hearing is about a picture of my seeing, nuances of sound imagery in context of provocative everyday silence, phenomenology that Grumet suggest terrifies social

science researchers. I hear Grumet: “They are terrified, for what phenomenologists do is not only an assault on the methodology of the social sciences; phenomenology displaces the very world that social sciences address” (p. 61). I think of educational research in music psychology approaches that include aesthetic awareness as part of processes of musical development and related cognitive responses (see [sounds of intent.org](http://sounds.of.intent.org), n.d.).¹¹ Swanwick and Tillman (1984) conduct research that includes activities for students to observe, manipulate, perform, and reflect upon their musical experiences. Data analyzed within Swanwick and Tillman’s 8-stages of musical development includes sensory, manipulative, personal expressiveness, vernacular, speculative, idiomatic, symbolic, and systematic. My response to established educational research methodologies in music psychology and development is to open dialogical exchange with broader perceived landscapes of aesthetic experiences in everyday experiences expressed in many texts. I discourage isolating music from a taking-on of encompassing aesthetic phenomena in daily landscapes, and I invite inclusion of senses, interpreting past and present pedagogy of embodied visceral knowing, reflecting, creating, and performing.¹² I assume that all students are aesthetic expressers and have corporeal history of pulse and rhythm that blend with landscapes of experience (Welch, 2005).

Lenny’s embodied response to his landscape lives in sudden movements through the undergraduate education class. He loudly shifts a chair; he slouches and sighs audibly, provoking comments, then immediately sits upright and greets me in a curious, provocative manner. His body twists almost comically, resonating harmless cynical deference to authority. He challenges his peers to share what they feel at this particular moment. In a loud, humour-full

¹¹ Sounds of intent.org is a project funded by the Institute of Education, University of London, and the Royal Institute of the Blind for research that promotes and investigates musical development in special needs youth.

¹² See Coda for narrative responses to conversations with Spence (2005), an educational researcher using qualitative research approaches.

drawing-in of classmates around him, he shares boisterous energy as he explains to whom ever listens; I am a product of a very unyielding but loving Germanic mother and an Irish, practical joker father. Lenny writes:

As a teacher I want to be approachable, responsible, friend-mentor, guru (alright, - a bit of a stretch). But anyways, the way to achieve this I believe is through opening yourself up. By opening yourself to the students I would be able to expose my weaknesses and maybe find some commonalities with the students.... I was never a student to act out to hurt the teacher. On the contrary, I did it in order to challenge the teacher. Either I was telling the teacher: a) work me harder, or b) pay attention to me.... Art is a very open thing: whether you can draw or not, art is an expression of who you are. And to expose who you are, how you feel and how you think to fellow class mates is a bold move.

I think of Bakhtin when Lenny moves into 'bold' areas of exchange. He writes:

To live means to participate in dialogue: to ask questions, to heed, to respond, to agree, and so forth. In this dialogue a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body and deeds. He invests his entire self in discourse, and this discourse enters into the dialogic fabric of human life, into the world symposium.

(Bakhtin, 1929/1984, p. 197)

*Choruses of voices of corporeal vitality silent
disenfranchised in schemes of learning
in moments where teaching should work well restored
in a movement of the arm in soft remembrance
in a shift from certainty unexpected articulation of muscle
in silent renewing
Although the whole palette jumbles indistinct thought
I am freed by violent intrusion
accusation held too tightly and articulated too poorly
in an attempt to live through What Might Be Beauty*

11. *What Might Be Beauty*



Photo by Lorna Ramsay.

Scherzo: Embodied Voice

How do I access silent embodied voices of special needs students?

12. Embodied Voice



Photo by Duncan Fraser Hodson, used with permission.

2nd Motif: Reflecting and Investing in Silent Spaces of Aesthetic Knowing and Meaning

Music

Performing in Time and Tone: Meaning and Learning

Scherzo for Prokofieff is less, not more. Originally a scherzando, I hold back an urge for humour and playfulness, and think of Lenny's bold expressive nature. I play slowly, trying to remember notes and tonality, trying too hard, hearing nothing. Then, I let go, and play whatever I want. I take a risk as I remember Jardine (1992) who writes, "Losing one's way, loss, and letting go are inherent in the creative process, because it's in the letting go that we find.....an undetermined adventure that we experience the 'vibrant difficulty'" (p. 126)

Pace and Pulse: Agency in Theory and Practice

I consider a balance between scheduled hearing and my improvisational mind. I reach to access something special, something only I can reveal. I am skilled, yet I know there is more. To access my voice is to invest in silence and my contemplation. I stop to observe Prokofieff's text of intention and expectation, and, in a moment without sound, I know I have the required skills. What I do with my skills as a musician, or, my skills as an educator, is determined by the extent of my listening.

I hear my flute playing, octave jumps of the most difficult note for a flutist, the scherzo joke that I may crack high E and land instead firmly on middle A. I listen seriously to my wandering improvisation with B Flat arpeggios and scale passages of dubious tonality.

*I listen to restorative silence
 between notes between tempo changes between my breaths
 resonating agency of new pedagogy.*

13. *Restorative Silence*



Photo by Lorna Ramsay.

When I think of myself as an educator, I think of O'Reilly and "listening silence", the place from which words emerge. (1998, p. 31)

Poetry

Voicing in Space and Place: Knowing and Feeling

I invite Lenny and the rest of my undergraduate education class to share narratives about my special needs student, Kacey, a challenge for educators with skills for learning disability and traditional approaches to teaching literacy and numeracy, approaches that

operate "...from practices already constructed" (Waters, 1994, p. 52) by "...presupposed cultures and social realities" (Burnard & Hennessy, 2006, p. 48). My invitation includes an offer to observe and see, listen and hear, and viscerally collaborate with me in narrative reflective spaces of arts performance as learning and teaching. I perform my pedagogy. Performance is my release from what is predictable and certain in pedagogical spaces between art and teaching, in primary academic and arts education, and, particularly, music, as part of an arts inclusive curriculum. In this release, I seek agency for each performer:

... to tap into imagination.... (and)... to break with what is supposedly fixed and finished, objectively and independently real. It is to see beyond what the imager has called normal or "common-sensible" and to carve out new orders in experience. Doing so, a person may become freed to glimpse what might be....
(Greene, 1995, p. 20)

Surrender to Sound: Restorative Connections

My experience as a program developer for special needs students offers me opportunities to seek, in my improvisational teaching places, malleable, vulnerable places of learning. In these places, practical teaching practices carve new portals through well-used gauges of aesthetic expression and musical development as indicators of cognitive, artistic, and aesthetic growth, terms gauging imagination, creativity, and intuition.

Visual Media

Reflecting Silence: Investing Tonal Textures, Sentient Gestures, and Visible and Invisible Sound

I think of Hornbrook (1989), who suggests:

.... by re-casting 'the arts' in the role of expressive agent for the creative faculty... (c)hildren can best exercise and develop their creativity, it is claimed, in an environment free from the pressures of criticism and correction, where they can discover their own authenticity through the autonomous creative processes in which they are encouraged to engage. The quality of their work is seen as a

measure of the authenticity of their relationship with it, of their spontaneity and sincerity. The teacher can support and encourage but should never interfere.
(Hornbrook, 1989, p. 60)

My interference is a silent hearing. I approach my next moment with Kacey as I approach a flute solo. I sense preparation at a distance, but, in a suggested nearness to a moment of decision, I am also open to sudden choices beyond descriptions of creativity and somatic, imaginative knowing, open to unexplored places where I improvise what feels restorative in my control and what is beyond my immediate, conscious understanding. My thinking and feeling spaces feel agency with informing processes in progress.

Andante: Interpreting Performative Expression

How can embodied performative expression in learning and knowing be revealed as contexts of co-author and co-artist?

3rd Motif:

Interpreting Narrative Processes of Aesthetic Expression in the Learner/Educator Relationship

Relational Discourse as Reflective Performance around Borders of Arts and Teaching

Andante is walking tempo and today I walk slowly, pondering the well-raked beach and my need to feel the barnacle sting before I place my foot down. Even well raked beaches have surprises if I do not think about my next step. Reading ahead in Prokofieff is like reading a map, as if I were a cartographer of my body's expressive contours, my desire, my passion. I interpret land texts of corporeal design, co-authored with students, with Kacey, with multiple texts of performer, audience and the next preparative image of rolling eighth notes; if I emphasis each

accidental, each changing modality in every bar, I make the text mine. Yet, ahead, Prokofieff disregards a speed limit in undulating triplet formations formed like hills or rocky divided piles between beaches, and I alone to jostle obstacles, remembering to feel before I step, to hear the barnacles sing before I play. I think of Abram who writes,

And so I am brought, like Husserl, to recognize at least two regions of the experiential or phenomenal field: one of phenomena that unfold entirely for me—images that arise, as it were, on this side of my body—and another region of phenomena that are, evidently, responded to and experienced by other embodied subjects as well as by myself. (Abram, 1996, p. 38)

I research the pace of my next gaze, my next choice or a “settling in” to rehearse my voice: phenomenological “time consciousness” of Husserl (1964, p. 104), unravelling of place in a time and in a space that I share with my co-author of voice, my collaborator, my co-artist. Is it the pensive cormorant on the swaying ramp, or is it Kacey shifting sounds between me and embodied subjects of our shared spaces, her corporeal memories imprinted in her every movement? This time consciousness challenges metaphorical moments of hearing one tone, silence between notes where memory slips and slides through our shared landscape to the next tone and the taking-on of perceived melody.¹³ I think about my education students’ reflections on their definitions of collaborative learning and worthy teaching. The following excerpts are a compilation of student responses interweaved with my poetic responses. Students begin the dialogue after “Tensions of Who I Am to You”.

¹³ Further discussion could include Husserl’s theory of retention and perceived memory (see Husserl, 1964).

Performance: Access, Risk, and Agency Interweave

When I reach for your hand

*and feel
a softness*

revealing

tensions of who I am to you

14. Tensions of Who I Am to You



Photo by Duncan Fraser Hodson, used with permission.

*I take my cue from those I serve—looking to the kids, asking them what they need
my walls lack clarity built in borders around a performer I am
becoming*

I realized that I always had it in me

*and I am surprised by a sudden sense of longing
discomfort of a memory in a darkly coveted silence
in so many attempts to express
the eagerness
of my next quick thought*

I know that I have that natural ability to teach and be an effective teacher

*I choose my words like lyrics in search of a melodic match
find syntax in taut muscle support
sequenced repeating rhythm
of your pulse
heart centre of apprehension*

*slightly altered in each phrase
formed and fashioned by shared and contested tones*

*inheritance, chance
voices, enculturation
ancestries, and the silence preceding*

*pictures of artifacts that represent them as a person....honouring the unique
qualities of the individual...*

In my teaching, aesthetics and inquiry merge and I find support for my methodology in
Blumenfeld-Jones and Eisner who write:

...education research and art making are the same endeavor in different
modes.... I happily accept the notion that my artwork/research is a “personal
creation” which is “sprinkled liberally with metaphor and displaying points of view
that are vague and subjective,” (Eisner, 1995, p. 3) and I eschew the myth of
research being truthful and objective in some ultimate way. Further, from this
point on, I will no longer discuss the research aspects of my project but, rather,
the art aspects of the project as legitimate forms of data analysis.

(Blumenfeld-Jones, 2002, p. 92)

This is my narrative about Kacey, my special needs 5-year-old student.

Kacey smiles through her silence in hollow vastness between thought and movement. Born with a physical deformity, Kacey maneuvers her newly redesigned body in spatial confusion with the world around her. Kacey flounders through her space in the Year One [Grade 1] class and I seek for her a restorative place of knowing that will open new investigative possibilities for spatial concepts in music and numeracy.

Kacey

Look around you, Kacey, I say. What do you see?

My friends, she answers.

Yes, Kacey, and tell me about their sitting.

Oh, she responds, knowing something is out of place.

She has no where to go with that thought.

I ease her gently through words and she smiles, her dark eyes eager to please but still they are unrevealing.

Her broad, dark cheek bones become prominent features as she leans closer to my face, searching.

I ease her, gently explaining and physically guiding her body, to the place she belongs, to her position in a circle time at the carpet.

I choose my words carefully like lyrics in search for a melodic match. I prepare my performance yielding to the uncertainty of the next moment of un-silence.

Kacey holds blocks and stares, perhaps at the colours, perhaps at the shapes.

I ask her to count each block and write the number down. She counts and smiles.

There is no connection for Kacey within spaces between her body and the blocks, between my body and my words.

Or perhaps I am unable to feel restorative connections

*Is it possible that there is an invisible thread
connecting Kacey to her spaces
between people, objects and thoughts?*

And I probe in the darkness to grasp hold.

15. *Invisible Thread*



Photo by Lorna Ramsay.

In my hesitation, I am aware of resistance to restoration of embodied voice through silence, resonating uneasiness that restricts agency within my own expression as an educator, thus restricting Kacey's expressive listening and learning. I resist shifting from observer to listener to reflective performer to allow a hearing of my next voice, just as I do when, as a flutist, I approach my instrument with trepidation echo-locating against malleable borders of my performative places as musician.

Will I permit unease to silence me in confusion and chaos within intention, in-tension, at-tension (attention)? How do I give agency to my embodied voice? Is my empowerment in the silent thread connecting me to Kacey and residue of unheard voices between no colour and all colour, notes upon the staff, in-between places of who I am? Is agency lost in pedagogical notions to inform? In distances between method and practice, in the about-to-be silence, do I find expression through the impulse to habitually document through written text, a concept Abram (1996) explains:

In the absence of writing, we find ourselves situated in the field of discourse as we are embedded in the natural landscape; indeed, the two matrices are not separable. We can no more stabilize the language and render its meanings determinate than we can freeze all motion and metamorphosis within the land.
(p. 140)

Kacey is at odds with her physical world. Her interpretations of spatial connections prevent intended outcomes in numeracy. Kacey should know how to count to 10 with blocks. The small, coloured blocks are supposed to manipulate Kacey into counting so I can extend my lesson to further activities. I seek to inform Kacey, but my unease is in a method that seems to distance Kacey from performance of her knowing, a place to hear her voice.

My method of manipulatives in numeracy is not working for Kacey; Jardine suggests similar methods silence learners, "... pinning down the life of the developing child in such a way that, in the end, nothing more will need to be said" (Jardine, 2000, p. 117).

Kacey is eager to please but has no access to the concept of sums.

