

UNEARTHING EMBODIED TRUTHS IN CURRICULUM AND INSTRUCTION:

NARRATIVE PLOTLINES THROUGH A MUSICAL LENS

A Dissertation

by

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ABSTRACT

This dissertation employs narrative inquiry as a research method to study people's storied experiences and to delve into teachers' and students' experiences related to their identity. My three-article dissertation evolved around not only stories to live by of teachers and students but also my own artistic and aesthetic stories to live by fueled by the thinking with stories process. Given the interest in multi-perspectival ways of knowing, educational researchers have been actively exploring the value of the arts – visual art, fine arts, dance, poetry, novels, etc. – in qualitative educational research. However, while other modes of art-based research have been actively mixed with the narrative inquiry method, few music-based narrative research studies have been blended, despite the potential of music as a means of inquiry. This dissertation fills a methodological and knowledge gap in arts-based research and narrative research. Cumulatively, the artistic and aesthetic three-article dissertation delve into the philosophical, the epistemological, the theoretical, and the aesthetic inquiries to make sense of curriculum making, and to investigate and express hidden values in educational contexts. Through musical narrative inquiry, this dissertation captures teachers' and students' changing professional and academic identity. The musically re-storied and re-presented stories encompass not only a present rich and varied emotional and reflective decision-making processes of teachers/students in four commonplaces (teachers, students, subject-matter, and milieu) as a space for storied identity formation, but also provide valuable insights into teacher as curriculum maker/teacher as improvisational performer, teacher as curriculum implementer/teacher as canonical performer, best-loved

self, and music as metaphor. Furthermore, this research deals with researcher's reflective return on the musical narrative inquiry process and the ethical issues underlying musical story constellation as a representational form. This dissertation aims to create a dialogue between the academic, artistic, social, philosophical contexts surrounding art-based narrative inquiry processes.

DEDICATION

This thesis is dedicated to my beloved parents

Park, Gwangmin & An, Taeja

who have raised me to be the person I am today with love, sacrifice, and prayers

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1. INTRODUCTION

1.1. Research Focus

People story and re-story their thoughts, feelings, experiences, and knowledge, and also organize their circumstances into stories to imbue their lives with meaning (Clandinin, 2006; Clandinin & Connelly, 1990, 2000; Craig, 2007). When people listen, tell, and exchange the stories with each other, they can join in other people's lived experiences. In this process, the stories or narratives become a way to learn the not-yet-known knowledge or not-yet-involved experience. Through this approach, a web of meaning – a web of knowledge – is created. Bruner (1996) states that

The agentive mind is not only active in nature, but it seeks out dialogue and discourse with other active minds. And it is through this dialogic, discursive process that we come to know the Other and his point of view, his stories. We learn an enormous amount not only about the world but about ourselves by discourse with Others (p. 93).

In school settings, stories and narratives allow us to excavate hidden stories of school contexts – including teachers, students, parents, school administrators, school staff, and outside curriculum developers – to new levels of understanding as the narrative describes novel characteristics, diverse voices, and multilayered relationships within situated contexts (Blair, 2007).

Narrative inquiry (Clandinin, 2007; Clandinin & Connelly, 2000) is used as a method and a methodology in qualitative educational research. According to Connelly

and Clandinin (1990), “narrative researchers describe such lives, collect and tell stories of them, and write narrative of experiences” (p.2). Engaging in and reflecting on the teachers’ and students’ lived experiences within the narrative inquiry process, educational researchers seek meanings in situated school and curricular contexts.

Contemporary narrative inquiry is often characterized as an amalgam of interdisciplinary analytical lenses and diverse disciplinary approaches from both traditional and innovative methods (Chase, 2005). To comprehend the complex and abstract nature of school contexts, it requires a reader’s imagination, which is a critical cognitive function required to fully engage in teachers’ and students’ stories and to capture the particularity of the situations or phenomena. Imagination can be fostered through varied representations such as metaphor, visual/auditory depiction, and artistic/aesthetic shaping of the stories. Texts sometimes cannot offer subtle nuances other than the “message” with which it becomes involved (Stubley, 1995). However, in the process of combining music and stories, one can bridge gaps between texts and embodied meanings by “symbiotic tuning” of knowledge, body, mind, sound, and musical actions (Stubley, 1995). In effect, the musical integration in written language provides a deeper immersion into the stories. It naturally opens up a potential to widen the ways of knowing through means of illuminating, representing, and communicating.

The three articles in this dissertation study employed a hybridized, narrative and art-based methodology. In the three articles I researched for this dissertation study, I revisit narratives that intertwined teachers’, students’, and school stories (Craig et al., 2012, 2013, 2014, 2017; You & Craig, 2015; Craig, 2020; Craig et al., under review)

using music as an analytical lens. In this project, I consider music as “a method of inquiry, a way of finding out about myself and my topic” (Richardson, 2000). Music acts not only as a mode of “telling” about hidden affective truths of local curriculum contexts, but also is a way of “knowing” a method of discovery and analysis (Richardson, 2000). By representing the narratives in a musical way, I discover new aspects of the narratives.

1.1.1. Needs of Research

Building upon postmodernism, a considerable amount of literature has been recently published on a new form of knowledge for conceptualizing thoughts through artistic practice. The new paradigm researchers argue that human inquiry should be understood in a multiplicity of ways; that no single research paradigm can dominate the entire field, and that interaction of multiple perspectives can more robustly unravel the intricacies of a phenomenon (Pearse, 1992). In line with this movement, an evolving understanding of what is arts-based educational research within teacher communities emerged through artful inquiries (Sinner et al., 2006). Arts-based research—of which narrative inquiry is an example—embraces intuitive and non-verbal modes of knowing (Barone & Eisner, 2012; Leavy, 2017; Rolling, 2013). Given the interest in multi-perspectival ways of knowing, educational researchers have been actively exploring the value of the arts – visual art, fine arts, dance, poetry, novels, etc. – in the field of educational research (Blaikie, 2013; Boydell, 2011; Leggo, 2011).

However, while other modes of art-based research have been actively conducted (Bagley & Cancienne, 2002; Buono & Gonzalez, 2017; Hervey, 2000; Leitch, 2010),

few music-based qualitative research studies are available, despite the potential of music as a means of inquiry (Leavy, 2015; Bolden, 2017). Furthermore, past contributions to the music-based qualitative research genre have primarily focused on the secondary use of music to draw out knowledge through participants' musical activities. Few researchers have addressed the question of how to utilize music as part of the central research method for data analysis from the view of researchers. Bochner and Ellis (2003) state that music contributes ideas, insights, values, and meanings because music can function as a mode of construction, generation, and representation of knowledge as well as advance the goals of self-understanding and narrative truth (Spence, 1982). By exploring literature of music as a research method and of the affective domains in school contexts, this study fills a methodological and knowledge gap in arts-based research and narrative research. Furthermore, this dissertation aims to create a dialogue between the academic, artistic, social, philosophical contexts surrounding art-based narrative inquiry processes.

1.1.2. Purpose of Research

The three articles in my dissertation study aim to extend the current discourses around the school contexts and curriculum development by revisiting and representing affective voices of the teachers and students in the Five "Helen" articles (Craig et al., 2012, 2013, 2014, 2017; You & Craig, 2015), Data is [G]od article (Craig, 2020), and Kadeem's narratives – interview scripts and Wounded Healer article (Craig et al., under review). The current three articles in this dissertation are secondary experiences (Dewey, 1934) of previously published stories – as a form of secondary analysis and secondary

representation in the musical vein. The musically frozen narratives (Conle, 1999, p. 23) will be retold and represented in an emotional way through my musical narrative inquiry work.

The purpose of my three-article dissertation is to unearth covered stories, which are valuable for teacher development through multi-layered inquiries by making musical resonance a vital part of the narrative inquiry process. The musically retold stories are not only about ‘official’ and ‘general stories’ of curriculum, but also about ‘embodied’, ‘renewed’, ‘emotional’, ‘valued’, and ‘personal’ stories that are deeply connected to curriculum development. Most especially, identity research goes beyond merely focusing on people’s knowledge, to featuring emotional contexts (Beauchamp & Thomas, 2009). In my dissertation journey, I uncover hidden teachers’, student’s and school’s identity stories from the scattered narratives, and represent the findings through a musical lens, which is an evocative way to promote reflexivity (Irwin, 2004a, 2004b). In the dissertation process, I elaborate my epistemological process exploring education phenomena by structuring a narrative employing musical processes.

From the broad purpose of my dissertation, I realized that I need to specify my purpose of study and clarify my specific research questions. My first epistemological assumption started with this question: “How can hidden realities of three existing narrative inquiries be uncovered using a musical lens?” This epistemological question establishes the foundation for my research purpose and research questions in detail. The further developed overarching purposes of the three articles are 1) to discover an appropriate form of narrative inquiry to use secondary analysis, 2) to find a way to

represent the newly constructed truths of its process, 3) to uncover the hidden truth from the teachers', student's, and school's narratives and 4) to reveal the hidden values of music in the narrative inquiry process.

1.1.3. Research Question

Accordingly, using musical resonance of the Five "Helen" articles (Craig et al., 2012, 2013, 2014, 2017; You & Craig, 2015) as a sources of inquiry, I specified four research questions: 1) how can I reconstruct and interpret Helen's narratives in a musical way? 2) when are strong emotional and physical reactions found? 3) what small truths can be found from the lived teaching experiences of Helen through a musical lens? 4) how can I represent and demonstrate the process of musical resonance? (Reference (Park, 2021, p.75) The first three questions construe and connect musical and educational phenomena to the lived experience. The fourth presents them in a more concrete form and makes them "interpretable." Taken together, the research questions guide the meaning-making process as I shed light on the musical resonance of Helen's stories. Similarly, for the musical resonance of Data is [G]od article (Craig, 2020), the research questions are 1) how balanced the T.P Yaeger school systemss and teachers performance? 2) what were the specific problems of the school reforms that prevent teachers becoming an active improvisational performer 3) what are the newly found emotional knowing from the narrative? 4) how can I represent the stories using musical form and elements? For the musical resonance of *Wounded Healer* article (Craig et al., under review), the research questions are 1) where are strong emotional reactions situated? 2) what significant events are the emotional reaction found? 3) which

cultural/social/personal contexts are related to the events? 4) how can we represent the affective knowledge in a musical form? Answering to these research questions, I engage in a relational aesthetic inquiry process as embodied understanding of the narratives, and these ongoing aesthetic experience render.

1.1.4. Dissertation Format

This dissertation was written and will be defended using the 3-article dissertation format. Three independent manuscripts, which will be submitted to 1) *International Journal of Education and the Arts* 2) *Narrative Inquiry* 3) *International Journal of Qualitative Research in Education*, are included. A brief description of this dissertation contexts is provided below:

Chapter 1 : Introduction

This chapter introduces overall the research backdrops of this three-article dissertation needs of research, purpose of research, research question, related literature, and method. The purpose of this dissertation is to unearth the covered meaning in the narratives, which is valuable for teacher development due to its multi-layered inquiry process. The overarching purposes of the three articles are 1) to discover an appropriate form of narrative inquiry using music, 2) to find a way to represent the newly constructed truths of its process in a musical way, 3) to uncover the hidden truth from the teachers', student's, and school's narratives through musical resonance work and 4) to reveal the hidden values of music in narrative inquiry process. In the three articles, the common research questions of the three articles were 1) when are strong emotional and physical reactions detected? 2) which school contexts or personal/social/cultural contexts

are related to the events? 3) what is the newly recovered truth from the stories, and how can we represent it in a musical way?

In the following pages, this chapter provides integrative literature review and methodology addressing the uncovered embodied knowledge in curriculum development through musical narrative inquiry. The related literature focuses on Dewey's (1934/1980) theory of experience, Eisner's (1993) embodied knowledge, Schwab (1969/1978) theory of 'the Practical', and the embodied knowledge of music (Irwin, 2003, 2004a, 2004b; Irwin et al., 2006; Springgay et al., 2008; Sameshima et al., 2009; Sinner et al., 2017). The reviewing existing literature established scholarship pertaining to not only the relation between teachers' curriculum development and narrative research, but also the non-traditional academic – musical narrative inquiry research. Furthermore, this chapter outlines the overarching research method and methodological framework adopted in this current dissertation – narrative inquiry (Clandinin & Connelly, 1992), Autoethnography, and story constellations (Craig, 2007).

Chapter 2: Manuscript 1. Changing Helen's teacher identity: Musical resonance of five Helen's articles.

This article uses music as an interpretive and representative tool. Through meaning-making via the musical lens, I, as the author of the secondary analysis, revisit five original Helen articles and reinterprets/represents Helen's experiences, who she is a PE teacher, and her stories to live by (Clandinin & Connelly, 1995) focusing on her changing teacher identity. I borrow the 'story constellations' (Craig, 2007) conceptualization, which is one of narrative inquiry's representational forms, as a

‘musical story constellation’. Within the framework of ‘musical story constellation’ (Park & Kim, 2021), the changing of Helen’s teacher identity and critical moments within it, which had effects on her professional identity, are captured in a musical and metaphorical way.

Chapter 3: Manuscript 2. Policy Storm at T. P. Yaeger Middle School: Changing School’s Identity

This current musical narrative inquiry study describes my creative process as a researcher, teacher, and musician composing a layered musical metaphor capturing issues about teachers and curriculum development. Engaging in educational research questions in an artistic and aesthetic way, the musical story constellation (Park & Kim, 2021) led me to find empathic and aesthetic forms of knowing. In this research, T. P. Yaeger School’s policy reform stories (Craig, 2020) are retold and re-expressed through spotlighting teachers’ emotional reactions to the lack of autonomy and authority in their teaching and learning process. The changing school and teachers’ identity and teachers’ emotional reactions toward the Policy Storm is illustrated in a Variation form which is one of music forms. Furthermore, in the musical meaning-making process of the policy reform stories, the images – teachers as improvisational performers and teachers as canonical performers – are unraveled as a metaphor instantiating teachers’ authority and autonomy.

Chapter 4: Manuscript 3. Escaping from Identity Traps

This study is a “thinking with stories process” (Craig, 2021), which aims to uncover hidden truths and artistic and aesthetic meanings in the original narrative.

Focusing on strong emotion situated in the original stories and related cultural/social/personal contexts, I revisit and reinterpret Kadeem's *Wounded Healer* stories. Making musical resonance of the stories using narrative inquiry as the primary method, I created a new story plotline for Kadeem's stories: "escaping from identity traps relying on his cultural, family interactions, religious beliefs, and himself." This article shows how the original narrative is musically retold, reinterpreted, and resonated with the newly founded themes – identity traps and 'best-loved self' (Craig, 2013).

Chapter 5: Reflective returns / Conclusion

To conclude my dissertation study, I illuminate constant themes in the musical story constellations of the three articles. And also, in this chapter, I deal with my reflective return on the musical story constellation process, the ethical issues underlying musical story constellation as a representational form, and end my dissertation work.

1.2. Preliminary Literature Review

1.2.1. Dewey's Theory of Experience

The meaning-making of narrative inquiries can be realized by fully engaging with experience. Dewey (1938) proclaims that "everything depends upon the quality of the experiences which is had." The experience itself and its influence on the individual is complex, and opens up spaces for narrative inquiry. Based on this notion, my three-article dissertation is epistemologically situated in Dewey's (1938) theory of learning through experience. He defines experience as what people undergo and meanings people construe as they interpret the world they live in (Connelly & Clandinin, 1988). We learn and change in different ways as we go through each experience, and it continues in ways

that influence what may be learned from subsequent experiences. Accordingly, to identify the truths, it is critical to understand the complex interaction between an individual and one's experience that affects what they learn. For example, teachers' knowledge and identity are formed through compounded interactions of lived teaching experiences and the social context in which they live. It is through teacher stories that teachers improve curriculum by learning to accept, learn, or modify their ideas and knowledge from past experience.

From the theory of experience, John Dewey develops not only educational philosophies but also aesthetic philosophies for illuminating the value of learning process through aesthetic experiences. Dewey highlights that aesthetic experiences allow learners to "live fruitfully and creatively in subsequent experiences" (1938/1963, p.28), while non-educative, non-aesthetic experiences or mis-educative experience can impede the possibilities of learners to generate knowledge (Dewey, 1934/1980). In this regard, Dewey (1934/1980) establishes 'aesthetic emotion' as a key idea in his philosophical concept of experience, and explains the 'aesthetic emotion' is a distinctive feature in the concept of experience (Dewey, 1934/1980). The aesthetic emotions act as both cognitive and affective dimensions of a human being. In other words, aesthetic experience helps people to understand the relationship between cognitive and affective issues. Girod et al. (2003) explain Dewey's "aesthetic understanding [as] a rich network of conceptual knowledge combined with a deep appreciation for the beauty and power of ideas that literally transform one's experiences and perception of the world" (Girod et al., 2003,

p.578), and that “aesthetic understanding results depend on developing a similar coherence of parts, pieces, ideas, and concepts” (Girod et al., 2003, p.528).

The fundamental rationale for using music in research has to do with the importance of the arts in research as a way of knowing (Eisner, 1994). Eisner believes that we can explore and express our understandings through arts; we can illuminate and communicate fresh insights in a different way than traditional research; we can extend beyond the limiting constraints of discursive communication to express meanings that otherwise would be ineffable (Barone & Eisner, 2012, p.1). Music can help us to go beyond the visible to the invisible because it speaks to us through emotion. It is naturally evocative and generates strong reactions from people who experience the narratives of represented data. It is congruent with dynamic forms of our direct sensuous, mental, and emotional life; works of music can be projections of felt life (Barone & Eisner, 2012). Through aesthetic experience, musical form extends our way of sensing, feeling, and understanding.

When it comes to axiological considerations, the cognitive experience cannot be separated from the values of aesthetic experience because “every experience affects for better or worse the attitudes which help decide the quality of further experiences” and “sets up certain preferences and aversions...making it easier or harder to act for this or that end.” (Dewey, 1938, p.37). The musical representation can reveal the aesthetic experiences from Helen’s narrative leading to a more “fulfilling, creative and free life in which awareness of self and others is expended. Therefore, the representation has “transformative power” and “possibilities for reliving, for new directions.” (Clandinin &

Connelly, 2000, p.189). Due to the power of musical resonance, the aesthetic experiences elicited from this study allows for flexibility in understanding and conducting research, which brings fresh perspectives to bear on the field of teacher education.

1.2.2. Schwab's 'Practical'

Schwab claims that the educational field opens up much more places for compounded effects which cannot be explained by statistical studies mimicking social sciences modeled on natural sciences. Given this concern, he compares and distinguishes the difference between theoretical and practical modes of curriculum inquiry to diagnose the 'real' problems inherent in curriculum studies (Deng, 2013). In 'the practical' works (Schwab, 1969/1978, 1971, 1973, 1983; Deng, 2013; Ben-Peretz & Craig, 2018), Schwab points out the aspects in which theoretic mode differs from the practical mode in terms of method and source of problems, subject matter, and outcome. Furthermore, he criticizes curriculum areas relying solely on the products of theoretical studies stating that "the field of curriculum is moribund" (Schwab, 1978, p. 287). The theoretic inquiry of curriculum has been taken as "universal or extensive or pervasive and is investigated as if it were constant from instance to instance and impervious to changing circumstances" (Schwab, 1969, p. 3). On the other hand, the problems, subject matter, and outcomes from a practical inquiry are specific and are derived from concrete experiences, which are more "susceptible to circumstance" and therefore "liable to unexpected change" (Schwab, 1978, p. 289). In fact, every educational situation is unique; each classroom is too unexpected, mixed, complex, uncontrolled, and changing

to consider the outcomes of theoretical study, controlled by a principle, as the “Truth”. As Schwab puts it, teachers are of ‘different bents’ (Schwab, 1983, p. 241) having different characteristics and personalities in the complex and changing teaching circumstances. The generalized truth, which is produced from ideally controlled theoretical studies, cannot fully explain the particular and the subtle contexts in which we are living.

According to Deng (2013), Schwab conceptualizes practical theory by using the terms, “deliberation”, “quasi-practical”, and “eclectic.” He points out that practical theory is deliberative; it is neither deductive nor inductive (Schwab, 1978, p. 318). The term ‘deliberation’ means careful consideration and reflection about a curriculum, but it becomes a method of the Practical in Schwab’s conception (Deng, 2013). The practical curriculum is built through deliberation; it is “built around the forms of thought that address choice and action in the reality of ongoing experience” (Westbury, 2005, p. 94, cited in Craig et al., 2008, p.285). The ‘quasi-practical’ asks us to extend the practical methods and purposes to subject matters of increasing internal variety (Schwab, 1978). We need to find solutions addressing the organic connections among the diverse organs of schools, school communities, and educational institutions (Deng, 2013). In order to make a richer and more holistic curriculum, alongside ‘deliberation’ and ‘quasi-practical’, Schwab urges educators and researchers to take a more ‘eclectic’ approach to educational problems by integrating theories from multiple disciplines (Schwab, 1978). The ‘eclectic’ requires recognizing the usefulness of theory to curriculum decision; knowledge, terms, and purpose of theoretical study can be brought to bear on practical as

the practical “takes account of certain weaknesses of theory, and provides some degree of repair of these weaknesses” (Schwab, 1982, p.295).

“eclectic operations bring into clear view the particular truncation of subject characteristic of a given theory and bring to light the partiality of its view [...] permit the serial utilization or even the conjoint utilization of two or more theories on practical problems [...] The eclectic begins by identifying the terms and distinctions which constitute the skeleton (the structure) of a theory—not merely what the terms are but how they are related” (Schwab, 1982, p.297).

According to Schwab (1969/1978, 1971, 1973, 1982, 1983), the ‘deliberative’, ‘quasi-practical’, and ‘eclectic’ view of practical theory enables us to recognize, interpret, and deliberately explain more sophisticated concepts. In addition, he emphasizes that when we communicate through the deliberative explanations of educational phenomena, we can discover deep insights into a problem, and also extend the knowledge to other problems through serial interpretation (Craig, You, Zou, et al., 2018; Schwab, 1983). When these notions are applied to the process of curriculum making, the origin of each complex teaching phenomena can be revealed.

1.2.3. Schwab’s Commonplaces

Schwab (1969/1978) recognizes that the field of school curriculum is in a crisis of theoretic principle. To be ‘practical’ in the intricacy of school phenomenon, Schwab explains that curriculum making requires the understanding of fundamental elements in real teaching circumstances. Fully acknowledging the practical theory, he proposes a deliberate and reflective decision-making process through four commonplaces –

teachers, students, subject matter, and milieu. The four commonplaces are storied places. The story places of teachers and students are important because teachers and students enter the classroom space with different personal histories. The classroom space exists within which its inherent opportunities can be actively secured by the teachers and students; as an active force, teachers and students negotiate a curriculum aware of but unobstructed by mandates (Craig, 2010). Based on their decisions, knowledge, and abilities, the satisfaction and capacities of the curriculum are determined. For the story place of subject-matter, textbooks are a space filled with ‘examples of uncertainties, differences in interpretation, and issues of principle which characterize the disciplines’. Thus, Schwab believes that the facts in textbooks should be articulated as ‘tentative formulations – not facts, but interpretations of facts’. Finally, the commonplace of milieu is the interwoven contexts around all of the teaching issues. The problems of education are generated from complex actions, reactions, and transactions. The teaching-learning situation can be explained when multiple storied places are understood. Therefore, we need to tell and retell the four commonplaces stories (Clandinin & Connelly, 1995; Craig, 2010).

Any account of curriculum can be elaborated with the four commonplaces, because fundamental elements entailed within the commonplaces can capture intertwined organs in complex curriculum systems (Schwab 1969, 1978). Correspondingly, in the ‘deliberation’ for practical curriculum, the commonplaces have to be acknowledged and represented. The notion of commonplaces is further cultivated

by Clandinin and Connelly (1992) linking the commonplaces to the central tenets of narrative inquiry and teacher education.

As researchers, we come to each new inquiry field living our stories. Our participants also enter the inquiry field in the midst of their stories. Their lives do not begin the day we arrive, nor do they end as we leave ... Furthermore, the places in which ... [participants] live and work, their classrooms, schools, and their communities are also in the midst when we researchers arrive. Their institutions and their communities, their landscapes in the broadest sense, are also in the midst of stories (Connelly & Clandinin, 2005, pp. 63–64).

Clandinin and Connelly view teachers as the most responsive creators of curriculum as they are the only stakeholders in the epicenter of curricular exchange and face-to-face student interaction (Craig, 2010, p.2). This reconstruction of commonplaces provides a whole context related to teachers' teaching life. To fully understand the dynamics of teacher-curriculum relationship, teachers narratives should be examined with the commonplaces since "the account of teachers' and students' lives over time is the curriculum, although intentionality, objectives, and curriculum materials play a part in it" (Clandinin & Connelly 1992, p. 365).

1.2.4. Music and Embodied Knowledge

The affective domain is difficult to capture or to explain. The types of qualities in the affective domain can be vague. How can we represent and understand the abstract domains? To answer this question, Eisner (1993) and Dewey (1934/1980) suggest experience-based forms of knowledge, because our understanding, ideas, and

conceptions of phenomenon are grounded in our embodied minds. Eisner (1993) explains that humans are sensitive beings living in a qualitative world where the “sensory system that humans possess provides the means through which the qualities of the world are experienced” (p.6). Dewey prefers the term “aesthetic experience”, which signifies experience as being appreciative, perceiving, and enjoyable. It denotes the consumer’s rather than the producer’s standpoint” (Dewey, 1934/1980, p. 47). In Dewey’s view, aesthetics is often ascribed to the affective domain, along with beliefs, values, attitudes, emotions and feelings, self-concept, and identity (Schuck & Grootenboer, 2004). Accordingly, people’s understanding of the abstract domain can be built on their experience-based forms of knowledge as embodied formulations (Lakoff & Johnson, 2002). In addition, Lakoff and Johnson focuses on the embodied mind where “our conceptual system is grounded in, neutrally makes use of, and is crucially shaped by our perceptual and motor system” (Lakoff & Johnson, 1999, p. 555). The sensory system and, in turn, the aesthetic experience that it provides the possibility to decode the embodied knowledge from its abstract form.

The topic of embodied knowledge has received much attention over the last several decades especially in the field of art-based research (Craig et al., 2018; Dewey, 1934/1980; Eisner, 1993; Lakoff & Johnson, 1999). It is now a fundamental characteristic of the arts-based genre of research. With the introduction of aesthetics to research, art-based forms of inquiry are formulated, including music as a mode of inquiry, to encompass methods for understanding one’s life, producing knowledge,

evoking self-understanding, analyzing narrative contexts, and representing research findings.

