



3rd International Irish Narrative Inquiry Conference

**College of Arts, Humanities, Social Sciences and
Celtic Studies**

NUI Galway, IRELAND

10th and 11th March 2016

Institute for Lifecourse and Society



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Welcome

Welcome to the 3rd International Irish Narrative Inquiry Conference hosted at the National University of Ireland, Galway 10-11 March 2016, co-organised and supported by Institute of Technology, Sligo, National University of Ireland Galway and Maynooth University. This unique gathering of scholars, practitioners, artists and creative inquirers pays attention to the use of narrative inquiry in research and practice.

Our focus this year is to ask how do we DO narrative inquiry in the arts, humanities and social sciences? When we do narrative inquiry we are engaged in a host of complex and interconnected activities. As well as conducting forms of inquiry that have narratives of lived reality and experience as their object of study, we also write narratives, and we collate and curate the 'stuff' of narrative - maps, diaries, letters, objects, recordings, films, images. When we DO narrative inquiry, we DO all of these things. But we also do narrative inquiry in particular places with particular people, at particular times of a person's life, with a focus on events of some significance. In this context, what does it mean 'to do' narrative inquiry? This is the question that will guide our explorations, discussions, reflections and exchanges and we warmly welcome you to join us in the conversation.

Event Organisers

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Programme:

Thursday 10th March

Time	Session
16:30 -17:45	Registration Institute for Lifecourse and Society
18:00 - 19:30	Welcome by Conference Convenors: Anne Byrne, Bonnie Long, Kathy Reilly & Simon Warren with Jackie O'Toole and Grace O'Grady Keynote address Professor Ann Phoenix, Thomas Coram Research Unit, Department of Social Sciences, UCL Institute of Education, University of London and a Fellow of the British Academy.
19:30	Wine reception

Friday 11th March – Overview

Time	Session
09:00 – 10:30	Parallel Sessions 1 (4 parallel sessions - 90 minutes)
10:30 – 11:00	Break
11:00 – 12:30	Parallel Sessions 2 (4 parallel sessions - 90 minutes)
12:30 – 13:30	Lunch
13:30 – 15:00	Parallel Sessions 3 (4 parallel sessions - 90 minutes)
15:00- 15:30	Break
15:30 – 17:00	Parallel Sessions 4 (3 parallel sessions - 90 minutes)
17:00 – 18:00	Closing Plenary facilitated by Prof. Ann Pheonix

Keynote Presentation

Thursday 10th March at 18:00

Doing Multi-method Narrative Inquiry: Researching family lives across the life course

Ann Phoenix

The exciting proliferation of narrative research has led to welcome attention to methods and the setting aside of questions about what defines narrative research. No longer is it sufficient to suggest that narratives are organised around temporality. Instead, there is increasing recognition that narrative itself takes many forms, including the visual and embodied; that it can be organised by place and space, as much as by time and that 'small stories' (narratives in interaction) are as important as 'big stories' or stories that conform to particular structures or genres.

This paper first considers the ways in which understandings of narrative inquiry have expanded over the last decade and argues that new approaches to narrative engage holistically with the complexity of everyday practices, social life, language, identities and memory. It is not, therefore either helpful or necessary to counterpose narrative approaches. Instead, as with other areas of research, a both/and approach is frequently helpful. The second part of the paper draws on a large programme of research (NOVELLA—Narratives of Varied Everyday lives and Linked Approaches) to explore the ways in which family lives and everyday habitual practices can fruitfully be studied using a variety of narrative approaches

Ann Phoenix is Professor of Psychosocial Studies at the Thomas Coram Research Unit, Department of Social Sciences, UCL Institute of Education, University of London and a Fellow of the British Academy. She co-directed the Childhood Wellbeing Research Centre funded by the Department for Education and is the Principal Investigator on NOVELLA (Narratives of Varied Everyday Lives and Linked Approaches), an ESRC National Centre for Research Methods node. Her research is mainly about social identities and the ways in which psychological experiences and social processes are linked. It includes work on racialised and gendered identities and experiences; mixed-parentage, masculinities, consumption, young people and their parents and the transition to motherhood. Much of her research draws on mixed methods and includes narrative approaches.



Friday 11th March – Detail

Friday 11th March – Schedule 9:00-10:30 am Parallel Session 1

Boardroom	Narrating the Self: Identity and Education	Chair: Simon Warren
Walking and Talking Narratives of Precarious work in Adult Education		Jerry O'Neill
Creating Stories in Early Years 2016		John McGarrigle
Finding my Voice in Narrative		Claire Fahy
“Law School is made to make you Cry on the Subway”: Stories from Law Students with Mental Illness		Michael McCue
G006	Narrating Place: Media and Place	Chair: Grace O’Grady
Narrating Lived Reality of a Gaeltacht (Irish speaking) Community on Film		Eilís Ní Dhúill
‘The Gifts of the Little People’ – The Ethos of the Gift in Traditional Irish Narratives of the Fairies		Aibhe Nic Giolla Chomhaill
Reeling in the Song Lines: Chasing down the Story of Myself		John Tunney
Narrating Algeria as Self & Other in the Auto-Ethnographical Novels of Nina Bouraouri & Assia Djebar		Christine O’Dowd Smyth
G009	Narrating Methodological Frameworks	Chair: Tanja Kovacic
The Utilisation of the VCR Method of Analysis in Highlighting the Participant’s Self and the Researcher’s Self		Rosemary Crosse
The use of Interpretative Phenomenological Analysis in Architecture		Cliona Rooney
A Weird Culture Shock: Founding an Academic Writing Centre in the UK Higher Education System		Deirdre McClay
Coming to Know Pregnant Subjectivity Using Voice Centred Relational Method (VCRM)		Catherine Conlon
Auditorium	Narrating the Place of Children and Young People	Chair: Marguerita McGovern
‘I feel like I’m Part of Something Bigger’: Narratives of Belonging, Place and Connectedness among Young People Attending Youth Cafes in Ireland		Lisa Moran, Bernadine Brady and Cormac Forkan
Exploring Childhood in Ireland: Narrating the Places and Spaces of Everyday Life		Kathy Reilly
Visualising Emplacement: Some Bodies at Play		Patricia McCaffrey

11:00-12:30 am Parallel Session 2

Boardroom	Narrating the Self: Professional Identities	Chair: Simon Warren
<p>Auto Ethnography – An Arts Based Approach towards an Inner Mythology</p> <p>Narrative Inquiry into Identity of Novice Professionals: Using Online Posts as a Data Source</p> <p>Professional Self: A Social Care Student’s Auto-ethnographic Narrative</p> <p>Narrating the Self – Collaboratively Interrogating Identity Through Practice</p>		<p>Lorraine McIllrath</p> <p>Elizabeth Chan</p> <p>Lillian Byrne-Lancaster</p> <p>Fiona McDonagh & Dorothy Morrissey</p>
G006	Narrating the Nation	Chair: Kathy Reilly
<p>Searching for the “Fairytale Ending” in Fantasy Films of the Israeli Palestinian Conflict</p> <p>Narrating Nación (Nation): An Exploration of the St. Patrick’s Battalion in Music and Art</p> <p>From Ghent to Preston via Ruhleben: An Irish-German Family Story of the First World War</p>		<p>Amber Shields</p> <p>Samuel Saldívar III and Michael McCue</p> <p>Claudia Sternberg and Maureen Waugh</p>
G009	Narrating the Digital in Education	Chair: Bonnie Long
<p>A Narrative Approach to Meaningful Moments in Learning to Teach</p> <p>Using Lego Serious Play to Model a Narrative</p>		<p>Paul Conway</p> <p>Marguerita McGovern</p>
Auditorium	Methodology: BNIM	Chair: Anne Byrne
<p>Harnessing Farmer’s Knowledge and Narratives for the Prevention and Control of Paratuberculosis on Irish Dairy Farms</p> <p>An Exploration of Infant Feeding Practices among Western African Mothers living in the Community in Ireland</p> <p>Novel Narrative Possibilities: Using a Biographical Narrative Interpretative Method (BNIM) Within Intellectual Disability Research</p>		<p>Lisa Moran, Áine Macken-Walsh, Conor McAloon, Michael Doherty, Anne Byrne and Paul Whyte</p> <p>Sarah Brennan and Anne McFarlane</p> <p>Susan Flynn</p>

13:30-15:00 am Parallel Session 3

Boardroom	Narrating the Self: Inequality & Identity	Chair: Kathy Reilly
<p>Constructing Identities with Young People: Making Visible White as An ethnic Identity</p> <p>Is There a Way Back to me, for me?</p> <p>VOICES: Voices Of Individuals Collectively Exploring Self-determination – A Narrative Based Methodology Opening Space for Stories and Counter-stories of People with Disabilities Exercising their Legal Capacity.</p> <p>Discovering my researcher identity during the fieldwork.</p>		<p>Grace O’Grady</p> <p>Thomas Coombes</p> <p>Eilionoir Flynn and Liz Brosnan</p> <p>Sasha Noonan</p>
G006	Narrating the Nation: Place and Activism	Chair: Lisa Moran
<p>Narrating Sluts and Victims in Social Media: Women's Online Activism in Morocco</p> <p>Storytelling is a Political Action: How and Why Narratives of Trauma are Controlled Within the Family during the Troubles</p> <p>Enstranged Latinidad: Paratextual Reimaginings of Comic Characters in DjangoZorro</p> <p>The Past is Never Dead: Bloody Sunday After the Inquiry</p>		<p>Aura Lounasmaa</p> <p>Caroline Dutka</p> <p>Samuel Saldívar III</p> <p>Joseph Robinson</p>
G009	Methodology: Methodological Reflection	Chair: Simon Warren
<p>Chronos, Kairos, and the Intimacy of Narrative</p> <p>Narrative Inquiry in Sociology: Methodological Nirvana or Just More of the same?</p> <p>“Doing” Narrative Inquiry- Challenges and Considerations</p> <p>Re-thinking ethics in narrative research: The case of biographical research with Older Adults</p>		<p>Sheila Ross</p> <p>Jaqueline O’Toole</p> <p>Claire O’Reilly</p> <p>Gabriela Spector-Mersel</p>
Auditorium	Methodology: Unpacking the Relationship Between Story Teller and the Story	Chair: Lindsay Myers
<p>The Axe Remained Rusty: Gender in Two Irish Variants and Two Tellings of ATU1423 ‘The Enchanted Pear Tree’</p> <p>From Narrative Inquiry to Autoethnography</p> <p>Stories r Us? ‘Knowing Well and Knowing Responsibly’ – Navigating Unreliability in Narrative Inquiry</p> <p>The role of Poetic Process in Narrating the Self</p>		<p>Lillis O’Laoire</p> <p>Dorothy Morrissey</p> <p>Hilary Tierney & Ciara Bradley</p> <p>Mary O’Malley</p>

15:30 -17.00 Parallel Session 4

Boardroom	Narrating the Self: Inequality & Identity 2	Chair: Grace O'Grady
Negotiating Selfhood: Mental Capacity Assessment as Narrative Inquiry		David Gibson
How Adults Tell: Using Biographical Narrative Interviewing Methodology (BNIM) to Gather the Experiences of Survivors of Childhood Sexual Abuse		Joseph Mooney
Exploring the Self in Pilot Projects- Tensions and Opportunities– Testing Narrative Inquiry in the Lived Experience of Supervision in Social Care		Aoife Prendergast
Narrating the Deaf Self in Autoethnography		Noel O'Connell

G006	Narrating the Self: Gender	Chair: Tanja Kovacic
'Were not just boots and tractors, I'm a business man too': Constructing Irish Male Farm Identity through the Narrative.		Peter Cush and Aine Macken-Walsh
The narrative construction of selves in a study of women doctoral students' career aspirations		Rachel Handforth
The Stinging Nettle Atlas: Sharing memories of place		Luci Gorell Barnes

G009	Narrating the Digital: Digital Methodologies	Chair: Bonnie Long
Visual and Written Narrative: From Paper to Digital, An Alternative Way to Enlighten Reality		Nadia Nahjari
Generative Genres: The ubiquity and utility of narrative in the design of educational technology		Tony Hall, Bonnie Thompson Long, Eilis Flanagan, Mary Higgins & Paul Flynn
'Reconstructing Century-old Stories for the Digital Age: A Case Study of a 1916 Easter Rising Alternate Reality Game'		Ronan Lynch, Bride Mallon & Cornelia Connolly
Visual Narratives on Facebook. Biographical Implications of a New Form of Communication		Roswitha Breckner

Poster Presentations

ILAS Foyer	Poster Presentations	
Visual Narrative and Folk Psychology: Image Drawings of Life, Death, the Soul and the Afterlife		Yoko Yamada
A Passion for Books and Epistolary Friendships 1943-1969		Anne Byrne

Friday 11th March–Session detail with Abstracts Parallel Sessions 1: 09:00 to 10:30

Boardroom	Narrating the Self: Identity and Education	Chair: Simon Warren
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A (re)turn to Joyce County: reflections on a doctoral entanglement with narrative.