*I provide a vocabulary of sounds,
words that construe
ideas of quantity,
the need to record.*

*When I place two blocks together,
I say I add one block to another
In my pile I have a sum of two blocks.*

*Kacey says that in her pile there must be 25 blocks
and when she adds another
there are 72 blocks.*

*Kacey's responses
seem to be scattered pieces of ideas
she has heard before
like distant sound images she slips around,
silent memory in muscle and sinew.*

I am lost in slippery spaces of contemplation and art, spaces of inquiry like a Prokofieff scherzo body-slide between tonalities, shifts of key signatures and tempi, my playful enthusiasm replaced by new embodied urgency: I approach poco piu mosso, with an introductory glissando that my fingers sense, almost before performing, is a D Major arpeggio. I have on-going inquiry with moments of silence, an eighth rest, here and there. I shift to another key and stop on a long high D trill: Time to think. I look ahead and relax at an approaching Tempo 1. Like Wilson, I prefer spaces of undependable form. I think of Kacey and realize that I am like Wilson who writes, "I prefer the term fluid spaces, as if the lines between art as practice and art as research flow back and forth, and in an out, each influencing, directing, and informing the other (Wilson, 2004, p. 47).

Access Re-viewing Embodied Corporeal Expression

Vygotsky names fluid spaces of learning Zones of Proximal Development, as "...the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (Vygotsky, 1978, p. 86)

Kacey's place of learning potential invites performance of corporeal aesthetic expression, developing awareness of spatiality that I observe, take-on in deep listening, and reflect upon, as a guide for a hearing of embodied expression. I surrender to texts of the experiential landscape where I feel release from structures of written text. Eisner writes, "Although we often use language to stand for the qualities we experience, the language we use is rarely adequate to reveal the character of those qualities" (Eisner, 1998, p. 82). My next performative moment absorbs realignment of language that attracts certain sounds to include a tonality of sensation evoked, not only by sound, but also by onomatopoeia of silence and image. As Abram (1996) calls the poet to reflect on the "primordial depth of language" (p. 145). I extend the onomatopoeia metaphor to reflective practices of soundless, still imagery, text in action, or, in a place where Abram describes, "...the shape, rhythm, and texture of particular phrases conjure the expressive character of particular phenomena" (p. 145).

Trinh T. Minh-ha, educator and feminist filmmaker, reveals, "I write to show myself showing people who show me my own showing" (Minh-ha, 1989, p. 22).

I meet Kacey's face and I twist uncertain patterns finger to searching purpose. I improvise relationally, in-between Kacey, her body knowledge and my meaning, in-between the voice I have practiced and the new pedagogy I sense finds form. I seek to evoke challenging engagement, cyclical dialogue: reflection, performance, and reflection, again, on-going exploration of embodied voice where Kacey moves from the familiar and manageable to places of tension, always in flux.

This is performative inquiry, the moment of creating that Fels writes:

...embraces the critical, the imaginative, the reflective, the bringing forth of new ways of relating to others, and the willingness to ask the question What if? It is this acknowledgement of a creative stance within action that pulls us into the realm of learning through performance. It is through performative actions knowing, being, doing, and creating—that we come to learning.

(Fels & Belliveau, 2008, p. 30)

So, when I choose Jamaican sounds that spread over her space,
Kacey explores learning through dance.

Her legs have narratives of heritage that respect themes
reverberating through Caribbean beat,
arms knowing the length of every phrase,
in line with a reggae sense of being right here now.

She looks at me hesitantly because she knows something is out of
place, but I do not intrude on her space.

Something makes sense to Kacey and I feel a strong pull on that life-
thread, that vibration within a pulse that shifts awkward spatial
uncertainty to a basic rhythmic pattern of who Kacey is in this
place at this time.

Sing it, Kacey, I say, Put voice to your dance.

And Kacey sings and dances reconnections and reconstruction that
embody who she has been, who she will be
in a moment's breath into history.

She is a Jamaican transported to England,
a child born with a deformity that has been readjusted,
a child born in sounds and melodies of another language
who must make sense of the silent spaces between words,
trust rhythms, movements and expectations.

This is a story of Kacey who cannot work with numbers
and sounds in words in expected ways.

This is a story of a child's mind in confusion
with a deeply layered corporeal history.

16. Corporeal Rhythm

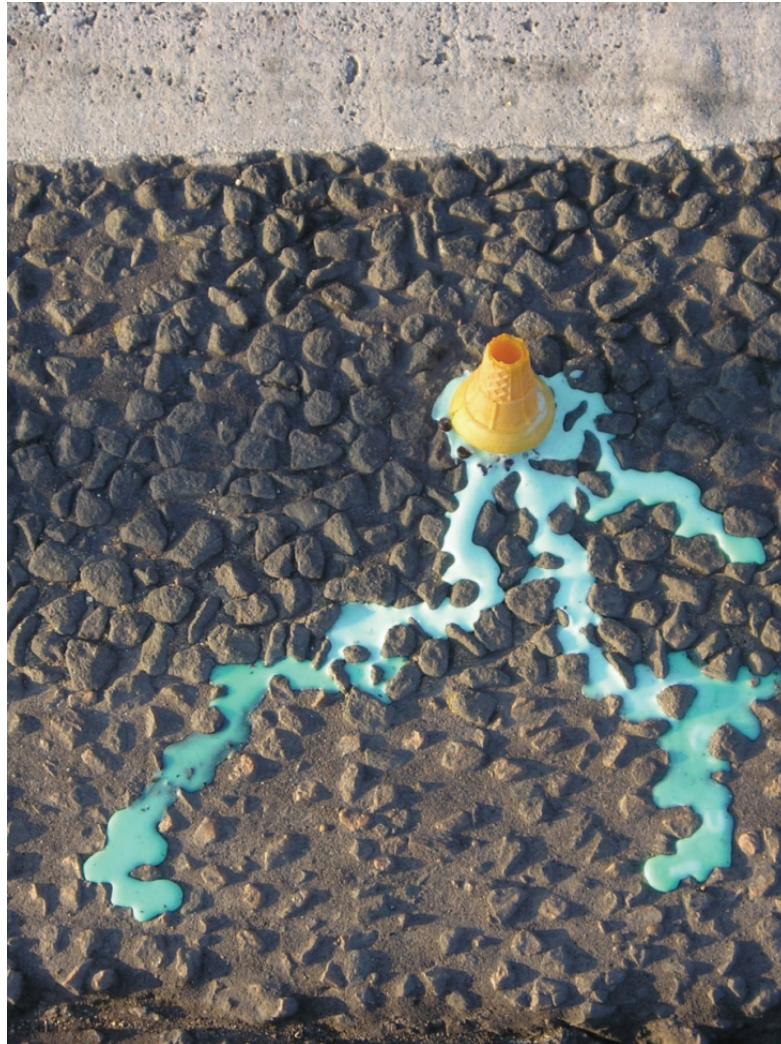


Photo by Lorna Ramsay.

I film Kacey dancing making snap shots of spatial connections. Then, I present these images to Kacey and wait for a response. May I draw me dancing, Miss? She asks, hesitantly.

I sort through my repertoire trying too hard, hearing nothing. I remember Prokofieff and repeated passages toward the end of the scherzo. I wander past the A Flat Minor arpeggios and begin to improvise. Looking further along the staff, I realize the scherzo ends in sharp, staccato leaps. I feel hopeful. I feel joy. Yet, as I shift from my choice of tones and sensibilities and bring my improvised hope to the next demanding text, I feel

apprehensive uncertainty, just as I do introducing new choices for Kacey, transforming an activity according to spaces of Kacey's corporeal listening and hearing.

I improvise through my everyday understanding of what potential may be, just as I shift sounds playing my flute in interrupted darkness of an August full moon on the ocean, each note shimmering improvisational nature of undulating tonality. I feel myself careen seal-like into dark water sprinkled by phosphorescence dancing off my fingers and arms. Who is the performer? Who is the observer?¹⁴ Images blur in ambiguity.

Ambiguity is part of what Alex de Cosson describes as a process of circling hermeneutical movements, not fixed goals, a relational praxis of bridging and traversing spaces. He writes, "We are not found until we are lost. We feel the pull to stop and the pull to continue" (Irwin & de Cosson, 2004, p. 202).

*My story composed of scales of my western tonal
security transferring in auditory imagery,
visual blankness of black on white.*

*I feel my fingers shape chordal patterns;
keyboard designs search portals
to new melodic turn with a need
to breathe and tease and voice
beyond the thresholds of my fingertips*

*Oxygen streams through corpuscles into deep
muscle movement that I only sense.*

My fingers hesitate and I resist anxiety of an unknown.

¹⁴ See Coda for further discussion of improvisation.

17. *Breathe and Tease and Voice*

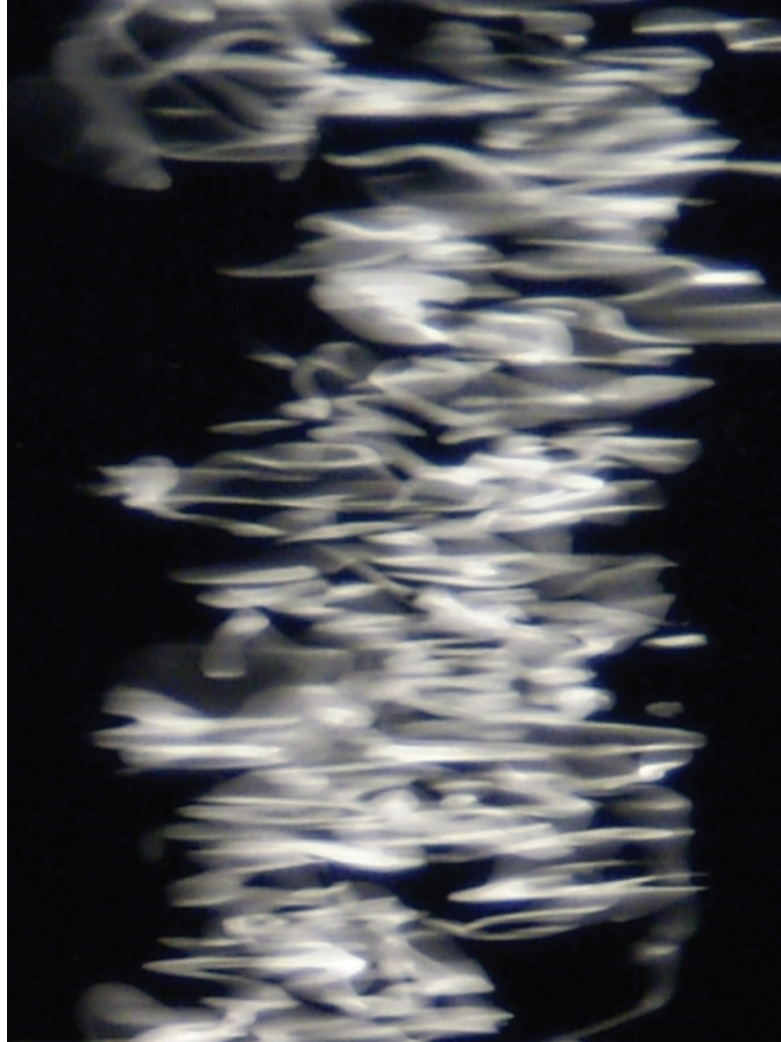


Photo by Lorna Ramsay.

The hardest
part is
non form
or formlessness.

Can we imagine
or know
this state of non being?
(de Cosson, 2004, p. 129)

Risk Un-silencing Voices

Kacey and I watch the video of Kacey dancing while she draws connections to body memory. I am aware of a forming and re-forming in expressive, aesthetic relational discourse between Kacey and her body, between Kacey and me. With movement of an arm, her hand presses through a transfixed pulse reborn in partnership of finger/palm response. Her whole body moves and she begins to hum. She draws her arm moving. Merleau-Ponty (1945/1996) writes in his chapter “The Body as Expression, and Speech”:

It is the body which points out, and which speaks...this disclosure (of the body's immanent expressiveness)... extends, as we shall see, to the whole sensible world, and our gaze, prompted by the experience of our own body, will discover in all other 'objects' the miracle of expression. (p. 197)

Kacey touches digital printouts and draws connections to body memory, living rhizomatic experience. With movement of her arm, her hand presses through a transfixed pulse reborn in a new partnership. Her whole body moves and she begins to hum. She draws her arm moving. We count the strokes she draws and the number of arm movements in the video.

This is my arm dancing, Miss, five times, Kacey responds in a confidence that permeates her art.

In the video, Kacey's body rhythm is interrupted by falls against walls or tables. Draw the table and wall in your picture, Kacey. Now, stand up and dance in the space you made your own. Know your place: feel your space. Kacey counts her arm moving and watches where it is going.

This is my body like a puppet, Miss, Kacey says. But, I pull the strings. How do I do that, Miss?

18. *Narrative Embodied*



Photo by Lorna Ramsay.

*As teacher,
I perform narrative*

*As performing musician,
I teach narrative*

*When I live narrative in all arts,
I am researcher*

Movement 2

Allegro Con Brío:

Unsilencing Corporeal Expression

How does spatial temporality inform and be informed by embodied knowing?

19. *Malleable Redesign*



Photo by Alden Cameron Hodson, used with permission.

I feel firm boundaries risk malleable redesign of what we are to each other

I race along the beach, planning where to place my bare foot, anticipating rolling rocks and firm, well-embedded springboard obstructions. I accept challenge, however well informed, from years of beach running, from years of playing scale passages of racing 32nd notes, familiar sequences. So, the 1st Motif returns. I jump to triplet 16th notes realizing before I perform them; they are rock solid sound and I know what I will hear. The pace is immense but my fingers comply. I discuss with my university education students being prepared and informed in art, as in teaching. A compilation of our discussion follows with student comments in italics, my poetic response in handwriting font.