1.3. Method

1.3.1. Narrative Inquiry

1.3.1.1. Narrative Inquiry as a Way of Knowing

This dissertation is epistemologically situated in Dewey's (1938) theory of learning through experience. He defines experience as "what people undergo, the kinds of meaning they construe as they teach and learn, and the personal ways in which they interpret the worlds in which they live" (Connelly & Clandinin, 1988, p. 4). From the epistemological and axiological perspectives, I primarily employ narrative inquiry as a way of knowing (Connelly & Clandinin, 1990). Novak said that "the human being alone among the creatures of the earth is a story telling animal: sees the present rising out a past, heading into a future" (Novak, 1975, cited in Craig, 2007, p.174). The reality we live is perceived in a narrative form. The linguistic structure of experience as a narrative allows us to reconstruct a person's experience "in relation to others and to a social milieu" (Clandinin & Connelly, 1990, p.244). By engaging the person's stories, we can explore not only the individual's narrative but also the social, cultural, and institutional narratives that define its context (Connelly & Clandinin, 2006). In this way, the narrative is a "portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful" (Connelly & Clandinin, 2006, p. 479). The narrative becomes the looking glass into the world with the person in the center.

1.3.1.2. Narrative Inquiry as a Method

Clandinin and Connelly (1990) state that narrative inquiry has significant potential as a means of exploring and understanding educational phenomena. They claim that:

The narrative study of experience brings body to mind and mind to body; it connects autobiography to action and an intentional future; it connects these to social history and direction; and it links the pluralistic extremes of formalism to the concreteness of specific actions” (Clandinin & Connelly, 1990, p.245).

Beyond narrative inquiry as a way of knowing, Clandinin and Connelly (1990) shift the paradigm to narrative inquiry as a research method. They state that narrative inquiry is not only a way of knowing, but also a methodology that enables the researchers to engage in the study of people’s experience. Clandinin (2006) explains the role of people and researchers in the narrative inquiry process — “People by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them, and write narratives of experience” (p. 45). The two faces to the narrative, people who tell and narrative researchers who listen, show that narrative inquiry is a multifaceted methodology. The phenomenon is made more complex by the contexts in which the stories are made. Emphasizing that a single view cannot exactly describe the phenomenon, they argue that we need to find various ways to see the relationship between human beings and contexts surrounding them (Clandinin & Connelly, 1990).

To examine the interwoven relationship, Clandinin and Connelly (1990) developed a metaphor of a three-dimensional narrative inquiry space based on Dewey's criteria of quality of experience: personal and social relations (Interaction); past, present, future (Continuity); and place (Situation). Within the three-dimensional narrative inquiry space, we can capture meaningful truths from the complex web of narratives (Clandinin & Connelly, 1990). As the narrative inquiry proceeds within the spaces, the participant's stories, researcher's stories, and stories about all contexts surrounding them simultaneously occur (Clandinin, 2006). Through the relational inquiry process, we can enrich the practical knowledge, broaden the vision, bring the conversation, and even transform other's lives (Conle, 2003). This is where the theoretical method meets the practical. By bringing together the multidimensional subjects into the narrative spaces, my study reveals the hidden meanings.

1.3.1.3. Collaborative Narrative Inquiry

Narrative inquiry is a dynamic methodology in which the researchers and participants have to constantly negotiate the inherent meaning of the stories (Craig, 2007). Thus, Clandinin and Connelly (1990) underscore collaborative practices. The narrative is a way of understanding and inquiring into experience "through collaboration between researchers and participants, over time, in a place or series of places, and in social interaction with milieus (Clandinin & Connelly, 1990, p. 20)." According to Clandinin (2006), narrative inquiry is a process of collaboration involving mutual storytelling and restoring as research proceeds, and the collaboration occurs from the beginning to the end in narrative inquiry. She states that, as changing contexts and as

changing experiences of participants or researchers, narrative should be developed through knowledge negotiation. Consequently, researchers and teachers have their own stories conveying their personal practical knowledge, and engaging these stories is valuable in increasing others' understanding, enriching practical knowledge, broadening vision, bringing conversation, and even transforming other's lives (Conle, 2003).

The three original narratives – Teaching as a Strand of Pearls (Helen), Data is [G]od, and Wounded Healer – are not inherently “musical.” However, as a music educator, a musician, and a novice researcher, I approached the three narratives with a musical mindset. As we engage in negotiation, narrative is restored, changed, and enriched in a musical way. Clandinin (2006) explains that “we need to be open to the myriad of imaginative possibilities for composing field texts” (p. 48). Hence, I participate in the negotiation with a musical lens to catch and engage in the meaningful ‘truths’ from the teachers and student stories. In my dissertation, my musical knowledge becomes the key to the negotiation when revisiting the narratives.

1.3.2. A/r/tography

According to Irwin (2004a), “to live the life of an artist who is also a researcher and teacher is to live a life of awareness, a life that permits openness to the complexity around us, a life that intentionally sets out to perceive things differently” (p. 33). As evolving understanding of what is arts-based educational research within the educational research community, the concept of A/r/tography is generated (Irwin, 2003, 2004a, 2004b; Springgay, 2003, 2004a, 2004b, 2005). A/r/tography is not separated from the forms of arts-based research, rather, it is bound within a large framework of the art-

based research. However, A/r/tography is distinguishable from other forms of art-based research in that it is a methodology associated with living inquiry in educational contexts. As shown in the spelling of the word, a/r/tography include the roles and lives of artist/researchers/teachers; it provides an interwoven inquiry place where ‘A’rtist’s, ‘R’esearcher’s and ‘T’eacher’s reflections simultaneously occurs (Irwin, 2004a).

The A/r/tography methodology does not provide specific rules or steps that researchers should follow in order to satisfy ‘research validity’, instead demands a “living” inquiry process (Spencer & Paisley, 2013) which is flexible, adaptable, dynamic, intersubjective within research texts (Springgay, 2005). The “living” inquiry is the meaning-making process through art making, researching, and teaching. It occurs when we create meaning out of difficult and complex questions, which cannot be answered in straightforward or linear telling, with emotional, intuitive, personal, spiritual, and embodied ways of knowing (Springgay & Irwin, 2008). A/r/tography researchers should be open to performative sites of reflection, “where the psychic formations of subjectivity and culturally coded identities intersect and ‘interface’ one another” (Watson & Smith, 2002, p. 11). In this aesthetic encounter, we can comprehend new-fledged knowledge from spaces between artist, researcher, and teacher.

1.3.3. Story Constellation

In my dissertation, I have also chosen ‘story constellation’ (Craig, 2007) to combine two research areas, art-based research, and narrative inquiry research. The narratives of experience are always shifting depending on the changed individuals and context surrounding them because “each with a unique spiraling pattern, necessarily

involving many plotlines, which, in turn, bring multiple meanings to bear on teachers' knowledge as shaped in their reforming school contexts" (Craig, 2007, p. 4). Craig (2007) states because "sets of stories provide additional perspectives and offer a more panoramic view of the complex forces influencing school milieus and shaping the horizons of what becomes available for teachers to know" (p. 177), story constellation helps us to capture the complexity of the phenomenon and to understand veiled teachers' knowledge in the interwoven teaching context in which the educator is situated. Thus, we, as a narrative inquirer, need to discover a plot, which can illustrate the relations between human beings and various contexts encompassing them (Craig, 2007).

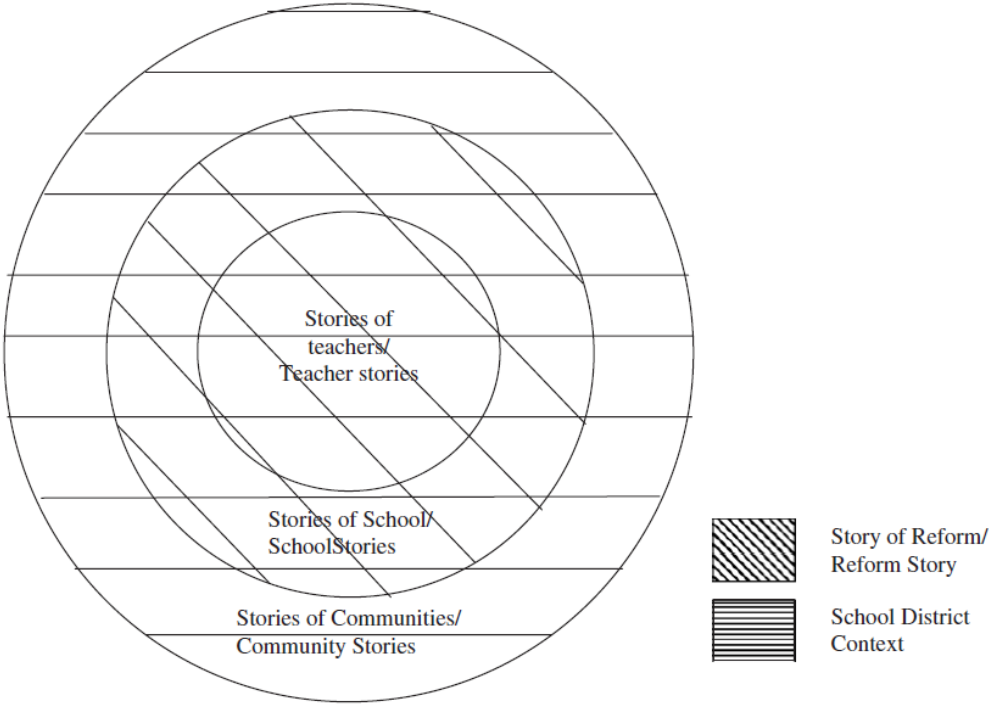


Figure 1.1 Story Constellation Approach (Craig, 2007, p. 178)

The story constellation approach to narrative inquiry has never been used for narrative research using music as an interpretive lens. However, I opened the emotional and affective stories buried in “nests of boxes” (cited in Craig, 2007, p. 176; Crites, 1975) through musical interpretation, the newly discovered emotional stories and themes can be “the glue” (Craig, 2007, p. 177) of scattered hidden meanings in the narratives. By revisiting the narrative using story constellation, the development of teachers, students, and school’s identity and corresponding events will be made public. Through the whole process of my dissertation within the story constellation methodology, I generate scenes, characters, plots, and themes by drawing on musical structures to express significant events of the teachers’ and student narrative. Putting together the pieces of the stories through the story constellation (Craig, 2007) using music as an interpretive lens, I expect that we can draw distinctive story plots, which expand the narrative research in an aesthetic, emotive, and intimate way. The whole process of a ‘musical’ story constellation will speak to my journey as a music teacher, musician, and educational researcher seeking narrative truth (Spence, 1982) in the stories.

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2. HELEN'S CHANGING TEACHER IDENTITY: MUSICAL RESONANCE OF A *SERIES OF HELEN NARRATIVE**

2.1. Introductory Remarks

In March 2018, our research team participated in a project we unofficially titled “Little Truths about Helen.” We presented a symposium at the American Association for Teaching and Curriculum (ATTC) in Dallas before preparing a book manuscript that was accepted by Information Age Publishing (Asadi & Craig, 2021). The goal of the conference was to provide a forum for dialogues, to generate a depth of understanding, and to seek innovative practical compromises on diverse educational perspectives. In our first research meeting, Dr. Cheryl Craig proposed that we analyze five different papers about Helen, a physical education teacher (Craig et al, 2012, 2013, 2014, 2017; You & Craig, 2015), from each team member’s unique analytical perspective. The four named articles, all published in SSCI and SCOPUS-ranked journals, provide backgrounds and landscapes of Helen’s lived experiences spanning both her personal and professional settings. When Dr. Craig was introducing the papers, I was captivated by Helen’s overall narrative and the unique views each of us as researchers could bring to the project.

As the Helen project unfolded, a story of a jewelry maker, who chooses to make jewelry with gold because of its malleability, came to mind. The jewelry maker was very

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satisfied with her job because she could create anything with gold; she could shape it into whatever form she wanted by melting, twisting, and combining it. Malleability is gold's prime characteristic and the jewelry maker capitalized on it. I thought of how each of us on the research team had intellectual material at our disposal. For me, the gold I could narratively contribute was my music background. In fact, from the 1990s, educational researchers began actively using the art-based form of educational inquiry in order to provide significant perspectives on educational theory, policy, and practice (Sinner et al., 2006). The potential of the inquiry process through musical and text components, which is a unique source of meaning-making, led me to select this work as my dissertation topic. I thought music, among the various modes, could hold its own as a stand-alone methodology as well as a complementary method; I believe music, due to its flexibility and elasticity, much like gold, would allow us to make diverse but unique resonances with Helen's experiences based on our interpretations and responses to her stories of experience (Clandinin & Connelly, 1990).

This secondary analysis and representation of narrative, published as a book chapter, is a meaning-making process through collaborative narrative inquiry using music as an auxiliary mode of inquiry. As a music teacher, a musician, and an educational researcher, I have been deeply immersed in finding the value of music in education, curriculum, and research. Through this whole process of dissertation writing, I link my research, teaching, and artistic practices together to explore hidden truths in curriculum and instruction narratives. In this study as I comprehensively reflect on this

dissertation project, I share my specific epistemology as a novice researcher, educator, and musician.

2.2. Related Literature

2.2.1. Narrative and Identity

Human beings pay attention to engaging in living, telling, and retelling, and reliving our lives (Clandinin & Connelly, 1990, 2000; Clandinin & Huber, 2002) because we understand ourselves and the world we live by narratively. Walter (1973) said a story “does not expend itself. It preserves and concentrates its strength and is capable of releasing itself even after a long time.” (Lewis, 2006, p. 831). However, Clandinin and Connelly emphasize the stories can be expanded in that narrative has “possibilities for reliving for new directions” as we revisit and retell the stories (Clandinin & Connelly, 2000, p. 189). Story, to understand the human beings’ experiences, is a holistic way approaching to the social and educational phenomenon because it contains individuals’ primary experiences, which play a key role when an individual makes a meaning of the world (Clandinin & Connelly, 2000).

Clandinin and Connelly (1995) further claim that narrative is related to the teachers’ personal and professional identity because teachers’ personal practical knowledge is imbued with stories of all the experiences that make up a personal being, and also teachers’ professional knowledge landscapes are packed in stories of school contexts that they compose of relationships with people, place, and things.

We developed the concepts of personal practical knowledge and professional knowledge landscape, narrative educational concepts, as a way of understanding

teacher knowledge. These narrative understandings of knowledge and context are linked to identity. For us, identity is a storied life composition, a story to live by.”(Clandinin & Huber, 2002, p.161)

As people tell and participate in their own stories to live by (Clandinin & Connelly,) in a reflective way, narrative naturally leads us not only to explore the performed and relational aspects of each individual’s identity, but also to integrate the “different autobiographical accounts into a narrated whole” (McAdams, 1996, p. 307) which can create a fresh meaning situated in our world. Telling and retelling stories is an active and “reflective project” (Hall, 1992) creating a coherent and vivifying identity story.

2.2.2. Teachers’ Identity: Aesthetic Dimension of Teacher Education

As the nature of teachers’ identity has garnered widespread interest in teacher education, many scientific researchers have developed innovative ways of describing and conceptualizing phenomena teachers face and their identities. Beauchamp and Thomas (2009) suggest that identity construction means building a personal sense of the world along with developing a clear understanding of how teachers see themselves interacting with others. Teacher identity research goes beyond merely focusing on teachers’ acquisition of ‘assets’, such as knowledge, competencies, or beliefs as the basis of professional development, to increasing emphasis on the role of emotions, passion, commitment, and courage in teaching (Beauchamp & Thomas, 2009; Day et al, 2006; Palmer, 1998). Furthermore, Lakoff and Johnson (1999) advocate that the process of constructing teachers’ identity depends on the affective dimension, including emotions,

passions, commitment, and love, which are not perceivable through quantitative means. Those studies indicate that the understanding of the affective dimensions is directly tied to teachers' cognitive knowledge and experiences (Lakoff & Johnson, 1999) in that it provides a way of exploring the links between what teachers know about their positions and their personal responses to that knowledge (Zembylas, 2005). Likewise, Skilbeck and Connell (2003) describe teacher's effectiveness by saying that "effective teachers have attributes and qualities, which are a mixture of the personal and the professional; they are committed, creative, critical, purposive, knowledgeable professionals." In turn, ethical, moral, spiritual values inform and color their experience" (Skilbeck & Connell, 2003, p.6).

Music and Identity

People have used music as a means to express not only emotional things but also identification. Music can be an invaluable tool to create an identity narrative (DeNora, 2000) and has always played a key role forming individuals or groups' identity. We can easily recognize the fact in our daily life – each country has its own national anthem, and each school has its own school song representing their unique values. I remember when our national team won the Olympics. I was cognitively aware of that our country was victorious, and, of course, I felt happiness. However, only after the moment the national anthem rings, I felt such a strong and a speechless feeling that my heart magnified, and I was assured where I was born and who I am and felt pride in it. I think you have similar experiences with me. Frith (1996) emphasizes the relation between music and identity stating that

[I]dentity is mobile, a process not a thing, a becoming not a being...[O]ur experience of music –of music making and music listening – is best understood as an experience of this self-in-process. Music, like identity, is both performance and story, describes the social in the individual and the individual in the social.
(p. 109)

Music can contain not only ‘personal’ emotions related to the “personal practical knowledge” (Clandinin & Connelly, 1995) but also ‘social’ emotions related to “professional knowledge landscape” (Clandinin & Connelly, 1995)” within the “complex musical sensibilities” (Trevathan & Malloch, 2017, p. 158). The mobile, temporal, and performative traits of music contribute to identity stories. Furthermore, when readers encounter the narrative accompanying with music, the identity story become more powerful in that “a strong sense of identity from music can contribute” to the readers’ sense of vitality, agency, belonging, and meaning (Ruud, 2017, p. 589; cited in MacDonald et al, 2002).

2.3. Method

2.3.1. Multiple levels of Narrative Inquiry

Narrative inquiry involves multiple levels of interpretation from which the inquiry proceeds (Connelly & Clandinin, 1990). To Mishler (1990), “a context-based explication is required [for] how observations are transformed into data and findings and how interpretations are grounded” (p. 423). In this section, I will describe multiple levels of narrative extracted through the process of making musical resonance from Helen’s narrative (See Figure 2.1).

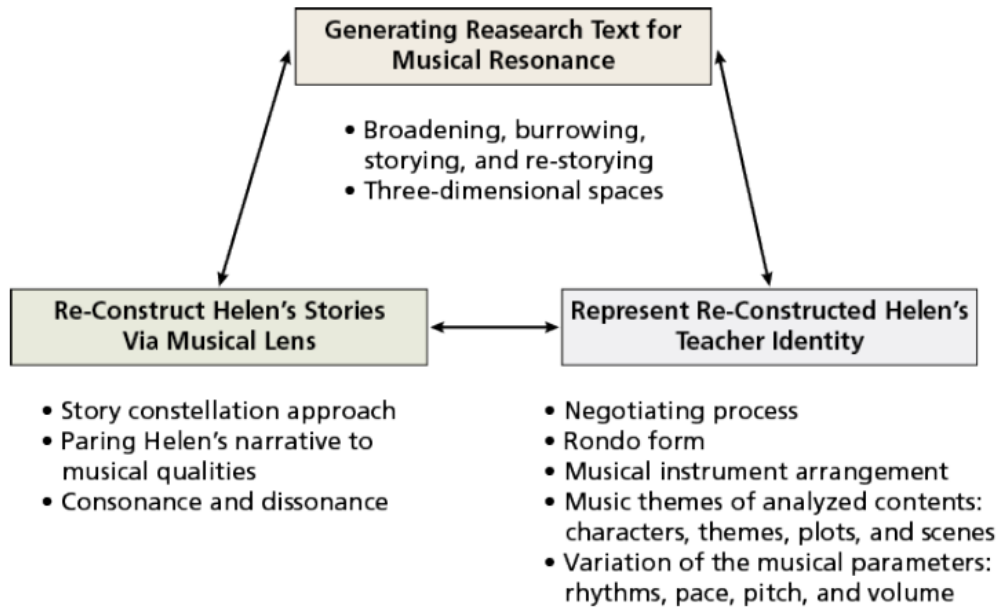


Figure 2.1 Process of Making Musical Resonance

2.3.1.1. Level 1. A Reflective Return on Helen's Story

The first level of my analysis transforms the field text into an interpretable format for research. From Helen's stories scattered across four articles, I created a research text that could be used as the primary source for generating the musical resonance. At the primary level of analyzing Helen's narrative, a focus was placed on its narrative form, especially on how Helen's stories are put together and what structures are drawn upon from my unique perspective in telling her teaching stories (Lieblich et al., 1998). The articles about Helen already included interpretations of her experiences. However, narrative studies can be revised and restated "by human beings to refer to the seamless web of actuality around them." (Walter, 1982, p. 68). Thus, Helen's story is re-shaped by my unique web of relationships, which is music.

When creating the musical resonance of Helen's narrative, defining her teacher identity is challenging due to the complexity of the concept of identity. In developing interpretive field texts, I captured changes in Helen's identities by employing Beauchamp and Thomas's (2009) definition of teacher identity. Beauchamp and Thomas (2009) state that defining teacher identity can be a consensus at an understanding of the concept and how it influences teacher learning and their work. To re-construct Helen's stories within my surroundings, I read the articles and focused on the dynamics of her actions toward changing situations while focusing on her affective domains – emotion, passion, teacher identity, and commitment. And I annotated line- by-line my thoughts as my feelings and ideas were evoked through experiencing the text. After that, I created a visual map to provide a way to construct story boards and data that could be used as research sources. From this process of making a visual map of the stories, I tried to discover meaningful turning points of Helen's transformation in teacher identity related to tension and stability, along with harmony in her reactions toward her surrounding world.

2.3.1.2. Level 2. Re-framing Helen's Story through the Lens of Story Constellation in a Musical Framework

Narrative can take many forms that are not exclusively verbal discourse (Barone & Eisner, 1997). The traditional standards of inquiry emphasize facts written by words, but my analytical lens in this study integrates music as part of the embodied inquiry, which adds to its aesthetic, emotional, and intimate qualities. At this second level of analysis, the primary source of textual materials comes from conversations between the

researchers. At the start of the process, I had casual conversations with Kim, who is my music collaborator, discussing the concept of a musical framework and creating the musical resonance with Helen's story. I took notes of those conversations. I thought these small but frequent conversations were important resources that could be used for our inquiry as a reflective emergence of meanings. As expanded ideas, I discovered our knowledge and its openings to musical representation of the Helen articles. I transcribed our dialogues to examine our holistic understanding of Helen's stories. The documents became invaluable research resources embedded with our personal practical knowledge (Clandinin & Connelly, 1995).

As I journeyed into Helen's narrative with music as a means of inquiry, my music collaborator and I faced a multitude of questions. How can I create meanings from the interpretive field text in a musical way? How can I use music to represent the stories? What type of music forms are apt for expressing Helen's story? Which musical qualities should be applied? How does the musical resonance carry someone deep into finding the little truth? These questions led us to delve into new research paradigms where music is seen as a valuable form of knowledge. To reiterate, the fundamental rationale of this project is that music is a form of knowledge that extends "the limiting constraints of discursive communication in order to express meanings that otherwise would be ineffable" (Barone & Eisner, 2012, p.1).

The process was not linear. As I moved back and forth between Helen's narratives and the reflective field texts, I continuously advocated and questioned each other's ideas artistically with a focus on "how to present Helen's changing identity within the concept

of musical qualities.” Through this iterative process, I collected my thoughts and feelings. The story constellations’ representational form seemed highly appropriate for this endeavor, and so we situated the story constellation (Craig, 2007) within the musical framework. Music became a way of inquiry that is aesthetically-focused (Bresler, 2006). While creating the musical resonance of Helen’s narrative, I constantly generated scenes, characters, plots, and themes by speculating on musical structures to express significant events of Helen's changes. By revisiting Helen’s narrative using story constellation, the development of Helen’s teacher identity and corresponding events were unveiled.

Inside the layers of Helen’s narratives, I wanted to synthetically display Helen’s changing identity as she struggled to develop and construct her teacher identity. As I broadened, burrowed, storied and restoried (Clandinin & Connelly, 1990), Helen’s narrative in musical qualities, a structure of musical composition, the Rondo musical form, emerged as a structure of the re-constellated story in our conversation (see Figure 2.1). The musical form Rondo was suitable for elucidating transitions in Helen’s teacher identity and her reactions toward reality.

The rondo form has a recurring main theme (A) and alternative sections (B, C, D...) called episodes. When the main theme is recurring (A-1, A-2, A-3), it tends to be more thoroughly varied or be a "development" of it. Identity is neither fixed nor stable, but rather shifts with time and context (Akkerman & Meijer, 2011). Thus, the recurring A section corresponds to Helen’s Teacher identity as the main theme of Helen’s stories and other recurring varied A sections express the transformation of her identity as variations of the main theme. Other episode sections (B, C, and D) represent events that affect

Helen's decisions. This musical form can embody Helen's changing teacher identity as well as intersubjective connection in her story.

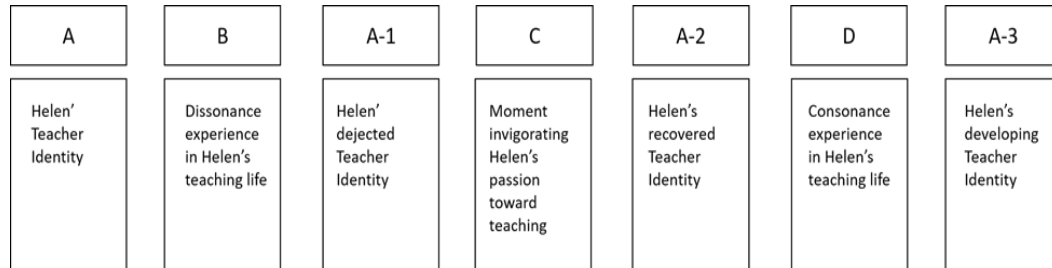


Figure 2.2 Story Constellation of Helen's Developing Teacher Identity through Musical Lens

2.3.1.3. Level 3. Blending Narrative and Music

When initially making the musical resonance, I struggled to find ways to explain our mental process in integrating meanings of narrative and musical qualities. Even after choosing the musical form for the structure of musical resonance, I had difficulty to explain interwoven thoughts on the generated musical form of the stories. More questions arose with it. How should Helen's original identity be illustrated in the themes? How should the changing status be expressed? How should tensions and harmony of each event be expressed? The answers were scattered in our mental spaces, but not explicitly explained. It was a totally new chapter of our work.