Jerry O’Neill

How does a supposedly straightforward piece of research into adult educator professional development evolve into a dialogic and perambulatory encounter on an unmapped hill in north Connemara? This is the question which this reflection on a recently completed doctoral inquiry into the play and possibilities of narrative for adult educator growth will attempt to address. We may just see, in that reflection, that a naïve researcher’s presumptions are confronted with a disorientating dilemma stimulated by a critically reflective rummage through personal, occupational and educational autobiographies. And that as he works through autobiographically-located knowledge, hidden and forgotten, he also moves forward with a research project which evolves, at least in part, in response to this work on an epistemological back-story. And that this backward-forward journey changes the researcher’s relationship and positioning to narrative as he moves through his own inquiry. What emerges, then, is an inquiry which is as much an unravelling of narrative as it is an exploration of the experience of adult educators. And in that unravelling we might see glimpses of the various ways that narrative can play out in an inquiry: as cultural artefact; as a mode of inquiry within social sciences; as the autoethnographic stories of self and culture; and as an appreciation that the forms and style a narrative takes, with more than a nod to the creative acts of literature, reveals as much as its contents. So that in the end, there is an emerging sense of narrative as a space which embraces its process and product modalities through the methodologies of writing as inquiry - writing that attempts to both represent and forge new positions, fresh perspectives on familiar themes.

A murmuration of Early Childhood students1 - transcribe, translate, transform, transmit, transcend. A rhizomatic auto ethnographic research report from the field of Early Years teaching and learning.

John McGarrigle

This research report from the field represents my attempts to analyse student narratives of learning and identity in their Early Years course. It is the culmination of an ongoing narrative inquiry that began in Year 1 of the degree course in Early Childhood Education on which I am a lecturer. Arriving at year 3, I invited the class to participate in workshops informed by creative arts practices (Richardson, 1999) where they wrote about themselves and childhood and made self portraits and masks which prompted their interpretation (see Leitch, 2010; O’ Grady, 2012 and others). The degree course in Early Years practice provides the context for the discourse of these student lives in the process of becoming as they transition through their studies and each individual attempts to make sense of their situation. I gathered these narratives in creative interviews as I asked the students to explain the ideas behind their self portraits and masks. In presenting their stories I attempt to juxtapose my analysis of learning within a poststructuralist questioning of dominant narratives that may lurk in the background (texts). We swarm together temporarily in the collective of transforming lives before we depart.

Finding my voice in narrative

Claire Fahy

This paper represents the story of my journey through narrative research to date and the struggle which I have endured in finding my voice in narrative. This narrative stems from my research which was undertaken with a group of female adult learners. The aim of this research was to examine the effects of returning to education on the gender identity of women participating in further education. As the narrative of the researcher is an essential element of narrative inquiry (Clandinin and Connolly, 2000), I am locating my provisional personal narrative which has the possibility of changing throughout the course of the research. I am engaging in feminist research which in the inquiry process pays careful attention to the hierarchies of power, which according to Smith (2005) includes 'those power differentials that lie within research practices that can reinforce the status quo' (p.4). My research is heavily influenced by the work of Butler (2007/1990) and Davis (2003) who point out that we are and act the way we do because on many occasions we are performing as we feel we should. As a novice researcher I have been steeped in the positivist paradigm of research therefore shifting from this model was unfamiliar territory and narrating the self in research was and still is a new and difficult journey. As I continually negotiate my identity I find myself slipping back into the old familiar paradigm which is objective and infallible and one in which the self does not exist. In giving an account of myself in narrative I am aware that 'I am' as a result of wider cultural constructs as Butler (2005, p.7-8) notes that when the 'I seeks to give an account of itself .. it has no story of its own that is not also the story of a relation to a set of norms'. I am silenced therefore not by anyone in particular but instead by my world of experiences and expectations.

The research methodology that I am engaging in is post-structural narrative research which according to Andrews et al., (2013 p.4) employs narrative inquiry as a method of resisting existing power structures. Previously the voice which I have found in academia is male dominated and one which speaks in the third person as opposed to narrative and the art of storytelling. Therefore as I move into the narrative research paradigm in which much feminist research is based I struggle, as the male dominated voice which I have become familiar with is the one which in my experience to date, gains status and respect in the academic world. So as I continue on this narrative journey I find myself constantly reverting back to the all-important third person favoured in the world of academia and so the struggle continues.

"Law school is made to make you cry on the subway": Stories from law students with mental illness

Michael McCue

Mental health is highly stigmatized in American society and even more stigmatized in the legal community. Research suggests that stigma associated with mental illness deters an individual's desire to seek help. This results in law students struggling through school with an undiagnosed or untreated mental illness. Studies reveal that mental illnesses do not simply disappear when an individual graduates; rather, it follows them through their careers. The effect, then, is a high rate of alcoholism, drug abuse, and suicide in the legal profession. Because of the tremendous influence lawyers have in society, it is imperative to address their mental health concerns prior to or during law school. Unfortunately, little empirical research exists on the topic. "Law school is made to make you cry on the subway": Stories from law students with mental illness is a by-product of my in-progress PhD dissertation exploring the lived experiences of American law students with mental illness. This presentation shares how these students understood their law school experience. I interviewed 11 law students throughout the United States who self-identified as having a mental disorder. Through a series of three guided interviews the participants shared with me their biographical history, their

experiences in their undergraduate studies, and any work experience. Further, they shared their lived experiences of law school with me. Using hermeneutic phenomenology as the research method allowed individual students the opportunity to make sense of their own experiences. Their stories were further analyzed through my own positionality. Using the students' narratives allowed me to show how mental disorders affect law students, both academically and personally. More importantly, the individuals participating in this study viewed it as a therapeutic opportunity allowing them to share their experiences in a safe space.

G006	Narrating Place: Media and Place	Chair: Grace O'Grady
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Narrating lived reality of a Gaeltacht (Irish speaking) community on film

Eilís Ní Dhúill

This paper sets out to examine and compare how two filmmakers from the West Kerry Gaeltacht of Corca Dhuibhne draw on the visual nature of film to help narrate the lived experience of carefully chosen members of their community. Deireadh an Áil (Feiritéar, 1996), a one hour documentary film produced in 1996 for RTÉ, and Bibeanna (Ní Shúilleabháin, 2007), a six part documentary series produced in 2007 for TG4, will be taken as case studies. A detailed examination of how the filmmakers Feiritéar and Ní Shúilleabháin frame and visually present the narratives of their participants reveals the intricacies of cultural practice in Corca Dhuibhne. The stories of traditionally Irish speaking members of the Corca Dhuibhne Gaeltacht have since the beginning of the 20th century lured scholars, filmmakers, artists and storytellers from around the world. The creative documentation of these encounters was often presented in formats culturally extrinsic to the Gaeltacht community. With the growing accessibility to video and television production, and in particular with the founding of the national Irish language television station TG4, came the opportunity for the Corca Dhuibhne community to narrate their lived experience on their own terms of reference. The resulting documentaries, of which Deireadh an Áil and Bibeanna are key examples, are a visual synthesis of culturally specific form and content. Drawing on the philosophical foundations of hermeneutic phenomenology (proposed by Heidegger), I will read the films as texts created out of a cultural practice. A core element of the close textual reading I propose is the thick description (Geertz, 1973) of the filmmakers visually representation of the testimonies of those members of their community whom they choose to interview. To assist me in identifying the various elements of the documentaries that come together to present a coherent picture, I will draw on the insights into film form offered by Bordwell and Thompson (2008). The resulting detailed analysis will offer access to the intricacies of the narrative culture and tradition of members of the Corca Dhuibhne Gaeltacht and their visual representation in Irish-language documentary film.

'The Gifts of the Little People' – The Ethos of the Gift in Traditional Irish Narratives of the Fairies

Ailbhe Nic Giolla Chomhail,

In his highly influential essay 'The Gift: The form and reason for exchange in archaic societies,' the French sociologist Marcel Mauss put forth the theory that, in societies in which capitalism is not the primary economic system, the giving, receiving and reciprocation of gifts is governed by a strict set of rules. The Gift Economy, according to Mauss, is a complex cycle in which the gifts exchanged between persons, families and social groups play a fundamental role in the distribution and control of communal wealth. This cyclical system ensures that no one member of the community receives more than his or her fair share of communal profits, a key element in maintaining social alliances within the group. A vast amount of fairy legends has been collected by the Irish Folklore Commission since its

inception in 1935. Recent scholarly engagement with these narratives has given us new insight into the social issues raised and discussed within the tales: according to Angela Bourke, fairy narratives are closely associated with boundaries, 'in the landscape, in time, and in human life,' and one of their major functions is discipline. By applying Mauss' theory of the Gift Economy to traditional Irish narratives of the 'Little People,' this paper explores the reciprocal relationship between the traditional community and the otherworldly realm of the *slua sí*. A brief overview of the Gift Economy, as theorised by Mauss and others, is followed by an analysis of fairy narratives pertaining to three specific themes: the exchange of gifts between humans and the fairies, the preservation of *áiteanna uaisle* ('noble places'), and the bestowal of special gifts or talents on humans by the fairies, often as a reward for human kindness and compassion.

Reeling in the song lines: chasing down the story of myself

John Tunney

I belong to a family of traditional singers, one that carries a repertoire and a style of singing that goes back to the decades before the Great Famine. The tradition is rooted in the Donegal-Fermanagh borderlands, an area defined by the shores of Lough Erne to the south and melting into a jumbled patchwork of drumlins and lakes to the north. Songs popularised by singers from the Tunney-Gallagher-Meehan-Monaghan song tradition can be found in the repertoires of professional and amateur folk performers in Ireland, Britain, the USA and Canada. The Chieftains, Planxty, Steel Eye Span, Altan, Dervish, The Voice Squad, The Boys of the Lough, Paul Brady, Dolores Keane, Andy Irvine, Dick Gaughan, Mick Maloney, and Cara Dillon represent only a handful of the professional and semi-professional performers who have recorded songs from this repertoire. My research in recent years has led me to pursue the origins of this family tradition back to a place that I have designated 'The Three Townlands' – Tamur, Rushen and Mallybreen – where, up until the early decades of the twentieth century, folk life in all its forms, but particularly the genre of unaccompanied 'traditional singing', still flourished to a high degree. The study of such traditions, their songs, singers and the cultural landscapes that they inhabit, or inhabited, continue to be the subject of folkloristic and ethnographic investigation. I have adopted a Heritage Studies approach to my research, adjudging its mixed methods practice, and especially its emphasis on the role of memory and identity formation, as offering rich and interesting possibilities. Narrating such places, their traditions and sadly, as in this case, their decline, invariably involves sifting through the stories of many individual lives, the intergenerational fortunes of specific families, as well as the wider story of the supporting communities in which they developed. The story of how the song tradition of The Three Townlands came to be, the interlocking narratives of individuals and of intermarried families will form the bedrock of the proposed paper. The role of topography, of mountain, drumlin, bog and meadow, not just as necessary backdrop, but as the moulder and nourisher of both individual and of communal identity will form another strand. The heart of the presentation will be my own quest to engage with this heritagescape. The quest has become an act of creative remembering, blending recovered past narratives with concrete experiences in the present. Standing in a ruined house on Rushen Hill, singing a song that my great grandfather sang within those same walls is a discovery of myself – simultaneously an experience of performative memory and an act of self-narration. Viewing my work in an auto-ethnographic manner has freed me from concerns over subjective enquiry and allowed me tell the story as both academic investigator and participant, a link in the cultural chain that is in itself the focus of my investigations.