*I put my self in a relationship with my "circle of courage" and
we perform together and apart*

In a spirit of belonging, mastery, independence, generosity

*Breathing becomes less
a thought in the wake of the beating, surging seabird*

*bright sense of light, blue-grey in touch
unobtainable
less an image, darkened as unreal as clouds in silence*

*sound-feeling downdraft
free as the first bulb in spring presses impermanent diligence
as the un-living leaf unwillingly shakes Autumn's most
determined tense*

*Wish you were here to witness my Aha moment, I actually have a tear, but that
emotion can't really come though on paper.*

You follow me until

*I return your grip to the comfort
of your place between certainty and joy
where each tactile gesture between us is a gaze with surprised
purpose invisible within glazed surrender of co-becoming in a
pre-performative suggestion of*

*that world which precedes knowledge,
of which knowledge always speaks...*

(Merleau-Ponty, 1945/1996, pp. viii-ix)

*I turn my back aware of your motions of growth, an exchange
of you watching me sensing you. As certain as unexpected
movement of time, surrender to temporal space, inconspicuous
hands shift in a participation of energy.*

*I value the source of impetus that continues, interconnecting
harmonics through common voice, as I feel warmth where your
hand touched mine and the sensation shares resonating
sinews, my arm inclusive in a sentient field of nerving endings
and notions of knowing.*

We can perceive things at all only because we ourselves are entirely a part of the
sensible world that we perceive. (Abram, 1996, p 68)

Fear has been a constant companion.

*The object we all see
an accumulation of our collaborative voices*

*This creates uneasiness
Collectively, we challenge objective convention
appear to subvert authority
assumed authenticity appears fractionalized
subverted*

*Your small hand slips from shape to colour
to a textured rehearsal of what you will share with me*

*You perform my next choreographic
response
challenging borders
by what is felt to be incomplete
or ingenuine*

I want an organized, structured, well-planned and ordered classroom.

*past is at present's passed door
stories are the movement of the smallest unseen tension*

*struggling voyeur of video displays delayed like modern art
portraits:
do not disturb written over
forbidden roped-off corridors of my body*

20. *Corridors of My Body*



Photo by Lorna Ramsay.

*uncertain rhythm
passion of the past
well-worn from eye to eye
across my cheek
down neck-
wrinkled-
unseen time
swerving neck
stem to shoulder
nerve
vertebrae unturned
passed my conscience
buried deep
in the small-talk of my back*

When I share my autobiographical narratives with my university students, I speak of teaching as performance. I remember Merleau-Ponty's (1945/1996), *Phenomenology of Perception*, and I feel both a sense of sudden, sharp awareness and a restlessness knowing the moment before performing, knowing that I am about to act, to write. I restlessly pace the house feeling anxious and exposed to my writing's imminent place of emergence. He writes, "The world is not what I think, but what I live through. I am open to the world, I have no doubt that I am in communication with it, but I do not possess it: it is inexhaustible" (p. xvii).

Re-visiting Traditional Approaches to Skill Development in Arts Education

I demonstrate to my university students my place of detached awareness, a space without tempo and time, a place to let go. I seek metaphorical places as a writer, a dancer, a swimmer, an artist about to perform. I seek to be present with my sound as I reflect, reveal and (re)search my body's ability to discriminate details of the world around me as it insists prolonged focus to sensations of moments of ownership in an empowered spatial place of time before aesthetic expression: before performance. I prepare huge leaps in my "circle of courage". I think of my education students as I stand on a high ramp staring at the water below, listening to crashing waves against pillars, knowing the feeling of a thud of flesh on flat, unyielding water. The students mention courage. Prokofieff begins poco meno mosso with a courageous two-octave jump, low A to high A, that causes my stomach to stiffen, not in trepidation around questions of mastery, but in preparation for what I feel is this moment's required breath support. I do this without thinking. I stand staring at the music in awe of the repeated glissandos I hear and know I can technically recreate. A tension pushes my neck muscles, down my spinal column to the small of my back: I hear the dissonant leaning notes, appoggiaturas searching resolve in the next note. I decipher A Major arpeggios, but glance to

the key signature and my internal sound system suddenly silences. Modulations before, modulations after, I cannot judge the tonality. I cannot listen to what I cannot hear.

*Thoughts so rapid in sluggish connections to space around me
Unrecognizable clues
guide movements towards
a performance place*

*Coordination, my pace falters
My limbs transgress in ritual
shift in lost meaning
a place between
inside and outside*

*A door seems less open,
a frame less defined*

21. *Performance Place*



Photo by Alden Cameron Hodson, used with permission.

I explain to my students that I prepare to teach as I prepare for my first written word, as I stretch a hearing of my first flute tone, with deep concentration of my main, doing focus. I prepare my body. I stretch, meditate, and listen to my landscapes, the clanging sailboat in a subtle breeze, obstreperous crows, my pulsing heart. Suddenly, I am aware of a subtle shift of air and repetitive movement in waves, like a physical presence of time. I imagine a familiar beat, a skeletal melodic blur of a 1970s tune, a song with history, some feeling of unrequited longing, not love.

My legs respond in habits of love, grief, and joy; I pace. I vacillate in shadows between real light perceptions of guilt-ridden and risk-full emotion, perhaps from last night's dreams: I am in performance mode. I sense a beginning with empowering knowledge and an almost certain conclusion prolonging closure to my performance preparation: acceptance or understanding. My venue remains unfamiliar, almost threatening, yet irresistible. With Merleau-Ponty (1945/1996), I want to "discover and enjoy...(my)...own nature as spontaneously in harmony with the law of the understanding" (p. xvii).

The 70's song ghosts around and around obsessively, longing to be taken-on in what I may feel as vocal essence of my current perception "...designed as access to truth" (Merleau-Ponty, 1945/1996, p. xvi).

Agency Re-hearing Living Pedagogy of Daily Life Experience

I await that particular time to begin (and even now, I search for the perfect second page to continue my writing, my hand tense in my indecision and disturbing interruption at page end). I remember the Celtic jazz I once played in a dimming soft summer evening and I feel a throb somewhere between my finger breezing my face and the responsive stillness of my cheek.

My students respond first to our interweaving exchange about teaching as performance.

Knowledge is contingent on convention, human perception and social experience...and circumstances outside of our control.

*I lead you to a quiet space
where you may feel safety in your firm grasp,
my caring glance beyond the place you were
a moment before*

*exploring ideas, making meaning for themselves
I look inside myself and question; do I really want to be a teacher?*

*I feel a pull away with scattered feelings, tension unresolved,
an apprehensive yet enthused sense of an approaching letting
go.*

*Success:
I think it means looking at the things that have been presented to me and learning
how to make it me, learning how to make it authentic.*

*Our voices are multi-layered.
When we appear to observe the same space,
an object of conventional description, in our dialogue,
a child's soft timbre is an echolocation
of my layered resonance.
Your response is the nuance between real and imagined
as I continue to voice my exchange.*

Avoiding the negative outcomes of INTENT & IMPACT

*What was conventionally accepted as authentic realness,
is no longer certain in our surrender of a moment,
connection, surrender of silence touching potential sound,
pedagogy in exchange*

*our time to reflect and explore their achievements in a mutual educator/student
exchange*

Tempo 1: Agency and the Unembracable

4th Motif:

Voicing Performative Moments of Action As Agency, Restoration, Transformation, and Creation in Teaching/Learning/Researching

22. Prototype of Melodic Form



Photo by Lorna Ramsay.

*A hand begins to beat
my flute's unintended prototype of melodic form.*

*I search my vocal portals as a musician and,
who I may be in a moment's breath, as an educator.*

How does reflective voice embody the “inexhaustible and unembracable” in autism and the learner/educator relationship? (Leggo, 201, p. 188)

Agency Re-hearing Living Pedagogy of Daily Life Experience

I sense a familiar tempo that must be a repeat, but I do not search back in the text for confirmation. I need none, my fingers know. Somewhere around my diaphragm, close to my heart, a muscle somewhere responds, and I relax. The familiar requires more courage. There is more to hear, but my mind has slowed down. My body will retrieve what is yet to be heard: patterns of triplet 32nd notes again and some staccato. I jump impulsively as I do when waves by the dock interrupt my writing and I run to the mini- trampoline, envisioning my somersault dive into persistent dark depths. I make sharp jabs at an anxious sound. Who is listening to me? How can I judge what needs to change in careful hearing? I hear Bruce, my young student living in spectrums of autism. I share my narrative of Bruce with my university education students.

Bruce

Bruce refuses to hear 20 Year One [Grade 1] children clapping and repeating rhythms on harsh, metal, unwanted sound-makers. I realize that, at any minute, he will begin to cry: fatigue will collapse his ardent efforts to hear only himself. I chose a friend who is a lunch buddy and another student with special needs to join Bruce in a quiet room. While other students try new rhythms in groups with teaching assistants, four of us find solace in silence.

We signal acceptance of silence with nods and fingers to our lips. We breathe deeply and relax our muscles out of a habitually state of anticipation or apprehension. We smile and accept awareness of our hearts beating, our pulses slowing. I bring out photos of my weekend activities. Bruce shares photos of his family. We silently compare colors and gestures caught in

frames of time. If one of us speaks, Bruce is the echo. So, I play my flute and Bruce lays his head on his arm searching for further details in ambiances of photographic stillness. Abram understands imminent surrender to an idea of voice and refers to Merleau-Ponty's embodied philosophy of language and "...the felt experience induced by specific sounds and sound-shapes as they echo and contrast with one another, each language a kind of song, a particular way of "singing the world" (quoted in Edie, 1973, p. xviii).

Bruce absorbs his photographs; I feel a trust in his listening. I sense he hears what cannot easily be heard.

Carl Leggo writes of these moments:

...my way of looking and listening is not trying to memorize what I see, to capture what I hear, to pin what I know. Instead what I want is to revel in the inexhaustible and the unembraceable, in the particularity of a drop of water, a ray of light, to know with my whole body, so that my body is rendered alive or lively.
(Leggo, 2001, p. 188)

Bruce beats a pulse. Bruce and his friends in the small group are given paper and pencils and some draw, add words, add colour: they form design of textured tone. They elicit a flow of rhythm through image and light, sound and patterned shadings of who they were a moment ago and what might be. A process felt through fingers and innate muscle response intends ambiguous direction of expression and tonal reflection of silence through various arts.

I shift my place, aware of my vulnerable reaching to what I cannot totally inhabit, my student's relentless pace, and pulse of a spatial space. Mine is a malleable stage in constant transition as I rehearse my next improvised phrase. In a tone of generosity and buoyancy, I challenge a perception of myself as a musician shifting through reflected and reflective patterns of daily practice.

Bruce writes several words and we name the piece “My Story”. Words from all the students in our group come together and we are surprised by a melodic flow, a peaceful feeling in the joining of our sounds. We accept each other with pleasure and excitement. There is a knowing that more is to be felt. Slowly, Bruce provides a beat with one hand and holds up his photo with the other. He reads the words with purpose.

My inquiry challenges tensions within “opening of spaces (in the emotional landscape)... where we are awash with language” (Leggo, lecture 2006). Abram (1996) writes about the “bodying-forth” of emotion through bodily gesture, gesture that speaks directly to the body (p. 74).

He lives his newly forming meaning with a tension of anticipating more, being more in the exhalation of one more breath in silence surrounding borders of what we seem to be, in voice-waiting shading between artist and learner, in delimiting discourse.

Bruce and his friends reveal a plot of our discourse through aesthetic expression of many art forms. They re-enter the classroom and share their music and words. Classmates share their music and we break into groups to work with our new collaborative expression.

Eisner supports multi-texts of expression: “It is not beyond our practical capabilities to provide material that combines text and image, image and music, music and measurement” (Eisner, 1997, p. 8).

Re-visiting Traditional Approaches to Skill Development in Arts Education

I am an improviser challenging risk to change form. I recall Bruce patting his ears to the rhythm of his body's rocking, private melody. My approach is metaphorical where, "meaning is not external to action but embedded and folded within self and other, and objects and their arrangements are embodied, intercorporeal and folded with, in and through one another" (Avr/tpgraphy, n.d., slide 6). Separated from intensions of my learning environment, Bruce lives his own in-tensions in repeated patterns of corporeal ritual. Merleau-Ponty (1945/1996) describes corporeal in-tensions of knowing: "The ambiguity of knowledge amounts to this: Our body comprises as if it were two distinct layers, that of the habit-body and that of the body at this moment" (p. 82). My flute is an extension of my habit-body and I allow the improviser in me to receive the narrative of a corporeal knowing, accepting the unembraceable with rhythms and pulse of my body of the moment.

Each melodic opening reveals what I have learned, what I know is acceptable Prokofieff interpolation, and what I have yet to express, my next pedagogical experience, in performance. I reach to the audience as they reach towards me in a dialogue of action, a dialogue of inquiry. Nichol defines dialogue within action research as self/study, a "... 'process as method' about self and about other. There is interweaving of definition always in flux between perceptions of who the self may seem to be by the other" (Nichol, 2000, quoted in Irwin & de Cosson, 2004, p. 136). A study of the self as perceived by the other is evident in the narrative reflections of my education student, Tina. Our exchange begins with Tina.

Tina

Tina enters the class and her presence is barely felt because she glides behind people and quietly shifts body weight with the burden of school bags as she slides into a chair. She quickly

arranges and rearranges her books and pens darting glances of apprehension from me back to her table of responsibilities. In group work, Tina reaches forward with unconsidered purpose; her arm suggests a grace misplaced. She efficiently rearranges chairs for her group and impatiently crosses her legs and taps her foot. She does not speak, but needs to emphasize necessity of the next step forward. If no one commits, Tina shifts her chair and stands suddenly, roughly moving her pen and paper to her chair. Her hair covers her eyes and she allows a shading as her head bends. She is hesitant to share more than what is easily rearranged, yet she shares her story and I respond with poetry. I am apprehensive and question the depth of my listening. How has Tina heard my listening? I await her text with anxious curiosity.

My biggest fear in the classroom is not being able to control my students. I am afraid that they will misbehave, disrespect me, and I will not be able to get through my lesson plans and required curriculum. I will explore how to become confident in the classroom, by searching for answers to questions I received in an email from my university instructor.... I (should) discover what makes me feel safe and secure in the classroom as an educator and a learner. Furthermore, how I find a voice that is comfortable with my classroom and me.