Through extensive back-and-forth between the pieces of literature and our reflective notes, I found a model of mental operation, which reveals conceptual compressions useful for manipulation of otherwise diffuse ranges of meaning, conceptual blending (Fauconnier & Turner, 2003). In order to illustrate the connection between narrative and musical resonance as an aesthetic knowing, I drew upon Fauconnier and Turner's (2003)

conceptual blending approach. According to the theory of conceptual blending, novel conceptual spaces can be created by blending elements from diverse inputs of conceptual spaces. The conceptual blending model consists of four connected mental spaces: two partially matched input spaces, a generic space constituted by structure common to the inputs, and the blended space (Fauconnier & Turner, 2003).

The essence of making narrative resonance (Conle, 1996) in a musical way is a result of a partial match between the two input mental spaces, Helen's textual information and musical information we have (See Figure 2.3). As we gathered information according to the conceptual model through the inquiry process, much more information of two inputs stood out. After that, the two inputs share a more schematic frame, 'Generic space' and 'Blended space'. The "Generic Space" and "Blended space", which connects the two inputs, shows what kinds of Helen's personal identity are linked to specific musical qualities such as rhythm patterns, musical instrument arrangement, melody, genres, beat, dynamic, tempo, timbre, or pitch. The musical characteristics can be played in our mental process.

Having conversation within the conceptual model with my music collaborator, I tried to capture emotional words of Helen's original teacher identity, vision of the world, teaching philosophy, and events to generate musical resonance of each theme. We discussed which musical qualities bring the most out of emotional relationships in the stories. Sense-oriented questions like "When are Helen's physical/ emotional characteristics enacted?" guided us in our discussion. Revisiting our resources, we tried to find a shared vocabulary, metaphorical representation, and graphic representation of

our mental images created by the original research team, to negotiate our thinking. Through this iterative process, we transformed the field texts to our research text. Through this approach, Helen’s stories could be transformed in different ways for different audiences.

The Fauconnier and Turner’s (2003) conceptual blending model provides us a map to draw our mental process working within musical story constellation while making musical resonance of Helen’s story. By “running the blend imaginatively and dramatically” (Fauconnier & Turner, 2003, p.3), we could compose a theme as a resonance of story.

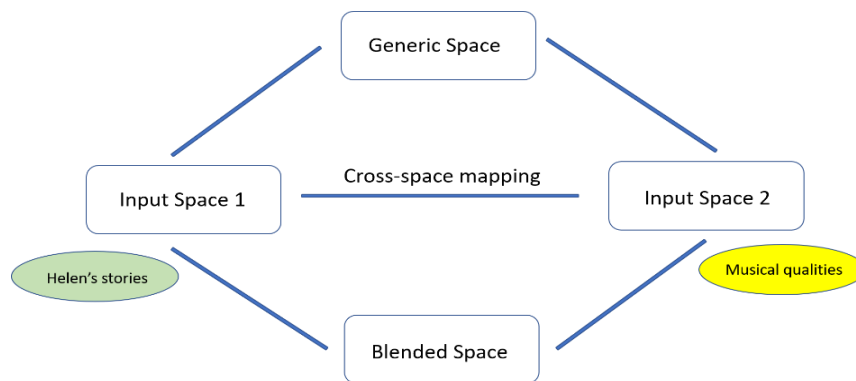


Figure 2.3 Conceptual Spaces of Musical Resonance

2.4. Findings

2.4.1. Theme A: Helen’s Teacher Identity

The main theme, labeled as Helen theme, forms the foundation of the musical framework representing Helen’s original identity. It is recurring with variations of rhythm, melody, harmony, beat, musical structure and musical instruments. To construe Helen’s teacher identity, we first musically defined teacher identity by using the

definition proposed by Beauchamp and Thomas (2009). They state that defining teacher identity can be a consensus of understanding and how it influences learning and work of a teacher. In the multiple levels of analysis, we paid little attention to setting rigid or rigorous rules that would be barriers to achieving resonance. Rather, within the framework of Helen's stories, we freely explored and shared our feelings in a new form of narrative inquiry, the musical lens.

In the analysis process, we found emergent emotion words, which effectively express Helen's core identity - passionate, stable, active, enthusiastic, progressive, independent, decisive, firm. Helen is a passionate person who is emotionally strong, active, and enthusiastic, qualities that characterize her personal identity. These characteristics extend to her professional life as this excerpt makes clear:

Put differently, her interest in PE education was totally piqued. Since that time, the teaching of PE has been 'her passion'— 'her thing' (temporality)..... Helen further learned that because Physical Education is 'a discipline' with its own knowledge base, an approach to teaching PE that spurs all students to action and activity is vital (Craig, et al., 2017, p.763)

These characteristics extend to her professional life. Helen's professional identity is also evident in her progressiveness and independence. She possesses and expresses a solid educational belief that is not easily compromised by the school or educational system. The following three passages reflect these qualities. The following excerpts clarify her identity in her professional life.

(...) the use of the PE notebooks was not welcomed by most school faculty (some PE teachers and some general program teachers as well) due to thinking and writing in their PE notebooks as opposed to actively participating in nonstop physical activities during class time. However, Helen is of a different mindset. She is confident that the PE notebooks promote students' learning in PE through facilitating their understanding and thinking about the physical activities in which they engage. She asserts that movement without understanding and reflection is 'meaningless.' (You & Craig, 2015, p.513).

“Helen chose to teach as a ‘lone wolf’ PE teacher for the first five years in the field. This enabled her to put her progressive PE philosophy into action in a relatively unconstrained way. Increasingly, she became known for her ‘out-of-the-box’ (her expression) approach to PE education” (Craig et al, 2017, p.764).

To express Helen's characteristics into a musical form, musical qualities and structure have to be portrayed in relation to them. The musical resonance can be outlined as movements corresponding to the themes. The first movement is rhythmically composed of a moderate tempo at 88 beats-per-minute. A moderate rhythm speed is chosen via our conversation regarding Helen's persona as a whole including her educational backgrounds, personal traits, and her progressive philosophy of teaching. The reason for selecting a moderate tempo rather than an allegro at 88 beats-per-minute is to portray the decisiveness in her firm educational beliefs. For the musical instruments, we use a solo cello with a piano accompaniment. Cello and piano are instruments that produce the widest ranges of sound among musical instruments. In

effect, they have the capacity to illustrate Helen's colorful identities. High-frequency sounds are suitable for expressing Helen's active and passionate personal identity while low-frequency sounds embody her progressive teaching philosophy. Both instruments can create the clearest sounds in both ends of frequencies. They were combined to play sounds orchestrating Helen's personal and professional identities. The composition of the musical scale is A Major, which represents Helen as a bright but stable characteristic. Helen is a straightforward and purposeful person in her decision-making and life. In order to express these qualities, the progression of the musical notes is distinct with clear harmonies. The melody progression is not that of one musical instrument, but of two instruments exchanging notes with each other. That means her personal and professional identities are interwoven in ways that cannot be separated.

In terms of musical form, four different variations of the first phrase appear to express Helen's potential for growth. The motif of Helen's identity is represented in a musical form as in Figure 2.3. Following the first phrase, recurring A themes show modifications of the motif embedded with her changing identity.

Musical score for "Theme A: Helen's Teacher Identity". The score is in 4/4 time with a tempo of 88. It features two instruments: Cello and Piano. The key signature is one sharp (F#). The score is divided into three systems. The first system (measures 1-6) shows the Cello part with a steady pulse and the Piano part with a melodic line. The second system (measures 7-11) shows the Cello part becoming more active with a melodic line, while the Piano part remains mostly silent. The third system (measures 12-15) features a Cello part with a melodic line and a Piano part with a rhythmic accompaniment. Dynamics include *mp*, *mf*, and *p*.

Figure 2.4 Theme A: Helen's Teacher Identity

2.4.2. Theme B: Helen's Dissonance Experience

We draw upon Theme B to generate dissonance and tensions in Helen's life as a teacher. People resonate the most with the unutterable stories that they know best of all (Crites, 1971, p 297). By feeling the resonance of the stories, experiential meaning allows us to develop an empathic understanding of the experience. There are meaningful emotional connections in Helen's story that explain her identity shifts, which are embedded to varying degrees within her personal and professional experiences.

The first dissonance occurs in a new teaching context with drastic shifts in her boundary space. Geographical relocation puts her in a new cultural and political environment.

Despite Helen being schooled in her elementary, secondary and tertiary education years in the North, she was not able to find employment close to home. Like many northern US teachers of her era, she migrated to the American South for job purposes. Geographical relocation brought with it many changes: a move from a rural community to an urban one; a shift from a white dominant population to a racially and ethnically diverse one; a change from a cold-dry climate to a hot-humid one and a transition from a moderate political environment to a historically right-wing stronghold (Craig et al., 2017, p.764)

When Helen faces drastic shifts in her regional identity, she redefines and renegotiates her identity adjusting to the changes to start a new teaching life in a different geographical area. The shifts also create potential dissonance in her institutional identity. She finds that her teaching philosophy has become unconventional. That shift is highlighted in the passage excerpted below:

Among these many changes was the brushing up of her progressive PE philosophy against others' more conventional views.....Their dual commitments frequently diluted the other content areas in addition to cultivating and perpetuating a sports dominant philosophy to Physical Education on their campuses. (Craig, 2017 et al., p.764)

Another dissonance in Helen's narrative arises from power disequilibrium. The power dissonance is a common and integral part of conflicts in teaching PE. It ushers in a negative emotional experience that is beyond the control of a teacher. Lutz and Abu-Lughod (1990) states that "power relation determines what can, cannot, or must be said

about self and emotion, what is taken to be true or false about them, and what only some individuals can say about them” (p.14). This power structure within an already established school environment leads to a potentially suppressed identity. It is well stated in the following excerpt.

Neither trend reflected positively on Physical Education as a school subject and the role of PE educators in school milieus. Helen, a progressively prepared PE educator and a female, found herself situated in this male-dominated, coach-privileged, educational environment when she launched her career in her new geographical location (Craig et al., 2017, p.764)

The contextual dissonance that produces a feeling of not belonging can limit one’s ability to teach. Helen finds it challenging to extend her progressive teaching philosophy in the conventional teaching environment. She has to adapt to her male dominant and coach privileged educational milieu.

However, Helen finds the need to change the constricted perspectives of those around her in school. With a ‘noble’ goal of improving the teaching environment, she wants to influence others to engage in a more progressive PE philosophy. As she attempts to negotiate and reach an agreement on introducing a new perspective, it creates a huge dissonance between the teachers and the school because of differences in opinion. This makes things difficult because “common teaching philosophy is the most important factor for developing and establishing collaborative relationships between teachers.” (Chen et al., 2007; Murata, 2002). For example, there is a dissonance around the use of notebooks in PE classrooms.

PE notebook: From multiple sources of evidence (field notes and videotapes) gathered in Helen's classes, it is repeatedly evident that her students brought P.E notebooks to class daily and that they had time to reflectively write what they have learned and experienced through engaging in physical activities.....However, the use of the PE notebooks was not welcomed by most school faculty (some PE teachers and some general program teachers as well)..... due to thinking and writing in their PE notebooks as opposed to actively participating in nonstop physical activities during class time

In her new environment, she struggles to keep her identity as a teacher when challenged with conflicting views. During this difficult time, Helen meets Randy who shares a similar philosophy of PE to her. The dissonance, experienced from the contradictory beliefs and values of other teachers, perhaps encourages a level of engagement with and reliance on Randy. It starts a chapter of consonance in her teaching life. However, the positive change is short-lived. When Randy suddenly leaves the school for personal reasons, Helen is left alone again. The unexpected absence of a peer to rely on pushes Helen into a state of dissonance again. It becomes a critical moment in the shift in Helen's teacher identity:

Together, Helen and Randy created a PE Department that they called 'Hiding the Physical of Education'. Students engaged in personally chosen PE activities that developed the knowledge, skills and attitudes of the discipline and integrated material from other subject areas as well Unfortunately, the highly acclaimed programme that Randy and Helen created 'from scratch' changed when Randy went

*to teach at a private school, so his daughter could enroll in it tuition-free
According to Helen, the PE educator who replaced Randy 'did not retain the
integrity of the program'. The transition became 'a very disheartening experience'
for her' (Craig, 2017, p. 764-p. 765)*

The musical resonance we created embodies a sense of tension and dissonance illustrated in the stories. The three dissonance events explained above threaten Helen's identity as a teacher. These effects are musically revealed in two sets distinct of sounds, two types of electronic sounds – one with pitch and one without pitch – and one instrumental string sound, which contrast the piano and cello sounds, representing Helen. This seemingly contrasting electronic sounds are jarred by piercing piano and cello sound and embodies the tensions and dissonance experiences that threatens her teacher identity.

Theme B is dominated by another high dissonant sound that leads to the heightened climax filled with tension as an expression of the heart-broken state of Helen concerning the sudden departure of Randy. The emotions become overwhelming as the piano is gradually increased in tempo from 92 bpm to 152 bpm. The staccato of the string section and the dissonant electronic sounds more and more sharply penetrate Helen's melody, depicting the negative series of trials that Helen experiences.

While the state of dissonance keeps repeating, the piano sound from Theme A keeps Helen's core identity in place. It is played in a changing form of minimalism and high dynamics. This represents Helen's identity as a teacher as she pushes forward with her progressive philosophy of education despite the dissonance surrounding her in her

environment. It underscores an image of Helen as a lone wolf fighting for her beliefs and values.

In terms of the musical key in the composition, it begins with A Minor, which is opposite in tonality but a parallel key to A major featured in Theme A. This keeps the tensions distinct but still in the same line of tonality. It features Helen in her own world making her identity in interaction of her surroundings as interactive relationships that constitute a shaping of her teaching identity. Dewey (1938) states that “the two principals of continuity and interaction are not separate from each other. They intercept and unite. They are, so to speak, the longitudinal and lateral aspects of experience” (Dewey, 1938, p. 43).

The musical score is arranged in three systems. The first system (measures 1-5) features four staves: Electronic Sound (without pitch) in treble clef with a tempo marking of ♩=92 and a dynamic of *p*; Electronic Sound (with pitch) in bass clef; Piano in treble clef; and Piano in bass clef with a dynamic of *pp* and a *scordatura* marking. The second system (measures 6-10) features four staves: Electronic Sound (without pitch) in treble clef; Electronic Sound (with pitch) in bass clef with a dynamic of *mp*; Piano in treble clef; and Piano in bass clef. The third system (measures 11-15) features four staves: Electronic Sound (without pitch) in treble clef; Electronic Sound (with pitch) in bass clef; Piano in treble clef; and Piano in bass clef. The score is in 4/4 time and includes various musical notations such as rests, notes, and dynamic markings.

Figure 2.5 Theme B: Helen's Dissonance Experience

2.4.3. Theme A-1: First Helen's Changed Teacher Identity

At each iteration after an experience of dissonance, Theme A elaborates the changed teacher identity of Helen. Although the base pattern for Theme A stays the same, the variations in musical structures and qualities show a shift within the main theme's character. We emphasize Helen's reactions and emotions as part of her changing teacher

identity, which are social constructions occurring within a particular social and cultural context embedded in power relations.

As a new teacher at the first hired school, Helen encounters the problems seen in Theme B: dominant conventional teaching philosophy, male dominant in PE teachers, and neglected PE subject in coursework etc. As a result, she begins to feel ‘Burnout’. ‘Burnout’ can occur due to dissonance between her professional identity and the values espoused in her teaching environment (Skaalvik & Skaalvik, 2011). Jones (1980) indicates that the result of burnout appears in an individual’s reactions to psychological, psychophysiological, and behaviorally related stress. Helen’s down feelings during these dissonance experiences leads her to quit the teaching profession, which unfortunately had begun to feel like a job to her.

Helen did not want to be robbed of her passion for PE teaching in this way. She did not want to ‘mentally go through that’ and risk being ‘bitter’ for the lifespan of her career.....So, after 14 years of employment in the urban centre (where one in two beginning teachers quit by their fourth year of teaching), she resigned from her position.....she decided to substitute the pursuit of one ‘passion’—teaching Physical Education—for the pursuit of another ‘passion’—her interest in fish (sociality). She was about to launch a private business dealing with the care of exotic species when an event that changed the world and the national economy happened. (Craig, 2017, p.765)

As someone with high self-esteem and an active identity, Helen is able to verbally express her opinions in a consistent manner in a stressful teaching environment that is

antagonistic toward her philosophy of education. However, she experiences deep frustration and a heavy sense of loss after Randy leaves. Helen is left alone by herself again, and further separates herself from mainstream education.

In the musical resonance of Helen's teacher identity, constant emotional upheavals of dissonance are reflected musically as her identity shows signs of stress and burnout. We used a slow tempo, which contrasts with the preceding themes, for emotional quality as a vehicle to express Helen's feelings. A minor, which is a scale used in composition of Theme B, is used again for this Theme expressing changing Helen's identity. This is in contrast to the A major from Theme A.

If Theme A-1's melody starts with a light melodic lines and A-G#-A is followed by variations of ascents and descents, then the melody line of Theme A-1 continuously descends from the initial C-B-A. This reveals the gradual descent of Helen's state of happiness in response to dissonances. Also, the theme having 4/4 beats is progressing with a clear motif for the first 8 sequences. But, as the music progresses further, the first motif gradually disappears and eventually the melody is left with no sound at all. With the reduction of sound, Helen decides to detach herself from teacher identity as she develops a story to leave by (Clandinin & Connelly, 1998). Although it happens within her surroundings, Helen's abandonment of her identity as a teacher is clear.

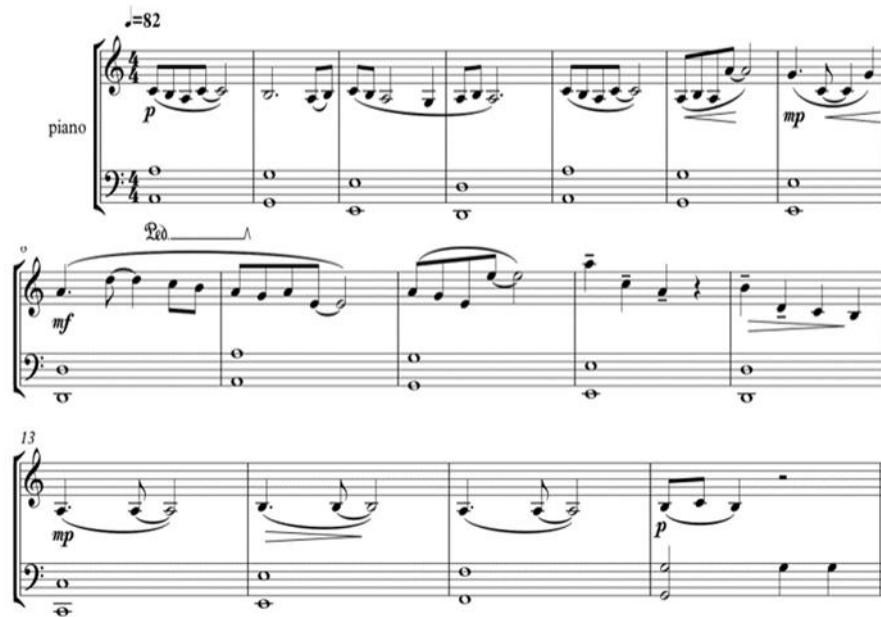


Figure 2.6 Theme A-1: First Helen's Changed Teacher Identity

2.4.4. Theme C: Life-Changing Moment

In Theme C, identity is again navigated through Helen's emotional situations. As she stands amidst the emotions, she experiences her self-feelings constitute her inner essence, or core of emotionality (Denzin, 1984, p. 6). Theme C resonates with the moments that evoke powerful emotions in Helen, which renew her teacher identity and embody her story of returning to teaching in a musical way. Helen initially abandoned her responsibilities as a PE teacher due to the intrinsic and extrinsic dissonance in her teaching life and starts to work in a pet store. As the literature suggests, identity transformation involves 'transformation of the self' or 'life transition' in a number of intrinsic ways with many up-and-down situations (Hudson, 1991). She achieves consonance after extreme dissonance. This is because Helen had a revelatory experience

talking to a student in her store. That experience rekindled her teacher identity as the following passage suggests:

“In her third year of working in retail pet sales [...] a former student came into the Pet Store and questioned why I, a teacher, was selling exotic fish. I reminded him that he already knew why I was leaving the profession [...] the student who had been one of the worst in [her] career expressed deep regret about [her] decision. Without [her], he confessed, he might not have made it to university ... He told [her]: ‘I think of you every day because something happened to me when you taught me’. He went on to say: ‘Will you do me a favor and go back teaching?’ (sociality). Helen’s interaction with the ‘less-than-positive’ student who had negatively impacted her had a profound change effect on her career path (sociality). She realized that if she had been able to significantly influence this very difficult student, there must thousands of others who were benefitting from her positively touching their lives.”
(Craig, 2017, p.765)

Theme C, which conveys events leading to the rebirth of Helen’s teacher identity, is divided into two parts. The first part illustrates the recovery of Helen’s ontological security through ‘re-routing’ into employment other than teaching (Browning & Joenniemi, 2017). Helen is able to pursue her own artistic venture, selling exotic fishes in a pet store. There, she spends time exploring herself to find meanings in being. The incremental recovery aids her in rebuilding of her confidence and energy to start over again. From 1 bar to 8 bars, to express the re-routing of Helen’s identity, the sound is

atonal. The natural sound of the aquarium aided with celesta and water effects expresses her recurring sense of being calm.

The second of the composition embodies phenomenal moments in Helen's recovery of her teacher identity. Bernstein (1996) introduces two concepts – retrospective identity and prospective identity. The retrospective identity provides examples and criteria for the present and for the future based on Helen's narratives of the past, while Helen's prospective identity is launched through engaging in a conversation with someone providing development of an individual's new potential. The student facilitates Helen's positive emotional experience from her retrospective identity and shapes her positive prospective identity with his confession. Initially, Helen is dejected by her negative experience with the school community and its dominant philosophy, but she finds a reason to re-engage her decision as the excerpt below suggests:

“...the young man revealed to Helen that ‘something happened to [him] when [she] taught [him]’. [...] On the heels of her student's confession, Helen's life-changing influence on him had a life-altering effect on her. What might have been a ‘story to leave [high school] by’ for him had become a robust ‘story to live [university] by’, thanks to [Helen] igniting his embodied sense of knowing in PE class.” Craig et al, 2017, p.775)

From bar 9 onward, our musical composition describes the scene in which the student accidentally goes into the pet store and realizes Helen's influence as a teacher through engaging in a dialogue with her. The sound of piano and cello, which occurred in Theme A, is then played again to reinforce the moment of jubilation when Helen finds

her professional identity as a teacher again. Different from the sounds that first appeared in Theme A, the sounds this time solidly represent her recovered identity.

When it comes to the musical key in the composition, it starts with atonality and then changes to D Major which forms a pleasant-sounding "perfect fifth" below or "perfect fourth" above the Theme A. The shift to a perfect pitch suggests that the newfound teacher identity of Helen is firmer and more complete than before. We compose this theme based on A-C#-E harmonies as the construction of the chord which is developed from the same melody structure that we used in Theme A. When the chords, developed from the original single melody line, becomes multiple melody lines, they "blend" with specific notes. Thus, the sound becomes more enriched, which reflects Helen's solidified belief in returning to her previous educational progressive philosophy.

♩=72
Mysteriously

violin

viola

cello

strings

celeste

piano

Water sound

Più mosso

mf

pp

mp

Più mosso

mf

ff

mf

mp

ff

mf

♩=115 Cheerful

Figure 2.7 Theme C: Life-Changing Moment

2.4.5. Theme A-2: Second Helen's Changed Identity

After the revelatory moment that seeds in Helen a new realization regarding the teaching profession, she starts to re-construct her identity and re-engage her surrounding context as a PE teacher. Theme A-2 resonates with the 'rebirth' of Helen's teacher identity. After the re-routing of her working at a pet store and having the powerful emotional conversation with her former student, her teacher identity changes from feelings of burnout to bursting with positive energy. Pines et al. (1981) indicates that

“while burnout can be an extraordinarily painful and distressing experience, as with any difficult event, if properly handled it can not only be overcome, it can be the first step towards increased self-awareness, enriched human understanding, and a precursor of important life changes, growth and development. Accordingly, people who have experienced burnout and have overcome it almost invariably end up in a better, fuller, more exciting life space.” (p. 3)

In Helen's stories, we likewise find points of changes, growth, and development in her teacher identity construction as the words below attest:

With her passion for teaching reinvigorated, her spirit renewed and her 'story to live by' rediscovered, Helen once again became a PE teacher. This time around, though, her perspective had changed. She returned with a better sense of what she needed to sustain herself (Craig et al., 2017, p.766)

To express her renewed teacher identity with a 'better sense of what she needs to sustain herself', Theme A-2 is composed of a second variation of the main theme. The

second variation stands in contrast to the first variation in terms of tonality, melody, beat, and musical instrument arrangement. It is composed with a slower tempo, strong cello sounds, and rich harmonies of the chords so as to express Helen’s renewed teacher identity after overcoming the burnout experience.

The musical score for Theme A-2 is written for Piano and Cello. It is in 4/4 time with a tempo marking of quarter note = 68. The key signature consists of three sharps (F#, C#, G#). The score is divided into three systems of four measures each. In the first system, the Piano part has a melodic line in the right hand starting on G4, moving stepwise up to D5, and then down to G4. The Cello part has a melodic line in the right hand starting on G2, moving stepwise up to D3, and then down to G2. The Piano part has a dynamic marking of *mp*. In the second system, the Piano part continues its melodic line, and the Cello part has a melodic line in the right hand starting on G2, moving stepwise up to D3, and then down to G2. The Piano part has a dynamic marking of *mp*. In the third system, the Piano part continues its melodic line, and the Cello part has a melodic line in the right hand starting on G2, moving stepwise up to D3, and then down to G2. The Piano part has a dynamic marking of *mp*.

Figure 2.8 Theme A-2: Second Helen’s Changed Identity

2.4.6. Theme D: Helen’s Consonance Experience

Theme D resonates with Helen’s consonance experience in teaching which contrasts with Theme B’s dissonance. In a supportive school environment, Helen’s development of her teacher identity is positively fostered. First, in the PE program at Yaeger where she worked as a PE teacher after re-entering the teaching field, Helen experiences a new

sense of belonging. This finally creates a coherence between her teacher identity and the role she played in the program.

(...) in the PE department at Yaeger, there exist a variety of biographical differences such as gender, race, age, teaching experience and athletic experience. In addition, a diversity of teaching philosophies is also evident among the six teachers (You & Craig, 2015, p 518).

(...) they recognized diversity is a strength of the department and the school, not a weakness (You & Craig, 2015, p 520).