Christine O’Dowd-Smyth

Post Independence Algeria has re-imagined itself as an Islamic nation, different by definition to secular France. Intellectuals, liberals, and many educated women no longer felt ‘at home’ in Algeria and went to live in exile in the former colonial metropolis. French, the language of the former coloniser, increasingly became their window onto a wider world, and a means of inhabiting a liminal, or third space in which narrating the places and landscapes of their homeland became not only a statement of identity, to paraphrase Bill Ashcroft, but also a means of transforming their lives. By narrating the landscapes of Algeria, in their French language novels, women writers such as Assia Djebar, born and raised in Algeria, and Nina Bouraoui – born of an Algerian father and French mother, were also laying bare the pain of exiled otherness, their writing proof of the cathartic notion “that place and landscape provide an antidote to the injurious effects of history.” This paper provides an inter-textual narrative study of two novels: Nina Bouraoui’s semi-autobiographical novel, *Garçon manqué* (Tomboy) and Assia Djebar’s *La disparition de la langue française* (The death of the French language), both novels published by major Parisian publishers in 2000 and 2003 respectively. Bouraoui’s narrative device of female narrator confiding to a male alter-ego, conveys a sense of longing for a landscape in which she, as a female, and half French has no part. Djebar’s novel of homecoming to Algeria after the main protagonist’s twenty years of exile in the grey industrial suburbs of Paris, is ironic as her character, Berkane, is male, thus underscoring the impossibility of return for a woman to live in Algeria, a gendered space in which women, veiled and silenced in the name of Allah, flit like bats in the shadows, the public space reserved for men only. The link between national identity and landscape has been firmly established by Simon Schama: “national identity [...] would lose much of its ferocious enchantment without the mystique of a particular landscape tradition: its topography mapped, elaborated and enriched as a homeland.” As women, as writers, as French speakers, neither Bouraoui nor Djebar are allowed to belong to postcolonial Algeria, but in both novels, writing the peripheral Algerian landscapes of their respective childhoods, with all the colour, sights and sounds of an exotic land on the other shore of the Mediterranean, becomes a way of re-writing the self in which new possibilities of becoming and belonging are imagined and explored in an innovative postmodern narratology.

G009

Narrating Methodological Frameworks

Chair: Jaqueline O’Toole

The Utilisation of the VCR Method of Analysis in Highlighting the Participant's Self and the Researcher's Self

Rosemary Crosse

The aim of this paper is to examine how the utilisation of the VCR method of analysis illuminates both the participant’s self and the researcher’s self in narratives told and narratives written. Utilising data from PhD research on Irish mother’s experiences of marital breakdown; this paper will explore how the VCR method of analysis was used to uncover the self among the collectivity of different voices that compose the narrative of any given person. The VCR method of analysis revolves around four readings of the interview text, each time listening to and highlighting particular aspects of the narrative, which facilitates each of the participant’s transcripts being considered from a number of different perspectives. The method specifically focuses on how the participant experiences, feels and speaks about themselves in the context of the world in which they live by amplifying the multiplicity of voices that exist in any given narrative. In addition, it places participant’s accounts and experiences within broader social, political, cultural and structural contexts allowing the examination of such forces from

the subjective perceptions of the participants. By tracing the 'different voices' of the participant the reader/listener can identify changes in how the participant perceives and experiences themselves and enables the social location and sense of agency of the participant to be highlighted. Embedded within the VCR method is the recognition of the impact of the researcher's own background and experiences; which highlights the need for a system of reflexivity where the importance of self-awareness, cultural awareness and ownership of one's own perspective is emphasised. The importance of being reflexive is widely acknowledged within the qualitative social science research community and there is widespread recognition that interpretation of data is a reflexive exercise through which meanings are made rather than found. In order to address this difficulty VCRM places significant prominence on researcher reflexivity, particularly in terms of the impact of the researcher's social location and personal history on responses to participant's stories and experiences. VCRM also utilises a "relational approach to the process of research inquiry, defined by paying attention to who is listening as well as who is speaking and it through this process is that the 'self' of the researcher is identified. The VCRM approach explores individuals' narrative accounts in terms of their relationships to themselves, their relationships to the people around them and their relationships to the broader social, structural and cultural contexts in which they live and takes account of researcher reflexivity. It is a method that is particularly suited to highlighting how the self of both the participant and the researcher feature in any given narrative.

The use of Interpretative Phenomenological Analysis in Architecture

Cliona Rooney

Interpretative Phenomenological Analysis (IPA) is a qualitative research approach commonly used in research areas such as psychology, health and social science. IPA seeks to examine how people make sense of their major life experiences. Although authors discuss the role of phenomenology in architecture, IPA as a research tool is often overlooked by the profession. This research aims to report on the use of IPA from a designer's perspective. This study seeking to understand the experiences of older people living with visual impairments in the home to test the usefulness of IPA in architectural research. It also aims to uncover how their homes could be improved if necessary. To understand their experience of visual impairment data were collected through semi-structured interviews with a homogeneous sample of 5 participants. All participants were retired, living in Northern Ireland and aged 55 and over. Access to the home user sample was gained through gate keeper Housing Association lists, through charity organisations and through snowball sampling. Some of the participants lived with others and some lived alone. Data were analysed using qualitative research, specifically Interpretative Phenomenological Analysis (IPA). Factors that influenced the experience of older people with visual impairments in the home included the emotional consequences of the diagnosis, lighting, space, layout, attitudes to technology and ways of adapting. Major factors that contributed to negative experiences were the size of the home, inaccessibility, the location of the home and poorly designed spaces for example kitchens. The findings suggest that some older people with visual impairments are apprehensive of using technology and designers need to take this into consideration in the future. When designing homes, natural light and adjustable artificial lighting should be prioritised. Areas such as kitchen design should receive particular attention by designers. This paper highlights how IPA can contribute to architectural research and has the potential to bring rigour to existing writings on Phenomenology in Architecture. It also uncovers possible strengths and weaknesses of IPA for researchers going forward. Future IPA research into housing design could benefit from the use of visual images such as sketches or plans to describe an individual's home.

A weird culture shock: founding an academic writing centre in the UK higher education system

Deirdre McClay

Dedicated academic writing centres are a common feature among a range of student writing support initiatives in the US higher education system (Ganosbcik-Williams, 2010). Indeed, writing has been taught at higher education level in the US since the late 19th century (Boquet 1999). However, in the UK, the teaching of academic writing in higher education only started to develop in the early 1990s (Ivanic and Lea 2006). The emergence of writing initiatives in UK higher education is regarded as being largely due to two factors: the massification of higher education with an increasingly diverse student body in need of writing support (Ganosbcik-Williams, 2010); and, modularisation of many higher education programmes with a greater variety of disciplinary demands on student writing (Ivanic and Lea 2006). Bergstrom (2004) also argues there has been an increasing emphasis on continuous assessment in UK higher education across all disciplines; this may influence academic staff expectations that students integrate more theory through their assessed written work and thereby increases the sophistication of writing tasks. As a result of problems with student writing, the UK higher education system has looked to the US experience of writing support initiatives, including a core element - the academic writing centre (Ganosbcik-Williams, 2010). This paper focuses on one peer tutor, higher education academic writing centre in the UK higher education system, located in a higher education institution in Northern Ireland. The writing centre has a physical space in a suite of rooms, but it has also developed in many ways beyond the walls of the centre. It opened in 2000/01, and was the first funded writing centre of its type in the UK higher education system, and on the island of Ireland. Founded by two US educated academics, it was initially influenced by similar centres in the US. Over time, it has influenced, and been influenced by, other UK and Irish higher education academic writing centres. This paper demonstrates the use of narrative analysis in a social science context, specifically in the area of education. The work is part of my ongoing study for a Doctorate in Education (EdD) dissertation at Queen's University Belfast. In addition to performing a narrative account of the development of one writing centre over time, I present the challenges of researching using narrative methods. In particular, there is a focus on the challenge of representing time and place in a narrative account. Using Narrative Analysis as defined by Polkinghorne (1995) and a framework by Clandinin and Connelly (2000), a thematic analysis was prepared and a narrative account written about the participating writing centre. The data was collected by founder narrative interview, a series of published academic writings (second founder and visiting academic), policy documents, the writing centre website, and my personal journaling from a writing centre event. The framework of analysis comprises the following: temporality, interaction (both personal and social), and context (place). The resulting narrative focuses on the development of the writing centre over time and its influences within and beyond the host institution.

Coming to Know Pregnant Subjectivity Using Voice Centred Relational Method (VCRM)

Catherine Conlon

Doucet and Mauthner's (2008) Voice Centred Relational Method (VCRM) is put to work to listen to one young woman's narrative of concealing pregnancy in contemporary Ireland. This paper discusses how the method allows her pregnant, gendered subjectivity to be heard, but only through an embodied listening, something more than Mauthner and Doucet envisaged. The process of 'listening' envisaged by VCRM through the 'narrated subject' becomes a site of critical re-appraisal for me through the affective process of listening. My understanding of VCRM-listening assumes a disembodied, two dimensional, written text being listened to. My experience of listening to Pauline is deeply embodied. The 'listening' process involves an affective, embodied engagement attending to the text-words as spoken by the embodied narrator of Pauline, accompanied by her gestures, modulations, (dys)fluencies, tears, features, dress and more besides, within the research

encounter. An encounter choreographed by me as researcher during which I listened from within my own (pregnant as it happened) body. Mazzei's (2013) concept of the Voice Without Organs (VwO) which posits interview data as an enactment among research-data-participants-theory-analysis is taken up here to propose 'embodied listening'. What VCRM looks like when the Voice retains (some/all) organs present in the enactment of the interview encounter involving both actors is considered.

Auditorium	Narrating the Place of Children and Young People	Chair: Bernadine Brady
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'I feel like I'm Part of Something Bigger': Narratives of Belonging, Place and Connectedness among Young People Attending Youth Cafes in Ireland

Lisa Moran, Bernadine Brady and Cormac Forkan

This paper focuses upon knowledge forms that are embedded within narratives of belonging, place and identity that are (re)-created among young people attending youth café spaces in Ireland. Youth cafes are frequently defined as 'safe' places for young people to 'hang out'; they are drug and alcohol free spaces and instil deeper levels of youth participation in the management of the space in everyday life, compared to other forms of youth work (i.e. youth clubs) (Forkan et al. 2010). Despite the growing popularity of the model in Ireland and in other countries (i.e. Australia, Europe, New Zealand) there is a sparse literature on young people's stories about why they attend youth cafes and how the model impacts on their lives. That said a growing body of evidence highlights that youth cafes are extremely significant for building youth 'social capital' (Brady et al. 2015) and are highly 'emotive' spaces, simultaneously promoting discourses of connectedness and individuality that are inherently linked to emotions and transformations to young people's concept of the self (Moran et al. forthcoming 2016). Drawing upon qualitative and ethnographic materials garnered from a national research study of youth cafes, the first of its kind in Ireland, (Forkan et al. 2015), we argue that principles of inclusivity, civic engagement and participation characterise youth café spaces, and are central to how young people (re)-negotiate concepts of belonging, community and connectedness to others. We show that concepts of belonging and sense of community are intimately linked to young people's 'storylines' about 'place' and how they (re)-create narratives about themselves and 'place identity' expressed through everyday discourse and diverse media including art. Arguing for a methodological approach that is cognisant of knowledge cultures embedded in children and young people's practices, their boundedness to place, space and youth emotion (cf. Anderson and Jones 2009), we show that how young people (re)-create the meanings of youth cafes is intimately bound to their everyday lived realities, perceptions of themselves and their relationships with others

Exploring Childhood in Ireland: Narrating the Places and Spaces of Everyday Life

Kathy Reilly

Ansell (2005) describes children as one of the world's largest marginalised minority groups. Subsequently, the extant literature stemming from the field of critical geographies of children, young people and families have served to centrally re-position children's discourses within contemporary geographic research agendas. Drawing then from this literature the paper reflects on the findings of The Places and Spaces of Childhood in Ireland Project (2011 – 2014) with the central aim of exploring narratives of children's everyday life. The paper therefore has a dual focus. Firstly the presentation centres on the methodological complexity of incorporating a mental-mapping methodology (n = 90) in a collaborative and multi-stakeholder research project. For the purpose of the project a mental-

mapping research tool was developed to facilitate the collection of children's stories of everyday life, asking collaborators (aged 8 – 10) to draw a map from their home to their school. Children were then asked to include other places they visit and spend time, placing emoticons on the map to script their opinions and feelings on each place. Each 'map-story' was recorded as a child's narration of their everyday lives; the stories form the basis for the latter part of the paper. Secondly then, the paper considers emerging childhood identities incorporating themes of environmental perception, risk and vulnerability discourses, and the geographies of friendship that materialize across each child's narrative. Transecting these narratives are echoes of adultist projections restricting where children spend time and how this is perceived to change as they grow older, with 'growing-up' and 'getting big' associated with increased mobility in spite of urban or rural childhood lived experiences.