*Borders of who you think you are
revisit with trust*

*Trust your performance, in a pause
before your first decision to breathe*

*Feel your body
Hear your thoughts
in tensions around your back
in comfort of a deepening breath*

*in silence, revisit your performance,
become a critical researcher
exploring process and performative inquiry
yours your classroom's.....*

23. *Hear Your Thoughts*

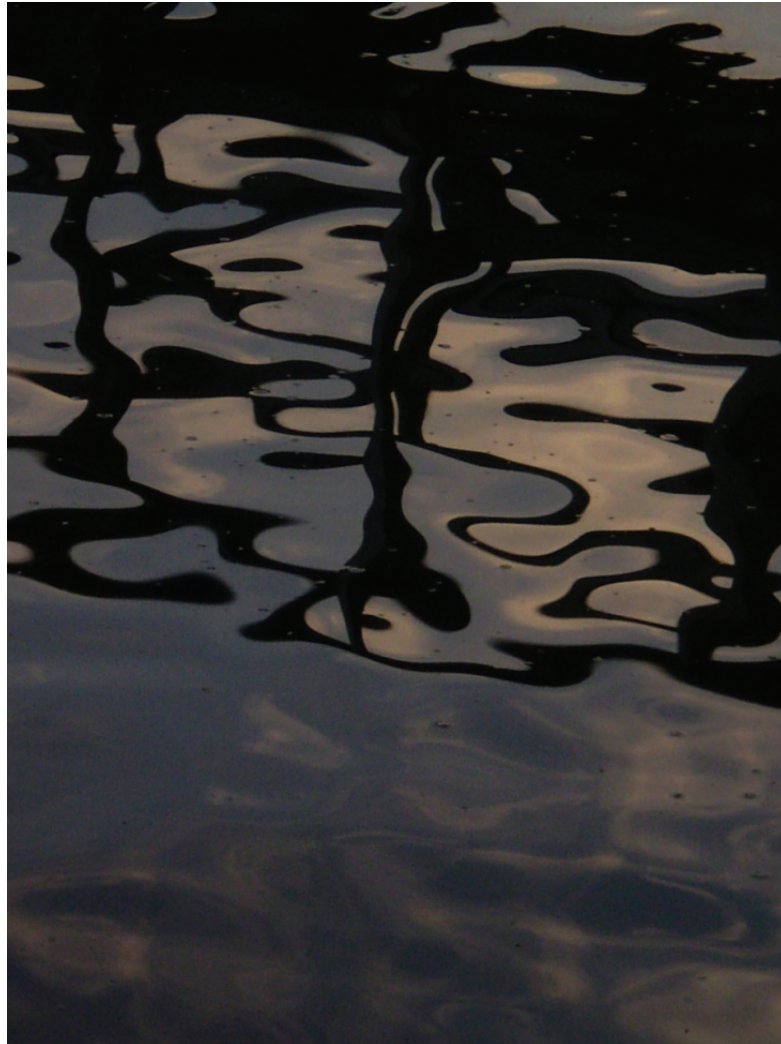


Photo by Lorna Ramsay.

What hat am I wearing today?

.....To wear my artist hat with integrity, while engaging in a pedagogical truthfulness, is my goal.

(de Cosson, Grauer, Irwin, & Kind, 2005, Section IV)

The (education) instructor suggests that I deliver and share how I think, feel, what words I use, what my passions are, my sense of humour, and what makes me think critically, wonder, and question. The answers to these questions will help me feel more confident but I think it will come with experience.

*inquiry-centered classrooms,
not student-centered,
not teacher-centered
question performance*

*reflecting and revisiting co-authorship, 'surrender and exchange'
to collective learning
no fixed questions and no fixed answers
in the amazing process of letting go
and receiving
Ask many questions, as the answers may lie in the questions.*

As an introvert, I like my class to be quiet and my students to be on task and well behaved, although I think all teachers want their students to be well behaved. I feel more comfortable with a quiet classroom because I am able to think better and I feel that students are able to learn better in a quiet environment. I think a noisy classroom is a classroom that is out of control. As a feeling individual, I want my classroom to be a trusting connected community. I feel safe and secure when there is respect amongst students and the teacher. Lack of respect among students and teachers is most bothersome to me and I am intolerant of disrespectful students. In my volunteer and working experience, I consistently see a lack of respect between students. My main goal in my teaching career is to discover how to create a bond between students.

Blend Bond Bend Reflect

*you affect others by perceiving your attributes positively,
energies will bend and redesign*

Create bonds to your different types of expressions

*Your voice affects your students to take risks
access new knowledge of themselves*

Borders blur in some areas, less rigid

Take risk on stage

Risk is obvious, irresistible, and contagious

*when approached with confidence and certainty
of ongoing inquiry into voice.*

Listen to yourself from many venues

appreciate silence between performances

24. *Blend, Bond, Bend, Reflect*



Photo by Lorna Ramsay.

I am confused about what my “voice” in the classroom is. Is this how I express myself and communicate in the classroom? I am confused about how delivering, sharing how I think, feel, what words I use, what my passions are, my sense of humor, and what makes me think critically, wonder, and question has to do with confidence in the classroom. I have yet to discover what my talent is, growing up I imagined that one day I would discover that I have a unique gift, but I am still waiting. Again, I am not sure what this has to do with confidence but I will explore some of my interests, beliefs, and passions and perhaps discover how it relates to confidence.....

*Confident,
my narrative is text of lived experience*

*I choose to frame light and sound
in a transitory calm in photography*

One second’s final decision to respond

25. *Confident*



Photo by Lorna Ramsay.

Tina's text is originally hand-written. Her writing style is almost tangible uncertainty, visceral expression of uncertainty. I can feel in her dark, heavy markings, Tina's tension and discomfort in the pressure of her hand to paper, in a compulsive need to make sense of what she cannot control. Foucault (1971) suggests that writing "...is primarily concerned with creating an opening where the writing subject endlessly disappears" (p. 139b). In silent spaces, where hesitation and fear fall away to rhythms of embodied, reflective writing, there is access to a listening of fingers expressing muscle to motion of the next performative moment: Tina's writing is in surrender to shifting uncertainty, trusting more improvised certainty of her next sound.

I suggest that Tina re-view nuances of engagement with structures of control in a performative moment, whether in group presentation or in classroom practice. Tina writes with poetic tensions manifested in gesture, posture, and gaze. Tina's body takes on data that accumulates through multiplicities of her informed lived curriculum. This is data of change, to make right a taking-on of the past and present. This is the underpinning of Tina's struggle with confidence. Marney, another university education student, also struggles with confidence and structures of control. This exchange begins with my narrative of Marney.

Marney

Marney enters our university classroom in reserved, small, concentrated steps. She writes: I am scared that I will...get stuck in its process and miss out on being exceptional. She jabs quick, cautioning glances at classmates in self-controlled placement of a small, thin frame on an equally secure, metal chair. Her body is taut with expectation as she orders her textbooks and folders symmetrically between lines of writing utensils, multiplicities of her lived curriculum. Marney participates in activities with caution. She never volunteers and is more comfortable in small group participation. I refer to Ted Aoki who writes about issues of ambivalence and ambiguity in "live(d) experiences" (1997), where I suggest that recovering the past while in the production of the present eliminates the "either-or" binary. I ask students to reflect on their activities, to write about their unintentional and intentional performances; to re-view their aesthetic responses, not just in the challenge of verbal participation, but in embodiment of a sudden gesture, meaning of a casual glance, definition of a silent gaze, take on lingering memory. What did your body feel? Marney writes:

I want students to make connections between their lives and knowledge and what I'm teaching. I want them to use it, change it, own it for themselves.

That illustrated to me the profound impact a personally designed, co-created intervention may have in improving a student's view of themselves. Too often in the classroom student's individual needs can be swept aside or pacified in the interests of expedience or because the teacher is not skilled or practiced enough

to dial into the student. It seems like the most effective teachers have multiple lenses and are able to focus in on one student and then pull back and focus on the class level.

Everyone learns better when they engage with the material and make connections with their pre-existing frame of experience. However, developing lessons that inspire these connections can be really challenging. In my last practicum, I noticed that the most effective projects I assigned were those where the students got to make decisions. The framework of encouraging students to engage with materials and the information needs to be “constructed” by the teacher. As a teacher, I feel like all I can do is invite students to engage with the material, but I’m still struggling with how to encourage this on a daily basis.

*I didn't mean to love you
You are just always there
where the grey solid rock
in the distance
draws me near*

*Where I reach with purpose
not to be understood
but to meet your silence
in a touch*

*Sink into
Become
Feel partial passion
twist with clay and be bound
by solitary, half-body Bronze*

*I want to hear
the pressed metal smell
Your baked pleasure
Know
Feel
All*

26. *Meet Your Silence*



Photo by Lorna Ramsay.

I love the idea that students need to manipulate and engage with information to make it meaningful. In my school experience, I was competent at regurgitating information, but I didn't really know it (and I certainly can't remember it now....) I want students to make connections between their lives and knowledge and what I'm teaching. I want them to use it, change it, own it for themselves. This also piques my interest in using peer-teaching methods to help both the "helper" and "helpee" increase their understanding.

Marney reaches for answers like the poet searches for word/images matches, yet the onomatopoeia metaphor is lost and words rest on the page, relentless in perfunctory silence.

As Grumet (1988) writes about "the organization of experience, the tensions, polarities, forces that are at play in every perception, act, form" (p. 122):

I wait for Marney to be present and yet risk new sounds at unfamiliar distances, to appreciate continuity but thrive in disruption, and to view teaching practices not in terms of closure, or in-closure, rather as expansive invitation for answers found in silence between words, most profoundly felt in-tensions, in moments before expression.

Now I hear Abram (1996) and his:

Wild, living speechA living language is continually being made and remade, woven out of the silence by those who speak...And this silence is that of our wordless participations, of our perceptual immersion in the depths of an animate, expressive world. (p. 84)

I feel that I would like to try movement in a way to manage students who are kinaesthetic learners. I do feel a bit nervous about doing the. For example, if I was doing the technique where I had my students laying on the floor relaxing their bodies, I think that I would feel a bit nervous if the principal of the school were to walk into the classroom, because it seems a bit strange or different. But I can explain to him the points that I learned in class, and perhaps provide some research.

Marney begins to hear different tones, not broad and obvious ventures into an expressive landscape. Perhaps, Marney begins to hear a faint rhythm in the songs of the world, possible suggestions of the next feeling forming thought. When Marney writes: *My fear of failure comes from my personality type's habit of resenting error and vagueness*, through my arts performance narratives of my special needs students, I take Marney to uncomfortable places of vagueness, improvisations of feelings of embodied texts. I introduce autobiographical narrative as investigation and investment at borders of aesthetics and teaching, art and life. I hear Grumet (1988):

The art of teaching invites this inspection of its boundaries and territory, for if teaching is an aesthetic experience, it is also a form of labor and an accommodation to bureaucracy.....to be an artist is perpetually to negotiate the boundary that separates aesthetic from mundane experience. (pp. 78-79)

Coda

Poco Meno Mosso: Reflective Arts Performance

How do I revisit aesthetics, absence, stillness, and silence in Special and Teacher Education?

*I shake out uncertain harmonics,
rattle them with at borders impetuous to hear
another poco meno mosso and another question:
Who is my audience?*

*knowing that when I begin the repeated glissandos
I will feel every sadness and excitement
every moment of unease
not knowing how sound will reverberate and rebound
against an invisible audience,*

*you the reader, you the recipient of every joy
that resonates in a
slight move of a head eyes search colour and light
and the next tone of my expected voice*

*yet, I shake
in reluctant silence
my instrument of choice still just beyond my reach*

I cannot play my flute.

I cannot find the first note.

27. *Reluctant Silence*

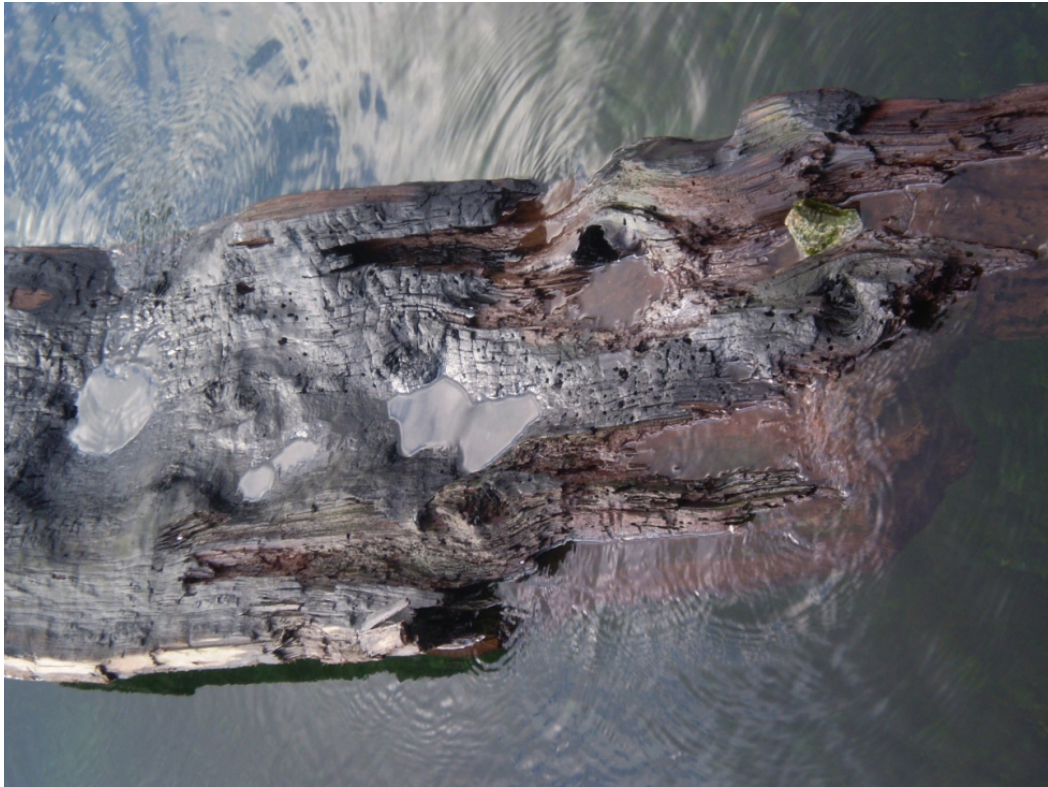


Photo by Lorna Ramsay.

I relate a story to my education students. It is a story about knowing your audience, the impact of your audience, and knowing how and where to begin performing. As I think of preparing for a Year One (Grade 1) numeracy lesson, I think of preparing to play my flute. This is the narrative:

I remember travelling in Europe, always with my flute, sometimes with a friend.

On one trip, my friend, a former high school classmate, asked: Why don't you ever play your flute on this trip?

I can't play the flute in some company, I replied. He was offended. I didn't know what I meant. Perhaps, I was uncomfortable in my performance place, in expectations and new sounds in collaboration with my friend's listening. Perhaps, I was unsure of my sound and I chose to say nothing.