Tajfel (1981) derives identity through membership in a social group together with the value and emotional significance of that membership. In contrast to Helen's previous teaching environment, the diverse teaching philosophies tolerated at Yaeger school allow Helen's progressive teaching philosophy to be viewed as a strength of the department (You & Craig, 2015, p. 520). Thus, Helen becomes a legitimate member of the program pursuing her diversity of teaching philosophy, and that creates a consonance sense between Helen's imagery of self-concept as a PE teacher and the actual self-concept as a PE teacher she lives and tells, and re-lives and re-tells.

Furthermore, Helen experiences an overall sense of alignment with her colleagues. Relationships with colleagues can be a major work and a life factor on sustaining commitment as Huberman (1993) informs us. However, Helen no longer feels isolated from her surroundings, and this positively reinforces her strong sense of teacher identity.

Yaeger PE teachers openly recognize the differences in their perspectives and respect their different teaching styles.....they concurrently struggle to reach

consensus about what to include on 'curriculum map' [...] This re-awakened the passion Helen has for teaching PE and spurred her ongoing sharing of her teaching philosophy with other teachers" (situation and interaction) (You & Craig, 2015, p. 518)

Among the different teaching philosophies in the PE department, fortunately J.D and Helen have the closest belief systems, according to Helen.....Regarding their team approach, Suzie noted that 'you can see the growth through the year in what they [Helen and J.D.] have done . . .They have done so much . . .' (temporality, sociality). In addition, Suzie credited Helen for 'tak[ing] [J.D.] under her wing and help[ing] him out' and Roberto, despite his different positioning in the department, stressed how Helen and J.D.'s 'teaching styles fit beautifully together' (You & Craig, 2015, p.517)

The reciprocity and mutuality in the aforementioned passage fit the consonance theme, which underpins the musical resonance of Helen's narrative. Jordan (2006) maintains that engagement in mutually empathetic and responsive relationships can foster teachers' resilience. She states that the "importance of these relationships is not just that they offer support, but that they also provide an opportunity to participate in a relationship that is growth-fostering for the other person as well as themselves." (p. 88).

The strong feelings of consonance are also found in Helen's curriculum integration activities. With her progressive teaching philosophy, Helen finds herself in congruence with the value afforded extra-curricular programs at T. P. Yaeger Middle School.

Physical education is not just throwing balls around ... There are concepts to be learned ... The only way teachers are going to know that students have learned is through verbal or written expression or demonstrating what you can do on the field (Craig et al, 2017, p.770).

First example of curriculum integration: Mystery activity

A third pearl that Helen pinpointed was ‘the Yaeger mystery’ activity, a physically active, orienteering game ‘somewhat like Clue’ that she created. In the game, students jog in groups to neighbourhood parks to find picture clues to solve a mystery relating to the school’s venerable history (...) Once again, an unconventional approach to Physical Education is undertaken—this time in the neighbourhood surrounding the school—and mind-body associations reflecting literacy objectives and learning in context are integral to the tasks at hand (Craig et al, 2017, p.771).

Second example of curriculum integration: Fishing field trip

“According to Jason, the collaborative project with Helen was just ‘one of those things that kind of blossomed overnight ...’ He explained that: We included all the core disciplines in our unit. There is math in the angle one throws a fishing rod just like there is an angle to how one throws a ball on the basketball court. Both are being thrown at angles and there is physics to it ... There is also the anatomy of the body at work and at play in the fishing unit of study ... English is involved because students write in reflective notebooks and history is basically where the activity originated ... And our unit has guiding questions that we delve into ... so there is

inquiry there, too Physical Education. The subject was approached as a discipline with its own knowledge, skills and dispositions; physical activity was 'camouflaged'; and a lifestyle orientation to PE teaching and learning was enacted” (Craig et al, 2017, p.771).

Contextual consonance such as this has serious implications in the relationships of a teacher to his or her teaching environment. The concept of contextual consonance is positively related to teacher’s job satisfaction, but negatively related to emotional exhaustion and teacher motivation to leave the teaching profession (Skaalvik & Skaalvik, 2011). The musical representation of this theme introduces new instruments – a clarinet and a saxophone. These two new instruments are included in the musical piece to express the context of consonance in Helen’s new school environment. How the melody of the piano and cello used in Helen's Theme sound with the melody of the clarinet and the saxophone imply that there is contextual consonance between Helen’s personal and professional identity and roles that the school demands of her.

To embody Helen’s significant consonance experiences of harmonies around particular subjects – the story of the mystery hunt and the fishing trip, for instance, Theme D represents these in a mixture of various musical genres. The genres used are classics, waltzes, and jazz. As the music moves between genres to genres, plenty of dynamic elements happen in comparison to the other movements. This dynamic is not just fast and active, but flexible and elastic. Because much as the subject matter in physical education is flexible and can be integrated into various other content areas, Helen feels her philosophy is amicable with other perspectives around her. This musical

expression implies not only the flexible relationship between Helen and colleagues, but also flexible interdisciplinary integration among the subject areas that support Helen's identity development and maturation.

Move smoothly waltz and jazz

♩=156 ♩=108 ♩=156 ♩=108

Clarinet in B \flat

Alto Saxophone

Piano
mf

Strings

7

♩=156 ♩=108

13

Figure 2.9 Theme D: Helen's Consonance Experience

2.4.7. Theme A-3: Third Helen's Changed Teacher Identity

The Theme A-3 is the last in the recurrences of Theme A. It assimilates the development of Helen's teacher identity into a fully developed form through repetitions of dissonance and consonance. As the melody progresses, the pitches go up a notch. Even after all the emotional situations, Helen's teacher identity is seen as constantly evolving as the passage affirms:

She feels she is evolving every year (You & Craig, 2015, p.517).

In the musical instrument arrangements, only a piano is played as a means to offer a picture of firmly established teacher identity of Helen. Carter and Doyle (1996) state that "from a biographical frame . . . becoming a teacher means (a) transforming an identity, (b) adapting personal understandings and ideals to institutional realities, and (c) deciding how to express one's self in classroom activity" (p. 139). Therefore, we attempt to wrap up Helen's ordeal in re-discovering her identity by assigning a single sound of a piano rather than combining other instruments. Helen is finally at peace with herself and stands on a firmer ground in how she views herself as a teacher. Although relaxed, her growth is still ongoing. As a reminder, two genres, classics, and jazz, are combined to add relaxed sounds that exude confidence. Imagining Helen's confidence as she moves toward a future unknown draws the musical resonance to a close.



Figure 2.10 Theme A-3: Third Helen's Changed Teacher Identity

2.5. Concluding Remarks

The musical resonance work did not trace all aspects of Helen's stories as her identity changed, but it did show impactful moments in her identity formation. Rosenberg (1979) says that contextual consonance or dissonance occur in social identity formation, and the contextual consonance belongs to teachers' feeling of belonging as well as their job satisfaction (Skaalvik & Skaalvik, 2011). Consonance and dissonance always exist in our narratives, within the dwelling-spaces that we live in. The concept of Consonance and Dissonance in the context of school environments have serious implications for a teacher's identity formation. In addition to teacher-student, teacher-parent, teacher-administrator, and teacher-system interactions, a teacher has to face his or herself. A contextual dissonance may result in a feeling of not belonging, that one does not fit in, and that one is out of synch-with-it and is somehow wrong (Rosenberg, 1977, 1979). Also, teachers who are concerned that they are representing values which are not congruent with their personal values may experience cognitive dissonance

(Festinger, 1957). Dissonance is a sign of two or more stories confronting each other through contradictory beliefs and values, and the felt contradiction is held in tension at the boundary between internal and external or between personal and professional, while consonance is a sign of the opposite. Thus, the focus here is to specify Helen's contextual dissonance and consonance as intersubjective connections that change Helen's teacher identity.

The concept of consonance and dissonance is closely linked with the original characteristic of music. Any score of music can express the consonance and dissonance in a multiple way with variation in tempo, rhythm, musical key in a composition, melody, harmony, and musical instrument arrangement etc. My collaborator and I argue that this duality can provide a passage to emphatically connect to Helen's identity formation in a musical way beyond written words.

All steps of this study may be traced through dissonance and consonance experience and Helen's physical and emotional reaction both within textual and musical interpretation. Emotion is integral to a teacher's identity, and is a core component in the study of teaching experience because teaching is not just a technical enterprise but also is inextricably linked to teachers' personal lives (Hargreaves, 2000; Schwab, 1954/1978). Musical resonance has been used in this study to empathetically describe Helen experiences as a PE teacher. Following a rondo form, Helen's narrative is re-structured and resonated in musical ways. Through unearthing dissonance and consonance in her life in the ways musical senses are perceived, themes represent

Helen's implicit sense of story that allows individuals to participate in intersubjective realities where meaningful connections are.

In summary, through the musical resonance work, this study reinterprets/represents Helen's stories, and raises issues about teachers identity and related knowledge(s) such as drastically changed environments, chasm of teaching philosophy, power disequilibrium, contradictory beliefs among teachers, and revelatory moment as a phenomenal positive emotional experiences. In this study, the musical works were/are a metaphor, which allow us to "represent the wholeness of our lives" (Clandinin & Huber, 2002, p. 163) and to "compose lives full of richness and complexity with artistic and aesthetic dimensions" (Clandinin & Huber, 2002, p. 163).

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3. POLICY STORM AT T. P. YAEGER SCHOOL: THE MUSICAL RESONANCE OF *“DATA IS [G]OD”* NARRATIVE

3.1. Introductory Remarks

To be competitive in the changing environment, many schools attempt radical transformation by adopting new educational models. Many teacher educators, school policy makers, and researchers are passionate about the “Schools for Growth” (Holzman, 2016), a new type of schooling involving revolutionary activity, radically changed philosophy, and the development of performance. The literature of school development offers many theoretical explanations focusing on issues involving educational philosophy, educational systems, schooling practices, and conceptual frameworks for the school development. However, the ‘noble’ efforts often fail; such generalized theoretical explanations remain “transmission of knowledge” not directly linked to “the practical actions” for the school development (Holzman, 2016) because each school has their own unique and distinct contexts. Clandinin and Rosiek (2007) denote that we need to look into the real differences between and among school contexts, and narrative inquiry provides an entry point into the practical action for school development.

Just as human beings unconsciously develop an identity narrative about who they are, the school organizations also establish identities by reflecting the contexts of identities of school administrators, teachers, and students, and the schools’ educational philosophy, motives, and values. In addition, just as people with ambiguous identities struggle to maintain internal balance and healthy relationships with those around them,

schools with ambiguous identities have difficulty maintaining internal balance and building long-lasting productive relationships with teachers, students, parents, and administrators (Bouchikhi & Kimberly, 2013). Because school identity sets boundaries on how much a school can change, investigating factors threatening school identity in depth would be valuable to understanding campus's ongoing growth trajectories and providing models of how other schools locally, nationally and internationally might do the same.

This study narratively and musically entangles the emotional reactions of teachers experiencing school policy reforms and a school's identity changing in a fine-grained manner. I revisited the article, *Data is [G]od": The influence of cumulative policy reforms on teachers' knowledge in an urban middle school in the United States* (Craig, 2020), and identified hidden themes and meanings through making musical resonance of the original teachers' narrative. In the original narratives, Craig illustrates six school reform stories in T.P Yaeger Middle school. The reforms were: 1) *standardized teaching methods (models of teaching) (1997-2000)*, 2) *standardized teacher communities (professional learning communities) (2002-2006)*, 3) *standardized teaching practices (readers' and writers' workshop) (2007-2009)*, 4) *standardized teacher evaluation (school district digitized format) (2009-2012)*, 5) *standardized workbooks (testing company-produced) (2013-2015)*, and 6) *standardized pay-for-performance (value-added measures) (2015-2017)* (Craig, 2020, p.4). Using music as analysis tool and metaphor as a representative tool, I now musically re-interpret the article revolving how Yaeger's school reforms have changed over 20 years, and represent the re-constellated

stories through musical resonance embodying an and animating their narrative resonance (Conle, 1996).

This article (a) traces embodied knowledge working with the musical representation of the documentary interpretation and (b) examines how musical storytelling led to my own understanding of the original narrative. The specific research questions this chapter seek to answer are:

- 1) How balanced is T.P Yaeger's school/system and teacher performance?
- 2) What is the new-found emotional knowing from the narrative?
- 3) What were the specific problems of the school reforms related to emotional knowing?
- 4) How can this be represented in the stories that were experienced using musical form and elements?

3.2. Related Literature

3.2.1. Experience, Emotion, and Aesthetic Experience

Dewey's (1934) theory of experience enables us to approach the educational phenomenon in a holistic way in that the theory of experience is based on the interaction between people and the educational environment they live by. Dewey underlines the importance of the cultural and social aspects of education to capture not only overall perspectives generated from the educational situation, but also the uniqueness of a given cultural and social context. The concepts in Dewey's experience emphasize that individuals' primary experiences constitute his or her lifeworld (Hohr, 2012) in that the

continuing discourses, conceptualization, and negotiation in the distinct experiences play a key role when an individual makes a meaning of the world (Alexander, 1987).

The most important achievement of the concept of Dewey's experience is that emotion and cognition are mutually dependent on each other. Feeling is the fundamental mode of experience, and action, emotion, cognition, and communication are intertwined and formed as an organic unity. In other words, the three aspects of "instinct", "experience", and "emotion" are entangled in a holistic way (Hohr, 2012). Furthermore, Dewey emphasizes that the aesthetic experience is the ideal realization of integration and structure of ideas, and it allows us theoretically to re-integrate into life and fulfilling modes of living (Dewey, 1934).

With these background ideas in mind, I now revisit the *Data is [G]od* narrative (Craig, 2020) with aesthetic aspects through a musical lens, and re-analyze the narrative focusing on emotions, which are organic, integral components and qualities of experience. Through the musically re-interpreted and re-presented narrative, I focus on holistic experiences, which are not only cognitively condensed but also emotionally intensified.

3.2.2. Story and Music

A story is a complex form of metaphor that powerfully conveys and connects new concepts, which are unconscious and emotional, in an indirect and persuasive way (Lakoff & Johnson, 2003). On a cognitive level, the oral or written form of story helps individuals to more easily remember than a string of isolated, disconnected facts (Caine & Caine, 1990, 1991), and to communities construct new meanings, orders, and "heart

of chaos” (Gleick, 1987, p. 75) of the world we live by. Furthermore, we can say that storytelling is one of the oldest forms of educational methods in that well-crafted stories can spark individual, social, and cultural changes (Forest, 2007). In the contemporary educational academic area, storytelling has been actively studied as a narrative form (Connelly & Clandinin, 1988; Clandinin & Connelly, 1990; Clandinin, 2006; Clandinin & Connelly, 2000; Craig, 2007; Conle, 2003). Sobol et al., (2004) suggest that storytelling is traditionally recognized as an aesthetic art form in that it helps us to preserve global culture, language, and world view over the centuries. According to Weill (2013), “we organize our circumstance into stories [...] and stories about who we should be or think we are” (pp. 130-146).

The characteristics of aesthetic art form of storytelling can be further fostered by art-based approaches, especially music. However, the unconscious and emotional voices of the rich diversity of teachers and students’ voices through storytelling with music-based approaches remains lacking. Specifically, little research is reported in the educational research arena about how the story with music can construct and reveal hidden truths. More needs to be known about how storytelling should be developed with the musical form. Each listener or reader brings their own personal interpretation, memory, and imaginations to the narratives rooted in his or her own life experiences. A researcher’s “intentional and aesthetic choices of story, metaphor, and language can influentially shape and direct a listeners’ thinking, motivate, and inspire action, and initiate social changes” (Forest, 2007, p. 1). Conle (1999) highlights that our stories should not be “stuck” or “frozen”, and that we need to revisit and retell the stories again and again in a

different and creative way. Thus, revisiting/reinterpreting/representing the musically frozen “Data is [G] od” (Craig, 2020) stories will illuminate the essence of the nature about the creative process blending research methods, and also contribute the art-based knowledge to narrative research and educational research.

3.2.3. Music and Narrative Inquiry

Bresler (2006) helped me to grasp the potentiality of multi-sensory aspects of narrative by explaining how musical ways of knowing can play a role in the generation and understanding of a narrative. The goal of narrative research is to understand others’ perspective in the process of reflecting on meanings in stories. She emphasizes that we can get closer to the goal of a narrative with a more reflexive stance through more meaningful engagement with the story. In addition, Barrett and Stauffer (2019) support the use of music as a research method complementing narrative as a powerful metaphor for story. They state that represented musical sounds from the stories are narrative themselves which evoke meaning. Accordingly, narrative researchers assert that narrative accounts need to be ‘captured’ and ‘represented’ as multi-dimensional and layered embodied encounters rather than as one-dimensional stories (Smith, 2010; Sparkes & Smith, 2009; Sparkes, 2005). This is because the intentions of narratives are to give readers a distinct way of knowing as a means of making sense of the self and the world and as a representation of the meaning of experiences (Bruner, 1986). This research literature review about the music and narrative inquiry helped me to set my epistemological gaps to perform the musical narrative inquiry process.

3.3. Method

3.3.1. Narrative Inquiry

Narrative inquiry is a way to (re)construct a person's experience "in relation to others and to a social milieu" (Clandinin & Connelly, 1990, p.244) by constantly negotiating inherent meaning and truths of the stories (Craig, 2007). Beyond a way of knowing, narrative inquiry becomes a methodology, which allows researchers to engage in the "experiential study of experience" (Xu & Connelly, 2010, p. 354). Because narrative is a "portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful" (Connelly & Clandinin, 2006, p. 479), narrative inquiry is not just a form of reasoned knowing but also encompasses emotional expression (Bruner, 1986), which is "unfinished and unfinishable business (Elbaz-Luwisch, 2006). For this reason, narrative researchers are open to future interpretation. Therefore, in this current study, through the meaning-making process in a musical way, I expect a shift of perspective occurs, and it expands interculturality, plurality, and can increase multicultural representation in research. Musical meaning-making process will let us create meaningful connection between formalized storytelling and sensemaking of experience, which focuses on emotional knowing.

3.3.2. Broadening, Burrowing, and Storying and Restoring

I used broadening, burrowing, and storying and restoring (Connelly & Clandinin, 1990) as an analytical tool to interpret and represent the "Data is [G] od" (Craig, 2020) narrative. 'Broadening' is a tool to generalize a story in order to introduce general personal/social/cultural characteristics (Connelly & Clandinin, 1990). This research tool

allowed me to include the overall history of T. P. Yaeger school and school reform policies as a big picture in a musical way. Conversely, ‘Burrowing’ is to focus on more specific moments of the experiences, which are associated with an emotional or aesthetic event (Connelly & Clandinin, 1990). The burrowing research tool let me develop the musical story frame by digging deeply into the teachers’ feelings and emotional reactions toward the school policy reform. ‘Storying and restoring’ is to reconstruct the narrative from the researchers’ unique perspective, and find hidden meanings from the existing stories. With this tool, I was able to animate the stories by illuminating hidden values in the school reform stories within a musical frame.

3.3.3. Story Constellation and Music as Research Vehicle

Story constellation is a narrative methodology focusing on the narrative plotline, which helps us to “think narratively about human experience” (Craig, 2007, p. 175). In narrative inquiry, story plotlines can be presented as paired narratives (Clandinin & Connelly, 1996). Stories of experiences are always shifting with its unique patterns and plotlines depending on the various context encompassing them (Craig, 2007) Therefore, when we live and tell and re-live and re-tell the set of stories within different plotlines, multiple covered meanings can be generated (Craig, 2007). The story constellation methodology helped me to capture the complexity of the relationship between T. P. Yaeger schoolteachers’ emotional reactions and the interwoven school contexts, and to represent the stories in a musical framework.

3.4. Secondary Narrative of Experience

As I broadened, burrowed, storied and re-storied (Clandinin & Connelly, 1990), *Data is [G]od* narrative along with the musical qualities, I found that a structure of musical composition, the Variation musical form, was suitable for the reconstituted *Data is [G]od* story. In music, variation is a formal technique where material is repeated in an altered form from brief motifs. The altered form can involve melody, harmony, timbre, musical instruments, counterpoint changes, or can be combinations of these variations. The basic principle of beginning with simple variations and moving on to more elaborate ones can present the changing T.P Yaeger school policy history for twenty years, since it provides a way of giving an overall shape to a variation set, rather than letting it just form an arbitrary sequence. Teachers' authority in the classroom and teachers' emotional status are changed alongside the school policy changes.

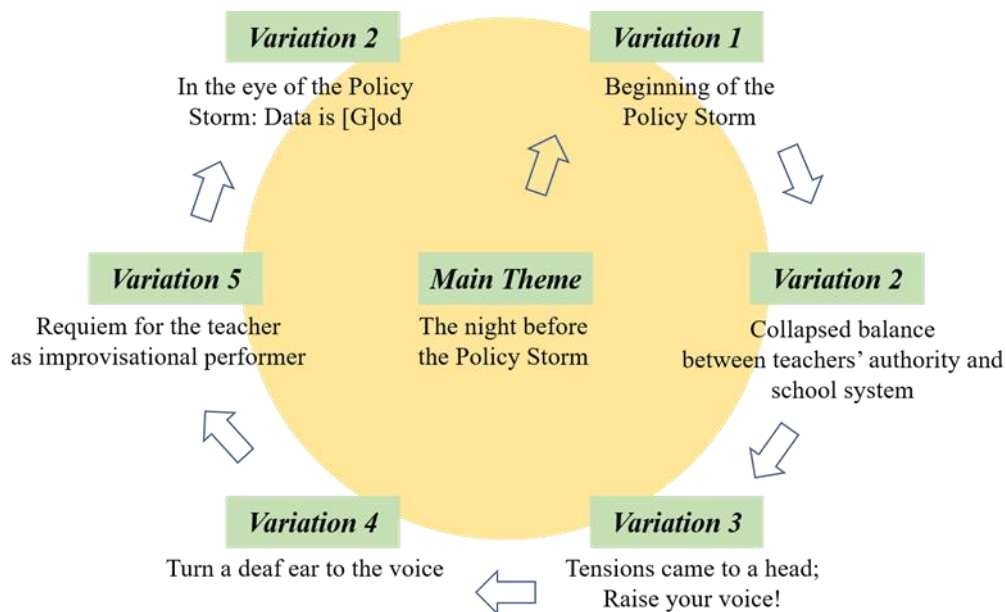


Figure 3.1 Musical Constellation of Policy Storm at T. P. Yaeger Middle School

3.4.1. Theme: The Night before the Policy Storm

This current study focuses on the policy reform history of T. P. Yaeger School for 20 years. The main theme, labeled as “The night before the Policy Storm,” represents the T.P Yaeger urban charter school before the school reforms began. The re-storying of the T.P Yaeger School before the policy changes begins with a description of the school milieu;

Located on the perimeter of one of the wealthiest neighborhoods in America, T. P. Yaeger Middle School, a grand campus in the Grecian architectural design, was built with an underground swimming pool in the roaring 20s. Its early attendance roster read like who’s who in America.... By the 2000s, community and state leaders made T. P. Yaeger an urban charter school within its large school district. This move enabled Yaeger to hire and fire teachers at will while remaining in the district’s constellation of campuses. This development, among others, fit the political stances of many families in the wealthy neighborhood and helped catapult the district superintendent and his chief of staff to leading roles in the federal department of education.”(Craig, 2020, p.3-4)

“The narratives of teachers in the literacy department, particularly stories told by Daryl Wilson, Laura Curtis, and Anna Dean, among others, are foregrounded in this work. Daryl was born and educated in the Deep South and moved to Texas to continue his teaching career. Laura was born and raised in Texas, alongside her twin, who is also an educator; and Anna, like Laura, was Texan and received her teacher certification at a local community college. All three are White, which is

representative of the district's dominant teacher population. Other teachers and assistant principals, most inside the department but some outside of it as well, served as supporting research participants. Among these informants were several administrators and teachers of color. Daryl Wilson was on the T. P. Yaeger research scene for the entire 20 years of the study; Laura Curtis was a part of the Yaeger faculty for 16 years; and Anna Dean, a beginning teacher, was at T. P. Yaeger for 6 years near the middle of the 20-year continuum. Daryl participated in all six standardized reforms, Laura was involved in five and Anna was a part of three (Craig, 2020, p.3-4)

At the first step of making musical representation of the whole stories, we need to decide the characters for the musical resonance. Through back-and-forth narrative inquiry processes about the Data is [G]od stories, I sought to display the balance between teachers as insiders and curriculum conductors from outside, and illustrate policy storms from the imbalance of those. During the musical resonance process, I then wanted to reinforce that teachers are individuals, who need their voice and authority in classroom and curriculum making. Thus, for the teacher characters, I deliberately choose woodwind instruments that needed the human mouth and breath to play. This suggests teachers' embodied knowledge. For the outsiders, I choose string instruments. The String instruments are the Marionettes Strings because they help us to imagine the outside curriculum conductor trying to control teachers, curriculum implementation and relationships with students with the Marionettes Strings. Also, the two characters of teachers – 'teacher as improvisational performer' (curriculum maker) and 'teacher as

canonical performer' (curriculum implementer) are present in the tempo, dynamics, rhythms, timbre, and tonality changes.

The development of the Variation form, the main theme, consists of 16-bar with simple harmony and melody. The main theme represents the school context and teachers' emotional states before the Policy Storm came. It is the school sitting in the eye of the storm as Anna Dean describes it (Craig, 2013).

This theme starts with light melodic lines of a woodwind quintet with an undertone of piano. The woodwind instruments have different tones, and the piano creates a harmonious sound without any dissonance. The music reflects T.P Yaeger School as one of the premier American campuses in the mid-southern US. This was how the campus was positioned before the top-down policy came. This is when teachers were able to be improvisational performers. Even if they had different ideas and thoughts on the curriculum, they could share their voices in proactive ways – They could voice their ideas, combine their thoughts, and apply their innovations to how the curriculum would ultimately be made in classrooms alongside students. To express the T. P. Yaeger's context of schooling, G major's vivid tones were chosen to capture the life in classrooms (Jackson, 1968). The musical line is also composed in a Major third, which is a lively progression. I choose the repetitive rhythm and moderate tempo in 4/4 meter to express a sense of stability in the T.P. Yaeger school milieu before the policy storm. This theme consists of woodwind instruments representing the teachers' voices – piccolo, flute, oboe, clarinet, bassoon (none being the same) – and the piano, with which I began.

Moderato

The musical score is for a piece titled "Theme: The Night before the Policy Storm" in a moderate tempo. It features a woodwind ensemble and piano accompaniment. The score is divided into three systems, with measure numbers 8, 13, and 18 indicated at the beginning of each system. The instruments are Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The Piccolo part is mostly silent, with some entries in the later systems. The Flute, Oboe, and Bassoon parts have melodic lines, while the Clarinet in Bb and Piano provide harmonic support. The Piano part features a steady accompaniment in the right hand and a more active line in the left hand.