Visualising Emplacement: Some Bodies at Play

Patricia McCaffrey

My selection of a research methodology and its associated methods, relates firstly to my research puzzle. According to Bach (2007, p. 284) this puzzle, "a particular wonder" is what situates my narrative inquiry. For this study, this wonder starts from an interest in the younger child's emplaced (body /mind /environment) physical play and movement experiences in the context of physical education. In adopting narrative inquiry as methodology, I include the use of the visual text to narrate space, place and relationship based on the need to "listen closely" (Elbaz-Luwisch, 2007) to the story telling body (Smith, 2007). Bringing together previous work looking at space, place, relationship and materiality and the body, I draw on a theory of emplacement (Pink, 2009) to explore the "sensuous interrelationship of body-mind-environment" (Howes, 2005, p. 7) where non-human forces are equally at play in children's learning and becoming (Olsson 2009; Hultman and Taguchi, 2010). In the analytical stage of my doctoral work I am drawn to the Deleuze and Guattarian use of Spinoza's 'affect' to explore the bodily potential of younger children encountering different bodies and forces, taking note of what emerges in-between and the capacities for affecting and being affected (Deleuze, 1988; Olsson, 2009). In generating stories from my own and living human bodies my physical emplacement alongside the children playing provide many entangled encounters, where something happens, something catches my attention, a particular event hits or invades me (Colebrook, 2002). As researcher I hold onto an element of that event through a digital image on my ipad. The 'corporeal images' I see are not just images of children's bodies playing, they also represent my body behind the camera and my relations with the world (MacDougall, 2005). When I record an activity or encounter, this is place-making, as it brings together the social, material and sensorial encounters that make up the research event (Pink, 2009). This presentation draws on play excerpts captured through image as photographic field texts. This image can offer me a corporeal return, a way to "imagine and feel" my way back to the emplaced affects of that particular encounter, where I engage in a further place-making activity using my imagination to create my own interpretation and understanding of the representation (Pink, 2009). I can read with the material artifact of the photograph as data, an entirely other event in my encounter with it (Hultman and Taguchi, 2010; Pink, 2009). The photographic images increase my attentiveness around children's relations to artifacts and play things, opening myself to becoming affected and engaged by that which moves, enchants and brings joy to the children (Bennet, 2001). Interrogating visual methods as a narrator of children's bodies physically playing and moving in space, place and relationship, I disrupt the notion of the photographic image as a faithful mirror image. As a researcher I am neither an objective nor neutral spectator, I bring to my reading of the image particular ways of seeing that structure and regulate what I see.

Parallel Sessions 2: 11:00 to 12:30

Boardroom

Narrating the Self: Professional Identities

Chair:
Simon Warren

Auto ethnography – An Arts Based Approach towards an Inner Mythology

Lorraine McIlrath

Within this session, I aim to present auto ethnography that highlights a personal exploration and the unpacking of my past, present and future underpinned by my own “crucial struggle”. Within this paper, I aim to present the process of leaning into my own discomfort and disturbing my inner mythology during 2013, that has had a lasting impact on my professional and personal context. This I avoided for many years. Within the auto ethnographic process, I employed a bricolage of methods to interrogate this exploration but the primary foundation was the completion of an oil painting, but academic literature, poetry, fiction and my own story through narrative were woven through. This paper challenges the dominant discourse as to what constitutes academic research and it is about the creation of my own social text so that I can move forward as a researcher, person and professional. My dominant ethical struggle at the time was: “how can I research with or on anyone if I don’t begin with myself?” This I continue to interrogate. The presentation will be organised around three themes; the first, from a theoretical basis, unpacks understandings of auto ethnography from an arts based approach, its purpose and place; theme two reveals my auto ethnographic exploration in the form of a narrative unpacking of my oil painting and other reflections on my inner mythology moving from the past to the present. The third, provides an analysis of both the perceived limitations of auto ethnography and some concluding thoughts. Those who inspired me to take this arts based approach from Banville to Leitch, Browne to Ball, Bochner to Buber will be referenced throughout. I aim to present this auto ethnographic exploration in the company of my oil painting of My Celtic Rag Tree (see below). Taking inspiration from Buber, I found both the “will and grace” to become bound up in my painting of my tree and the tree is now no longer It but I. It is my inner mythology. I hope to illustrate how an arts based approach can unlock meanings, “hear the silenced”, “ask questions and tell different stories”. This piece of work was undertaken as part of the Ed.D QUB programme and at the time merited the highest QUB award and recommended for publication. However, it has never been shared for a variety of reasons which I also hope to articulate.)

Narrative Inquiry into Identity of Novice Professionals: Using Online Posts as a Data Source.

Elizabeth Chan

To better inform undergraduate education, we wished to improve our understanding of identity transition in newly graduated veterinary surgeons. Narrative inquiry has been used frequently for the study of identity, often based on narrative interviewing or autobiographical writing (e.g. journals). A longitudinal approach to study, following individuals through their early career, was felt to be the most appropriate way to study the identity transition from student to professional. In the interests of authentic demonstration of self, we felt it was important that participants provided narratives that reflected those events that were the most meaningful to them, whenever they occurred, without relying on scheduled access to an interviewer. Enabling spontaneous storytelling was therefore the ideal, and a medium was sought in which privacy, security and accessibility meant story writing could be performed in a safe environment, without being overly cumbersome. Private blogging areas were created within the institution’s virtual learning environment, which all participants had experience of using. This platform also had the advantage that participants could be emailed reflection prompts,

with a link to the blogging area. Although this distracted from the spontaneity ideal, it was regarded as appropriate to provide some scaffolding for critical event reflective writing. Apart from emailing prompts, the researcher had no further input into the narratives, which were created by the authors as a solitary activity. Engagement of participants in storytelling was challenging. Although data-rich narratives were posted, there was insufficient number to be able to carry out robust interpretation and analysis. Literature review and informal participant discussion revealed that the social nature of narrative might be more important to professional experience reflection than had been previously appreciated. A second phase of study was introduced, in which participants were invited to join a closed Facebook group to discuss their experiences of practice. It was emphasised that group members would not be able to maintain anonymity within the group, but that members' non-group Facebook 'friends' would remain unaware of their group membership, and would not be able to see their posts. They were also reminded of their professional obligations with respect to online behaviour and client confidentiality. Initial results suggest narrative writing was facilitated by the change in digital platform, which may relate to the social nature of storytelling. Trigger posts from the researcher have so far resulted in a higher frequency of responses, and group members have also written unsolicited stories and posted their own questions. This appears to have resulted without a decrease in the quality of the narratives, although it is important to acknowledge there may be differences relating to the social nature of the stories produced, and to consider how this may impact on the interpretation of each author's personal identity. It is interesting to consider how the subject of the narrative influences the social dependency of storytelling, since private journals have been successfully used as sources of narratives in other fields.

Professional Self: A social care student's auto-ethnographic narrative

Lillian Byrne-Lancaster

Based on doctoral research undertaken at IT Sligo exploring learning acquired by 16 social care students during two episodes of placement-based learning (pbl) experienced during initial professional education, this presentation outlines one social care student's experience of forming her social care professional identity. This phenomenological study embraces Shulman's (2005) assertion that placement is a signature pedagogy within initial professional education for clinical practice. Despite the enduring use of situated learning in Irish social care education (Courtney, 2012), such learning and its processes has attracted limited research enquiry. Since the most common structure of placement within full time social care education is two rounds of block placement experienced in year two and three of study, (Courtney, 2012), the research takes a longitudinal design. A theoretical sample of 16, drawn from four colleges offering Social Care education were interviewed about their pbl after their two placement experiences: the first during the academic year 2014 – 2015, and the second in this current academic year. All participants are registered on either the BA Social Care or BA (Hons) Social Care and experience 800 hours of placement (QQI, 2014) within their programme of study. A knowledge for professional practice classification framework was developed for use within the study. Derived from Drury-Hudson, (1997), Eraut (2000), Osmond, (2005), Billett (2006), and Trevithick (2009) writings, the classification system maintains professionals utilise four types of knowledge: conceptual, procedural, dispositional and practice, when engaging in clinical practice. The framework is used to classify the pbl participants identified as most significant to their professional learning. By recounting how this knowledge was acquired participants illuminate processes involved in acquiring knowledge for professional practice within a situated learning context. Gail's narrative is an exemplar of how professional social care work identity forms across two placements. Although Gail had an established identity as a fitness instructor prior to beginning her social care work education, conflict to this identity encountered during first placement provided the

impetus for rethinking the usefulness of fitness instruction techniques within social care practice. Recognising a distinction between instruction techniques used in fitness instruction (demonstration and instruction) and those used in social care work (guidance and facilitation) created an opportunity for Gail to consider the role a social care worker has in the lives of service users and help prioritise professional identity an area of learning. Gail's narrative is structured using Labov and Waletzky (1967) elements of story and is theoretically influenced by Cooley's (1902) 'looking glass self' and Goffman's (1959) dramaturgical theory of the self. Although not empirically researched, anecdotal evidence points to a high number of mature students within the social care work education. While Gail's narrative is not horizontally generalizable (Yardley, 2000), it illustrates Goffman's role performance (1942) enacted in the process of professional identity formation. The presentation should be of interest to social care educators in particular, but also educators of mature students engaged in initial professional education for the social, health, and education professions may have an interest in the presentation.

Narrating the Self – Collaboratively Interrogating Identity Through Practice.

Fiona McDonagh and Dorothy Morrissey

This presentation takes the form of a devised performance. The performance stems from a partnership project undertaken by two researchers with a group of primary teachers. The aim of the project was to examine the relationship between the teachers' own development as dramatists and their efficacy as drama teachers. Throughout the project, the researchers also engaged in a collaborative, recursive process of narrative self-inquiry; a process which continued beyond the life of the project itself, into the subsequent devising process and beyond. Throughout this process, the researchers have found themselves (re)negotiating their identities on an ongoing basis. And this performance represents their interrogation of their emerging and overlapping identities, as they continue to work in partnership with each other. The research methodology was guided by the notion that we make sense of our experiences and shape our identities by making and sharing stories (Clandinin and Connelly, 2000). From the outset, both researchers were cognisant of the fact that to construe one's identity as irrefutable, true or given was to deny the possibility of transformation or reinvention. As they set out on the inquiry process, one of the researchers (whose background is in teaching) identified herself as a teacher-researcher while the other (whose background is in theatre and performance) identified herself as an artist-researcher. As the researchers interacted with each other and with the teacher participants, they noticed that their shifting identities brought about concomitant shifts in practice or doing. They became concerned with embodied meanings as well as with words, as they attended to the ways in which they co-performed their emerging identities in their interactions with the teachers and with each other. And, in their devised performance, they seek to give visible and tangible form to these embodied co-performances. This performance represents the researchers' most recent reworking of their ongoing collaborative inquiry process. They have performed iterations of this ongoing inquiry at two different academic conferences. And, in this particular performance, they represent and interrogate the insights generated by the performance process itself and their own engagement, as co-performers, with two different audiences. The researchers are aware that their performance, though embodied, can only ever be a partial and provisional interpretation of their experience; that it (as well as experience) is enmeshed in the larger cultural narratives in which they have been constituted and in which they continue to constitute themselves (Butler 2005).