We looked at each other in silence. In this absence of expression, I felt a strong impact of what could be voice in potent silence.

I was a musician; he was a writer.

Finally, I asked, Why don't you ever write?

Our voices settled for the knowledge that potential performance was risky and, sometimes, it was part of unembraceable elements of giving and receiving.

The meaning of experience in arts is described by Barthes' experience with literature; the meaning is not at the moment of creating, but at the moment of receiving (Barthes, 1977).

*Receiving
a validating frame
from which ambiguity
adjusts borders of intentions*

*recognizing
that meaning in sound
might be approachable,
but perhaps never resolved*

*unembraceable resistance
in the next silence
before performance,
the next voice.*

28. *Meaning in Sound*



Photo by Lorna Ramsay.

I hold the silver allowing the cold depth of its strength to compromise the warmth of my soft touch. I hear beginning chord patterns before I play and I observe my next listener. I speak to my next listener: I recognize your intent. You bring me into emotional syntax of a familiar script. Sensual images thread vacant, undefined feeling with dark appendages of thought.

You, my audience, skilfully handle my once-music; you reinterpret, re-hear, re-hearse. My muscles embody tension of purpose, listening again and re-viewing sound and silence, poising for my imminent re-definition. Paul Valery: "To see is to forget the name of the thing one sees" (as quoted in Levin, 1988, p. 65).

When I think of preparing for an audience, I ask Prokofieff: How do I receive your music? What is unique about my conversation with your text? You claimed it in composition,

and I receive it in recitation of new diction, a renewed elocution. I revolve in chaos of cross-purpose, crossed passions. Was it Neitzsche? Chaos gives birth to dancing stars.

I risk my art to elements of discourse with un-restful water-scapes, to shadows blocking me in inevitable dilution of sound to poignant silence. I risk inertia of risk.

Right now, with Prokofieff's text at hand, I write now, nuances of a distant reflection of my performance space. I am not anxious that I will not access, feel, access more, or miss the moment. Places of access may be my body's reflection of triplet 16th notes, my body's perception of variations in jumping 8th notes, my body's voice: knowing with/in my body in dialogue of many texts with others and with/out my body in dialogue with both the innate and experiential world.

Before I write this reflection, details distract me: intense feelings of otherness. My left hand reaches automatically in rehearsed gesture, years felt. I release detached reverie by lifting my hand off the page; history is reinvented by my "laying out of being" in my reflections, my dreams, a knowing that I am about to blur borders of specific detail, shift from embedded feelings. At this particular potent moment, rhythm that is this racing heart, places word to wonder, longing to lyrical phrase, anxiety of a lilting motion of this specific moment. I write a poem of indecision in a decision to express, and I am calmer in ambiguity of silence between sound.

29. *Transitory Reality*



Photo by Lorna Ramsay.

*So, what might-have-been
 was my shift from muscle to muscle to embedded layering of
 my finger's embodied knowing, in the moment of that thought,
 accepting transitory reality, in the passing of a thought.*

*The sun shades itself
 and I begin to transpose letters
 in details of smudged consciousness, directed
 yet not discovered tonal textures webbed accesses of silence.*

I discuss with my students how to recognize and respect webs of individual and collective authorship and artistry. I embrace reflective teaching practices in contexts of webbed voices yet to be heard like my young student, Dawn. Labelled “non verbal”, Dawn’s spoken voice was a silent, single thread in an interweaving of voices. I share another narrative about Dawn, a Downs Syndrome 5-year-old child:

Dawn

My formula for Dawn one morning in Essex is a non-formula of observing and hearing, of seeing and listening. I take on Dawn’s pleasure and the adults’ anxieties. My intentions shift from a written plan for all Year One [Grade 1] teachers between 9:00am and 10:00am to a present voice of a child in the midst of performative action.

Dawn swims in strokes around and around the room, soaked in pleasure, laughing. A story races through her mind and through her body and, with no effort or inhibition, Dawn tells a story in her special way. Her mum looks apologetically at me, but I observe, through her glance, a sense of pride.

She won’t sit long at lessons, the mum warns. In fact, I am not sure that she is very interested in music.

Look at her dancing. She is full of music, I respond, in a very calm, soft voice.

We sit on the little tables watching Dawn for a few minutes. Then, I place my hand on the mum’s arm and say, Let’s ask Dawn if she will share her music with the whole class.

But, says the mum, Dawn does not communicate with others well.

That is musical poetry, I respond. Dawn is dancing poetry.

Dawn's conversation is in and through her body. The listener determines what can be heard. Mazzei (2007) writes, "...my engagement with the poetic constructions of conversations in the context of research provides a connection and validation between the spoken and silent texts" (p. 66).

The Head Teacher enters the room and nervously looks at the clock, the parents in the room, and the children who were beginning to settle. She announces the beginning of class. My smile sweeps the room from one parent to another. They understand my meaning through the movement of my head, then my deliberate, slow movements to the circle of children.

I announce that Dawn agreed to show us her music and that any parent who wishes to stay is welcome for a 2-minute concert. The class of five-year-olds settles in their assigned spots on the carpet. I hold Dawn's hand and sit down with her at her spot. I guide her face to mine and remind her about her dancing around the room.

You went like this. You heard music. May I please hear it? I sign, as I demonstrate her swimming motion.

Dawn is shy and looks over very large glasses at her friends.

Yea, Dawn, we wanna hear them musics, says Freddy, one of Dawn's very close friends in the playground.

Dawn begins to hum very softly. She rocks, and then, I rock. She signs, Sing, please. So, I hum with her. She begins to sing in word-forms. I harmonize softly. The other children sit transfixed. They had never heard any sounds from Dawn except in frustration.

After two minutes, I put my hand on Dawn's lap and sign, Mother. Dawn waves good-bye and signs, I love you. Mum leaves with a couple of other parents and the Head Teacher. They look back at me at the door, all with very different expressions.

*Before today's
corporeal presence,
was there a feeling,
a pulse of the mother's
heart beat*

*Of joy, sorrow,
a brief exhalation of surprise,
and the sensation of
slow deep love?*

*Was the data of this dark,
feeling-sound symbiosis
a birthing of my narrative,
a voice offering
spatial dimension
to memory
between sculptured sinews*

30. *Sense Passion*



Photo by Lorna Ramsay.

My education students and I discuss structures of expected learning and knowing like my invitation to Dawn to converse in new pedagogy through her movement in separate and shared spaces. In the beginning of the narrative, an anxious mother is hesitant about a new teacher and apprehensive that I would not understand her child's behaviour, connections and expressions of a body interconnecting with sentient, sound landscapes within and without. I had been introduced to the parent as a music specialist experienced working with special needs children, but the mum has concerns that her Downs Syndrome daughter would not find a place to feel comfortable in my scheme of work. My scheme of work, however, is of temporal spaces of sentient, visceral motion and sound, stillness and silence in a shared and reciprocating landscape where:

[w]e can perceive things at all only because we ourselves are entirely a part of the sensible world that we perceive! We might as well say that we are organs of this world, flesh of its flesh, and that the world is perceiving itself through us.

(Abram, 1996, p. 69)

My university students point out that I am also under the scrutiny of a Head Teacher, who determines success by predictable outcomes. If a class does not begin on time, then the children will take more time to settle and have problems engaging in the main morning lesson. I do not disagree with my Head Teacher, I merely out-step boundaries of schemes of work and schedules in careful observation, allowing a hearing and an exchange of sentient interaction with elements of a broader landscape of what I observe and what I feel, a sentient landscape.

The education class queries concepts of pedagogical formulas for curriculum planning. I respond with questions posed by Eisner (1997) to educational researchers: How do we display what we have learned? What forms of research can we trust? What modes are legitimate? How shall we know? (p.8)

My inquiry is a negotiation of curriculum with Dawn, an autobiographical inquiry I share with future teachers where we question teaching practices, even though resolution is elusive. I continue the inquiry:

My Year One (Grade 1) class begins to name Dawn's dance "The Morning of the Big Swim". We continue singing through registration, each child matching my intervals as a morning greeting. We hum through the picking of a buddy for Dawn to take the class register to the office, and we appoint tones for our new phonics sounds of the morning. As a group of children sing in harmony with two phonetic sounds, I write on the board and sing the purpose of our literacy class this morning. When the Head Teacher enters the class later in the lesson, lesson goals are met and children are at their tables matching sounds with words, interacting together, and discovering new combinations of sounds in a discovery of their voices. Just before the break, we share our sounds of the day and all the new combinations. Dawn and her Teaching Assistant share their musical discoveries in a performance that matches the early morning enthusiasm.

My challenge with Dawn and her friends is to extend our class experience to directed goals of learning; I use music to bind purposes and goals with performative moments of expressing and learning only because I do not limit music to sound and poetry to words.

I accept non-definition of that which is unobtainable. In my poetic metaphors, in my body surging to the surface of green salt all-sense passion, a swimmer's stroke surviving until the next breath, the point of departure where art is determined and defined, not by doing but by stopping before action; my words are unobtainable sound.

I show my future teachers that I am an improviser challenging risk to change form. In my performing place as educator, I seek to emancipate sound experience. Emancipation is a culturally charged prescription to a redesigning of contexts of sound confined in predetermined

structures of hearing and responding. In the gap between the taking-on of sound and the letting go in practice or performance, there is silence of reflection, reinterpretation of aesthetic experience within many tonal forms. Shared landscapes are venues of aesthetic knowing where tonal forms seek multi-modal expressive forms. The listener is author of the next creative rebirthing of sound. This is a moment of paradox for the “author” when creation is not only an individual response but also the collective definition (Foucault, 1969). Within a larger domain of music, I remove the moment of collective definition from temptations formed through teacher training and music teacher practices, temptations to be categorical and fixed in predetermined outcomes. I approach reason through aesthetic expression and allow paradox and tension of ambiguity.

Gareth

Later in the day of Dawn's big swim, in music class, all students explore tones on different instruments. We make patterns and find lyrics in a growing repertoire of songs. Not every child sings every word. They find their words in an undulating acceptance of their voice in a society of sound.

Gareth wants to learn rules of composition and finds friends who share his interest. He suggests that they write a book of songs. Gareth reaches towards aesthetic understanding within zones of non-risk; he prefers structure and music is a perfect safety mode of expression. I provide musical rules and expected theoretical outcomes and then I bring Dawn into his circle of sound.

Yunker (2006), a music educator/researcher, suggests the need to challenge product-based music programming when “.....the music teacher's mission is to cover the curriculum as set forth through methods, approaches, theories, and repertoire; and result in products that can be assessed and standardized” (p. 167).

Gareth stops his interpretation of a plan of sound and gently listens to Dawn. Dawn and I collaborate as I incorporate Gareth's composition into our improvisation. Dawn signs to Gareth to join us and, hesitantly, he looks away from the page of rhythms, mallet in hand. Dawn guides his hand, and, after several notes, muscles relax and a strained expression turns to a softened smile. Dawn knows to leave Gareth to explore on his own, yet he joins the unexpected and undirected co-artistry of our trio. The class silences in response to the energy lived separately and together in ensemble. We move beyond the jargon: be creative; have a go; use imagination; or, try something new.

I relinquish my place and space of discovery to other children. I add other children to the music, give the conductor's place to Gareth and Dawn, and stand back in my hearing and feeling. After a few minutes, I signal to Gareth and Dawn to slowly stop the music and, one by one, the children no longer play music. We are silent. I think of Redfern's reference to silence and stillness in music class. It is also important to remember that one needs time to live in "the aesthetic moment" and to develop acquaintance with a work. (Redfern, 1991, p. 256)

The Head Teacher enters the room. She looks toward the board to read the lesson objective. There are instruments everywhere, children are scattered throughout our space. Moments before, there was noise that attracted her and, now, children silhouette still silence. I want to refer the Head Teacher to Grumet who writes about individual identity as a chorus (Pinar, W., Reynolds, W., Slattery, P., & Taubman, 1996, p. 523). We are alone and together as collective identities webbed in a chorus of silent reflection.

In days following, I continue to teach Gareth skills. He matches tones, reads and creates rhythms and songs with some instrumentation. I watch Gareth very carefully as he plays music by himself, immersed in levels of comfort within structures of musical guidelines. He does not perform, he practices, carefully. I listen deeply to silences between every one of his tones awaiting a moment to slip to a space of vulnerability, improvisational places of risk.

Why Gareth? I recognize Gareth as a child who learns skills with ease in comfort of structured, familiar processes of learning focussed on product, not as performance revealing underpinnings of potential embodied voice, but as contribution to communal sound, white noise of classroom learning. In offering access to intense listening, I offer restoration of Gareth's embodied aesthetic expression, possible transformative personal hearing of who he is as a musician/learner/performer. I question my approach to Gareth's learning.

I consider O'Neill's research in Music Psychology and the use of a self-monitoring device by 60 young musicians to determine music competency beliefs and individual subjective experience. Students randomly recorded their feelings of competency levels during the week and interviews followed where O'Neill (2002) researched why some children succeed in the early stages of learning a musical instrument while others of equal ability experienced less progress. (p. 81). What voice would I hear from Gareth in the instrument of study in O'Neill's research? Would his voice be soft tones of excitement working within guidelines of my lesson, parameters of musical structure? Or, would he access impacting, provocative silence of what is yet to be heard? There is limited access to processes of aesthetic meaning and knowing in O'Neill's study. As Collingwood (1938) writes, "Theoretically, the artist is a person who comes to know himself, to know his own emotion..... knowing his world..... the language in which that emotion utters itself to his consciousness" (p. 291).

O'Neill (2002) questions her research methods. She writes, "There is increasing evidence to suggest that a gulf in meaning exists between ourselves as researchers and the young people we study when considering what it is to be a musician" (p. 93). Just as I find a medium through which I perceive my art and it finds voice, I am the medium through which my students' art finds representation within their own inquiry. When I realize this, I intend relational discourse with my students and within narratives of life histories through pedagogy of

embodied voice, narratives we share. In life histories, as those of O'Neill's study, and those of my students, narratives consist of two parts, the story with its content and the discourse with its description in the form of reflective practices. As Sarup (1996) describes, "The story is the 'what' in a narrative, the discourse is the 'how'.... rather like the plot" (p. 18). I hear the 'why' in other's narratives in methods of mutual inquiry in *story* rather than *plot*, in pieces of discourse that reveal evolving individual voice in moments of performative action, in non-systematic articulation, between discourses in elements of living and voices of the past, present and future. Jardine and Batycky (2004) write:

This world in which I undergo experiences, is not just inhabited and formed and fashioned by myself and by and within by own(ed) experiences, but is always and already experienced, articulated, and inhabited. It has always and already been formed and fashioned by shared and contested inheritances, voices, and ancestries, up out of which I must slowly and continually "find" myself becoming who I am. I am surrounded by a "multifariousness of voices" (Gadamer 1989, 295)—and not just up out of the human inheritance but all Earthly calls and keeps.
(Section II, ¶10)

I take on these sounds in reciprocal listening and learning in moments of informed silence between discourses before and after performing.