Figure 3.2 Theme: The Night before the Policy Storm

3.4.2. Variation 1: Beginning of the Policy Storm

In 1997, the state of Texas required schools to adopt the new teaching model based on the “Theory of Action” supporting the idea “imitation each other in social situation and such mimicry help people achieves an important social role in the sense that it functions as a social glue” (Genschow et al., 2017, p. 1). According to this policy directive, T. P Yaeger was required to interact with a state-hired consultant to improve the literacy teachers’ creativity. However, the school reform conducted from outsider perspectives did not fit T. P. Yaeger School’s context. The newly conducted policy reform sowed the first seed of the policy storm. The following excerpted passage are chosen because they highlight the nature of the first school reform and the Yaeger teachers’ emotional reaction to the policy.

Yaeger’s only African American male teacher (at the time), declared that they had been dressed up in “monkey suits” to have “monkey wrenches” thrown at them. The passage below, which I have infused with their monkey metaphors, captures some of the teachers’ major concerns:

Charles: There is this mirroring thing (“monkey see, monkey do?”) that is not collaborative. It means doing what the expert does. It does not give individuals credit for their own smarts... (“a monkey on one’s back?” “monkey wrenches?”) Daryl: It is scare tactics (“a monkey on one’s back?” “monkey wrenches?”) Charles: I resent having to play this game (“monkey business?”). People cannot be worked with like they (wear “monkey suits?”) (Craig, 2020, p.4)

Craig (2020) captured the phenomenon with the teachers' chosen "monkey's paw" metaphor: "It appears as if it is a gift, but it really is not a gift. It holds many ironies for teachers" (p. 301). Elmore (2004) denotes that change does occur in schools, but the innovation is often mediated to fit with prior practices. Reading the narrative, I noticed that T. P. Yaeger Middle School, rushed into innovation with radical policies dictated by others, failed to engage teachers in the new policy efforts, and neglected teachers' autonomy and authority in curriculum making. The teachers' negative emotions arose from the state's standardized teaching methods, which did not take into account teachers' perspectives. T. P. Yaeger Middle School did not seek teachers' opinions about the standardized teaching methods because this was not part of the state mandate.

"Beginning of the Policy Storm", which is a musical resonance of the first school reform story, is a variation of the "The Night before the Policy Storm." This part represents the dissonance caused by standardized teaching methods at T. P. Yaeger. In the musical resonance of the first school reform narrative, the main theme played in G major moves to G minor guided by the string instruments as darker, more ominous tones begin to overtake the vivid G major theme. As explained earlier, the string instruments reflect the curriculum conductors and the state-hired consultant as outsiders who do not seek the teachers' opinions, and the woodwind instruments capture the teachers' voices of which none are the same. The sounds of string instruments in G minor scale continuously interfere with the sound of woodwind instruments in G major, and the woodwind instruments' sounds eventually follow the string instrument sound. This

shows the ‘mirroring things’ of the standardized teaching methods: teachers had to do mirror the state-hired consultant’s instructions and demands even though they felt the teaching methods are not their own best judgments to hunker back to the monkey’s paw which was found in some colonized country. As the music progresses further, the whole music tonality is changed from G major to G minor, which reflects the overcoming of teachers’ narrative authority (Olson, 1995; Olson & Craig, 2001) in classroom and curriculum making. Soon, curriculum implementation dictated by others replaces teachers’ curriculum making, which draws on teachers’ own senses and meaning-making.

Moderato

The musical score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The second system, starting at measure 11, includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

System 1 (Measures 1-10):

- Flute: *pp* (measures 1-2), *p* (measures 3-10)
- Oboe: *p* (measures 1-10)
- Clarinet in Bb: *p* (measures 1-10)
- Bassoon: *pp* (measures 1-10)
- Violin 1: *pp* (measures 1-10)
- Violin 2: *pp* (measures 1-10)
- Viola: *pp* (measures 1-10)
- Violoncello: *pp* (measures 1-10)
- Contrabass: *pp* (measures 1-10)

System 2 (Measures 11-15):

- Fl.: *p* (measures 11-15)
- Ob.: *mp* (measures 11-15)
- Cl.: *p* (measures 11-15)
- Bsn.: *p* (measures 11-15)
- Vln. 1: *mp* (measures 11-15)
- Vln. 2: *mp* (measures 11-15)
- Vla.: *mp* (measures 11-15)
- Vc.: *mp* (measures 11-15)
- Cb.: *mp* (measures 11-15)

Figure 3.3 Variation 1: Beginning of the Policy Storm

3.4.3. Variation 2: Collapsed Balance between Teachers' Authority and School systems

Variation 2 resonates the second policy storm “standardized teacher communities (PCLs)” also threatens teachers’ narrative authority. When a new principal was assigned to the T. P. Yaeger School, the second policy storm erupted. The principal was “especially eager to fulfill the district’s request as he was on a one-term contract and his continuing employment depended on it” (Craig, 2020, p. 5). The newcomer principal, who knew the school context well, deferred to outsider demands to institute teachers’ professional learning communities (PCLs). To ‘improve the PCLs,’ he dispatched a staff developer to supervise the teachers. The staff developer forcibly conducted workshops and also evaluated teachers’ performance within a short period of time and in a microscopic way in front of their peers, students and principal.

The literacy department teachers had already been experimenting with the workshop method of teaching reading and writing, which revolved around mini-lessons, response journals, student conferences, peer editing and embedded mechanics of language instruction. (Craig, 2020, p.5)

In the process, teachers were forced to be canonical performers. Teachers were not able to live their personal philosophy; they lost their narrative authority in their classrooms; and they could not extend the curriculum using their own creativity or Eros as Schwab (1954/1978) called it. Following the standardized teaching method, T. P. Yaeger School arbitrarily initiated PCL’s reform with no respect for teachers’ knowledge, their emotional responses and the fact teachers already had knowledge

community relationships (Olson & Craig, 2001) through those with whom they had naturally bonded. Because teachers are “self-motivated, self-directing, rational subjects, capable of exercising the individual” (Usher & Edwards, 1994, p.2), the curriculum making process must balance ‘enthusiasm’ around the policy reform, and teachers’ personal motivations or curiosity around new policies. If not, dissensions may not be settled, may be irresolvable, and the policy reform risks becoming useless, like the monkey’s paw (Craig, 2001). The teachers’ negative emotional reactions toward the constrained power to make decisions in their teaching and learning process are illustrated below.

Novice teacher, Anna Dean, explained that “the principal may have been using [the staff developer] to weed people out who were not fitting his version of PLCs. Not that he did not think the consultant had a lot to offer, which she did... (Craig, 2012a, p. 95). (Craig, 2020, p.5)

Laura: The principal was in his PLC groove and he wanted us to be a workshop school. Whatever we would be school-wide and PLC-related [.....] When the PLC reform was taken to scale, each literacy teacher was visited between 20 and 50 times with 6e8 people observing them instruct their students. Among the group were the staff developer, the school administrators, visitors to the school and a sprinkling of fellow literacy teachers. Each carried a clipboard where they commented positively and negatively on the quality of the teaching they witnessed. The staff developer also would interrupt the teaching-learning process and tell the demonstration teacher on-the-spot how to improve his or her

practice. Laura felt badly for her colleagues, and how they were diminished in front of their students. She declared that the problem “was the... microscopic way that they came in and zeroed in on you with one child” (Craig, 2020, p.5)

In the musical resonance for this part, we changed the tempo from 4/4 time beat to 6/8-time beat. The drastically changed tempo not only illustrates radical changes in PCLs, such as new evaluation systems unsuitable to their own version of readers’ and writers’ workshops. This conveys the emotional quality of the teachers. The melody lines of the main theme move fast as the tempo picks up speed. The notes increasingly overtake one another due to involvement of string instruments and synthesizer (outsiders) The fast movement does not resonate with lived-experiences of the teachers, but resonates with teachers as a Marionette doll without spirits. The woodwinds, strings, and synthesizers play in a quick interlocking manner. This is intended to express the policy conductors’ constant and persistent interference in teachers’ classrooms, work and lives. As a result, the tension between strings and woodwinds increases, but the string instruments are playing stronger and louder regardless of the sounds of the woodwind instruments. This musical expression conveys the loss of balance between teachers’ narrative authority and the ongoing demands of their school district.

Allegretto

Flute

Oboe

Clarinet in Bb

Bassoon

Synth 1

Synth 2

Allegretto

Violin 1

Violin 2

Viola

Violoncello

Contrabass

9

Fl.

Ob.

Cl.

Bsn.

Synth 1

Synth 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Figure 3.4 Variation 2: Collapsed Balance between Teachers' Authority and School systems

3.4.4. Variation 3: Tensions Came to a Head, Raise Your Voice!

Variation 3 captures the teachers' reactions toward third policy reform – standardized teaching practice in readers' and writers' workshops. The conflict between the teachers and school administrators, including the staff developer, become elaborated in the variation 2. They continued even after the PLC policy reform finished with a different form of learning community, readers' and writers' workshop-induced one. As a result, about 10 teachers at T. P. Yaeger Middle School, who could not overcome the heavy-handedness of the stressful situation, eventually left their profession. Meanwhile, a new teacher having better knowledge in literacy and leadership than the staff developer was hired. At this time, further intense emotional reactions driven from the lack of autonomy in the teacher community are detected.

The new teacher was vexed by how the staff developer had “handcuffed” (Daryl’s word) the Yaeger teachers to her version of workshop (Craig, 2012b, p. 14). at the exclusion of their own or others’ versions. When this teacher riled against the standardization the staff developer had imposed on the department, she went ballistic. She declared that he was not doing workshop, and that he was hired as a literacy teacher to teach workshop. He retorted that “what he was hired to do, and who he was hired by, was not the staff developer’s business.” He added that “a professional boundary had been crossed and cautioned that he would actively do something about it, if the conversation continued.” (Craig, 2012b, p. 15).

Teachers, along with the newly hired teacher, asked the school administrator to change the workshop structure run by the staff developer. Nevertheless, their appeal was not accepted, and efforts to reconcile the problems were in vain. The conflict was not resolved until the staff developer quit the school because the “relationship between teachers and the staff developer [was] broken down and no trust remained”(Craig, 2012b, p.14; Craig, 2020, p. 6). Without a deep understanding, no one could approach the ‘core issue’ in the community; to mediate the conflict, they needed to listen to their thoughts and feelings, and to trust each other (Watson, et al., 2018).

In this movement, the sounds of the brass instruments are introduced for the first time, this time leading the sound of the woodwind instruments. The brass instrument has similar characteristics to the woodwind instrument in that people play them through their mouths and bring life to them through their human breath. Considering that the brass instrument sounds more solid and louder than the woodwind instruments, it signals that the new-to-school teacher raised his own voice in the face of the injustices of the school systems. As the music progresses, the unacceptable school policy together with the sound of woodwind and brass instruments are amplified. This musical expression illustrates the teachers’ voices appealing to the unacceptable school policy together. Unlike Variation 1 and Variation 2, this movement starts with G Major which is the same tonality as the main theme and 3/4 beat Waltz rhythms. The music components imply teachers’ hope that they can change the situation with their own will, and can return to the state of the school before the intervention of policy makers. Unfortunately, in the next few minutes, the tonality of this movement returns to e minor and the sound

of the string instruments becomes stronger enough to swallow the sound of woodwind and brass instruments, as if it implies the teachers' screams will soon be overpowered by policymakers.

The image shows a musical score for Variation 3, titled "Tensions Came to a Head, Raise Your Voice!". The score is written for a large ensemble and includes the following parts:

- Piccolo:** Treble clef, 3/4 time, starting with a *mp* dynamic.
- Flute:** Treble clef, 3/4 time, starting with a *mp* dynamic.
- Oboe:** Treble clef, 3/4 time, starting with a *mp* dynamic.
- Clarinet in Bb:** Treble clef, 3/4 time, starting with a *mp* dynamic.
- Bassoon:** Bass clef, 3/4 time, starting with a *mp* dynamic.
- Horn in F:** Treble clef, 3/4 time, starting with a *mp* dynamic.
- Trumpet in C:** Treble clef, 3/4 time, starting with a *mp* dynamic.
- Trombone:** Bass clef, 3/4 time, starting with a *mp* dynamic.
- Tuba:** Bass clef, 3/4 time, starting with a *mp* dynamic.
- Timpani:** Bass clef, 3/4 time, starting with a *mf* dynamic.
- Wind Chime Triangle:** Percussion, starting with a *mf* dynamic.
- Choir:** Treble and Bass clefs, 3/4 time, starting with a *mf* dynamic and vocalizations "ah".
- Piano:** Treble and Bass clefs, 3/4 time, starting with a *mp* dynamic.

The score is in 3/4 time and features a key signature of one sharp (F#). The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 3.5 Variation 3: Tensions Came to a Head, Raise Your Voice!

3.4.5. Variation 4: Turn a Deaf Ear to the Voice

This movement is the development of Variation 3 and encapsulates T. P. Yaeger school' fifth policy reform – standardized workbook stories. This musical resonance focuses on how school district, as outside curriculum conductors, reacted to the teachers voice. In the fifth policy, I found teachers' opinions are completely ignored by the

school administrator. In 2013, the Texas school district (outsider) let schools choose one among mandated workbooks for literacy classrooms. Even though they already have particular novel and non-fiction books and organized lesson plans with the books for their class, T. P Yaeger schoolteachers ineluctably selected one of the mandated workbooks by teachers favors. Nevertheless, the school district, who did not have enough knowledge of internal circumstances of the T. P. Yaeger school, teachers, and students, ordered the other competing workbook sets, not the workbook selected by teachers' democratically chosen. Moreover, the expensive workbook sets dictatorially selected by the school district were not used because those were too heavy and big for the students.

One teacher interpreted this development as par for the course. Another said that there is always this semblance of teacher consultation, but in the end, everything in the school district is a forgone conclusion made from above. A third chimed in, declaring it all a waste of teachers valuable time” (Craig, 2020, p.8).

The above passage indicates the teachers emotional status to the school district systems turning a deaf ear to their voice. Unlike the previous movement, this movement begins with a strong string sound. The string instruments play the theme, the woodwind instruments played in variation 3, with the Portamento technique, playing a manner intermediate between legato and staccato. The pitch sliding sound from one note to another makes us feel intense pressure, confusion, and irritation. This musical expression indicates policymakers' strong will to control teachers. Furthermore, this movement's tonality is f minor. Considering the relation between F and G on the piano key, they are

locating closest each other, but they cannot make any chords at all. This musical component illustrates a valley of conflict between school district and teachers, which cannot be narrowed down unless policymakers listen to the teachers' opinion. This movement is played in 4/4 beat. Unlike woodwind instrument progress within the 4/4 beat, the beat of string instruments is confusing. This musical expression implies the policymakers from the school district who want to change the existing school systems at will. Gradually, the sound of the woodwind instrument disappears, indicating the teachers leaving the school due to the oppressive policy changes.

Vivace

Piccolo
 Flute
 Oboe
 Clarinet in Bb
 Bass Drum
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

7
 Picc.
 Fl.
 Ob.
 Cl.
 B. D.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

mf
f
mp
mf
mf

port.
port.

14

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mf*

B. D.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *port.* *mf*

Vc. *mp*

Cb. *mp*

22

Picc.

Fl.

Ob.

Cl.

B. D.

Vln. 1 *mf*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *mf*

Figure 3.6 Variation 4: Turn a Deaf Ear to the Voice

3.4.6. Variation 5: Requiem for the Teacher as Improvisational Performer

This movement reverberates the thoughts and feelings of the teachers remaining at T. P. Yaeger School, while they are losing their autonomy, authority, and their identity

of ‘teacher as improvisational performer’ throughout the autocratic school reforms. Throughout the previous mentioned reforms – standardized teaching methods, standardized teacher communities, standardized teaching practices, and standardized workbooks, the T. P. Yaeger School teachers had to initiate their journey toward ‘something original’ (Ball et al., 2011, p. 628). Even if the school administrators had shared their purpose of the new policies and had reflected the teachers’ professional knowledge to the new policies, the journey must be struggling because it is to break down traditional approaches and re-design whole previous practices within innovative practices. However, in such a situation, the school administrator and policy conductors did not have enough conversation to convince teachers, and even did not allow the teachers to have at least autonomy and authority in their curriculum. The abandoned teachers’ autonomy and authority are highlighted in the fourth (Standardized teacher evaluation) and sixth school reform (Standardized pay-for-performance).

But the biggest change for Anna was the piling on of accountability measures at both the local and state levels to satisfy federal regulations. The first shift the teachers experienced was how accountability requirements were not just a part of literacy meetings: they now consumed entire agendas. The days of debating alternative pedagogical approaches to teaching readers and writers workshop were over as new managerial oversight took hold. Department meetings, previously chaired by Daryl Wilson, were now controlled by the new literacy assistant principal who came from an elementary school, had no administrative experience and majored in a subject area other than adolescent reading and

writing. Under his leadership, items on meeting agendas focused on making the literacy teachers more auditable (Clarke & Moore, 2013; Connell, 2009; Mockler, 2012) and on increasing their standardization of student learning (Craig, 2020, p7).

As the standardized teacher evaluation policy was introduced, the teachers' teaching performance had to be judged by the Professional Development Assessment System (PDAS), which is focused on the students' academic achievement, and teachers are paid depending on the scores of their performance. The problem was that this evaluation system was not about teachers teaching experience and skill, but about 'scores' of students which is questionable evidence.

Anna's leaving story. One middle school teachers bonus rose from \$200 to \$5000 to \$7000 by virtue of the learners assigned to her by the luck of the draw(Craig, 2014, p. 20). Meanwhile, [...] "at T. P. Yaeger, another problem endemic to the value-added approach, surfaced. One of the schools stellar mathematics teachers received a \$5000 award while the music teacher whose orchestra won the state championship received \$500 due to his content area not being as valued in the formula as the Science-Technology-Engineering-Mathematics (STEM) disciplines and other core subject matters (Craig, 2020, p.9)

The amount the teachers received, was dependent on the teens assigned to their classes and the degree to which those students achievement test scores increased (Craig, 2020, p.9)

Teacher quality/pay-for-performance was determined by computer-generated data that was clearly organized and filtered, but unfortunately not interpreted by administrators with the [prerequisite] understandings and expertise to [make it] actionable in defensible ways (Craig, 2020, p.10)

The mentioned six school policy reforms implemented over 20 years at T. P. Yaeger school impeded teachers from being “fountainhead[s] of ...curricular decisions” (Schwab, 1983, p.24), and deprived them of a chance to “negotiate tensions between the teachers, learners, milieu, and content which provides them the space for creativity in designing the curriculum” (Norton, 2020, p. 109). As a result, T. P. Yaeger’s teachers were no longer encouraged to eagerly teach their students. During the musical narrative inquiry process, a terrible and sad image came to my mind: a grave—just as death came to Daryl Wilson, the main research participant and to Craig, the author of the “Data as [God] manuscript.

Corresponding to the emotional knowing, this movement appeals the graves of teachers as improvisational performers. Matched to the image, graves, we conceived the beats and rhythms of *Lacrimosa*, among Mozart’s requiems. This song, meaning “Days of Tears,” contains deep lament and pity tones. Variation 5 expresses the grief of teachers as improvisational performers who realize there is no use to struggle to keep their identity. Unlike playing the theme with the G Major, only the tone of the G minor, which has completely disappeared from the lightness, remains. In the same breath, strong articulation of string instruments jumps into the sad melody lines, which means the policymakers pay no attention to teachers’ emotional states. Specifically, intense

string instruments sound with Portamento playing technique, which has already appeared intensely in the fourth variation, covering up the sound of the woodwind instruments again. This musical composition represents the scene of policymakers' playbooks ignoring teachers' knowledge and professional opinions.

The image displays two systems of a musical score. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Female voice, Violin I, Viola, and Violoncello. The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Female voice (Fe.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.).

Key features of the score include:

- Flute:** Enters in the second system with a *p* dynamic.
- Oboe:** Enters in the second system with a *mp* dynamic.
- Clarinet in Bb:** Plays a rhythmic pattern in the first system, marked *pp*.
- Bassoon:** Plays a rhythmic pattern in the first system, marked *pp*.
- Female voice:** Sings in the first system, marked *p* with the vocalization "ah" and the tempo marking "Andante".
- Violin I:** Enters in the second system with a *p* dynamic.
- Violoncello:** Enters in the second system with a *mp* dynamic.
- Flute (Fl.):** Enters in the second system with a *mp* dynamic.
- Oboe (Ob.):** Enters in the second system with a *mf* dynamic.
- Clarinet (Cl.):** Plays a rhythmic pattern in the second system, marked *p*.
- Bassoon (Bsn.):** Plays a rhythmic pattern in the second system, marked *p*.
- Female voice (Fe.):** Sings in the second system, marked *mf*.
- Violin I (Vln. I):** Enters in the second system with a *mp* dynamic.
- Violoncello (Vc.):** Enters in the second system with a *mf* dynamic.

Figure 3.7 Variation 5: Requiem for the Teacher as Improvisational Performer

3.4.7. Variation 6: In the Eye of the Policy Storm: Data is [G]od

Throughout the whole musical resonance work, I concerned myself with making meaning from the complex and contextual policy reform narrative by engaging with the musical lens and policy storm metaphor (Lambert & O'Connor, 2018). Meanwhile, I captured the word “eye of the storm” from the *Data is [G]od* narratives.

As can be seen, Anna Dean was forthright about her flesh-and blood experience of learning to teach in the eye of a storm (Craig, 2013, p. 25). In the eye of the

storm, she was acutely aware of the friction between the districts past two policy-related reforms and Yaeger literacy teachers who sought to retain their professional autonomy and to contribute to decisions affecting how they taught.”(Craig, 2020, p.6)

In this movement, I wanted to illustrate the T. P. Yaeger schoolteachers in the eye of the policy storm, who surrendered themselves to the school systems turning a deaf ear to their voices. In the eyes of the storm, it looks relatively calm and peaceful. However, the storm inevitably comes again, and then we have to suffer the winds of the outer swirling cloud. Generally, curriculum making is a fundamentally practical and problem-solving process in which teachers and school administrators continually negotiate tensions. However, in the “eye of policy storm”, the teachers, repeatedly experiencing their autonomy and authority frustration, stopped participating in the curriculum negotiation. The silence, from the perspectives of outside policymakers, many looked like everything went as a clockwork, but they needed to know no problem is a problem. This musical resonance aims to warn us out we are in the eye of the storm. In this movement, the sound of the wind instruments, which represents the teachers’ voice, get disappeared, instead only synthesizer sound remains which implies teachers who completely lost voice, emotion, identity, and hope. Meanwhile, contrabass and violin are still playing in D and G notes, which is derived from *Data is [G]od* controlling the synthesizer sound. Above the sound, the synthesizer sound appears intermittently as if floating. There is no movement of melody and beat flow, but only eerie tension.

Grave

The musical score is arranged in a system with the following parts from top to bottom:

- Violin:** Treble clef, sustained notes with a glissando effect.
- Viola:** Alto clef, sustained notes with a glissando effect.
- Contrabass:** Bass clef, sustained notes with a glissando effect.
- Synth 1 (non-pitch):** Treble clef, dotted lines representing non-pitched textures.
- Synth 2 (pitch):** Bass clef, sustained notes with a glissando effect.
- Synth 3 (pitch):** Bass clef, rhythmic patterns of notes.
- Vln.:** Treble clef, sustained notes with a glissando effect.
- Vla.:** Alto clef, sustained notes with a glissando effect.
- Cb.:** Bass clef, sustained notes with a glissando effect.
- Synth 1:** Treble clef, dotted lines representing non-pitched textures.
- Synth 2:** Bass clef, sustained notes with a glissando effect.
- Synth 3:** Bass clef, rhythmic patterns of notes.

Figure 3.8 Variation 6: In the Eye of the Policy Storm: Data is [G]od

3.5. Concluding Remarks

Denzin and Lincoln’s (2011) define qualitative research as a “situated activity that locates the observer in the world” (p. 4). This musical resonance works is a “set of interpretive and material practices that make the world visible, which transform the world. They turn the world into a series of representations” (p. 4). Through the meaning-making process using music as a methodological tool, I was able to “situated activity” and to do a “series of interpretation” by thoroughly reflecting on the process. In this section, I will elaborate uncovered truths from the musically situated activity.

3.5.1. Policy storm – Hidden Curricular Dynamic Frame Threatening School

Identity

The meaning-making process with musical interpretation of the *Data is [G]od* narrative is also based on narrative inquiry (Clandinin & Connelly, 1990; Clandinin, 2006). Revisiting the *Data is [G]od* narratives through multiple levels of narrative inquiry—reflective return, re-framing stories, blending narrative and music, representing, retelling stories with music – I found a hidden curricular dynamic frame threatening school identity: a ‘policy storm’. The term ‘policy storm’ is a metaphor which represents a phenomenon beyond our immediate control, and which is potentially destructive, yet refreshing and to some extent predictable. Braun et al. (2011) maintains that many teachers have suffered from a ‘policy storm’ when the numerous policy reforms in/of education are conducted from only an outsider perspective, instead of including the insider perspective as well. The *Data is [G]od* article also shows six teachers’ hardship amidst a confluence of shifting policies emanating from outsider organizations as part of comprehensive school reform initiatives. For twenty years, the shifting policies have resulted in changed teaching and learning agendas in T.P. Yaeger Middle School. Internally, teachers responded to T.P. Yaeger’s school policies by comprising their teaching authority; externally, standardized teacher evaluation and standardized pay for performance emerged in a negative way as a corollary to the policy reform. All steps of this musical resonance of the ‘*Data is [G]od*’ narratives (Craig, 2020) trace the concept ‘policy storm’ and teachers’ authority and physical and emotional reaction within musical and textual interpretation.

3.5.2. Teacher as Improvisational Performer Giving a Boost to School Identity

During the musical narrative inquiry, I found a metaphor ‘teacher as improvisational performer’ implying the teachers’ authority and autonomy can improve the T. P. Yaeger school’s school identity. Accordingly, based on the metaphor, I represent the metaphor and relative contexts via musical story constellation. Sawyer (2011) views teaching as interactive craft that include collaboration or live performance which entails two interrelated facets of expertise: mastery of a body of fundamental principles or methods governing the craft (i.e., “structure”) and mastery of skills in conducting human activity (i.e., “improvisation”). Successful curriculum strikes a delicate balance between structure and improvisation. When teachers, students, and school systems are collectively generating classroom performance, the curriculum can optimize student learning (Sawyer, 2011). However, I came to see that T.P Yaeger Middle School lost the balance between teachers’ performance and school systems, and it weakened the school identity. T.P Yaeger’s reforms, which were mandated by law, administration, or state and federal guideline could not provide optimized ways to enhance teaching, manage classrooms, and handle problems. Instead, the reforms impeded teachers becoming improvisational performers.