*Searching for the “Fairytale Ending” in Fantasy Films of the Israeli Palestinian Conflict***Amber Shields**

The fairytale genre has been defined by its “fairytale ending”, now synonymous with the famous fairytale phrase “and they lived happily ever after”. Though this happy ending has not always been the case in fairytales, they do provide some type of resolution in which stories are concluded and lessons learned. As these stories are adapted to address unresolved traumas, however, these narrative codes are challenged. One such example is Palestinian filmmaker Michel Khleifi’s film *Tale of the Three Jewels* (1995). While this love story of two children in Gaza follows the fairytale arc, the story never reaches its fairytale ending as the film’s second narrative of violence in the region interrupts and impedes its resolution. This paper will explore the challenged uses of the fairytale in Khleifi’s film as a reflection point of how this genre can be used in representing conflict and trauma and specifically how recognized, stable genre codes are adapted when narrating the instability of trauma. On the one hand, it will argue how Khleifi employs the fairytale’s traditional use as a space to shape society as well as ease transition in times of individual, social, political, and cultural change. At the same time it will investigate how Khleifi subverts the traditional narrative structure by not only intertwining it with stories and footage of Gaza during the Second Intifada, but by forestalling the fairytale narrative itself. Khleifi’s structurally defiant act of irresolution reflects and invites discussion of how unsettled traumas are narrated as continued daily violence and exile leave people and their stories still searching for resolution.

*Narrating Nación (Nation): An Exploration of the St. Patrick's Battalion in Music and Art***Samuel Saldívar III and Michael McCue**

The Chieftains and Ry Cooder released *San Patricio*; a CD that musically narrates the journey of the Saint Patrick’s Battalion who fought alongside Mexican soldiers in the Mexican-American war of 1846-1848. Aside from the Chieftains, however, *San Patricio* also includes collaborations with Mexican/Norteño groups, who likewise convey the many narratives that make up the Saint Patrick’s Battalion history. Moreover, Scott Egan’s Tucson, Arizona, USA mural “Spirit of Paradise” underscores the influence of the Saint Patrick’s Battalion, and Provisional IRA hunger striker Bobby Sands who is himself depicted as a *San Patricio* soldier. These specific Irish, Mexican, and American convergences invite focused analysis on the multiple ways ideas of nation are introduced, complicated, and constantly reimaged by artists like The Chieftains and Egan. Thus, this collaborative presentation will pay close attention to the relationships between music and narrative as well as the process of narration itself in relation to visual cultural production. It is our belief that through these forms of narrative media the aforementioned artists cross multiple cultural, social, and historical borders, but nevertheless present their readers/listeners and viewers with a struggle for independence and perseverance that is often omitted from the American social narrative. Our analysis of these works will include (but is not limited to) the work of Gerald Prince, H Porter Abbott, as well as Narratologists Mieke Bal, David Herman, Dorrit Cohn, and Gérard Genette. This presentation will also include the scholarship of hermeneutic phenomenologists Martin Heidegger, Edmund Husserl, Max van Manen, and Maurice Merleau-Ponty.

From Ghent to Preston via Ruhleben: An Irish-German Family Story of the First World War

Claudia Sternberg and Maureen Waugh

Maureen Waugh (Leicester) and Claudia Sternberg (Leeds) This contribution to the conference revolves around the screening of a short film telling the story of Irishman Thomas Gerald Hoy and his German wife Louisa Kaufmann. Thomas worked as a language teacher and lived in Berlin with Louisa and their two small children when the First World War broke out. The story of his subsequent internment at Ruhleben Camp near Berlin, Louisa's relocation to England and Thomas's release in 1915 due to the intervention of Roger Casement is narrated by their granddaughter Maureen Waugh. She recounts her grandparents' experiences as well as her own journey of discovery. The latter involved engaging with archives, objects and places in Ireland, Germany and England; it also led to calling into question some of the family stories that had been handed down across three generations. Maureen's personal story points to wider narratives of the period of which some are more often told than others. They include the internment of civilians during the First World War, the plight of intermarried families during wartime and Casement's ill-fated attempts to support the cause of Irish independence from Germany. Telling the tale one hundred years on, we also ask how these past experiences relate to stories of the present and national and European identities today. The screening lasts about ten minutes and is framed by a reflection on critical aspects associated with the recovery and telling of this story: the peculiar place occupied by 'enemy aliens' in the history of WWI, family legacies and the role of intergenerational transmission, and the effect that storytelling had on the narrator who never knew her grandfather. The project presented is part of *In the Wrong Place at the Wrong Time: A British German Exploration of Civilian Internment in Lofthouse Park Camp and the Engländerlager Ruhleben*, funded by the WWI Public Engagement Centre for Hidden Histories.

G009

Narrating the Digital in Education

**Chair:
Bonnie Long**

A narrative approach to meaningful moments in learning to teach

Paul Conway

The purpose of this research is to explore, using a visual enquiry mode, how student teachers understand the experience of learning to teach within school placement. Specifically, what is the subjective experience of the novice teacher during the placement experience? In what ways can the combined use of visual methods be employed to understand and represent learning to teach. It is contended that teacher education should provide new teachers with fundamental knowledge and broad understanding of teaching that can serve as a foundation for later development (Darling-Hammond & Bransford, 2005). The complex endeavour of learning to teach involves a myriad of classroom and practical experiences. How teachers learn within these experiences is important to understanding the teacher education process. A unique combination of visual ethnographic methodologies will be used to capture student teachers' personally meaningful events in learning to teach. The use of photos, storylines, and digital stories as prompts for student voice will act as an evocative, reflective, and analytical tool. Students will record and reflect on meaningful happenings (i.e. accumulated experiences over time and specific moments or critical incidents) and will dialogue their visual images and storylines with fellow students and teacher educators. Participants will include 20 pre-service post-primary teachers from different subject disciplines from three universities in Ireland – North and South. Data collection techniques includes story lines (Conway, 2001) to describe

the timing and significance of events, teachers' photographs of meaningful events, representations, and activities using a photovoice approach (Pink, 2007; Wang & Burris, 1997), digital stories, and photo-elicitation interviews. Visual ethnography is a methodology rarely used in educational research (Parker, Patton, & Sinclair, 2015). Interview responses will be analysed using a narrative approach (Polkinghorne, 1998). Photographs will be analysed using a realist approach (Collier & Collier, 1986) combined with methods that recognize the contingency of visual meanings (Pink, 2007). Combined, these approaches allow for the interpretation of the content, context, and chronology of the images within a narrative framework.

Using Lego Serious Play to Model a Narrative

Marguerita McGovern

Lego Serious Play has been adopted by the Masters in Social Work students at NUI Galway during their module on 'Supervision' as an individual and group work exercise helping them to creatively define their training experiences. The process is to construct a narrative through building with the Lego pieces thus making a connection between the personal experience and the model and sharing it with peer group members. The medium of play balances motivation and challenges our assumptions around various precepts, releasing our mindset from logical and rational to imaginary and creativity. The key to Lego Serious Play is metaphors. Complex issues can be constructed in story format using metaphors to represent and identify one thing in the form of another. With the MSW/NUIG students using Lego Serious Play, a window can represent looking out, going through, new horizons, a ladder can figuratively express moving on, going up, falling down and a string connection can represent linking, attachment or association. Short videos and pictorial examples will be shared during this presentation of a Year 2 Masters in Social Work class working on LSP models representing their supervision experience on placement. The ethos is playful, explorative and creative, students are free to try something new and test out ideas without fear of failure or being wrong. Using their hands the students focus on a multi-sensorial task which provokes thought, makes their recollections and reflections more memorable and mirrors aspects of the 'professional self' being built by the 'personal self'. It is suggested that when students are in a physical constructing environment they are more occupied and creative, developing a central idea that the hands think first and the brain follows, as opposed to the populist idea that the brain thinks and the hands follow. In itself LSP encourages a 'doing and thinking outside the box' approach. There is an inclusiveness and ownership of story and experience. Working with LSP facilitates cognition, communication and problem solving, it upholds identity in the narrative, which links meaning to a story that exceeds the physical model.

Auditorium	Methodology: BNIM	Chair: Anne Byrne
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Harnessing Farmer's Knowledge and Narratives for the Prevention and Control of Paratuberculosis on Irish Dairy Farms

Lisa Moran, Áine Macken-Walsh, Conor McAloon, Michael Doherty, Anne Byrne and Paul Whyte

This paper draws upon qualitative BNIM interview materials and fieldnotes from sociologists and a practicing veterinarian on farmer's knowledge and narratives that shape and reflect the prevention and control of Paratuberculosis on Irish dairy farms. The ICONMAP study (Improved Control of Mycobacterium Avium sub Paratuberculosis – 'MAP') is an inter-professional collaboration, harnessing

knowledge across a wide range of disciplines (e.g. practicing veterinarians, veterinary specialists, economists, sociologists) for the control of MAP ('Johne's Disease') on dairy farms nationally. A review of the prevalence of Johne's disease across countries in Europe identified critical issues in a number of studies, but suggests that herd level prevalence is likely to be greater than 50% (Nielsen and Toft, 2009). Currently, herd level prevalence in Ireland is estimated at approximately 20% in dairy herds (Good et al., 2009). The disease manifests clinically as a protein-losing enteropathy characterised by symptoms including diarrhoea, emaciation and death resulting in farm level production losses (Sweeney 2011). Utilising BNIM data, auto ethnographic materials and fieldnotes from 13 case-study farms we argue that farmers' reactions and practices to prevent and control the spread of MAP on farm is a knowledge-based and highly emotive process. We draw upon the concept of 'knowledge cultures' (Tsouvalis et al. 2000; Moran and Rau 2014) to show that farmer understandings and reactions to MAP simultaneously embody tacit, quasi-scientific and local insights that are grounded in 'place' and are (re)-produced through farmers' social networks, interactions with veterinarians and in their relationships with animals. In addition, BNIM case-study data also reveals that farmer's (re)-create a myriad of 'cultural scripts' (Vanclay and Enticott 2011) in their everyday narratives that simultaneously legitimise their own knowledge of animal diseases and their knowledge of local cures which in some cases contradict 'official' best practice laid down by veterinary officials. Furthermore, local and lay knowledge forms are significant to how farmers (re)-construct their own individual and collective identities and appear to influence farmer decisions about participating in Paratuberculosis control programmes at least to some extent. In this paper, farmer and veterinary knowledge is theorised as inherently spatial, as deliberative and emotive. We argue that the integration of BNIM-based data from social science research teams and veterinary expertise on Paratuberculosis potentially yields very significant insights on factors at farm level that shape and reflect farmer's participation in disease prevention and eradication programmes, and their reactions to MAP overall.