Gareth is attracted to Dawn's moment before sound, the pause and wonder in spaces provided to delimit what can be felt and expressed in many forms, "... the concepts, metaphors, models, analogies—for making new statements within any specific discourse" (Henriques, Hollway, Urwin, Venn, & Walkerdine, 1984, pp. 105-106). Gareth is absorbed and enticed, but not convinced by Dawn's ability to wait and listen, hear and act, without support from teacher directions and prescribed intentions.

Dawn's voice is poetic sculpture. Its texture is viscerally tangible, like her photos she describes later in her "My Story Book" journal, wet-dust smell of summer rain and green taste

of rainforest moss. Gareth is aware of new voices and settles with a type of silent reverence as he chooses order on the borders of risk and vulnerability. Now voice seeks form in yielding structures and new forms of discourse. Foucault's idea of discourse involves the Other and the Same. Sarup (1996) describes this by writing, "...the history of the Other and of the Same are necessarily implicated within each other. The Other is always inside" (p. 71).

31. *Emergent Source*

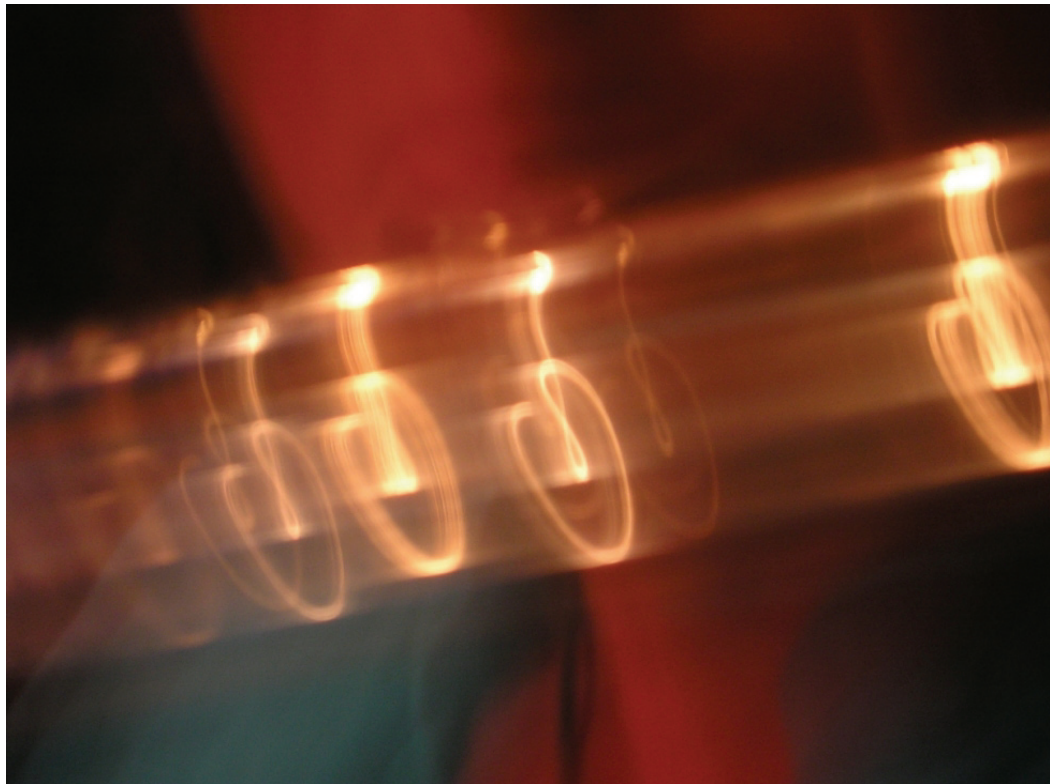


Photo by Alden Cameron Hodson, used with permission.

*In silence that is effusive preamble to an intake of breath
In a place of potential aesthetic voicing between audible moments
Is an emergent source, strength that entwines and supports
feeling and knowing of a particular place in a unique space.
Concepts of time in fabricated dimensions of space distorted if
regarded in the same lens of linear, prescriptive structures of
thinking and doing.*

Vulnerable arts performance as learning and teaching has no formula. By recognizing scenarios that diminish impact of accumulative aesthetic knowing in moments before action, restorative silent seconds before breath, consciousness that embodies corporeal knowing and meaning, lead to audible acts of re-living. Irwin names these processes of inquiry research in action where thought and action are linked "...through a hermeneutic circle of interpretation and understanding, new knowledge affects existing knowledge....action-reflection-action-reflection..." (Irwin & de Cossson, 2004, pp. 33-34).

I address non-static borderlands of expressive identity in a narrative response based on my March, 2006 conversation with Samantha Spence, at that time, a music coordinator and teacher for the Borough of Islington, London, UK, and the author of "*Expectation and Achievement of Black Caribbean Children in Secondary Music Education*" (Spence, 2005).

Allegro Con Brío: Further Research Directions

Music Education

Rumi is less interested in language, more attuned to the sources of it. He keeps asking Husam, "Who's making this music?" He sometimes gives the wording over to the invisible flute player: "let that musician finish this poem." Words are not important in themselves, but as resonators for a center..... Language and music are possible only because we're empty, hollow, and separated from the source. All language is a longing for home. (Barks, 1995, p. 17)

Sam

Samantha Spence's voice is resonating and full of joyful energy. Her London accent flies off words like an allegro poco meno mosso, just enough speed to be heard, carefully. Sam and I studied with the same professor at the Institute of Education, University of London, where she completed her Master's Thesis,

'Expectation and Achievement of Black Caribbean Children in Secondary Music Education'. As we meet at one of the schools in which she teaches in Islington, we share stories of our academic careers.

A musician and an educator, familiar with performance on many levels and in many venues, Sam speaks of the difficulty of performing at academic conferences. She laughs with me at her discomfort at her first music educator conference presentating her dry statistics to an academic audience, unable to find a familiar place of performance. I suggest that she could sing the material more easily and we laugh at the idea of a conference operetta. I talk about my arts performances at academic conferences and she is curious at my multi-modal approach, my many voices through sound, music, photographic imagery, text, and silence.

I explain that my arts performance is of the moment, the phenomena between silence and the next potential sound, interval, intonation as music, or intent of word tuned to aesthetic syntax, meant to "lift the veil of conventionality" (Barone, 2006 keynote address) in music education research as a forum for possible aesthetic interpretations. Within rules of music structure and product-based curriculum, ambiguity replaces a "temptation to be categorical" (Bateson, 1994, p. 74-75). Sam questions my inquiry in what Ted Aoki describes as a place of "generative possibilities" (Aoki, 1996, p. 12).

We discuss arts performance as teaching, providing multi-sensorial contexts that challenge traditional specific skill oriented objectives, sociological, and psychological frames of reference that confine aesthetic expression to categorizations in separation of art genres in and out of school and segregation of school curriculum into categorizations of arts and academics. Sam makes connections to her research and I understand that she is performing her inquiry for me, her arms gesticulating in a flow of tempi that directly support the pulse, tone and theme development of her narrative inquiry.

Her data from Black Caribbean students is a story of her personal data, her journey to find voice as an educator and musician and bring sounds of her Jamaican family to

classrooms of her every day inquiry. Data in Sam's study reveals that student perceptions of music and other information contribute to the success or lack of success of Black Caribbean pupils in music. Sam expresses concerns about her research conclusions, that teachers must be sensitive to bicultural music students. Music is an important aspect of young black Caribbean student life where underachievement is far lower than in academic subjects; student performance levels equal and, in some cases, slightly above other ethnic groupings. Sam shows me her study where she writes, "Yet these differences in achievement between social groups, although an obvious cause for concern, do not actually tell us very much about the potential of these groups" (Spence, 2005, p. 59).

Sam returns to the idea of arts performance as teaching. It is a question of seeking out the pedagogy of details of who we are, she says. I am a Jamaican Londoner, and I love music. I love teaching. I need to find a way to make connections to the student's pedagogy; it is so similar to mine. Then, I voice my pedagogy, she says in a language that decreases tempo, becomes more formal, a researcher letting go of familiar London phrases, slang of the everyday. I think of Maxine Greene who writes:

I would like to see one pedagogy feeding into the other: the pedagogy that empowers students to create informing the pedagogy that empowers them to attend (and, perhaps to appreciate) and vice versa. I would like to see both pedagogies carried on with a sense of both learner and teacher as seeker and questioner, someone consciously "condemned to meaning" (Merleau-Ponty, 1945/1996, p. xix) and thus reflective about his or her choosing process, turning toward the clearing that might (or might not) lie ahead. The ends in view are multiple, but they surely include the stimulation of imagination and perception, a sensitivity to various modes of seeing and sense making, and a grounding in the situations of lived life. (Greene, 1995, p. 138)

Special Education

Sam shows me a quotation from one student in her study, Nathan'. It reads, "How important is music to me? What would life be like without music? It wouldn't be worth living. Music is my soul, my heartbeat, my breath. Music is life to me." (Spence, 2005, p. 16)

Sam reads the quotation in a startling new sound full of Caribbean tonal nuances of a Jamaican/London voice. I show my surprise and she laughs. That's the way the students in my study all speak, she says. I used to sound like that all the time. In fact, she said, at the music educator's conference that went so badly, the best part was when I read the narratives in the Caribbean accent.

From her study, Sam reads the following narrative switching accents between students' text (Boy 1 & 2) and her text (SS):

Boy 1. It's dull isn't it though? I hate music. So boring! (The rest of the group laugh).

SS. So you don't like music at all? In school or out?

Boy 1. It's not that I don't like music, my brother's in a group yeah, and he's a Dj so sometimes do stuff with him you know and help him put beats and stuff together. I just don't like this music (gesticulates to the classroom where some children who play an instrument are being asked to get them and sit at the back).

SS. Does your teacher know what you do with your brother outside of school?

Boy 1. No! He don't know.

SS. Why not?

Boy 1. He don't know about it though does he?

SS. About what?

Boy 1. About the music, you know.

SS. But maybe if you told him he would be interested, he might even want to hear some.

Boy 2. Nah Miss, you don't know him. He's into other stuff like, like, classical and singing and lah, lah, lah (mimics an operatic singer) and things. He always plays it in his office.

(Spence, 2005, pp. 53-54)

32. *Beatz and Stuff Together*

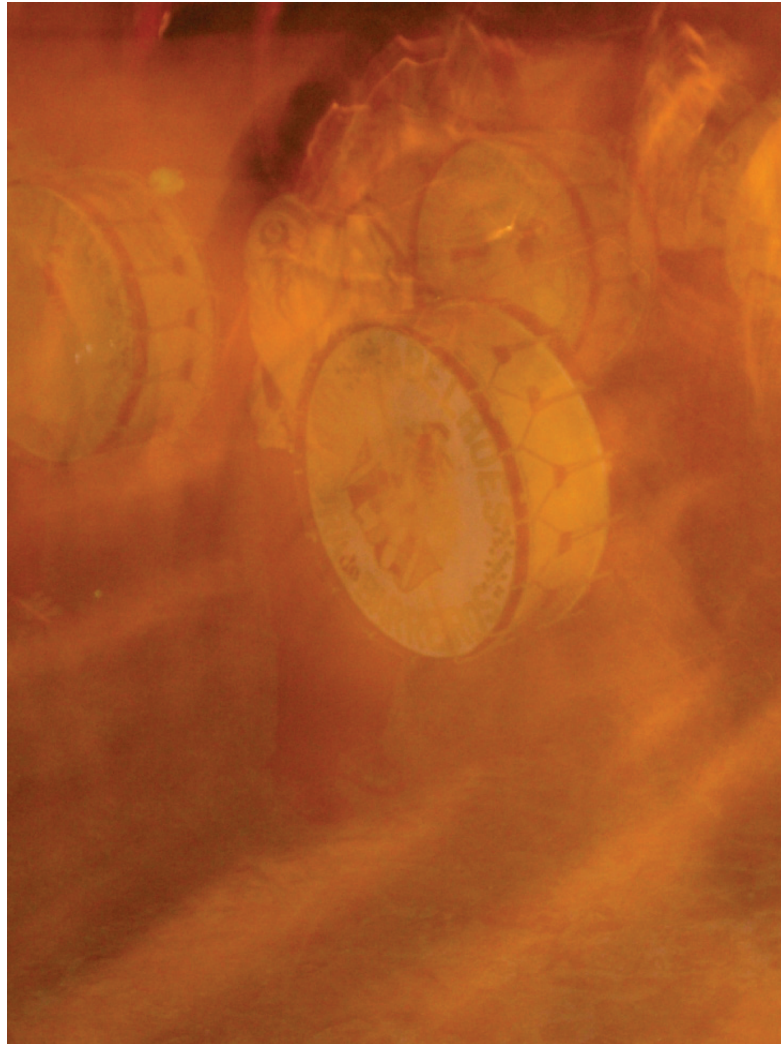


Photo by Lorna Ramsay.