A number of researchers have made the connection between expert teaching and improvisation (Baker-Sennett & Matusov, 1997; Borko & Livingston, 1989; Yinger, 1987). The previous concept ‘teaching as improvisational performance’ is limited to the educational value of creativity or teachers’ professional knowledge on creative activities (Clark & Yinger, 1977; Erickson, 1982; Borko & Livingston, 1989; Sawyer, 2011). For

example, what is the relationship between knowledge structures and the improvisational characteristics of practice? However, what I found in the Data is [G]od narrative was not lack of teachers professional knowledge, but an absence of teacher autonomy and serious constraints on their curriculum making, which inevitably forced them into curriculum-implementation roles that they riled against. Even if there are teachers who have deep intuition and are talented performers, their performance is rooted in school circumstances. It means school systems are necessary to provide an environment in order to foster teachers to do the improvisational teaching. Therefore, teachers, as active improvisational performers, become able to create improvised sketches in the classroom by weaving together all the elements within their professional knowledge (Sawyer, 2011). We need to keep in mind that successful curriculum and instruction encompass many structuring elements, but teachers are key as to how balanced the elements are. Along With the concept of the ‘teachers as improvisational performer’ as a metaphor for teachers who are active agents in the class, I extend the metaphor to ‘teachers as improvisational performers’ and ‘teacher as canonical performer, which is the opposite musical metaphor of improvisational performers. Using the metaphors through a musical and textual way, I unpacked T. P. Yaeger schoolteachers’ emotional experiences of the policy reforms.

3.5.3. Teacher as Curriculum Maker

I create musical resonance of the narrative using the ‘teacher as improvisational performance’ metaphor in order to articulate why the teachers should have authority in class and curriculum making process. This concept – teacher as improvisational

performer – is supported by the “teacher as curriculum maker” image (Clandinin & Connelly, 1992; Craig et al., 2008). As the curriculum development process shifts from government, policy-oriented approach to school-based, person-oriented approach, the role of teachers has become an integral part of transforming curriculum and school contexts (Clandinin & Connelly, 1998). In a teacher-curriculum relationship, the teacher can either act as an agent of creation, transfer, or both. Accordingly, to explain its phenomenon, Clandinin and Connelly (1992) presents two concepts – ‘teacher as a conduit’ and ‘teacher as curriculum maker’. The conduit metaphor places teachers at the receiving end of a funnel. This image shows teachers as curriculum implementers, who are in a dominant force of a conduit funnel pushing subjects, objectives and even values. The size and shape of the funnel or the water tank determine the amount and quality of water. The contents in our classroom are supplied from elsewhere, typically from outside curriculum makers, and teachers act as a medium of transfer the contents, distributed based on generalized level of students and characteristics of contents regardless of the particular teaching situation. The conduit metaphor captures the ‘top-down’ flow of curriculum (Craig, 2012, p.100).

During the musical resonance works, I could extend the ‘Teacher as improvisational performer’ to ‘Teacher as canonical performer’ which is aligned with the conduit metaphor. Canon is musical form and compositional technique based on the principle of strict imitation, in which an initial melody is imitated at a specified time interval by one or more parts, either at the unison (i.e., the same pitch) or at some other pitch. Consistent with the meaning of teacher as conduit metaphor (Craig, 2012) and

teachers as curriculum implementer (Clandinin & Connelly, 1992; Craig & Ross, 2008), ‘Teacher as canonical performer’ helped us imagine teachers just teaching according to or ordered by school orders. Clandinin and Connelly (1992) criticize the curriculum’s top-down approach, and propose a new paradigm of viewing teachers as ‘active agents’ (Schwab, 1954/1978). The role of teachers in the new paradigm of curriculum development is reflected in an image of teachers as curriculum makers. Craig (2010) explains well the curriculum maker image in the Encyclopedia of Curriculum Studies:

Teachers as curriculum maker is an image that acknowledges the teachers as holder, user, and producer of knowledge, a self-directed individual who takes the curriculum as given and negotiates it in active relationship with students to address their needs as learners and, to the extent possible, meet the requirement outlined in states curriculum documents” (p.2).

In short, like the teachers as curriculum makers, the metaphor “teacher as improvisational performer” requires teachers’ active engagement with students, curriculum, and school systems. Teachers should see themselves and their students as performers and their classrooms as improvisation theaters, and actively participate in the curriculum development process with their practical knowledge, which reflects their teaching experiences. In this sense, teachers’ knowledge and perspectives should be the most valuable resources rather than the top-down policies when making curriculum.

3.5.4. Summary

This current musical narrative inquiry study describes and interprets my creative process as a researcher, teacher, and musician composing a layered musical story on

issues of teachers and curriculum development. My research project arises from my long-lasting research desire about how to use music in educational research. Blending story constellation methodology and music enable me to find the opportunity for artistic ways of knowing to engage in educational research questions. The art form of inquiry allows me to find “empathic forms of understanding.” I hope this study provides you a framework for using music as a tool in narrative inquiry illuminating further “virtual sensory experiences”, which are “neither be said in number nor disclosed in literal text” (Eisner, 1997, p. 264).

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4. ESCAPING FROM IDENTITY TRAPS: MUSICAL RESONANCE OF THE “*WOUNDED HEALER*” NARRATIVE

4.1. Introductory Remarks

In Ancient Greece, music was considered a science; musical proportions understood the harmony of the universe and music was governed by the same mathematical laws that governed the universe (Mark & Mark, 2013). Encountering the universe we live by generated by musical composition allows us to analyze, classify, and label parts of our life through association and interpretation (Regelski, 1982) with “unprecedented concision and clarity (Christensen, 1993, p. i). Einstein states that “if what is seen and experienced is portrayed in the language of logic, then it is science. If it is communicated through forms whose constructions are not accessible to the conscious mind but are recognized intuitively, then it is art” (Anonymous, often attributed to Albert Einstein; Calaprice, 2000, p. 271).

During my Ph.D. journey, I have recognized the gap in the blending research methods of narrative research and art-based research in the educational area. With my rationale that music can be an analytical tool to investigate the not accessible conscious mind in the educational area, I have sought to unfold the complexities of the blending methodologies. This is the follow-up research to apply my developed music based narrative methodology – musical story constellation (Park & Kim, 2021), which is driven from the story constellation (Craig, 2007). This is a musical resonance of Kadeem Bello’s narrative, a Nigerian immigrant student, who escaped identity traps relying on

his cultural, family interactions, religious beliefs, and himself. Revisiting Kadeem's stories scattered over interview scripts and a journal article titled "*The Wounded Healer: The Impact of a Grant-Supported Scholarship on a Minority STEM Student's Career and Life* (Craig, et al, under review), and digital narratives, which are "Frozen stories" (Conle, 1999, p.23) in musical way, I retold his story again in a different way. The purpose of this study is to uncover the hidden truths from the narratives, and represent the findings using a musical lens, which is an evocative way to promote reflexivity (Irwin, 2004a, 2004b). Through the musical lens, I tried to illustrate Kadeem's escaping stories from the identity traps and to find his best-loved self (Craig, 2013). Specifically, the research questions are "where is the strong emotional reactions are situated", "what are significant events the emotional reaction found.", "which cultural/social/personal contexts are related to the events?", and "how can I represent the affective knowledges in a musical form."

4.2. Related Literature

4.2.1. Identity Traps

Human beings use to understand themselves through the world around them. As Dewey(1934/1980) said, individuals learn and begin to form their identity from a series of interactions with people and social contexts around them. The surrounding people, who have different worldviews, criticize, or compliment them, and the individuals create their identities in the social interactions. Based on the opinions, which are right or wrong, the individuals sometimes are forced to wear a "mask" on their face regardless of their 'real' value. It is called identity traps. Identity traps are the things that lock people

in a psychological cage and prevent them from being full of promise and possibilities.

According to the research done by Goff (2016), identity traps surface in

“situations that increase the likelihood that an individual will behave in a way that disadvantages someone on the basis of his or her group membership.

Identity traps operate independently of group-based prejudices and can even disadvantage a member of one’s own group or oneself. That is, every member of society can fall into an identity trap regardless of his or her race, gender, ethnicity, or other identity group memberships” (Goff, 2016, p.19)

Goff (2016) maintains that we need to recognize that every human’s vulnerability to the identity traps lying on day-to-day experience, and it can escalate negative interactions between policy and community, as well as ways to interrupt them because of the implicit bias and self-threats. Youdell (2004) provides a case study regarding the identity traps with the African American student. The author also said that apparently trivial moments of everyday life in school that African-Caribbean students’ identities as learners come to be constituted as undesirable, intolerable, far from ‘ideal’, within the terms of the hegemonic discourses of the school organization. Therefore, we need to pay more attention to the gap between an individual’s envisioned identity and identity confined by the circumstances’ demands, and defuse threats to the self-concept from learning the experiences. In developing field text for making musical resonance of Kadeem’s stories focusing on the changing identity, I found that the stories contained several identity traps ranging from cultural, family interactions, religious beliefs to economical, emotional, and psychological issues. This dissertation article offers a detailed account of the

'identity traps' which Kadeem had been through, and the journey to find his Best-loved self in a musical way.

4.2.2. Theory of Experience

Dewey (1934) maintained that "experience occurs continuously, because the interaction of live creature and environmental conditions is involved in the very process of living" (p. 1), and experience involves a dual process of understanding and influencing the world around us, as well as being influence and changed by that experience. From Dewey's view, school curriculum should not be a generalized program, rather should have the capacity to allow individuals' and school's differences based on their unique values and contexts surrounding them. How to make a hand-on and responsive curriculum to the various contexts? Dewey answers the question with the ideas: a teacher is knowledgeable and authoritative. Therefore, teachers should be an active agent as a curriculum maker by continuously extending teachers professional knowledge landscapes. Clandinin and Connelly (1996) claims that narrative is a way of knowing, and teachers' professional knowledge develops as they tell and retell their experiences, and communicate each other's experiences. This Kadeem's escaping identity trap study will be a valuable asset to expand the teachers professional knowledge about immigrant students.

4.2.3. Story and Music as Metaphor

"Stories are powerful communication connectors in human interaction for they touch emotional spaces in the listener/reader that reach into unconscious metaphorical

recesses of the mind and can affect behavior and new thinking” (Forest, 2007, p. 71).

Metaphorical representation exists in our day languages as the conceptual metaphor and our sensory system as a personal preference predominating (Moschini, 2018).

the incorporation of evocative interventions with its thrust toward imagination and verbalization integrates the left and right hemispheres of the brain as the logical and verbal left side is united with the symbolic and emotional right hemisphere. Together these two systems “govern our abilities to create, in language and in art, and to discover new connections in the world (Moschini, 2018, p. 49).

Effective storytellers use metaphor as a principal vehicle to make better understanding and to create new concept linkages. The metaphor is “in the synapses of our brains, physically present in the form of neural circuitry (Lakoff, 2004, p. 73). Lakoff (2004) emphasizes that metaphorical story has power to convey ideas and carefully metaphor can shape and change a listener’s thoughts, feelings, and attitudes, because “we reason in terms of metaphor, the metaphors we use determine a great deal about how we live our lives” (Lakoff & Johnson, 2003, p. 244). Howard Gardener (1982) also stresses that

“ It proves impossible to think of symbolizing activity apart from human imagination and creativity: man lives in a symbolic universe. And in the process of symbolic activity, human beings inevitably engage in meaning-making, in imaginative problem-solving, and in equally creative problem production.” (p. 44)

When music is used in narrative inquiry, music becomes a powerful metaphor to (re)construct the stories, and to change thought and emotions, and to reconcile internal and external conflicts. Bakan (2013) writes “The Beauty of Song” as part of his narrative inquiry in which he seeks to understand his identity as a researcher, an educator, and an artist. The research inquiry focuses on issues around the liminal personal/professional transition from musician/pedagogue to artist/researcher. Through composing a song, the researcher attempts to articulate the blurring of boundaries between and among the roles of artist, researcher, and educator. Bakan proposes the music making process as a form of lived practice-based inquiry. In such form, the music “changes our thoughts and practice, and this, in a hermeneutic circle of creation and interpretation, informs our work” (Bakan, 2013, p.5). The songs are a form of embodiment of our lived narratives themselves because words and thoughts meet melody, pitch, rhythm, form, and other expressive elements of sound. Bakan emphasizes that, although the musical resonance of narrative is created in a specific time and situation, it can reach beyond one’s story to interweave with stories of others. Music as a means for narrative researchers has a power to give voice to the experience of others in the context of a community of practice by a new spectrum of knowledge making (Bakan, 2013).

4.3. Method

4.3.1. Narrative Inquiry

In this study, narrative inquiry (Connelly and Clandinin, 1990) is used as a primary method. Bruner (1986) indicates that “narrative knowing is not merely emotive expression but a legitimate form of reasoned knowing” (p. 18). Narrative inquiry is a

methodology tool of sense making in educational contexts, and has a capacity to create meaningful connections across theories and practices that lead to more sustainable learning. Narrative inquiry research texts, by providing an entry point to participate personal stories – such as emotional experiences, thoughts, and belief – rather than universal stories, do not pursue “one capital ‘T’ Truth” (Craig, 2018, p. 5) rather “convey truthlikeness” (Craig, 2018, p. 5). As “the continuing interpretation and reinterpretation of our experiences” (Bruner, 1987, p. 12) proceeds, the degree of truthlikeness is decided by readers, and the gathering epistemological ideas of researchers and readers make the “narrative truths” (Spence, 1982) (Clandinin & Rosiek, 2006; Craig et al., 2012). By retelling Kadeem’s wounded healer Story (Craig et al., under review) in a musical frame, this musical narrative resonance work will add the truthlikeness to the story matrix, and further shape the narrative truth of the stories.

4.3.2. Art-Based Research Method

In this current study, music is the methodology which can draw emotional moments and significant contexts surrounding the events of the narrative. “Any research project can be considered a design of the researcher’s worldview, or some aspect of that view, because one can only create out of what one knows to be true and meaningful in the self, then in relation to the world.” (Kenny, 1989, p.60). “Music opens spaces in which to dream” (Morris, 2009, p. 42). As a musician, a teacher, and a researcher, I have continuously sought to find a way to understand the value of music in the educational research area. In this current study, to “explore the human conditions” (Cahnmann-Taylor, 2008, p. 9), music is a direct and experiential tool for narrative inquiry, and is

used to interpret or (re)present research qualitative data. “Education as a cultural pedagogical practice takes place across multiple sites, which include not only schools and universities but also the mass media, popular culture, and other public sphere” (Giroux, 2001, p. xi).

“The truth of art lies in its power to break the monopoly of established reality (i.e., of those who established it) to define what is real” (Giroux, 2001, p24). Art-based research is a holistic way to integrate the creative art forms with narrative inquiry, which enables us to investigate any topics through an artistic lens (Penny, 2021), and to capture the essence of the education in an “emotionally penetrating ways” (Neilsen, 2002, p.10). Greenwood (2012) provides his perspective on music’s comprehensive usage. Supported by the available research, he notes that there are three cases of music as an instrument for qualitative research. It has been used as (1) a lens to observe the reality in data analysis; (2) a research method and instrument in data collection; and (3) a different form of data representation. However, Bolden’s (2017) points out that, while artist-researchers have been productively exploring different forms of knowledge in various domains, music “remains the least used medium” (Leavy, 2015, p.132). In my survey of the literature in the field, I also found only a few studies of music as a means of research embedded in a narrative study.

Supported by these theoretical frameworks, my research journey with musical narrative inquiries started. In this study, the musical metaphor emphasizing on Kadeem’s emotional experience over cognition provides not only affective knowledge about Kadeem’s painful feelings from the identity traps but highlights the cultural and social

contexts of the identity traps. The metaphorical information, which is musically symbolizing not only the original Kadeem's stories but also my feelings, thoughts, and actions, become useful in a dynamic manner – exploring new patterns of relational knowledge, fostering empathic communication, or improving knowledge negotiation.

4.3.3. Journals as a Resource of Data

This research is a secondary analysis and representation research, which uses a journal article and a researcher's journal as resource data. Clandinin and Connelly (2000) advocate that journals as “a method of creating field texts.” (p. 103). The Wounded Healer paper (Craig et al., under review), which I revisited using music as an analytical and a representative tool, is a “space for struggling” to “puzzle out” (p. 104) Kadeem's emotional reactions and its contexts surrounding him. During the process of revisiting the Wounded Healer paper, I reshaped the narrative in a musical way. I had kept writing a journal about my feelings and thoughts line by line. My reflective journal and the Wounded Healer paper become the primary source of data.

4.3.4. Story Constellation

Craig (2007) introduces a narrative methodology using sets of stories. In the story constellation approach, when stories are juxtaposed with one another, we create multiple different storylines that capture unique combinations of narratives, which are lived and told within the school landscape. She also advocates that the story constellations methodology is “a fluid form of inquiry tolerating ambiguity (Schwab, 1969) through “permissive eclecticism” (Schwab, 1961/1978, p. 248).” (p. 177). As research progresses over and over again by providing extra paired stories to the story

matrix, the narrative puzzles are shifted (Craig, 2007) depending on the changing situations, and additional perspective is offered. In this study, the newly generated emergent constellations and stories from the musical resonance process are juxtaposed to the original Kadeem's stories, and the new storylines appear in a musical way.

4.4. Results

4.4.1. Sonata Form

By reflecting Kadeem's stories through the musical lens, I was able to explore the contexts of his experience and examine more closely the moments of identity traps and the moments where he was able to enact his best-loved self. The meaning-making experiences through musical inquiries enriched my reflection and gave me richer, broader, and deeper meaning through the integrated way of knowing. As I read and re-read back and forth through Kadeem's stories as musical inquiries, I finally could weave Kadeem's stories in the Sonata Form, which is the most important principle of musical form (Sadie & In Grove, 1980). In general, sonata form is a musical structure incorporating three main sections: an exposition, a development, and a recapitulation. However, the sonata form has flexibility; an introduction or a coda can be added, or each section can be further divided by particular means as needed.

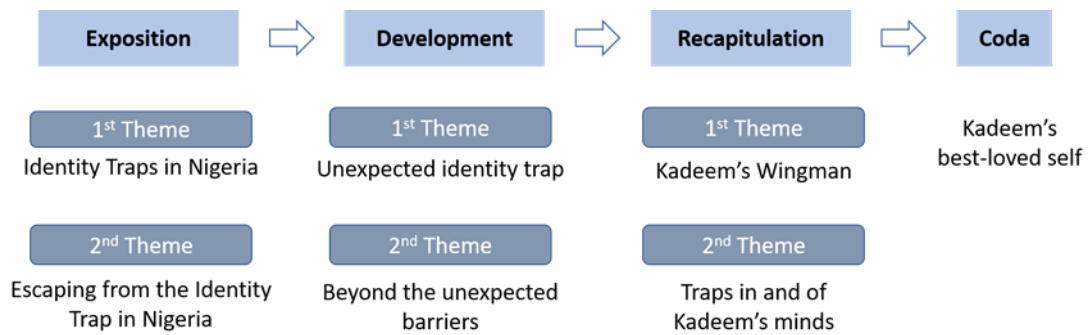


Figure 4.1 Musical Story Constellation of the Escaping Identity Traps Stories

The characteristics of sonata musical form allowed me to capture the dynamics of Kadeem’s escaping identity trap stories. We are all born into a unique being called “I”. However, depending on the circumstance around “I”, the unique being “I” gets disappear, and remains “another being” adapted to the environment. The musical resonance is talking about the procedures to find our best loved self, which is a unique being “I”. In the sonata form, the theme of the exposition section develops and repeats in development and recapitulation sections. I thought this musical form implies my reflection on Kadeem’s stories that, even though we could not find our best loved self yet, our unique ego has always existed inside “I” from the beginning to the end. I begin to narrate my stories of the journey of meaning-making process integrating the stories and musical qualities across the “affective, perceptual, cognitive, and behavioral realms” (Passarelli & Kolb, 2011, p. 16).

4.4.2. Exposition

Kadeem was a teenager who loved science and grew up in Nigeria. Through the story constellation (Craig, 2007) within musical frameworks and qualities, I illustrate Kadeem’s identity traps in this section, exposition. By revisiting the stories, I could find

the corresponding moments which prevented Kadeem from pursuing his “best-loved self.” In Nigeria, Kadeem had felt constrained as his belief and values conflicted against his milieu. In his stories, he exposed his experiences of ‘being bullied’ according to standards or rules set by school, family, culture, and religion.

Kadeem’ childhood experiences, including his experiences of being bullied at school because he was one of the sensitive ones who was skinny and wore glasses. Though the antithesis of his current appearance strong, athletic his past nerdish appearance was perceived as a sign of weakness by his peers and perhaps even by his parents in his local cultural context (Craig et al., under review, p.12)

In the school, only because Kadeem was skinny, wearing glasses, and loving science, – his classmates physically and verbally assaulted him called “Nerdy”. Kadeem had to be pinned to the identity traps that imply “call out” by peers, who thought “We see what you are, and we are not afraid to say it regardless of your thoughts and feelings”.

Donohue (2012) warns out how the constructed linguistic context can classify, symbolize, and dehumanize the people. The author speaks out that, to maintain the well-being of the individuals in a group, we need to pay attention to the polarized identities building separation between one’s own belief system and the belief system of others or between in-groups and out-groups (Donohue, 2012, p. 15).

Kadeem’s strict parents meted out physical punishment as a discipline practice, supporting the religiously and culturally accepted adage of spare the rod, spoil

the child Kadeem recalls such punishment as a part of his normal childhood experience, I would come home, I would get beat up [by my parents]. And it was kind of harsh for me growing up... Though the physicality of such punishment is at odds with current mainstream Western cultural understandings, Kadeem affirmed that this discipline practice was one normalized maybe ten or twenty years ago [when it was] still okay to beat up your child and all that stuff in Nigeria. (Craig et al., under review, p.115)

Additionally, I found that, in the family contexts, the religious and cultural issues are entangled, and all of the forcibly demanded values threaten Kadeem's identity. At that time, he lost the ability to judge for himself which is right, and which is wrong. In the name of "a discipline practice", Kadeem's behavior is often considered against the "in-group's positive identity" (Donohue, 2012, p.17), and he got beat up. In the identity traps generated from the cultural, religious, and family values, Kadeem could not think that the harsh physical punishment from his parents was unethical, and perceived the abuse as a natural phenomenon. "Falling into the trap is easy since individuals are well practiced at protecting identity as it is essential to maintaining one's social standing (Donohue, 2012, p. 19).

4.4.2.1. First Theme (Main Theme): Identity Traps in Nigeria

This is the main theme, which encapsulates Kadeem's experiences in the identity traps. Kadeem's fear and sadness caused by the repression from school, cultural, religious, and family norms are reflected in the overall melody and composition. C major

is the composition which is closest to nature in all scales. I thought the C major is well representing the essence of ego, “I”. For this reason, I decided to compose the main theme corresponding to Kadeem’s identity in C major, and this main theme is represented from the beginning to the end of the whole musical resonance work. Reflecting the trapped Kadeem’s identity in this section, however, the main theme is played in C minor, which is an opposite composition of C Major. The primary musical instrument for this movement is keyboard instrument, specifically church organ which can present the Christian religion that had the greatest influence on Kadeem’s overall family ambience. This music, which borrowed a motif from Christian music, is strict, solemn, and heavy, filled with stormy passages that felt like nervous attempts to escape from the identity traps.

Reading Kadeem’s experience in Nigeria, I imagined the image of a person trapped in a very small cube box. To illustrate this image in a musical quality, I choose the 4/4 beat for this theme. The African traditional drum sound that appeared at the anchor of each 4/4 beat suggests the trapped situation where Kadeem could not escape from. Donohue (2012) explains that escaping the identity trap is challenging because individuals are not well practiced at protecting identity while resisting others’ attempts to constrain their behavior. As the music progresses, intense low-pitched African traditional drum (Kenkeni, Sangban, Dundunba) sounds cover the entire music. This not only implies the physical violence Kadeem had suffered, but also a growing tension and gaps between Kadeem’s inner identity and particular identities mandated from the

outside. Eventually, Kadeem was not able to withstand the external pressures and the gap of identities, and fell into a deep depression.

Figure 4.2 Exposition First Theme (Main Theme): Identity Traps in Nigeria

4.4.2.2. Second Theme: Escaping from the Identity Trap in Nigeria

Kadeem felt trapped like a “butterfly under a pin” (Craig, 2012). Kadeem needed to make a decision, to remain a “butterfly under a pin”, or escape the identity trap.

Donohue (2012) explains that escaping the identity trap is challenging because

individuals are not well practiced at protecting identity while resisting others' attempts to constrain their behavior. He also emphasizes that the key to avoiding identity traps is first to recognize that one is present in the absurd situation and violence, and when identity traps are emerging.

Kadeem began to question everything [he had] come to know at the time and learned from watching American movies and stuff that kind of gave [him] insight into other ways of living [...] Kadeem independently traveled to America to seek a new way of life (Craig et al., under review, p. 13)

Meanwhile, Kadeem came to get indirect experience of Western cultures by watching American movies, and he started to recognize his mental status, absurd situations, and needs of changes. After that, he tried to find a way for a new level of affiliation and interdependence that would free himself from the traps. It was to study abroad in the United States. He enrolled in computer science at a public university in Houston, TX, and left Nigeria. This is Kadeem's 'stories to leave by' (Clandinin et al., 2009).

In Sonata musical form, this movement is the bridge part transiting from the Exposition section to the Development section. This musical works reveals Kadeem standing at the important moment between the "staying as a butterfly under a pin" and "the escape route from the identity traps". In the meaning-making process in a musical way, I quickly found a musical genre – Hip Hop, which is a genre of popular music developed in the United States by African American and Latino American, and now it is representing the United States. I composed this movement borrowing musical elements – sampling beats

and bass lines – from Hip hop to musically portray the critical moment when Kadeem saw hope escaping from the identity traps in Nigeria and leaving for the American dream. The dark and strong sound of Dun-Dun, an African traditional instrument, symbolized physical punishment and conflicts between identities in the previous movement, is gradually transformed into Hip Hop beats. In this stage, I did not change the musical instrument composition because the genre of Hip-hop is chosen as expressing Kadeem’s inherent hope dreamed in Nigeria. The threat of past oppression from religion, culture, school, and family still exists, but Kadeem did not want to be trapped from those, and envisioned himself enacting his best-loved self while watching American movies. To describe Kadeem’s hope, hip-hop rhythms are played with the organ and Dun-Dun sounds.