An Exploration of Infant Feeding Practices among Western African Mothers living in the Community in Ireland

Sarah Brennan and Anne McFarlane

Breastfeeding is seen as an unequalled method of feeding infants. However breastfeeding practices are influenced by a range of complex factors. Of interest here is international evidence that migration can have a detrimental effect on breastfeeding. In the last 20 years Ireland has been experiencing unprecedented inward migration and with this changing patient profiles. With recent political turmoil and the influx of politically displaced peoples into Europe, the Irish department of Justice has vowed to receive over 4,000 migrants in 2015/16. Traditionally these populations have strong breastfeeding cultures. However, very little is known about how 'new' ethnic minority communities experience breastfeeding in their new community setting. This 'gap' in knowledge is problematic and reduces the scope for health care providers to promote, protect and support breastfeeding with mothers from these communities. This study explores infant feeding practices of Western African women living in the Letterkenny area with specific objectives to examine levers and barriers to breastfeeding practices in the community in the Irish context. This is a qualitative study. A narrative approach to data collection and analysis was adopted which suited the cross-cultural nature of the research. The study participants were 9 women from West Africa (4 from Ghana; 5 from Nigeria). Each interview consisted of two sub-sessions based on Wengraf's Biographic-Narrative Interpretive Method (BNIM), an initial sub-session with an open-ended question aimed at inducing narrative and a second sub-session using particular questions aimed at inducing narrative generated from the responses in sub-session one. In keeping with the principles of narrative analysis, this paper presents an in-depth analysis of 2 cases. Although techniques were employed to enhance reliability and validity, acceptance of the participant's

viewpoint is paramount as it is their world as narrated that represents their reality. Jemma's case illustrates the ways in which 'superior' breast feeding practices may deteriorate in the Irish community setting due to mitigating socio-cultural circumstances. In contrast, Sara's case shows that breastfeeding practices can also flourish with positive breastfeeding experiences building on subsequent successful breastfeeding practices. Thematic analyse of Jemma's and Sara's narrative data and that of the other participants lead to the development of a Circles of Experiences framework for understanding how different experiences can have a positive and negative effect on the optimal practicing of Breastfeeding. Migration can have a detrimental effect on breastfeeding practices. However, breastfeeding may flourish. General practitioners AND Health Care Professionals should be aware of the experiences that promote or inhibit breastfeeding practices for mothers from ethnic minority communities so that they can discuss practices and options with the mothers in culturally appropriate ways.

Novel Narrative Possibilities: Using a Biographical Narrative Interpretative Method (BNIM) Within Intellectual Disability Research

Susan Flynn

The aim of this paper is to present a focused commentary on the use of the Biographical Narrative Interpretative Method (BNIM) within intellectual disability (ID) research. The paper begins with a critical overview of the literature on ID research. More specifically, it makes the author's subjectivity explicit in drawing a number of key themes from the body of literature in order to highlight some of the serious concerns and practical challenges facing researchers, in taking a centre stage approach to the voices and narratives of people with ID. The paper then uses this overview to inform a critical discussion, which makes a case for the use of narrative methods within ID research, focusing on the BNIM as a practical case example to illustrate the argumentation. The paper is based upon the methodology of an on-going qualitative doctoral research project in progress within the Republic of Ireland, which focuses on the voices of children with ID using a BNIM approach. The focused commentary and critical discussion offered within the paper are of importance because enabling the voices of children with ID is both a practical and creative challenge that faces narrative researchers. Baseline data, within Ireland, that gives expression to, and listens to the voices and perspectives of people with disabilities, is still marginalized within a broad body of macro-level statistical data (Flynn, 2011). More specifically, the voices of children with ID have traditionally been ignored in research (Kelly, 2005). As Wengraf (2001) explains, BNIM draws on the assumption that individuals construct meaning in their lives through narrative. Rather than impose categories for exploration, this method allows the participants to identify the theme for themselves (Wengraf 2001; 2015). In this way a BNIM approach is suitably equipped to address power imbalances between interviewer and the research participants, whilst offering a strong methodology for rapport building and empathetic bonding with marginalized young people (Hesketh, 2014).

13:30-15:00 am Parallel Session 3

Boardroom	Narrating the Self: Inequality & Identity	Chair: Kathy Reilly
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Constructing Identities with Young People: Making Visible White as An ethnic Identity

Grace O’Grady

This paper presents a short introduction to a study I carried out over a three year period in two Irish secondary schools into identity construction and young people (O’ Grady, 2012). I draw on textual material from that work (vignettes of conversation and creative artifacts) and some of my reading and reflections, to underscore the theme of ethnicity and the need to make it visible in the construction of a white identity. A central aim of the inquiry was to explore with young people (17/18-year-olds) how they constructed their identities in a group. In particular, it attempted to assist them in unpicking the social discourses they drew on consciously/unconsciously to construct their individual and collective identities; to make visible cultural norms in an effort to de-essentialize identities, and to hold open a space to find movement out of fixed, limiting identity constructions. These aims are congruent with the emancipatory intent of Narrative Arts-Based Inquiry (Finley, 2005) and what McLaren (2003) and Denzin (2005) respectively call “Revolutionary Pedagogy” and “Critical Performative” praxis. Ten years ago Denzin stated that we are at a point in time when performative ethnography must be enacted as critical social practice to “confront race relations and inequalities in the globalized, capitalist, democratic system” (ibid, pg.688). Never has it been more pertinent than the present moment.

Is There a Way Back to me, for me?

Thomas Coombes

This presentation is based on a narrative research study with six older men living in a social sheltered housing complex in Dublin. They are all Irish and they all engage with our project (Bluebell Community Development Project, CDP) at various levels and frequency. The struggle to improve the quality of life of the residents has and continues to be agonisingly slow, disempowering and often disrespectful. In spite of this, the Project has been very successful in its work with the men in creating the conditions/environment for positive social change. “When my ma was dying she told me she loved me! I didn’t believe her!”. (Participant) “I missed out on being a father, never had kids. I used to mind a little boy for a woman friend. I would sometimes bring him to McDonalds in the square for a ‘Happy Meal’ and show him off, pretend that he was mine, you understand don’t you? “. (Participant) These men go about their daily routines in a very individual way, sometimes allowing others glimpses every so often of their lived history and to a much lesser extent their future aspirations. This presentation demonstrates the nature of the research process particularly in relation to the power of the men’s story, which created a snowballing unstoppable reflective outpouring from the participants, of anger, apathy, regret, sadness, good times and much more. Sometimes with loud bursts of laughter, but more often with stark realisation of their perceived failure as men. The exploration of a multiplicity of expressed real life impactors on the men including; Affection (the absence of, longing for or loss of.), Fatherhood (being a father, not having the experience of being a father and being fathered), Family (cradle to present experience), Belonging/Disconnectedness (outside /inside the societal family and their emotive and physical presence in the world in relation to others), Education (experience/ attainment), Masculinity (social norms, and expectations), Status (position, power), and Loss (loss of

self in the world and world to the self), was extremely heavy, and challenged this researcher from a number of perspectives including ethical, how the researcher was positioned throughout the research process and power relationships. This presentation also points to the successful employment of a rigorous ethical process, support mechanism, regular check-in / check-out interview guidelines and an acute awareness of the power in-balance and vulnerability of the men. As human beings we are complicated with a unique lived experience. I would argue that there is no 'one size fits all' ethical template that we can use in narrative research. I agree with Zylinsky (2004) in which she refers to engaging in "permanent vigilance" and states "the surprise element of any action can never – should never – be mastered" (p.48). I will also refer to the employment of a 'reflexive' approach to the research process in which my own life experience was at times used to draw out or encourage a participant to expand on a point which hopefully contributed to a positive, productive interview experience for all.

VOICES: Voices Of Individuals Collectively Exploring Self-determination – A Narrative Based Methodology Opening Space for Stories and Counter-stories of People with Disabilities Exercising their Legal Capacity.

Eilionoir Flynn and Liz Brosnan

The right to make one's own decisions and to have these decisions respected by law (known as 'legal capacity') is a basic human freedom which most adults take for granted. However, for many people with disabilities (especially people with dementia, acquired brain injuries, intellectual or psychosocial disabilities) this fundamental right has been denied –in both private and public spheres. Article 12 of the UN Convention on the Rights of Persons with Disabilities requires States to recognise that 'persons with disabilities enjoy legal capacity on an equal basis with others in all aspects of life.' This right includes provision of 'supported decision-making' structures to assist people with disabilities, rather than having others making the decisions on their behalf, known as 'substituted decision-making'. This presents a significant challenge to all countries, including Ireland and the UK, which currently operate systems of substituted decision-making or adult guardianship. To date, most of the literature advocating the right to universal legal capacity has been developed by non-disabled scholars without the direct input of people with disabilities themselves. Drawing on feminist, critical race and disability theory, the VOICES project will explore in detail how to achieve the goal of ensuring the right to legal capacity and supported decision making by exploring how people with disabilities are treated by the legal system when they want to make their own decisions. We aim to frame concrete proposals for law reform in four previously unexplored areas: consent to sex; to medical treatment; contractual capacity and criminal responsibility. Storytellers with personal experience of the law will be invited to come together with respondents who have a range of personal and professional experience – including human rights activists, policy-makers, researchers and practitioners with an interest in the right to legal capacity. Over the next two years, storytellers will be paired with respondents to develop a narrative of their own lived experience and to collaborate on a proposed way forward for a specific area of law or policy reform. Various creative methods and processes (including experienced writing workshop facilitators, dramatic enactments and audio-visual installations by disabled actors and artists) will be used to facilitate the development of narratives during six thematic workshops. Narratives will involve both stories and counter-stories of the lived experience of denial or challenges to legal capacity. Counter-stories involve reconstructing the 'facts' presented about the person to better reflect the individual's lived experience; offering a transformative or emancipatory potential as people frame their own narratives, free of the limiting 'objectivity and rationality' of traditional academic legal discourse. These stories and counter-stories will be juxtaposed with majoritarian stories of dependency, impaired functioning, deficit, and inability which so frequently appear in court

judgments, parliamentary debates, and traditional academic forums where these issues are generally discussed. This paper will outline the practical challenges and tensions anticipated as the project moves from theoretical groundwork to facilitating transformative, emancipatory co-construction of knowledge through a collaborative narrative methodology.

Abstract - Discovering my researcher identity during the fieldwork.

Sasha Noonan

‘What do youth workers do?’ is the title of Spence’s 2007 article looking at youth workers and the challenges they face attempting to communicate what they do. The study emerged from my experiences firstly as a youth worker trying to communicate what I do to everyone from management to other professionals and secondly my identity as a professional. Youth work ‘is a profession where conversation is the key to successful practice’(Spence,2007:3) but government uses the outcomes of this with ‘written or visual texts , for functional rather than analytical purposes’(Spence,2007:4). If youth workers job is not understood, how can they be seen as professional? The research which is nearing completion discusses with youth workers from Limerick their perceptions of being a professional youth worker. What does it mean to be a professional youth worker today with the backdrop of austerity measures and neo-liberal agendas. How is their work and professionalism understood? Youth work defines itself as different from formal education in that ‘Its emphasis upon the centrality of conversation emphasizes the relational principles of social education’(Spence,2007:8). The use of a narrative inquiry approach and method for doing research with youth workers appeared the most suitable way to highlight and give voice to youth workers about what it is they do . Because narrative inquiry Connelly and Clandinin(2006:477 in Clandinin , Pushor and Orr,2008:22 explain is ‘the study of experience as story, then, is first and foremost a way of thinking about experience’ it facilitated me to engage with youth workers in a language we both use. The language of stories. Spence(2007:11) states ‘There is a long tradition of youth workers using stories from practice to communicate the meaning of their work . They attempt to communicate their work through ‘practice-based story’(Spence,2007:11). Talk tends to be present orientated, anecdotal and relates primarily to the immediacy of experience’(Spence,2007:4) Narrative inquiry reflects how youth work happens as within the experiences the ‘negotiations occur moment by moment’(Clandinin,2006:47) . Through narrative inquiry the youth workers construction of the professional self and the self in relation to others was illuminated. In my great plan of research with youth workers I did not comprehend my own realization of becoming a researcher. I struggled with trying to understand how much of a presence this new identity needed to make. Being a researcher was only supposed to support me the youth worker in my long term goal of youth workers being heard. I don’t remember signing up for a new identity and especially when it decided to raise its head most inconveniently, or so I thought, when I was doing my fieldwork.