Later, I wrote a poem for Sam reflecting the sounds of the students in her study:

*Lost in an Islington institution of race and colour and sound,
with a music teacher whose Jamaican heritage blends with
hovering medley of black and mulatto teenagers,
of bling bling garage beat*

*We are interrupted in a non-intrusive wave of comments and
Caribbean bass line
Only thing I'm good at, yeah, Sir helped me a bit*

*My brother's in a group, yeah, (he messages a friend on his mobile
phone and sends an image of his brother's group)
And he's a DJ so sometimes do stuff with him but Sir don't know
about it (he answers a call and it's his brother playing some music)
listen, do that garage beat, he adds Tyrone's bass so send it on to
listen*

*Nah, Miss, you don't know him, he's into other stuff
He'd be waving his hands in the air
Some weird instrument making electronic sounds
That'd be wicked...*

33. That'd Be Wicked

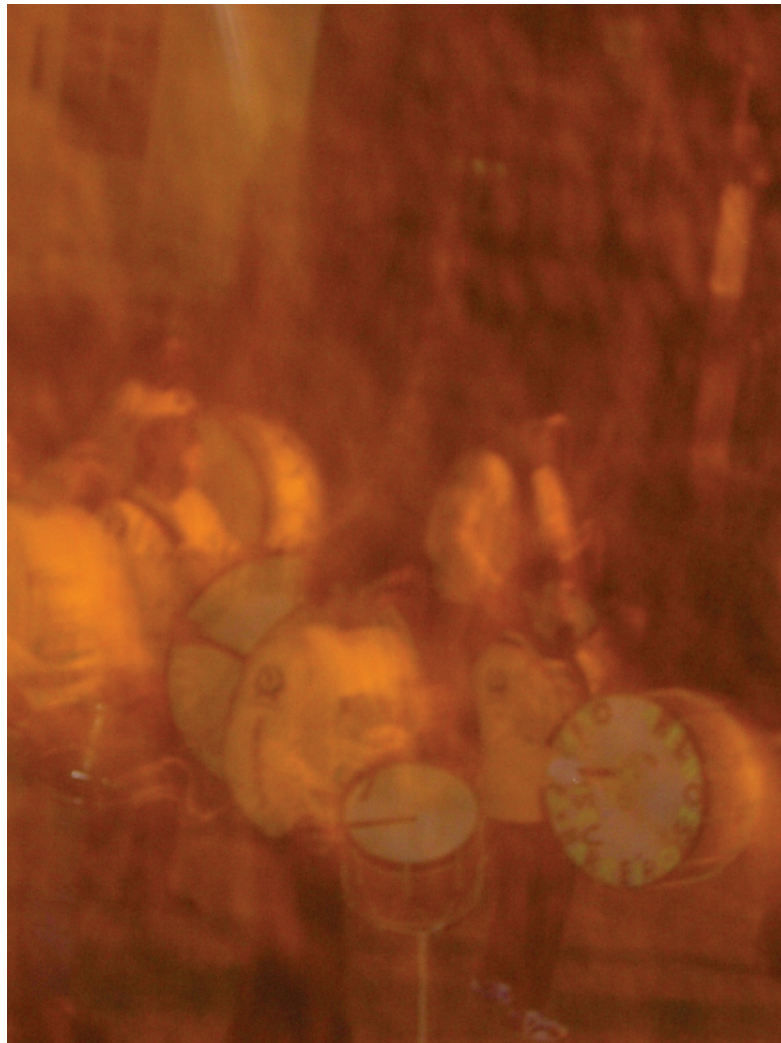


Photo by Lorna Ramsay.

Sam and I talk about student narratives and how we, as arts education researchers, could participate in the students' musical experiences, hearing their pedagogy, listening well to nuances of their voices.

The students are always on their mobile phones, Sam says. Why not use narratives collected through cultural tools in and out of the classroom already in constant use, mobile phones, portable media players, and computers? Student narrative data originates in zones of comfort, places of belonging. Texts, sound files, video imaging, computer messaging through e-mails, face book, and blogs capture everyday processes of detailing perceptions and reflections of musical knowing, creating and performing.

Sam comments on bountiful sources of data in very sound-full groups of students. They are always talking between each other and another set of contacts behind the mobile phone, she says. There is never any silence, no room to think.

We talk about providing silent moments, at least providing opportunities for students to notice silent moments between transmissions of multi-modal texts and still images of mobile phone photos.

We can provide a hearing of individual space within a shared landscape of sound, I say.

Sam begins to understand vocabulary of my inquiry and responds: Like when Nathan's interview was interrupted by a text from his brother. He stopped and read the text. For several minutes he downloaded an email of a sound file. We sat in silence. I finally asked what he was doing and then asked if he would share the sound file. It was an excerpt from his brother's garage band.

Right, I say. What was going on in those moments of silence? By sharing the music clip, you shared documentation of shared, expansive landscape and enriched silence before response, reflection. What would Nathan have said about the music? What form of expression would be comfortable for him? A

musical response, perhaps? Could you then stretch the boundaries of his zones of comfortable aesthetic expression?

We, as arts educators, facilitate interconnections in shared landscapes of daily living through reflective processes, space to take in impact of stillness in the soundless place of consideration. I tell Sam about Lather who invests as an author in “a practice that erases itself at the same time as it produces itself. Such a practice makes space for returns, silence, interruptions...Such a practice ignites in writing and reading (and listening) what is beyond the word and the rationally accessible” (Lather, 1996, p. 531-532).

What happens in the dynamic silence is a de-limiting of enriched possibilities in reflective portals of aesthetic expression. We discuss Mazzei who suggests that the practice of informed silence waits for returns in spaces for “the interruptions, the resistances, the denials, the subtle eliding of text present in the unspoken” (Mazzei, 2007, p. 49).

When silence, sound, music, imagery, and words re-align, reciprocal landscapes of narrative inquiry emerge with/in and with/out classrooms. Sam and I envision participation with students in reflective practices evoking reciprocal themes of confidence, access, risk, agency, and authenticity through garage bands, productions of multi-media arts performance, community music groups with school groups, and transference of experience between professionals and interest groups. We speak about opportunities to develop professional development and mentoring programmes in reflective practices for staff within and between schools.

I am a performer.

I perform as an observer of sound and silence.

*I observe, hear, and reflect as audience my sound and silence
my visual and visceral memory of
musical space, performance, pedagogy, and paradox
fused in silent resistance in my musical space
of my next performative voice, my pedagogy*

*I create in silence with my sound
my sentient realness
of being present in the paradox of living a duality,
a solid, obvious presence of my body framed
in essence of my corporeal consciousness,
my desires, my passions,
my voice.*

*I approach my inquiry of trust
hearing my corporeal pulse,
timbre, sound, and music
and listening through
an expressive urgency
of my self-revealing silence.*

34. *Inquiry of Trust*



Photo by Lorna Ramsay.

Teacher Education

Can I hear if I am not listened to well? Who is listening to me? In my room, standing behind my music stand, in a silence I both trust and mistrust, I am the careful listener. I seek a hearing of my musical voice. I recall, after reading through the first movement of the flute sonata, I found myself in new dialogical dimensions in Prokofieff's demanding sequences and rhythms retrieved and restored, already engrained with a trusting corporeal knowing. Yet, in less-than-trust, I strain to hear my voice on fringes of what I wanted to hear. I stop to think, then, I do not think. I feel resonances in my fingers, arms, shoulders, my diaphragm, my lungs. I feel like a diver poised on the rough, slivered edges of my cedar dock, my lived-body as it co-exists with the world (Merleau-Ponty, 1945/1996) but "...interposes itself between us and the landscape of action and between intention and action" (Smith, 2005, p. 51). I sense that the sound I seek is unobtainable and I open my self to an unbroken stream of what might be revealed, anticipating the sudden rush of cold, salt water, the next gasping breath and the slow exhalation as I ferry breath to support vibrato of sound.

Once heard, my performer's sound transforms, never to be as it was a moment before, in a decision to reach toward embodied sound, to release embodied voice to sound-full, earth-full living. In connections to a broader landscape where voices share my voice and I reciprocate in deep listening, I open my self to phenomenology of living attuned to moments of silent stillness. Attuned to sentient presence of air, wind, earth and fire, I am present with elements as a diver living the next combination of embodied actions after thought and preparation, after letting go. Abram (1996) warns of a disregard to "our carnal inheritance in a more-than-human matrix of sensations and sensibilities. Our bodies have formed themselves in a delicate reciprocity with the manifold textures, sounds, and shapes of an animate earth..." (p. 22). I seek a listening of trustful spaces between tide action and my next wave-jostled moment where

words and actions originate, embodied spaces of daily living; I seek a hearing of silent contemplation and reflection before action, pre-performance, uncommitted voices heard as they merge in places of risk and comfort, and emerge from vulnerability and certainty. I accept Heidegger's (2000) warning that phenomenology "never makes things easier, but only more difficult" (p. 12). In this thesis, I challenge comfortable places of listening and hearing around performance, pedagogy, and paradox.

By prolonging comfortable and conflicting interplay between multiple interpretations of exchanges of narratives, I presume no resolution. There is interpretation in tones of my performance, tonalities of my intended and unexpected sounds of living narrative that evoke pedagogical dialogue between silence and my next musical motif.

I perform a living of my stories. My inquiry provokes a reaching beyond rhetorical tones of evidence-seeking methodology, evoking receipt of life stories for myself and my students. I seek a teaching that Knowles describes as:

Metaphor of memory. Strokes of imagination. Waters of action. Waves of silence. Pools of reflection. Pigments of passion. These are what drive my teaching. These are the crux of my pedagogy. These comprise and are witnessed in my inquiries, my artwork-painting and writing. And, again, I teach.

(Knowles, 2001, p. 98)

I live my stories and they live me. I participate in performative contexts of silent imagery and poetic sculpture, 'vocal' portals of sound. My inquiry invites evolving, revolving, and

unresolving reflective narrative dialogue with learner/educator/artist/researcher as participant in fixity and flux of text in progress.¹⁵

*Question my borders
as my students
feel for rough edges and challenge reflecting
patterns
of sunshine and walls of self-imposed organization*

*Surrendering text messages
exchanging passions
and loose connections
between body movement
and intentions
of my next pedagogical
performance*

*Risk
Challenge
Agency
Courage
to see beyond
the next possible
breath and sound*

Yet I strain to hear again. My sound is private, lurking pleasure. I covet its textures of colour and sentient structure. As I glance lightly left, I bend to feel tension in my lower back. It reverberates like my visceral response: key-touch to vibrating air, pulsing low C, slightly off pitch. The reverberation is contagious in sound-full potencies, trustful attending to potential perfect pleasure.

¹⁵ I refer to Jeanette Winterson's (1996) concept of 'fixity and flux'. She writes, "... the emotional and psychic resonance of a particular people at a particular time is not a series of snapshots that can be stuck together to make a montage, it is a living, breathing, winding movement that flows out of the past and into the future while making its unique present. This fixity and flux are never clear until we are beyond it, into a further fixity and flux" (p. 40).

Perfect pleasure in sound happens by chance. I do not name this 'perfect sound' for that is a singular experience I feel only as I lift my arms and feel the light perch of a kingfisher moments before I hear the crackle of its arrival to my embrace of sun and wind. Pleasure that is shared and yet respected as totally unique to oneself can be found in a reflective space of hearing, of intended listening, of open-to-the-world acceptance of carnal certainties of sound.

*For a moment in time, in a West End apartment,
late one Vancouver Spring afternoon,
reading the same notes written on the same page
at the same time, my flute teacher and I play together
perfect pleasure in sound.*

*We unpack our flutes and carefully, thoughtfully, in silence
Our first notes are just dots speckling a dry, unyielding space of
hardwood floors and leather couches
We stop playing In moments of silence
I expect no more than familiar dimensions of hearing sound offered
between wooden frames of furniture and
empty instrument cases
I play alone I perform I stop playing,
urgent to wait in silence wait for some kind of direction*

*I become aware of seagulls, conspirators with traffic noise
They realign my sense of sound and I meet a challenge
to be one with my noisy collaborators one with my silence*

*We play together We trust impact of our west coast venue
we take on the particular brilliance that hangs by an open window
pink cherry blossom light beyond words
ephemeral presence reflected in shuttered glaze
unexpected shadows of a waning sun
teasing purpose and intention, perhaps beyond listening
We look at each other as if aware of some kind of discovery*

*We feel our gaze become one in vibrating refocus
our sound is static and free at the same time*

*embodied in every muscle pressing in rhythm
with responding lift and thrust of the next harmonic configuration*

35. *Impending Relief*

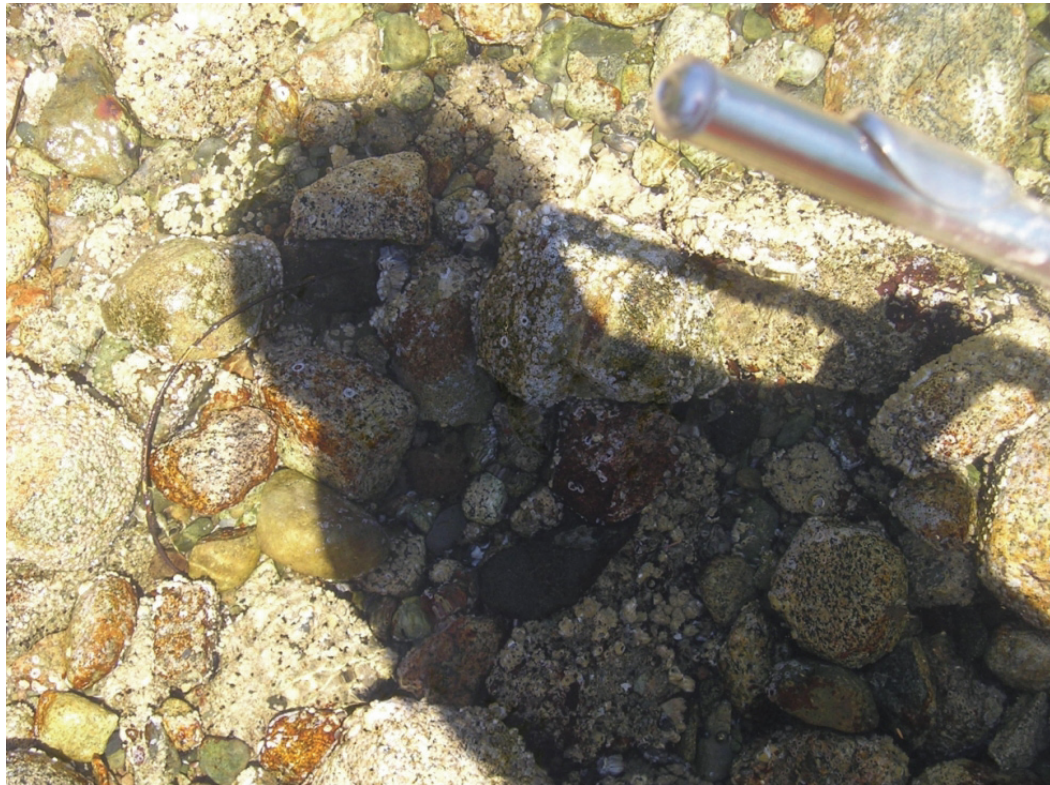


Photo by Lorna Ramsay.