Moderato

Kenkeni

Sangban

Dundunbe

Drum Beat

Synth 1

Synth 2

Female Voice

Moderato

Organ

mp

5

Kenkeni

Sangban

Dundunba

Drum Beat

Synth 1

Synth 2

F. Voice

Org.

The image displays two systems of a musical score, starting at measures 10 and 14. Each system consists of eight staves:

- Kenkeni:** A staff with a double bar line and a key signature of one sharp (F#), containing rhythmic notation with eighth and sixteenth notes.
- Sangban:** A staff with a double bar line and a key signature of one sharp (F#), containing rhythmic notation with eighth and sixteenth notes.
- Dundunba:** A staff with a double bar line and a key signature of one sharp (F#), containing rhythmic notation with eighth and sixteenth notes.
- Drum Beat:** A staff with a double bar line and a key signature of one sharp (F#), containing rhythmic notation with eighth and sixteenth notes.
- Synth 1:** A staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes.
- Synth 2:** A staff with a double bar line and a key signature of one sharp (F#), containing a melodic line with a dotted line and a diamond symbol, suggesting a sustained or arpeggiated sound.
- F. Voice:** A staff with a treble clef and a key signature of one sharp (F#), containing a vocal line with eighth and sixteenth notes.
- Org.:** A grand staff (treble and bass clefs) with a key signature of one sharp (F#), containing a piano accompaniment with eighth and sixteenth notes.

The score is divided into two systems, with the first system starting at measure 10 and the second system starting at measure 14. The notation is consistent throughout, with a key signature of one sharp (F#) and a common time signature.

Figure 4.3 Exposition Second Theme: Escaping from the Identity Trap in Nigeria

4.4.3. Development

After Kadeem perceived that his best-loved identity could be found in the United States after he left Nigeria and independently arrived in the United States, this moment was his peripeteia, “a sudden reversal of circumstance that swiftly turns a routine sequence of events into a story” (Bruner, 2002, p.5). In the United States, he wanted to find something that would fulfill his passion and dream. However, dissonance heightened when Kadeem faced a situation that conflicted with his already existing beliefs, opinions, and values, causing the unpleasant sense of being caught between opposite forces (Iyengar, 2010). Kadeem faced an unpredicted detour and barriers outside-of-the-box.

“I will try to just support myself away from them and just work hard to be independent and, you know, all that stuff. But in the process of trying to do that I overworked myself and that got to me, and I was even getting more depressed and, I was pretty much and well I was diagnosed with major depression” (Craig et al., under review, p. 13 -14)

“After Kadeem settled in the gulf coast area tragedy struck his life yet again. This time, a devastating flood destroyed his car beyond repair, and he was forced to abandon his previously affordable, no longer inhabitable, apartment [...] Without the financial means to secure a new lease, nor the cultural capital to find a more affordable place to live, Kadeem took to couch surfing which worsened

his depression [...]Kadeem lived in a friend's storage space for months, homeless, hot and at times, without hope” (Craig et al., under review, p.15)

The unexpected financial crisis hit Kadeem; he needed to work rather than pour his energy to find something to awaken his soul and find his best loved self. Since identity refers to self-definition as being a part of a wider community, Kadeem's identity is also dynamically associated with societal conditions, fear of poverty, social exclusion and marginalization may seriously damage his self-esteem (Elliot, 2015). Economic uncertainty brought Kadeem identity disturbances – the lack of continuity in self-image, confusion about oneself, uncertainty about aspirations, values, choices, and long-term goals, including career plans (Godinic et al., 2020). He was filled with fear and insecurity regarding his future and prospective career, consequently, his mental problems get worse.

4.4.3.1. First Theme: Unexpected Identity Trap

To highlight the moments Kadeem had been through, I began questioning myself on the musical resonances. In the second movement of exposition, Hip-hop is played with bright and powerful sounds symbolizing Kadeem's hopeful status envisioned that he enacts his best-loved self in the United States. However, in these movements, I need to illustrate Kadeem's broken identity status and worsen psychological issues due to the unexpected identity trap. Hence, I decided that the Hip hop movement is performed in a minor and slow tempo, and begins with an anacrusis (an incomplete bar at the head of a piece of music). Moreover, the melody of keyboard instruments, which is representing

Kadeem, is proceeded with dark, inanimate, and blunt sounds. I also intermittently add voice of a young boy who seemed to cry and sobbed to express Kadeem’s heightened psychological vulnerabilities and identity disturbance from the deteriorating situational factors. As music progress, the beat gets slower, and the melody lines of the keyboard instrument gradually goes down to the lowest notes. Through These musical expressions, I wanted to show that his journey toward best-loved self seems only getting worse.

The image displays a musical score for a piece titled "Exposition First Theme: Unexpected Identity Trap". The score is divided into three systems, each starting with a double bar line and a measure number (6, 10, and 14 respectively). The tempo is marked "Andante". The key signature is one flat (B-flat), and the time signature is 4/4. The instruments and parts are: Kenkeni (a rhythmic instrument), Drum Beat, Synth Bass, Female Voice, Piano, and Pno. (Piano). The Kenkeni part features a repeating rhythmic motif. The Drum Beat part has a steady, syncopated rhythm. The Synth Bass part consists of a low, sustained, wavy line. The Female Voice part is mostly silent, with a few notes in the third system. The Piano part features a melodic line that gradually descends in pitch across the systems. The Pno. part provides harmonic support with chords and a steady bass line.

Figure 4.4 Exposition First Theme: Unexpected Identity Trap

4.4.3.2. Second Theme: Beyond the Unexpected Barriers

While struggling with his own identities in the midst of the chaotic voyage in the United States, the unexpected detours or barriers made Kadeem feel like all the doors where on the roads that you can move forward are shut down. However, when a white female professor, who was desperately called angel by Kadeem, invited him to her place, a door toward identity reconstruction was opened.

A stranger, a white female professor he was seated beside on his flight to the U.S. That professor provided him with food, shelter and advice when he most needed it. His angel, as he called her, helped him to come to terms with his depression, encouraged him to have it medically treated and assisted him in learning the conditions (i.e., proper sleep habits) he needed in order to manage it [...]

Positive changes often followed life-changing events, such as heightened emotional experiences. To Kadeem, it was the fateful encounter with the white women professor, called an angel by himself. She plays a significant role making Kadeem involve and interact with ‘secure’ community in the United States. In the secure environment the angel provided to him, he got to know he deserves to be taken care of by others and needs to be taken care of himself. Thayer-Bacon (2010) emphasizes that individuals can learn, grow, and socially be constructed by “embedded, embodied people who are in relation with each other” (p.3). Building strong connections with the angel, Kadeem was

able to desire refreshing and renewing his identity, and to set a mindset of flexibility and willingness to challenge the coming future.

During the meaning-making process within musical qualities for this story, I assigned the string instrument at the purpose to represent 'the angel', which affected Kadeem's identity reconstruction. This movement starts with the violin sound representing the white female professor, and soon the piano sound is followed in F major and moderato tempo. Accompanying the string instrument sound, the piano sound, in contrast to the previous movement, is playing in a light, bright, and calm mood representing recovering Kadeem's psychological status. I carefully selected the $\frac{3}{4}$ beat (waltz rhythm) for this movement to illustrate the social, emotional, and educational interaction between Kadeem and the professor.

The image displays a musical score for a section titled "Development Second Theme: Beyond the Unexpected Barriers". The score is written for a chamber ensemble consisting of Chimes, Piano, Violin 1, Violin 2, and Viola. The tempo is marked "Moderato" and the time signature is 3/4. The key signature has one flat (B-flat). The score is divided into three systems, each beginning with a double bar line and a measure number (10, 15, and 20). The Chimes part starts with a glissando and a forte (*f*) dynamic. The Piano part features a melody in the right hand and a bass line with chords in the left hand, with dynamics ranging from mezzo-piano (*mp*) to piano (*p*). The Violin 1 and Violin 2 parts play melodic lines with dynamics from piano (*p*) to mezzo-forte (*mf*). The Viola part provides a bass line with dynamics from piano (*p*) to mezzo-forte (*mf*). The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 4.5 *Development Second Theme: Beyond the Unexpected Barriers*

4.4.4. Recapitulation

4.4.4.1. First theme: Kadeem's Wingman

While we could never fully understand about the inner life of Kadeem, but his stories clearly give me a considerable clue that the white female professor was Kadeem's 'the first Wingman' helping him take a baby step leading to a much bigger step of

finding his own unique ‘best-loved self’. Thanks to the first wingman, despite the ‘spookiest experiences’ in the United States, Kadeem was able to protect himself from mental impoverishment, and was able to keep his passion and love for science. After that, Kadeem was also able to meet another wingman, who helped him to escape from the financial identity trap, the National Science Foundation (NSF).

NSF’s purpose is to increase the productivity and innovative outcomes of the scientific community, the Foundation introduced scholarship grant awards directly aimed at the production of more STEM learners and workers, thus addressing the one-million job shortfall in the STEM workforce forecasted by the President’s Council of Advisors on Science and Technology (PCAST) (PCAST, 2012). (cited in Craig et al., under review)

Fortunately, the research team had come to know Kadeem’s stories, as a result of not giving up and constantly pursuing his passion and love for science in the still unchanged poor financial situation, Kadeem became awarded a grant-sponsored scholarship to study computer science and enter a future STEM career. The NSF scholarship provided Kadeem counseling services, a healthcare plan including medications, an apartment, and academic environments. As he got involved in the social interaction in the gifted academic environments, Kadeem’s identity became more changed, shifted, and recovered.

The scholarship] has given me hope, he said, Over the past year, I was pretty much sleeping in [a] storage unit ... that is, until just last week. The scholarship has allowed me to be able to hang in there; I found hope in knowing that something is coming...

Kadeem reflected backward on the tremendous burden the scholarship removed from his life, citing, it took so much stress away and helped greatly to ease his depression [...] He further acknowledged that the scholarship heightened [his] sense of compassion and birthed a desire in him to heal others with his long-term goal of being one who shares learning resources with other African children in need. (Craig et al., under review, p.16-17)

Asbring (2001) proposes that an individual's vigorous social life is a key to identity transformation. When Kadeem participated in the active social and academic circle provided by the NSF scholarship research team, his former self-images – depressed and marginalized person – could evaporate, while new positive identities reformed – a healthy Ph.D. student dreaming of becoming a promising neuroscientist (Charmaz, 2000).

For the musical resonance of this story, the 1st theme of the exposition part, which was played in c minor, is repeated in C Major scale. This scale change indicates that Kadeem is getting to find original and unique identity from covered identity. In the previous movement, I chose the string instruments for the first wingman. In line with the instrument selection, I thought contrabass and cello, which have the lowest sound among the string instruments, can well elucidate the NSF providing basic but necessary part of Kadeem's life in the United State. Accordingly, contrabass and cello are played supporting the piano instrument referring to Kadeem. Furthermore, in this movement, I introduce electronic sound with synthesizer to imply Kadeem's passion and love of

computer science keep going with the help of wingman, and the computer science offered him a “meaning he had been seeking and yearning for in this life” (Craig, et al., under review p. 16).

The image displays a musical score for the first theme of 'Kadeem's Wingman', specifically the recapitulation section. The score is written for a large ensemble and includes the following parts:

- Kenkeni**: A high-pitched woodwind instrument (likely a flute) playing a rhythmic melody in 4/4 time, marked *mp* (mezzo-piano).
- Sangban**: A high-pitched woodwind instrument (likely a clarinet) playing a rhythmic melody in 4/4 time, marked *mp*.
- Piano**: A grand piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *mf* (mezzo-forte).
- Synth 1**: A synthesizer part playing a sustained chord or harmonic texture.
- Violoncello**: A cello part playing a melodic line in the bass clef, marked *mf*.
- Contrabass**: A double bass part playing a melodic line in the bass clef, marked *mf*.

The score is divided into two systems. The first system begins at measure 27, marked *Andante*. The second system begins at measure 31, also marked *Andante*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score concludes with a double bar line at the end of the second system.

Figure 4.6 Recapitulation First theme: Kadeem's Wingman

4.4.4.2. Second Theme: Traps in and of Kadeem's Minds

Re-telling stories of Kadeem's escaping from the identity traps, I noticed that he had struggled not only with extrinsic identity traps but also with intrinsic identity traps.

Kadeem, through a rigorous process of reflection, faced the misery and difficult feelings he had been through.

I was going through much soul searching in those days. So, I questioned so many things, and I felt like I needed to change. I felt like the only reasonable way for me to really live in this world was if I did things more realistically, more logically. (Craig, et al., under review, p. 16).

As his soul searching continued, Kadeem realized that he needs to face not only the present but also the past, and has to live in it. At the first gear of the journey escaping his identity traps, he thought he needed to run away from the extrinsic identity traps – culture, religion, school, family, and financial hardship is the only way he gets free from those. However, in a short time, he recognized that denying and running away from himself does not help to find his real ego. He needed to fight with the intrinsic identity traps. If he really wished to be free and wanted to find his best-loved self, he needed to embrace all of the bittersweet journeys he had been through deeply in his heart, and to integrate them into the new world he would create.

Though his initial reflective analysis led to a desire to step away from that with a view that religion is really bad for the world and all that stuff he eventually decided against such an extremist view, declaring I'm not an extreme kind of person because my belief in reason won't let me stay in such extremes He further elucidated his evolving scientific perspective by delving into his current religious preponderances, If I'm going to be a scientist, I have to think like a scientist. And

scientists consider possibilities, right? You have to know anything for certain, you know... Yeah, I had to keep that [God] door open.” (Craig, et al., under review, p. 16).

He did not harbor hatred against the values from culture, religion, and family in Nigeria anymore, rather learned a way to admit them as they are. The collective voices from Kadeem’s inside finally made him live his life with a full heart, focus on the present, and find his best-loved self.

To make a resonance of Kadeem’s story of escaping from the intrinsic identity trap in a musical way, I brought the 2nd theme of the exposition part that indicates Kadeem’s wishes to run away from culture, religion, school, and family in Nigeria. The melody of the 2nd theme in the exposition section starts with piano sounds, but soon church organ and African traditional drums (Kenkeni, Sangban, Dundunba) sounds are merged to the melody line, and create completely new music. The created new music indicates completely recovered and discovered Kadeem’s unique ego, identity, and best-loved self. Furthermore, the electronic sound with synthesizer, introduced in the previous theme, is amplified, and makes harmony with the piano, church organ, and African traditional drums (Kenkeni, Sangban, Dundunba) sounds. These musical qualities illustrate the collective voices in Kadeem’s mind achieved through the soul-searching experience.

Allegro *Omit strings

Kenkeni
Sangban
Dundunba

Piano
mp

Organ
mp

Synth Effects 1
Allegro

Synth Effects 2

5

Kenkeni
Sangban
Dundunba

Pno.

Org.

Synth 1

Synth 2

13

Kenkeni
Sangban
Dundunba

Pno.

Org.

Synth 1

Synth 2

Figure 4.7 Recapitulation Second Theme: Traps in and of Kadeem's minds

4.4.5. Coda: Kadeem's Best-Loved Self

This final theme of the musical resonance of Kadeem's stories represents "Kadeem's new identity and new possibilities in the future role he cast himself" (Craig et al., under review, p. 32).

Kadeem Bello, a computer science student who received an NSF-sponsored scholarship, ended his story by declaring himself a wounded healer and an ambassador of hope. (Craig et al., under review, p. 31)

Through the journey to find his best-loved self, he became

...able to confidently proceed with his life with a deep sense of hope, knowing he had laid past insecurities to rest and that his story of overcoming odds that would have incapacitated others could now stand as a national and international model that others particularly other African, African American and African immigrant children could emulate in the future. (Craig et al., under review, p. 33)

All of the musical instruments – piano, church organ, violin, viola, cello, contrabass, and Dun-Dun (Western African drum played with a stick) – which is used in the previous movements, is making this musical resonance of Kadeem's wounded healer together. The reason why I choose such a combination of musical instruments is that I wanted to show that all of the experiences he had passed, and that all of the people he had met were worth it in Kadeem's finding 'best-loved self' (Craig, 2013) journey. All instruments are playing the exposition and development themes in a different way. The sounds of this

theme are powerful, vigorous, energetic, spirited, and hopeful like a marching music demonstrating Kadeem's self-confident and rosy future that he now has in mind.

***Omit strings**

The musical score is arranged in two systems. The first system includes parts for Kenkeni, Sangban, Dundunba, Piano, Organ, Synth Effects 1, and Synth Effects 2. The second system includes parts for Kenkeni, Sangban, Dundunba, Pno., Org., Synth 1, and Synth 2. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics.

System 1:

- Kenkeni:** Rhythmic pattern of eighth and sixteenth notes, starting with a rest. Dynamics: *mp*.
- Sangban:** Rhythmic pattern of eighth and sixteenth notes, starting with a rest. Dynamics: *mp*.
- Dundunba:** Rhythmic pattern of eighth and sixteenth notes, starting with a rest. Dynamics: *mp*.
- Piano:** Chordal accompaniment in the right hand and bass line in the left hand. Dynamics: *mf*.
- Organ:** Chordal accompaniment in the right hand and bass line in the left hand. Dynamics: *mf*.
- Synth Effects 1:** Sustained notes with a crescendo and decrescendo. Dynamics: *mp*.
- Synth Effects 2:** Sustained notes with a crescendo and decrescendo. Dynamics: *f*.

System 2:

- Kenkeni:** Rhythmic pattern of eighth and sixteenth notes. Dynamics: *mp*.
- Sangban:** Rhythmic pattern of eighth and sixteenth notes. Dynamics: *mp*.
- Dundunba:** Rhythmic pattern of eighth and sixteenth notes. Dynamics: *mp*.
- Pno.:** Melodic line in the right hand and bass line in the left hand. Dynamics: *mf*.
- Org.:** Chordal accompaniment in the right hand and bass line in the left hand. Dynamics: *mf*.
- Synth 1:** Sustained notes with a crescendo and decrescendo. Dynamics: *mp*.
- Synth 2:** Sustained notes with a crescendo and decrescendo. Dynamics: *f*.

Figure 4.8 Coda: Kadeem's Best-Loved Self

4.4.6. Concluding Remarks

In this study, through the musical narrative inquiry process, I connected Kadeem stories about escaping from the identity traps to the concept of best-loved self (Schwab, 1954/1978, Craig, 2013, 2017). According to Schwab (1964), we are “agents” (Schwab, 1954/1978) possessing knowledge or skills for identity development. A human being should be the fountainhead of the identity decision as they “produce itself”, to “develop itself”, and to create a “personal history” that is non-replicable (Schwab, 1964, p. 8, cited in Craig, 2013, p. 264). Craig (2013) explores and enriches the “best-loved self” concept emerged from Schwab’s scholarship in curriculum theorizing.

He [Joseph Schwab] wants something more for his students than the capacity to give back to him a report of what he himself has said. He [Joseph Schwab] wants them to possess a knowledge or a skill in the same way that he possesses it, as a part of his best-loved self [. . .] He [Joseph Schwab] wants to communicate some of the re he feels, some of the Eros he possesses, for a valued object. His controlled and conscious purpose is to liberate, not captivate the student (Craig, 2013, p. 124-135)

In the same vein with “the practical” and the commonplaces of curriculum which are dealt with in the literature review part, Schwab (1964) recognizes a key nature of human beings as a ‘self-moving living thing’ (1964, p. 8). Craig (2013) developed this “best-loved self” concept as a form of teacher development and she said teachers development starts from teachers’ having “satisfying lives” (Schwab, 1954/1978, cited in Craig, 2017, p. 196). Craig (2013) also maintained that Joseph Schwab’s the ‘best-loved self’ notion

“attends in a very large way to being and living together” (Craig, 2013, p. 270). Through the recaptured stories and the musical resonance, I encapsulate Kadeem’s changing ‘best-loved self’ images in varying and unique ways. Kadeem’s identity becomes further cultivated by learning particular best-loved selves when he actively interacts with the circumstance, and reacts to the circumstance. The pattern of associated implication in the original story was transformed and adapted to a different storyline with new-found meanings by the re-constellation of the stories as musical stories. Along with music as a metaphor, I was able to participate deeply in the internal dynamics of Kadeem’s story. I hope that my sense making journey can raise the possibility to open a door toward future musical narrative inquiry studies.

4.5. References

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5. CONCLUSIONS

5.1. Reflective Return to the Three Articles: Continuing Inquiry

In this final chapter, Chapter 5, I synthesize what I have learned from my three dissertation articles (Chapter 2, Chapter 3, Chapter 4). This chapter, Chapter 5, contains my reflections on multiple inner voices, hidden values, and ethical issues that existed as the three articles unfolded within this musical narrative inquiry. As a researcher with both musical and educational backgrounds, I constantly have sought ways to bring music into my educational research. When I started this project, I wanted to see what might emerge if I used my experiences with music as an interpretive tool for narrative inquiry. I found the meaning-making process through the musical resonance of school, teacher, and student narrative contexts deeply enriched my knowledge of the curriculum and instruction contexts in creative, critical, affective, and joyful ways. Especially through the whole journey of creating the three articles, story constellations (Craig, 2007) offered me a framework for an interpretive narrative inquiry based on my aesthetic responses. As a reminder, my dissertation sought to show the opportunities and possibilities that music can serve as an analytical tool in educational research. This is especially the case when we explore how our inner voices influence and shape personal and professional relationships within educational spaces. Accordingly, unearthing my interwoven reflection on the three articles' research experiences, I want to clarify small truths covered in the individual narratives and to further expand the conceptualization of the 'story constellation' framework as a 'musical story constellation' I will now explain.

5.1.1. New Plotlines through the Musical Lens

5.1.1.1. Identity as a New Plotline

Employing music as an interpretive lens led me to a common nuanced understanding of the different narratives. The unique traits of musical qualities like dynamics, harmonies, tensions which are ingrained in the teachers, students, and school contexts provided me with new plots to the stories, plots focusing on power in educational contexts, participants' reactions to power, and their emotional status. Each narrative in the three articles – Helen, Data is God, and Wounded Healer – had different participants, different time, and different personal/social contexts. However, when I re-constructed the three original narratives with the musical layers, the series of musical metaphors of the three different narratives revealed a new story plotline which spotlights the intrinsic identity of the teacher, student, and school in the narratives – Helen's changing teacher identity, the shifting identity of T. P. Yaeger Middle School due to the policy reforms, and Kadeem's identity development in his transition from Kenya to the northern US and finally to the southern US. Identity is not a fixed attribute, but a relational phenomenon (Clandinin, 2010). Through multilayered interactions in given personal/social contexts, identity development occurs. Mishler (2019) said identity is like “a chorus of voices, not just the tenor or the soprano soloist” (p.8), which confirms that identity is continuously changed, developed, and sometimes rejected or supported by consonant and dissonant experiences. In line with claims about the author's narrative truth (Spence, 1982), my musical metaphor, which is composed with complicated musical arrangements – consonant and dissonant sounds filled with tension and emotion

using the rhythms, harmony, tones, and beats, and various musical instruments arrangement, implies the dynamic interplay of identities within the contexts where Helen, the Yaeger teachers and Kadeem are located.

5.1.1.2. A Story of Adaptation to Changing Environment

When revisiting the three articles interpreted through a musical interpretive lens, I found a further shared voice – adaptation stories toward changing environments imposed on them.. When I re-visited the stories from the three articles and their underlying emotions – Helen (Chapter 2), the teachers at T. P. Yaeger Middle School (Chapter 3), and Kadeem (Chapter 4) – the radically altered situations elicited fundamental changes in their life and academic/professional identities. All the participants introduced in the three narratives actively choose, modify, and/or adjust their identities based on what was going on in their changing contexts. Baumeister and Muraven (1996) suggest that exploring adaptation may be the best way to conceptualize the complex, complicated, multidimensional relationships between individuals’ identities and social contexts, because it allows us to recognize not only the casual importance of culture, but also individual choice and changes. My musical resonance of the narratives captured the vulnerable/secure identity status of Helen, Kadeem, and teachers in the T. P. Yaeger school due to the drastic environmental changes to the contexts where they belong and how they struggled to find a way to adapt to the changing environment and somehow during the transition points in their life. The musically reconstructed adaptation stories resonate with the participants’ physical and emotional responses to their situational pressures and how the changes in cultural, social, and educational

contexts have altered the nature of their identities – as a teacher, as a student and as a member of society – as they seek to adapt to new social, educational and cultural conditions and possibilities.

5.1.1.3. Identity and Autonomy

In depth, the musical resonance of the three narratives creates common threads between identity and autonomy. Autonomy is capacities such as critical reflection, decision-making (Little, 1991), ability to take charge of one’s knowledge development, setting goals, monitoring, and assessing their own activities (Holec, 1981). Paiva (2006) explains that autonomy is a socio-cognitive system nested in the educational system. It involves “not only the individual’s mental states and processes, but also political, social and economic dimensions. It is not a state, but a non-linear process, which undergoes periods of instability, variability and adaptability.” Teacher autonomy is a key aspect of the teaching profession” (Wermke & Höstfält, 2014) because it “directly relates to teachers’ self-efficiency, job satisfaction, and positive teacher identity” (Cribb & Gewirtz, 2007; Wermke et al., 2019). Lennert and Molstad (2020) also claim that the autonomy is critical issue in the educational research in that the autonomy in relation to regulations and resources provided by the social/cultural/educational contexts can empower or mitigate academic and professional identity of teachers and students

In tracing participants’ emotional reactions toward their cultural, social, and education contexts in a musical way, I looked into the self-governing state of people situated in unspooling narratives. This led me to give further consideration to the “affective” meaning of autonomy, and its relationship to identity formation. The

reconstructed three stories in musical story constellation frame reveals a concerted effort by Helen, Kadeem, and the teachers at T. P. Yaeger school to maintain their autonomy in the face of cultural, social, economic, and political powers. In the case of Helen (Chapter 2) and the teachers in T. P. Yaeger school (Chapter 3), strong negative emotional reactions detected moments when they could not “make key decisions that affect the content and conditions of their work within a frame of regulation and resources provided by the states” (Lennert & Molstad, 2020, p.118). The continuing strong negative emotional states from the constrained autonomy had deferred the development of their professional teacher identity. Furthermore, in the case of Kadeem (Chapter 4), his identity was shattered when his freedom to influence and decide his future conditions was not allowed in the beginning due to his cultural, social, and material conditions. However, he was able to find his best-loved self in science when he fully recovered his autonomy – the capacity for positive/professional reaction given the resources and limitations of his environments (Erss, 2018), and evaluating/justifying/developing his practices on his own.