*Narrating Sluts and Victims in Social Media: Women's Online Activism in Morocco***Aura Lounasmaa**

This paper discusses the construction of political narratives using social media. It examines the social media sites of Women Choufouch, a Moroccan feminist group that was started as a Facebook group by Casablancabased students in 2011. The group is also active on Twitter and is regularly featured on print media, TV, radio and online media sites. The group's primary aim is to dispel myths about sexual harassment and support campaigns to introduce legislation to criminalise it in Morocco. The group also supports other causes and initiatives regarding gender equality in Morocco. Morocco is a multilingual country with two official languages and a myriad of spoken languages with attached power hierarchies (Sadiqi, 2003). Women Choufouch's social media pages regularly use four different languages, often within the same conversations, further complicating the forms of narrating. The campaigns and discussions of Woman Choufouch evolve around sexual politics, which as a sensitive and emotive topic attracts attention. New media offers several advantages to groups tackling these issues. Social media as a Western construction and a technology of modernity creates a distance between traditions and the content, making it easier to discuss taboo subjects. Using new media as tool in activism helps reach younger constituencies. It also allows groups to circumvent the arduous bureaucratic processes required for NGO set-up. It is not a mere platform for telling the same narratives to new audiences; it produces the parameters of narrative structure and mode, creates conditions for co-construction and disrupts the locations of telling. As an important demarcation of the type of modernity groups wish to present, social media is an important part of the groups' identity, and thus becomes, as Davis (2013) suggests, both the object and the context of research. Social media becomes part of the "institutional, organizational, discursive and local cultural context" (Chase, 2005:658) in which identity work is done, but these contexts continue to exist and inform the narrative construction off-line. The produced narratives cannot be separated from the complex structure of interconnected actors, locations and languages that come together to produce them. Even if we look at the posts made by the group's administration only in order to put together a narrative of the group, the author, their location and politics are disrupted by links to other sites, responses to comments by users and the structures of telling instituted by the social media sites, such as timelines, word limits and formatting of the pages. This paper asks, what narratives emerge on the sites, how are they constructed and who tells them?

*Storytelling is a Political Action: How and Why Narratives of Trauma are Controlled Within the Family during the Troubles***Caroline Dutka**

This paper analyzes oral history interviews I conducted with three generations of a nationalist identifying family from Derry/Londonderry, Northern Ireland, whose patriarch is a well-known survivor of Bloody Sunday (30 January 1972). The work explores how and why the father survivor controlled the narrative of Bloody Sunday to his children (by withholding it), and what effect this withholding had on the development of his son's political identity. My interviews demonstrate that communication of historical narratives within this family was not something that happened unconsciously. In Northern Ireland, the communication of historical narratives is known (among academics and civilians) to be a source of inaugurating political identity. I argue that it is by interacting

with historical narratives that individuals come to understand themselves as part of a group; a group that is itself constituted by a shared culture, sense of the past, and (at times) a projected destiny. All these understandings, visions, and affective connections are imparted and reinforced by the narrative form owing to its capacity to provoke empathy. By reciting a historical narrative to one's child, the narrator brings that child into the realm of historical consciousness that is necessarily aligned with the political perspective belonging to the group. The alternative, to refrain from reciting historical narratives to the child, is to obstruct the formation of group identity. This indicates that to purposefully control the narration of history within the household — particularly during times of ongoing conflict — is a deliberate action with an intended political outcome. Ultimately, the son's ardent republican identity was realized only when, as an adult, he learned of his father's complete narrative of Bloody Sunday through testimony given by his father to the Bloody Sunday Inquiry in 2010. Until that point, the father tried to prevent his son from knowing his experience of Bloody Sunday to protect him from what he saw as the torture of overwhelming hatred and its corollary: radicalizing as a republican, which he saw as a likely threat to his son's life. This paper highlights the affective power of parent-child relationships, emphasizing the role of the parent as the primary gatekeeper of ideology, responsible for controlling the child's initiation into the (political) beliefs of his or her immediate community through the disclosure of historical narratives, both personal and meta-historical. As such, my research seeks to reconsider the 'domestic sphere' as a fundamentally political space where group identity is born. This poses a challenge to the popular association of the 'public sphere' as the formative space that initiates an individual's political awakening and connection with social memory in a Halbwachsian sense.

Enstranged Latinidad: Paratextual Reimaginings of Comic Characters in DjangoZorro

Samuel Saldívar III

This presentation DjangoZorro examines the various ways phenotype becomes a narrative element of ethno/racial identification in relation to the female lead character Conchita, who is a Yaqui orphan. Introduced in issue #2 of the DjangoZorro comic book series, Conchita's phenotypic metamorphosis becomes a direct reflection of Spanish European colonization upon indigenous peoples of the Americas. By following the artistic renderings of Conchita in issue #2 of DjangoZorro readers can identify the visual impact "the finest schools of Madrid" have had in transforming Conchita into "a true lady in the most honored Spanish tradition" (#2 6). Moreover, by attending to the issue of phenotype in relation to the overall narrative, I contend that Conchita's phenotypic transformation complicates the role of narrative paratextual analysis. Traditionally, scholars, like Gerald Prince and H. Porter Abbott, have relegated paratext to the physical, outer fringes of a narrative such as titles and jack covers, and chapter headings. My inquiry, however, engages the phenotypic presentations of bodies as a form of paratextual framing that, in turn, complicate ideas of nation, colonialism and oppression for indigenous populations. These approaches to effectively estrange, or make new, readers engagements and relationship formations with the characters they engage in new, divergent ways. To ground my analysis, I turn to the aforementioned Prince and Abbott, as well as Narratologists Mieke Bal and David Herman, and the Structuralist Viktor Shklyovsky. I also turn to the work of Latino Studies scholars Frederick Luis Aldama, Lisa Garcia-Bedolla, Frank Montalvo, G. Edward Codina, and comic scholars Scott McCloud and Charles Hatfield.

The Past is Never Dead: Bloody Sunday After the Inquiry

Joseph Robinson

The public performance of Bloody Sunday memory, narrative, commemoration, and resistance in Derry has shifted across time. The birth of the Bloody Sunday Justice Campaign (BSJC) in the 1990s, coupled with the start of the Northern Irish peace process, shifted Bloody Sunday performance(s) away from a hegemonic Republican framing and towards an internationalist, human-rights based narrative. The BSJC utilized a ‘carefully-controlled memory consensus’ from 1992-2010 that allowed Bloody Sunday survivors, family members, and public advocates of very different political orientations and worldviews to mobilize successfully to repudiate the hated Widgery Report. But there has been little study of Bloody Sunday public performance(s) and narrative after the RBSI. This paper argues that this lacuna is a glaring oversight. The carefully-controlled consensus established by the BSJC has splintered and cracked; the memory of Bloody Sunday now attracts divergent claims of political ownership and appropriate and inappropriate performance. The annual commemorative events have evolved into a social forum for the dramaturgical presentation of a new narrative: Bloody Sunday as an unfinished struggle for justice. Significantly, this struggle is being undermined not only by the British, Irish, and Northern Irish establishments, but the major Republican Party Sinn Féin as well. This new performance has opened the space for dissident or non-aligned Republicans to attach themselves to the highly emotive “shadowed ground” of the Bogside. This study draws from a robust recent literature in memory studies. It argues that while memory is undoubtedly about the past, the socially constructed public recollections of past events are the past filtered through the politics and social fora of the present. Thus, because Bloody Sunday will continue to exert such a pronounced impact on the physical and political space of Derry, written everywhere into the city’s houses, roads, and memoryscape, it is imperative to study the causes and effects of rapidly shifting narrative. The dearth of narrative analysis since the RBSI seems to suggest that public memory froze at the exact moment Cameron apologized. This is not the case. In Derry, that memory continues to evolve, shift, and be inscribed anew, with significant political and social consequences.

G009	Methodology: Methodological Reflection	Chair: Lindsay Myers
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Chronos, Kairos, and the Intimacy of Narrative

Sheila Ross

This paper discusses some of the implications of narrative modalities in hermeneutics and rhetoric for narrative inquiry. Building on some of my earlier work on Hans Georg Gadamer, here I argue that the experiential value of deep engagement in reading literary narrative, which affords one access to what neuroscientist Maryanne Wolf has called the “contemplative” dimension of reading, is an experiential orientation that offers important clues about what is at stake in prioritizing narrative as a mode of investigation. While the phenomenological hold of reading story is, by virtue of its peculiar quality of engagement, a reprieve if not an antidote to the destruction of attention by the “choice architects” that jostle to rule it (on this point depending on the work of Matthew Crawford on “Attention as a Cultural Problem in The World Beyond Your Head, 2015), my focus is on the further significance of this experiential orientation for narrative inquiry both as a research practice

and as embodied in a skilled written or spoken discourse. I argue this orientation allows for a calculus of intimacy or proximity between cultures of (re)searching, writing, and reading, which has a timely ethical importance. Further, the tension that exists between traditional academic discourse and narrative discourse, when scholarly writing seeks to proceed through or entail narration, illustrates, I argue, not merely the rhetorical skill deficit, but is symptomatic of a larger disconnect between self and concrete world, which alienated or abstracted linguistic mediation can cause. I propose a number of ways in which the figure of narrative can be enlisted to revitalize basic forms of academic discourse, such as the “essay.” But as well, I propose, with reference to the ancient figure of Kairos, that the figure of “worldly” narrative can in turn allow new forms of attention to take hold, such as a more poetic attunement to the occurrences of thought that are emergent from our situated, concrete circumstances. Throughout the paper, I refer to a number of unfolding situations at my own university: our mandate to indigenize our curriculum – our university is located on the unceded territory of the Squamish and Tsleil Waututh First Nations; my work to introduce narrative inquiry into the research essay form in an undergraduate writing class, and my initiative to create an interdisciplinary minor in narrative studies. Possibly, there may appear an additional element in the paper: according to my father’s memoir – not published but meant only to edify his children – a distant grand-parent once taught maths at Queens College Galway back in the mid-19th century. I thought, how apt that a conference on narrative inquiry might also occasion an inquiry of my own – it’s quite possible this personal connection might find its way into this talk in a fortuitous way.

Narrative Inquiry in Sociology: Methodological Nirvana or Just More of the Same?

Jaqueline O’Toole

With the ‘narrative turn’ came a gathering momentum in the wider social sciences (arguably, less so initially in sociology) that asserted that listening to, asking for, gathering and analysing stories gave a new impetus to researching human behaviour. The argument evolved: people are storied beings and are constituted through the stories they chose to tell. To generate a more in-depth understanding of people, researchers need to hear their stories. This paper will address the question of the value of narrative inquiry as a methodology deployed in sociological research. Drawing from a PhD study on “Narratives of Women and Weight Management”, a number of key issues are considered including philosophical debates; the ethics of gathering and telling stories; immersion; and surviving a narrative study. I interrogate the main tenets of narrative inquiry and posit the question: methodological nirvana or just more of the same? In so-doing, I present an argument, grounded in a narrative inquiry study that illustrates the innovative and surprising ways that narrative inquiry can offer to well-researched areas in sociology such as women and dieting. But I also contend that the deployment of narrative inquiry is not without its pitfalls and can result in a less than in-depth, rigorous qualitative inquiry than originally intended.

“Doing” Narrative Inquiry- Challenges and Considerations

Claire O’Reilly

This paper will explore insights into narrative inquiry during the process of translating letters from German into English: Charlotte von der Schulenberg came to Ireland in 1956 at the invitation of the Bielenberg family in their efforts to give refuge and respite to children of assassinated resistance fighters of the National Socialist regime. Her father, Fritz-Detlof von der Schulenberg, was assassinated by the NS regime on August 10, 1944 following his role in the plot to assassinate Hitler in July the same year. The Bielenberg family have entrusted to me original letters written by his daughter, Charlotte

von der Schulenberg, from the Bielenberg's home in Co. Carlow, to her mother in Munich. Following the classification, organization and preparation of the letters for translation, this paper will discuss the context of the letters, describe the content, but more appropriately reflect on the analysis of the letters and the considerations and challenges presented to the researcher in the process of translating and understanding the letters. Using an interdisciplinary framework taking historical, cultural, socio-political and relational perspectives into consideration, it will examine the content in terms of what was said, and reflect on what was not said. The possible reasons for omitting certain themes will be discussed against the backdrop of historical remembering and memories of WWII.