We own an empowered sense of awe and impending relief

*Our fingers shift in harmonic restraint and constraint until, finally,
we sense release to pleasure
fulfilled in strength of our common breath*

*Muscles in harmonic frames no longer two separate experiences of
pressure and tension speak in simultaneous tones and over-tones of
receiving and providing
in flow we alter nothing in silent synchronicity
nothing is attempted everything is achieved
we play in a space of sound then we run out of breath*

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Appendices

Appendix 1.

Table of Contents for

CD Accompaniment

- Sound Scape
- Embodied Sound

Appendix 2.

Undergraduate Education Course Syllabus

Narrative Inquiry and Aesthetics in Arts Education: Practices in Question

Mondays 8:30- 13:30

Instructor: Lorna Ramsay

Intersession: May 3-June 28

Office: EDUC 5424

Education 5400b

Telephone: 778-782-2454

Through narrative inquiry, students approach definitions of aesthetic experiences in arts education as redefinition of learner/educator exchange. Students reflect and critically interpret readings, assignments, presentations and arts performances, challenging voices of their different identities. Performative moments of action in a variety of narrative genres reveal fusion of theory and practice in teaching/learning/researching. Special topic emphasis is music and integrated arts education with reference to special needs.

What is the definition of teaching in reflective narrative pedagogy of embodied voice?

How can I provoke ongoing, sentient and visceral dialogue with colleagues about teaching as active, performative inquiry?

Required Text:

Irwin, R., de Cosson, A. (Eds.) (2004) *a/r/tography: Rendering self through arts-based living inquiry*. Vancouver: Pacific Educational Press.

Selected readings on library reserve:

Philpott, C. & Plummeridge, C. (Eds.) (2001.) *Issues in music teaching*. London: Routledge.

Reimer, B. (2003). *A philosophy of music education*. New Jersey: Pearson Education.

Bresler, L. (Ed.) (2004). *Knowing bodies, moving minds: Towards embodied teaching and learning*. Boston: Kluwer Academic Publishers.

Abram, D. (1996). *The spell of the sensuous*. New York: Random House.

Fels, L. & Belliveau, G. (2008). *Exploring curriculum: Performative inquiry, role drama, and learning*. Vancouver: Pacific Educational Press.

Course Requirements:

Assignments: Class discussion of format, criteria, and evaluation

Class presentations: Students demonstrate understanding of course materials by presenting facts, ideas and interpretations in weekly rotation. Presentations are based on chapters of the text with other resources. Peer and self evaluations are included.

Active learning includes:

- reading required text before the first class
- attending class regularly
- reading and responding to articles or excerpts handed out and/or posted each class
- participating in personal narrative expression in class
- participating in group and class discussions

Assignment one due May 17

Students arrange informal discussion with one or more student musician, author or artist of any genre. Students choose from:

- informal, narrative response 4-6 pages double-spaced submitted and a summary of the exchange shared in class
- arts performance minimum 10 minutes: individual or small group with a submitted summary

Assignment two is due June 7

Choose between:

A. a paper critically discussing an existing arts education programme within the context of narrative inquiry and aesthetics in arts education

- 5-8 pages, double-spaced
- bibliography includes references to course text and outside resources

B. a class presentation of a proposal for an arts-based approach within a classroom within the context of narrative inquiry and aesthetics in arts education

- arts performances are encouraged
- arts performances will also include a written summary, minimum 2 pages double-spaced
- bibliography includes references to course text and outside resources

Portfolios peer review and submission due June 21

Students include samples of assignments and class narratives with critical reflections. Self and peer evaluations as well as feedback examples from the instructor are included. Portfolio is 10-15 pages double-spaced with headings and subheadings. Various formatting approaches can be discussed with instructor. Self evaluation is due June 21.

Evaluation:

- Active learning 20%
- Assignment one 20%
- Assignment two 20%
- Portfolio and self evaluation 40%

Syllabus

May 3: Introductions

Instructor narrative: How can I evoke ongoing, sentient and visceral dialogue with teachers in training about agency and transformation in teaching as active, performative inquiry?

Student narrative exchange, individually or in groups: Choice of expression through writing, movement, art and music. Musical instruments, dance props and art supplies are available. Student narratives or reflections on narrative expression through art are to be handed in.

A discussion of Irwin, R. & de Cosson, A. (Eds.) (2004). *A/r/tography: Rendering self through arts-based living inquiry*. Vancouver: Pacific Educational Press.

Groups will compile three questions from text chapters to share with the class as discussion points

Consider: Do performative moments reveal agency, restoration and transformation with special needs students?

Discussion of assignment criteria and input of evaluation strategies

List of dates for student presentations

Homework: Responses to reading hand-outs/ online readings to be discussed and submitted May 10:

Hand-out: Gardner, H., & Hatch, T. (1989). 'Multiple intelligences go to school'. *Educational Researcher*, 18, (8), 4-10

Pryer, Alison, (December 2004). Marking and making the (Earth's) body: On ritual, relationship, place and pedagogy. *Educational Insights*, 9 (1)
[Available: <http://www.ccfi.educ.ubc.ca/publication/insights/v09n01/articles/pryer.html>]

Reserve: Fels & Belliveau, Chapter 5: 'Performing Poetry: Multimedia Expressions', pages 107-121

May 10: Introductory Activities

Instructor narrative: arts performance of research with special needs student

Student response to instructor's arts performance in narrative reflection, discussion in groups, and write a group response and submit: spokesperson shares

Student presentation including response to Irwin & de Cosson: Forward, Introduction, and Chapter 1

Peer and self evaluation and discussion

Group discussion on readings: spokesperson shares

Homework: Responses to reading hand-outs/ online readings to be discussed and submitted May 17:

Reserve: Bresler - Chapter 6: 'The Body and Musical Literacy', pages 54-60

Hand-out: Knowles, G. & Thomas, S. (2002). Artistry, inquiry, and sense-of-place: Secondary school students portrayed in context (pages 121-132) in C. Bagley & Mary Beth Cancienne (Eds.) *Dancing the data*. New York: Lang

Reserve: Fels & Belliveau, Appendix B: 'Drama Playkit', pages 235-247

May 17: Embodiment as Dance Narrative

Guest dance performer: Dr. Celeste Snowber

Class participation in dance narrative and reflection

Discussion of reflections (hand in)

Student presentations including response to Chapters 2, 3 in Irwin & de Cosson: peer and self evaluation and discussion

Sharing of narrative response to readings in groups: spokesperson shares

Assignment one due: some student arts performances

Readings and homework: prepare written narrative or narrative through arts for May 31

Literary Texts as Sound Imagery: Fowler, L. (December, 2003). Sounding curriculum voices. *Educational Insights*, 8(2). [Available: <http://www.ccfi.educ.ubc.ca/publication/insights/v08n02/contextualexplorations/voices/fowler.html>]

Rasberry, G. (1997). *Imagine the curious time of researching pedagogy*. 'Writing identity', p. 188. Available: <http://m1.cust.educ.ubc.ca/Artography/data/phd/Rasberry.pdf>

May 24: Holiday**May 31: Embodiment as Writing**

Students participate in the writing process as group narrative

Performance of group narrative (group narrative to be shared with class in group email)

Sharing narratives from homework assigned May 17

Student presentations including response to Chapters 4&5 in Irwin & de Cosson: peer and self evaluation and discussion

Assignment 1: arts performances as required

Homework: Responses to reading hand-outs/online readings to be discussed and submitted June 7:

Reserve: Abram, Chapter 6, Part II 'The Living Present', pages 201- 208

Hand-out: Excerpt from van Manen, M. (1997). *Researching lived experience: Human science for an action sensitive pedagogy*. London, Ontario: Althouse.

Chapter 6: 'Maintaining a Strong and Oriented Relation' – "Seeing Pedagogy", pages 149-160

Sharing narratives from homework assigned May 31

Assignment two due: Share in groups

Student presentations including response to Chapters 6 & 7 in Irwin & de Cosson: peer and self review and discussion

Homework: Responses to reading hand-outs/online readings to be discussed and submitted June 14:

Hand-out: excerpts from Berger, J. (1973). *Ways of seeing*. London: BBC and Penguin Books.

Reserve: Fels & Belliveau, Chapter 2: 'Curricular Explorations Through Performative Inquiry: Bringing Performative Inquiry into the Classroom', pages 53-57

June 7: Approaches to Identity Through Performance as Pedagogy

Instructor narrative on a student with Downs Syndrome

Instructor response to Hand-out of excerpts: Spence, S. (2005). *Expectation and Achievement of Black Caribbean Children in Secondary Music Education*. MA Thesis, Music Education, University of London.

Narrative response from students (to be handed in)

Sharing narratives from homework assigned June 21: spokesperson shares

June 14: Field trip to Vancouver Art Gallery: Rodin Exhibition

Homework: Responses to reading hand-outs/online readings to be discussed and submitted June 21:

Hand-out: Mazzei, L. (2007). *Inhabiting silence in qualitative research: Putting poststructural theory to work*. New York: Lang

- excerpt from Chapter 5: 'A Poetic of Silence' (pages 57-69)

Reflections on Rodin

June 21: Aesthetics and Arts Education

Student discussion and student and instructor reflections: Rodin Exhibition

Portfolios due with self evaluation

Sharing portfolio excerpts and arts performance/presentation of portfolio

Portfolio peer review

Student presentations including response to Chapters 8 & 9 in Irwin & de Cosson: peer and self review and discussion

Homework: Responses to reading hand-outs/ online readings to be discussed and submitted June 28:

Reserve: Green, L. (2001). Music in society and education. (p. 47-61) In Philpott, C. & Plummeridge, C. (Eds.) *Issues in music teaching* London: Routledge.

Hand-out of excerpts: Spence, S. (2005). *Expectation and achievement of black Caribbean children in secondary music education*. MA Thesis, Music Education, University of London.

Hand-out of excerpts: Lamont A. (2002). Musical identities and the school environment (pages 48 & 49). In MacDonald, R., Hargreaves, D., & Meill, D. (Eds.) *Musical identities*. Oxford: Oxford University Press.

June 28: Sharing Narratives

Homework assigned June 21: spokesperson shares

Sharing portfolio excerpts and arts performance/presentation of portfolio

Portfolio peer review

Student presentations including response to Chapters 10 & 11 in Irwin & de Cosson: peer and self review and discussion

Appendix 3.

Preparing to Perform

I close my eyes and breathe a visual sting of apprehension, terse fabric of tension: an image of inquiring eyes taking- on details of rehearsed and unrehearsed body shifting in rhythm to my words; impulsive response of shoulder to hip, an observer's sense of tempo; slowing, rolling expanse of diaphragm to lung to heart.

I live with my stories as they live me. I reach beyond rhetoric for a receipt of my narratives.

My preparation to perform my narratives concentrates on every detail of listening in a stretch and poise of my mirrored image. I listen in morning silence, slowly aware of a hum somewhere deep within my body. I transport fingers to an area by my heart and sense stillness of my next thought. I surrender to a space of residual resonances that Irwin calls the 'borderlands' of re-thinking, re-living, and re-making (Irwin & de Cosson, 2004, p. 29). My reflection is deflected by a desert light and I accept portent of my next exchange similar to Irwin's reference to her concept of living métissage (R. Irwin, R. L., Stephenson, W., Robertson H., & Reynolds, 2001). Irwin describes métissage as "... a life-writing, life-creating experience" (Irwin & de Cosson, 2004, p. 34).

Before performing for my undergraduate education students, I await moments of generative possibilities in deep reflection, pedagogy of embodied voice. I prepare to participate in a receiving of voice, to feel investment of deep listening and hearing that I share with students in moments of silent reflection. Will the students' voices embed synchronicity? Are share landscapes of webbed voices interconnecting by chance and by choice in spaces of familiarity and discomfort, in vulnerability and trust?

In a decision to perform to my students, I begin the Prokofieff Sonata that I have lived throughout our time of daily inquiry. Beginning with familiar notes, I sense salt air and all colour sounds of a summer of writing and swimming. I feel a shift of audience as I sense an approaching improvisational motif.

My music is not too well produced, not too well worked out. It's "... raw, unintentional ... excusable" (Green, 2002, p. 173). I have not created or performed my music for a specific listener. I am only one part of a reciprocal experience because I am also the hearer entwined in collaboration with the listener. I am here only in representation like blurred truth, the swirling sincerity of Van Gogh's French skies, the one-handed piano concerto, my left hand silent in Ravel's dramatic anti-climax.

Listen carefully between notes, solid silence of my voice.

I find a riff of a Clapton song and shift to another key, add an Elton John idea and shake it up with some R&B. What did I just play? What would Prokofieff say? Is this authentic music? I hear the student pop musician in Green's book suggest that, with analysis of music, "... you lose some soul ... the joy is just gone" (Green, 2002, p. 172).

My students watch me move in a separateness and in a sharing of my sounds. I am present and responsive, smiling and removing any ownership, any investment. My sound is juxtaposition of fabrics, fragments of structures, fractures of systems, not entirely possessed.

A pentatonic mix, no simple chord progression, disquiets my first notes' swell of expectation to move from dominant chords to the tonic. I provide a melody to remember, a challenge to feel. The challenge lurks in dark Phrygian mode. Discontent in the mixture of colour, mixolydian brightness of hope with a darkness I feel modulating inside me.

Collingwood (1938) says, "Theoretically, the artist is a person who comes to know himself, to know his own emotion..... knowing his world..... the language in which that emotion utters itself to his consciousness" (p. 291).

I trust collaboration of intent; it shivers off to some minute vibration, my music, Prokofieff's music. I sense discomfort, unresolved motion forward like a pressing, unexpected, cooling east wind on an August afternoon. I want to return to the familiar patterns of movement, a pulling tide, a sense of what could be felt. If I return to the rehearsed and expected sounds of Prokofieff, I would not feel comfort.

We sit silently, waiting for sound to settle after my improvisational performance for students. One student catches my eye, and, knowingly, we smile. I am an educator. I am an artist. I am, as Maxine Greene (1967) writes, "caught up in the details and contingencies of school life and life outside of school...." (p. 122). I try to hear my pedagogy in continuing resonance of sound in every day inquiry.

There is a necessary anxiety that Greene feels is involved in "...other people's identifications" of me, what I am scheduled to be" (Greene, 1967, p. 122). I say to my students, I am only what I hear in the moment of my performance. I am only what you hear at the moment of performance. Then, there is silence to reflect.

The children's voices at the beginning of The Wall album are forcing out my wonder. Pink Floyd, teacher, leave these kids alone.