5.1.1.4. Identity and Value Gaps

The other noteworthy traits found through the musical resonance of the narratives were the links between identity and value gaps. People have some basic fundamental values by which to justify their choices and endow their lives with positive values (Baumeister, 1991). Further to this, identity itself embodies a value base (Bellah et al. 1985). Therefore, we need to look inside of human beings to find the sources of their values and answers to intrinsic dilemmas based on their feelings and choices and

whatever feels right (Bellah et al.,1985). Indeed, in these current musical resonance studies, the inner voices, emotional and affective responses of the people elaborated in the narratives, tell the intrinsic values they have, and caused me to look for answers and guidance to the questions of what is valuable for them. In Kadeem’s narratives (Chapter 4), God’s will and religious beliefs were important social values in Nigeria.

Concurrently, the values embedded in the Christian religion, Nigerian culture, and Kadeem’s family conspired together to suppress Kadeem’s personal core values.

Furthermore, Helen (Chapter 2) and other teachers at T. P. Yaeger school (Chapter 3) also faced value gaps as the school bureaucracy system forcibly replaced the teachers’ core educational values with the educational values the organization stressed. When people face value gap situations, their rejection of required core values the society requires of them causes them to take on qualities of a “lone-wolf” (Craig et al., 2017, p. 764). Of course, identity is “not simply a product of society, nor is it an inevitable product of a preprogrammed developmental pattern, nor is it entirely a result of free choices by the individual, nor is it simply a compromise between the opposing forces of individual needs and socialization pressures” (Baumeister & Muraven, 1996, p. 415).

However, one obvious little truth found through the musical resonances is that the narratives in my three-article dissertation research expose value gaps in school and social systems that have huge negative consequences on teachers’ and students’ identity formation.

5.1.2. Musical Story Constellation as a Method

5.1.2.1. Journey Finding a Methodological Tool to Use Music in Three Narrative Studies

The three articles of my Ph.D. journey, especially the quest to find a methodological tool to use music in narrative studies, is what I am now calling a “musical story constellation.” This is the overarching knowledge contribution of my three-article dissertation. My Ph.D. journey spurred me to employ my music background as an interpretive tool. The Helen paper (Chapter 2) particularly employed different perspectives to find unique ways to interpret the same narratives. As the team project proceeded, by purposefully employing the same stories of Helen, our group members creatively constructed a series of interpretations representing particular research contexts through their own narrative interpretation. The Helen project’s impetus allowed multiple viewpoints and lenses and led me to uncover a relational bridge between music and narrative inquiry – a ‘musical story constellation’, and to work concurrently on both rational and emotional levels. Through my reflective return to my musical story constellation work, I was able to develop a musical approach to narrative inquiry as a new representational form that blended aspects of narrative inquiry research with other kinds of art-based research in order to create distinct points of entry that would work well in emotionally laden research contexts.

5.1.2.2. Critical Esthetic Engagement in Musical Story Constellation

Elizabeth Ellsworth (2005) elaborates that musical works in the educational research area should be critically and creatively works that serve as “hinges” to expand and challenge “mind/brain/body” experiences. She further states that the combination

must create for us a relationship to the outside, to others, to the world, to history and the already thought in a way that keeps the future of what we might think there open and undecided, and this would make it impossible for an artist, designer, architect, or teacher to anticipate what form a learning will take or how it will be used. It would also make it impossible to conjure a learning...In excessive moments of learning in the making, when bodies and pedagogies reach over and into each other, the pedagogical address and the learning self interfuse to become “more” than either intended or anticipated (Ellsworth, 2005, p.54-55).

Conducting research in such a way holistically extends beyond the rational investigative realm can challenge researchers as they struggle with the methodological and ethical implications of presenting research in ways that have the potential to elicit emotional reactions (White & Belliveau, 2010). I was no exception where this was concerned; I also faced challenges. In the process of making aesthetic responses to the narrative, I noticed that, if there was no direction, the musical interpretation tended to oversimplify, or romanticize the narrative as emanating from subjective, personal emotional response. It should not be a simple music conducting process, but rather be a process of double meanings including the creation of art and words (Berridge, 2007), which needs several layers and multiple interrelated trajectories (Sameshima, 2009). Aesthetic response as a source of new unforeseeable knowledge needs a rational deliberation process. Ellsworth (2004) explains:

In aesthetic experience and in the experience of the learning self, explanation and poetry pass into and out of each other. Rational deliberation passes into and out of emotional sensation. Facts and findings, codified curriculum, and singular, unrepeatable, ephemeral experiences of moments of learning pass into and out of each other...The work or gift of aesthetic experience within and to education is not that it will teach us this different species of knowledge—this knowing that encompasses explanation. While art gives the potential for us to experience this other way of knowing, our experience of it does not come to rest in any certain knowledge or learning of it” (p. 16).

Accordingly, my musical interpretive process, in order to make a meaningful resonance while staying in the orbit of the original narratives, needed a relational bridge. To me, that bridge was a story constellation methodology (Craig, 2007). When I looked at the layers of the stories from both original narratives and my emotional responses while considering the three-dimensional spaces (the temporal spaces, personal/social spaces, and the contextual spaces), I saw what the story constellation framework requires. I could “simultaneously see parts of a whole and the whole through the interconnections of ideas, contexts, and concepts” (Irwin et al. 2006). Engaged in meaning-making, along with the three-dimensional contexts, strong emotions I found were the directions afforded judgments on my new story frames, musical arrangements, and dynamic of interactions between the music and narratives.

As well as the three-dimensional space, the story constellation representational form (Craig, 2007) is based on the idea that narratives of experience are always shifting,

“each with a unique spiraling pattern, necessarily involving many plotlines, which, in turn, bring multiple meanings” (Craig, 2007, p. 4). When I attempted to create and re-create a piece of musical resonance of a narrative, it produced unique patterns and plotlines at an artistic level. The patterns and plotlines, generated from the emotional responses to the original narratives, provided me with a new background within or against the sequence of original narrative pieces, which could be explored and aesthetically developed. To be specific, in Chapter 2 titled “Helen’s changing teacher identity” paper, I found a relational aesthetics, ‘consonance and dissonance’ from the musical inquiry process. However, the concepts of consonance and dissonance can be also found and juxtaposed with Helen’s narratives. When I wove the patterns and stories to the original narratives, those shaped a new meaning. Likewise, Helen’s changing identity story from Chapter 2, T. P. Yaeger School’s policy storm story from Chapter 3, and Kadeem’s identity trap story from Chapter 4 were the newly-birthered story plot lines that I found from the interwoven patterns and plotlines from the original narratives and musical process. The emotional responses in this dissertation are not superimposed on the text “in the hopes of transferring meaning from one textual realm to another; rather they are interconnections that speak in conversations with, in and through art and text such that the encounters are constitutive rather than descriptive” (Springgay et al., 2005. p. 899). Appealing to the senses, all of the musical quality — melody, rhythm, tonality, beat, and musical instruments arrangement – “speaks the body, reminding us that our skins are always in movement through time and space, shedding themselves, shedding our-selves” (Manning, 2007, p. 61). In my study, music is/was a map of narrative inquiry

as an embodied mediating tool to interact, develop, and explore how emotion moves through the inquiry and via the narratives. Within the musical story constellation, my critical embodied understanding was not only constructed from interactions with scholarly texts and materials, but also significantly formed from prior knowledge and the musical works situated in time, space, personal social spaces, and other contextualized spaces.

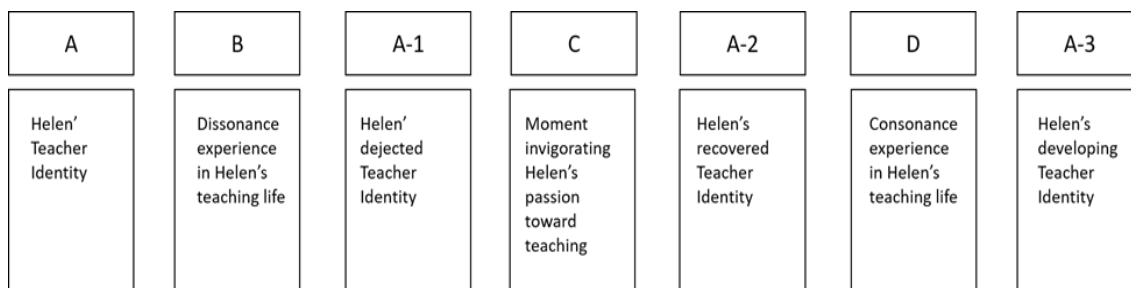
5.1.2.3. New Embodied Investigative Spaces Provided by Musical Story Constellation

Until we enter into the musical responses to the narratives, we cannot know; we cannot “enter into composition with other affects, with the affects of another body, [...] either to exchange actions and passions with it or to join with it in composing a more powerful body” (Deleuze & Guattari, 1987, p. 257). Grosz (1994) places emphasis on doing, which, like Dewey (1938), implies movement and touch, stating that

the body is regarded as neither a locus for a consciousness nor an organically determined entity; it is understood more in terms of what it can do, the things it can perform, the linkages it establishes, the transformations and becoming it undergoes, and the machinic connections it forms with other bodies, what it can link with, how it can proliferate its capacities (p. 165)

When I was finding musical resonances in the narratives, I was able to encounter embodied, not-yet-known knowledge (Craig, et al., 2020). Borrowing Ellsworth’s words (2005), musical movements invited my body to experience a knowing that happens in the interval “in the continuous space of crossing from one way of knowing to another”

(p. 162). To recapitulate, when I thought of Helen (Chapter 2), T. P. Yaeger Middle School (Chapter 3), and Kadeem (Chapter 4) narratives as whole musical forms, not single movements, I was able to understand the stories in a different way. Rethinking the narrative story scenes as narratives in musical movements and “attuning to the not-yet-graspable means engage[d] me in an embodied process that invite[d] openness to affect and to be affected” (Rotas & Springgay, 2013, p. 286). Telling and retelling each story within artistic and aesthetic dimensions, I found unique intrinsic meanings and represented them in different flows of musical movements: Helen’s narrative was re-storied with movements in Rondo form (Chapter 2); T. P. Yaeger school’s narrative was re-storied with movements in Variation form (Chapter 3), and Kadeem’s narrative was re-storied with movements in Sonata form (Chapter 4). (See Figure 5.1)



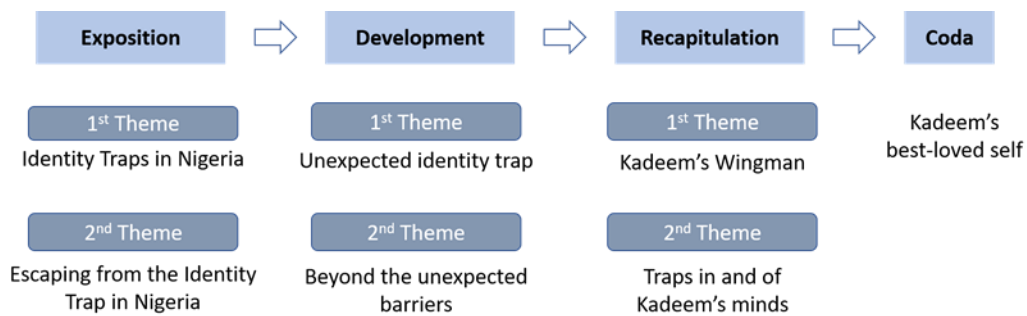
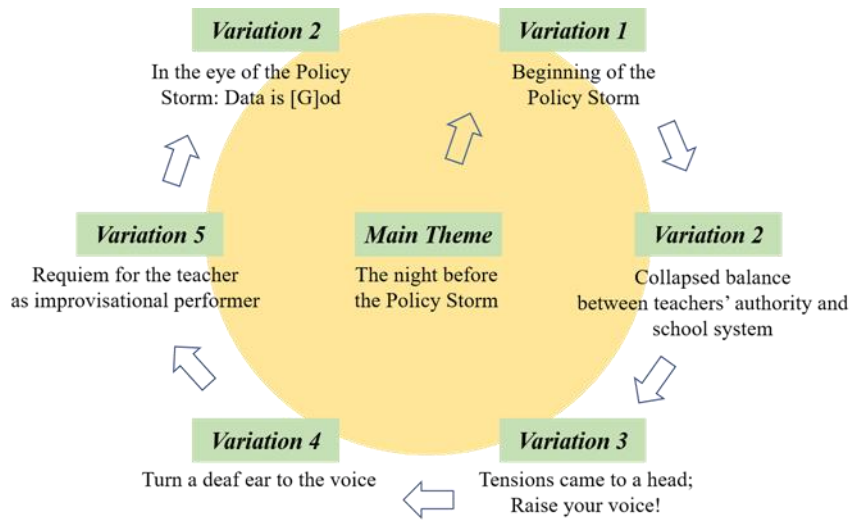


Figure 5.1 Re-constellated Stories in Musical Story Constellation

The aesthetic responses in the musical story constellation framework do not function to represent whole plotlines of the narratives, but produce something new. This something new is filled with emotion as “a map of relations between forces and a map of tension and harmony. Inside my mind, as I work with the musical melody lines and hear the musical resonance, the embodied knowledge creates new ways of knowing self and the phenomena under study.

5.1.2.4. Reflective Return to the Ethical Issues

Turning back to my three-article dissertation, it is important that I pay attention to ethical issues surrounding the use of music as an interpretive tool in narrative inquiry search. In Chapter 1, I outlined my method and other methodologies. However, there are ongoing debates about art-based research and a sense of obligation to address ethical issues. The most important consideration is that the musical resonance of the narratives is/was an emotional conversation, which involves my personal emotional interpretation as a researcher. Thus, as the musical resonance work proceeds, I faced the significant challenge about my positioning as a researcher and felt the need to strike a balance between my dominant voice representing the narratives and the voices of the people in the narratives themselves. Wrestling with the issue, I continuously had to return to John Dewey (1934) and Clandinin and Connelly's (2000) understanding of Dewey (1983)'s theory of experience, most especially the explanation below:

Experiences grow out of other experiences, and experiences lead to further experiences. Wherever one positions oneself in that continuum - the imagined now, some imagined past, or some imagined future –each point has a past experiential base and leads to an experiential future. (Clandinin & Connelly, 2000, p. 2)

Additionally, narrative inquiry involves a “collaboration between researcher, participants, over time, in a place or series of places, and in social interaction with milieus” (Clandinin, 2006, p. 46). Therefore, narrative inquirers cannot step out of their position in the inquiry process, but rather “need to find ways to inquire into participants’ experiences, their own experiences as well as the co-constructed experiences developed

through the relational inquiry process” (Clandinin, 2006, p.47). Clandinin (2006) recognizes that the researcher’s positionality and capturing of phenomena should not be considered methodological problems, rather they are central tenets of narrative inquiry. Only when researchers and practitioners collaboratively tell stories of the research relationship, do they have the possibility of sharing stories of empowerment, and of active engagement in knowledge negotiation. Craig (2011) further emphasizes that the narrative researchers’ role “sit[s] at the root of the teacher’s knowledge conception of teacher education as studied through the narrative inquiry lens is a different understanding of expertise.”

My second ethical challenge was the reliability of this research. The current three articles revolve around ‘re-telling’, ‘re-storying’, and ‘re-presenting’ narratives by aesthetic encounter. Polkinghorne (1995), warns of the possibility of falsehoods and the dismissive misinterpretation of narrative inquiries by people who claim, “That is only a story” (p.7). Clandinin (2006) reminds narrative inquirers to be careful about the “Hollywood plot” (p.10), because falsehood can contaminate meaning and narrative truths (Spence, 1982). To prevent this, Clandinin (2006) suggests 1) quality of subject matters and 2) critics. The narrative inquirer should provide a comprehensive account of people’s experience, value, and beliefs, which clearly show what is happening in the narrative. A plausible account about participants’ and researchers’ stories in the narrative inquiry process is one that we can make the narrative account move away from “fake data” (Clandinin, 2006). In this study, the quality of data is guaranteed because the articles about Helen and T. P. Yaeger School, which were used as a data, are officially

published in research intensive journals and the article about the *Wounded Healer* is under-review in a SCOPUS-ranked journal.

Subsequently, the questions about the validity of music, an uncertain methodological approach, were also raised in my mind. However, Denzin and Lincoln (2008) maintain that artful communication in the research area is suited to contemporary, perspectival, postmodern epistemology that is currently constricted by traditional, positivist forms of academic communication. They query:

How is my story like and unlike the stories of others who are struggling to make sense of themselves to retrieve their suppressed selves, to act ethically?

(Denzin & Lincoln, 2008, p. 483)

Lea (2014) advises that researchers using art as a methodological tool should create their own qualitative touchstones ‘appropriate to the evaluation of the conditions of performed or performative research’ (Sinclair & Belliveau, 2014, p. 4). Musical story constellation provides reflective and interpretive spaces to capture the touchstones – critical words, moments, experiences, and meanings in the narratives, and simultaneously engage in emotional connection to the narratives. Within this framework, I was able to provide thick descriptions about the inquiry process including my own personal stories involving interests, interpretation, knowledge, and values. While communicating my reflectivity on an epistemological level as a researcher, I found music as a representational/methodological form is valid in that it enables us to engage with what is tacit, nuanced, and difficult to measure in educational practices. Furthermore, musical resonance studies are useful to “explore the hidden curriculum, the gaps between what is

espoused, the theory-in-use and what is practiced in teaching and learning, in addition to what is experienced” (Belluigi, 2018, p.172) by teachers, students, and school administrators.

5.1.3. Musical Story Constellation as a New Research Methodology

To work in embodied investigative spaces, Phelan and Rogoff (2001) emphasize process rather than method; thereby, opening up spaces between disciplines and their research methodologies (cited in Sameshima et al., 2009, p. 131). When I first undertook this narrative inquiry research using music as an interpretive lens, due to lack of known methodology, I faced challenges concerning how to bring my aesthetic responses alongside intrinsic values in educational area. Connelly and Clandinin (1990) point out that “each inquirer must search for, and defend, the criteria that best apply to his or her work” (p.7). As a response to the call for specific process blending musical and educational research, I develop a concept through reflective returning to issues about the ‘musical story constellation’, which stems from the ‘story constellation’ representational form (Craig, 2007).

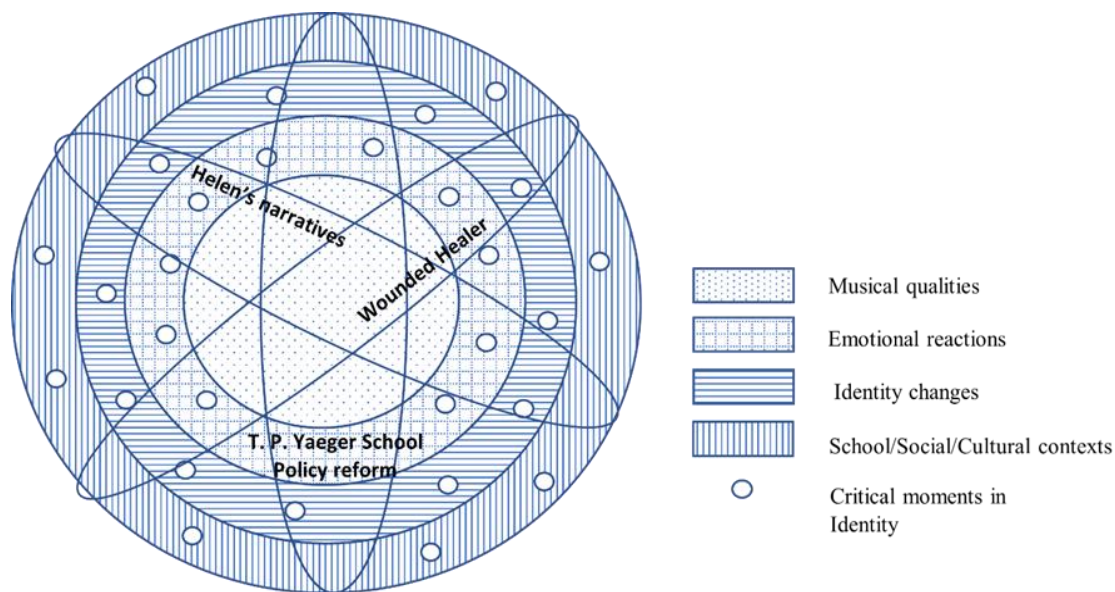


Figure 5.2 Musical Story Constellation

The musical story constellation guided me not only to analyze and interpret the narratives through musical and educational form of inquiry, but also reminded me that it is grounded in bringing bodies together in and through spaces and times (Rotas & Springgay, 2013) (See Figure 5.2). Based on what I have experienced, I argue that music as an interpretive tool allows narrative inquirers to create opportunities for experience to be known and engaged in the narratives mindfully and to live in the stories vicariously through the musical process (Barone & Bresler, 2000). Hendry (2010) proposed that experience requires interpretation not explanation, and that interpretation requires communication methods that are distinct from written arguments. The distinct capacity of a musical story constellation from the other methodologies is to incorporate “the emotional, relational, aesthetic and spiritual aspects” (Post, 1995, p3), and dynamics of

how life is lived and understood. The musical story constellation is a representational form to ‘express’, rather than ‘tell’ about, lived experience.

The musical story constellation connects the meaning of the message to metaphor and metonymy (Springgay et al., 2005), which further reinforces and reinterprets the metaphors already present in Craig’s and Craig et al.’s work. For future research, going beyond the three articles in this dissertation, I will weave all of the ideas and my reflections introduced in this final chapter. By doing so, I will write a conceptual paper about musical narrative inquiry as a representational form which could be a stepping-stone for future researchers adopting music as a narrative interpretive lens. The emotional effect of the musical metaphor offers more chances to crack complicated cognitive resistances to sensitive issues, which are difficult to be expressed in dialogues, verbal, or written forms (Belluigi, 2018). Within the musical story constellation framework, I was able to re-present and express the inherent emotional, aesthetic, moved, and musical stories by the potential of musical communication to express lived experience and engage others in that experience. I claim that the musical resonance of the narratives is a valid tool for educational researchers because it enables us to probe deeper understanding of the emotional, affective, and spiritual dimensions often associated with profoundly meaningful experiences in learning (Dirkx, 2001).

5.2. Summary

My three-article dissertation evolved around not only stories to live by (Clandinin & Connelly, 1995) of teachers and students but also my own artistic and aesthetic stories to live by (Clandinin & Huber, 2002) engendered from the “thinking

with stories process” (Craig, 2021, p. 6). The stories to live by of Helen (Chapter 2), of teachers at T. P. Yaeger Middle School (Chapter 3), and of Kadeem (Chapter 4) encompass both their personal practical knowledge and professional knowledge landscape. The personal practical knowledge entails individual personal life histories, which are “the embodied, narrative, relational knowledge” people carry autobiographically (Clandinin & Connelly, 1995, p. 3); on the other hand, their professional knowledge landscapes indicate the contexts people (Helen, Yaeger teachers, Kadeem) live by, which is “composed of relationships among people, places, things” (Clandinin & Connelly, 1995, p. 5).

The first article, *Changing Helen’s teacher identity: Musical resonance of Helen’s narrative* (Chapter 2) involved a sense-making process that unraveled Helen’s stories to live by as a PE teacher as found in five “Helen” articles (Craig et al., 2012, 2013, 2014, 2017; You & Craig, 2015). In this first article, I created a newly constructed Helen’s story to live by– Helen’s changing teacher identity within a musical frame, which revolved around her personal practical knowledge and professional landscape. The musical resonance work, which reinterpreted and represented Helen’s stories, raises issues about teachers’ identity and related knowledges such as drastically changing environments, chasms in teaching philosophies, power disequilibrium, contradictory beliefs among teachers, and revelatory moments as phenomenal positive emotional experiences.

The Chapter 3 titled *Policy Storm at T. P. Yaeger Middle School: The Musical Resonance of Data is [G]od* chronicles the lived experiences behind T. P. Yaeger

school's policy changes. Continuing to focus on the internal conditions such as teachers' feeling and emotional reactions, and my, as a researcher, aesthetic reactions, I captured T. P. Yaeger's shattered school's identity and teachers' shattered identities due to the drastically changing school policies and its "existential conditions" related to the identity collapse (Clandinin & Connelly, 1995, p. 50). I do so the representational form of music. As I dug into my artistic and aesthetic stories to live by and laid them alongside the original narrative, "Data is [G]od" (Craig, 2020), teachers' autonomy and authority rose to the forefront as the significant issue.

Finally, in the article, *Escaping from Identity traps: Musical resonance of the Wounded Healer narrative* (Chapter 4), I unpacked and burrowed into Kadeem's emotional reactions and placed emergent issues such as identity traps and related factors such as personal, cultural, religious, and social contexts alongside Kadeem's positive identity status of his "best-loved self" (Craig, 2013). I also represent the re-interpreted and re-constellated stories in an artistic and aesthetic way, which also forms a knowledge and methodological contribution. As Okri wisely states:

We live by stories; we also live in them. One way or another we are living the stories planted in us early or along the way, or we are also living the stories we planted—knowingly or unknowingly—in ourselves. We live stories that either give our lives meaning or negate it with meaninglessness. If we change the stories we live by quite possibly we change our lives. (Okri, 1997, p. 46).

Overall, the process of making musical resonance allowed me to "attend more closely to the artistic and aesthetic dimensions of experience" (Clandinin & Huber,

2002). Additionally, within my artistic and aesthetic PhD dissertation process, I more deeply delved into the philosophical, the epistemological, the theoretical, and the aesthetic to make sense of curriculum making, and to investigate and express hidden values in educational contexts. Living in research participants' stories through the musically meaning-making process, I got to know the stories of live by of Helen (Chapter 3), teachers from T. P. Yaeger Middle School (Chapter 4), and Kadeem (Chapter 5). I intuited that they were already artistic and aesthetic as my dissertation chapters so clearly show.

Citing McLuhan's statement (1967), "the content of any medium is always another medium", Asadi and Craig (2021) underline the fact that "interaction between the message and the spaces are important because the message may change, based on where it is being said and the recipients of the message, to mitigate tensions and support understanding (p. 7)." To me, meaning-making process with an artistic and aesthetic approach to the curriculum is an act of increasing the resolution of global teachers' and students' stories live by. The stories via the music medium increase the resolution of world issues. The music medium was/is powerful to understanding the aesthetic and artistic element of knowing/knowledge situated in the stories. Throughout my dissertation study, my musical voice invited you to hear emotional messages, which cannot be explained in the form of written texts. The thickly described narratives about musical meaning-making lead to detailed musical narrative interpretations, and convey how can we research using art in narrative inquiry studies as an active inquirer. In a

nutshell, this dissertation embodies my own artistic and aesthetic stories to live by in both print and aesthetic form.

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