Re-thinking ethics in narrative research: The case of biographical research with older adults

Gabriela Spector-Mersel

A central aspect of how we do narrative inquiry - the focus of the present conference - is research ethics. The principles and practicalities of "the ethical attitude in narrative research" (Josselson, 2007) have been widely discussed (Josselson, 1996, 2007; Plummer, 2001; Smythe & Murray, 2010). Despite the extensive scope of these discussions, typically they do not take into account the specific characteristics of narrative research with older adults. In this paper, I suggest that narrative inquiry with older adults, especially one based upon their life stories, challenges some of the ethical practicalities generally accepted in narrative research. Following the call for an ethics-in-context approach (Riessman, 2005), I advocate an age-related ethics in narrative inquiry, tuned to its specific features in exploring later life. The uniqueness of biographical research with older persons is rooted both in the characteristics of the first and those of the participants. Life story research involves an intimate relationship between researcher and participants and it produces data imbued with biographical particularities. The participants' (relative) proximity to death constitutes an existential state that evokes particular identity needs, such as symbolic immortality. Moreover, their closeness to the end of life often becomes tangible when participants die in the midst of the research or soon after its completion. A further consideration has to do with the universality of the aging process and the finitude of life. Unlike narrative studies where a distance or difference exists between the researcher and the narrators - which, in a sense, protects the latter - in the present case it is (hopefully) a matter of time before the researcher is in the participants' shoes, in terms of age. The intersection between these two sets of features, the researcher's and the participants', colors familiar ethical dilemmas with a new light. In addition, unfamiliar dilemmas arise, raising the question whether the accepted ethical conventions indeed embody, in the present case, an "ethical attitude". I will point to some of these dilemmas, relating to the three main ethical spheres discussed by Josselson (2007): design, relationship and report. In the first two, accepted ethical practicalities are challenged (e.g., securing the participants' anonymity and not passing the story on to anyone), while in the third sphere, familiar ethical issues are intensified and take on new significances (e.g., reflectivity). I will illustrate these concerns employing examples from two studies on life stories of older men from the Israeli founding generation.

The Axe Remained Rusty: Gender in Two Irish Variants and Two Tellings of ATU1423 'The Enchanted Pear Tree'

Lillis O'Laoire

The narrative 'The Enchanted Pear Tree' has a venerable genealogy. Found in ancient times, it is still told in parts of Ireland. Most notably, it provides the source for Chaucer's 'The Merchant's Tale' and one critic believes that Chaucer's source may have been Irish. A story about a wife's infidelity to her husband, it exists in two variants, both of which see the woman escape punishment for her indiscretion. One of these uses a deus-ex-machina motif to aid the reprieve. In the other, the ploy of double vision contributes to the wife's exoneration. Both these very short narratives have much to tell us about gender relations. In this focus on both variants of the tale, the deus ex machina iteration, told by the renowned Cáit (An Bhab) Feiritéar (1916-2004), the 'double vision' account by Jimmí Chearra (1927-), of Cois Fharraige, Co. Galway, gender dynamics and assumptions form the core of both narratives' impetus. My paper will compare both variants and both tellings and draw some inferences from the task.

From Narrative Inquiry to Autoethnography

Dorothy Morrissey

According to Clandinin and Connelly (2000), the 'researcher's own narrative of experience, the researcher's autobiography . . . [the] task of composing our own narratives of experience is central to narrative inquiry' (p.71). In this paper, a teacher/researcher explores how her narrative inquiry – staged as an intervention – into the taken for granted notions of gender embedded in the narratives of experience of a cohort of postgraduate student teachers, functioned as a transformative force for her as a teacher. The teacher/researcher describes how throughout the intervention, she and the students performed multiple overlapping roles or identity categories: she as teacher/researcher/theatrical performer/mother/woman and the students as students/postgraduate students/student teachers/future teachers/research participants/audience members/men/women. The categories inhabited by the teacher/researcher were not entirely new to her, though she was more at ease with some than others. However, she had not previously combined them within her role as teacher educator in drama. Aware, from the outset, that she would experience tension between her teacher and researcher roles, she had, nonetheless, decided to take, what was for her, a huge risk: to perform a one-woman play for the students. She had, moreover, based the course on the play, which was about the marginalisation of women in workplaces. The teacher/researcher was ill prepared for the degree to which the multiple identity categories she inhabited would rub up against each other. Such was the extent of the dissonance she experienced, that she became risk averse. On top of this, she resorted to behaving in ways that were in line with the taken for granted notions of gender in which she sought to intervene. By the end of the intervention, she felt herself to have failed as a teacher; a view she modified in the process of writing about the experience. Nonetheless, before modifying her views, she insisted on teaching the same cohort of students again the following semester. She was determined to overcome what she perceived to be the students' negative experiences both of her as a teacher and of the course. Since 'desperate situations call for desperate measures', she decided to take another risk: to run the course in partnership with two theatre artists. This risk – though motivated by 'failure' and the determination not to repeat it – spawned what the teacher/researcher perceived to be a 'success'. These experiences developed into an 'opportunistic' (Anderson 2006) autoethnographic inquiry into the role of risk in teaching. In this paper, the author

interrogates her experiences in relation to literature on risk in teaching and teacher education (Le Fevre 2014; Ponticell 2008; Reio 2005). The unfolding of this new narrative of her experiences uncovers a (teaching) self previously hidden from her view; generating new possibilities for teaching (and living) into the future and opening spaces for others to engage in dialogue with her ongoing narrative in the making (Greene 1995).

Stories r Us? 'Knowing Well and Knowing Responsibly' – Navigating Unreliability in Narrative Inquiry

Hilary Tierney and Ciara Bradley

As narrative inquirers we recognise that we humans do not simply refer to events rather we construct events through narrative (Chase, 2008:64). Our 'theory of being' acknowledges that we experience the world through constructing, de-constructing and reconstructing our experiences and ourselves through small stories and big stories, personal and cultural, created and inherited. So while indeed our stories are ourselves, as researchers we need to attend to the inherent unreliability of those stories, as a representation of an uncontested truth or factual account, and develop an epistemology that can account for this. How do we address the unreliability of our research stories about other 'unreliable' stories and still present a valid account in research terms? This challenge must be addressed in all aspects of our research process if we are to 'know well and know responsibly' (Mauthner and Doucet, 2002). We know that we cannot simply uncritically re-present the complex web of stories that emerge in any research process so what strategies, devices, and processes can we employ to convey a degree of clarity in terms of voice, stance, assumptions and analytic lens about whose (partial) story is being told in any given moment (Connolly, 2007:453)? How we approach and manage these research relationships is paramount to ethical practice in the 'power-based knowledge construction processes' (Code, 1995) and the accountability of the research process and the stories we represent. As researchers we have 'an obligation and commitment not only to research participants but also to those who read, re-interpret and take seriously the claims that we make' (Doucet and Mauthner, 2002). Drawing on practice examples this paper will explore our relationship as researchers to the stories we elicit, listen to, analyse, interpret, represent and present, our relationship to the process, to the stories we finally tell and how we tell them, and those we don't tell.

The role of Poetic Process in Narrating the Self

Mary O'Malley

This paper asks how we can conduct narrative enquiries into self in contemporary Irish poetry. It will look in particular at the notion of autoethnography by comparing the author's personal data with that of other Irish writers with whom the author has closely worked. The voice of poetry always situates the writer as 'subject', the "I" of the poem, but the social meaning of poetic voice has a complex agency. Is it possible to identify the motivation for creative expression as a process in sociological terms? And what when a poem has resonance for a reader in ways that the writer is not aware of? To what extent can we treat poetry as personal narrative and is that a useful thing to do? This paper will examine a selection of poems from the author and others, exploring levels of consciousness in the work through an open interview technique.

15:30 -17.00 Parallel Session 4

Boardroom	Narrating the Self: Inequality & Identity 2	Chair: Grace O'Grady
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Negotiating Selfhood: Mental Capacity Assessment as Narrative Inquiry

David Gibson

The adoption of cognitive approaches to understanding decision making ability can be seen in both the Mental Capacity Act 2005 (MCA) in England and Wales and the Assisted-Decision Making (Capacity) Bill 2013 (ADM) in Ireland. Contemporary discourse on decision making ability, echoing both the format of the MCA and ADM, afford considerable space and time to addressing the decision making process post a determination of a lack of capacity or a lack of decision making ability. This focus however can obscure interpretive and interpersonal aspects that are pivotal in such determinations, including the intentions and activities of the individual carrying out the assessment. In this paper the assessment of capacity is reconsidered as an act of narrative inquiry and negotiation on the part of the assessor but also the individual assessed. Drawing on the work of Paul Ricoeur the activity of capacity assessment is identified as corresponding to the stage of Mimesis³, the stage of readership and application in the act of narrative. As such, the practice of capacity assessment is viewed as complimentary to Ricoeur's writings on Narrative Identity, revealing both the limits of our own and implication in others' personal narratives. Any assessment of capacity not only involves the negotiation of the personal identity of the individual assessed but also the identities of assessors, which are also renegotiated in the process. A narrative approach to decision-making ability is identified as allowing for the challenging of contemporary discourses, notably in relation to the impetus to assess capacity, recognition of the assessor's perspective and the attribution of capacity or incapacity to individuals.

How Adults Tell: Using Biographical Narrative Interviewing Methodology (BNIM) to Gather the Experiences of Survivors of Childhood Sexual Abuse

Joseph Mooney

"Investigation of disclosures by adult victims of past abuse frequently uncovers current incidences of abuse and is therefore an effective means of stopping the cycle of abuse" (Department of Health and Children, 1999). In Ireland it is the duty of child protection social workers to accept and investigate adult disclosures of childhood sexual abuse. This research sought to explore the lived experiences of adults who make such disclosures to social work services. This paper presents the results of using the BNIM method to explore the experiences of five (n=5) such adults who have disclosed to social work services. This sample was sought via a gate-keeping organisations who work with survivors of sexual abuse and violence in Ireland. The paper specifically focusses on a case study of one participant and charts the journey of these data through the entire BNIM method; including the 're-living' of experiences via panel-analysis of data. This paper demonstrates how BNIM can be used to gather such voices in order to inform the policy and practice debate in this complex area. Combining international literature in the field (Finkelhor; Collin-Vézina; McElvaney; Alaggia etc.) and analysis of the voices of adults who have experienced childhood sexual abuse this paper presents the facilitators and barriers to disclosing such experiences to social work services; specific messages for social work practice in the area; recommendations for reform of both policy and practice; and key indicators for future research in the area of disclosure scholarship. The paper also presents the efficacy of narrative research with

potentially vulnerable participants and sensitive research topics. Disclosures of past abuse can be vital in the protection of current and future children. Therefore any system or service which facilitates and encourages the disclosure of childhood sexual abuse must provide a response which meets the needs of those disclosing. Using a methodology with the voice of the individual at its core this paper highlights how narrative research allows us to access the voices of adults who have experienced childhood sexual abuse and presents the valuable lessons these voices hold for policy and practice in this area of child protection social work.

Exploring the Self in Pilot Projects- Tensions and Opportunities– Testing Narrative Inquiry in the Lived Experience of Supervision in Social Care

Aoife Prendergast

Kadushin (2003) has defined supervision in the following terms: ‘the critical examination of ideas and practice even of one’s own personality’. This exploration of the self is an integral component of the lived experience of supervision in social care. However, it is not a straightforward or simple process. In 2005 Share and McElwee (2005b: 58) claimed that ‘it is crucial to the future of social care in Ireland that practitioners themselves engage seriously with the concept of professionalism and begin to discuss what it might mean’. The lived experience of supervision has to play a crucial role here. There is no doubt that professionalization and mandatory supervision has emerged onto the agenda for policy-makers in the Irish social care field. Much of the debate and discussion on the topic is teleological: it is generally assumed that a) social care practice will ‘eventually’ become a ‘professional’ activity and b) that this is a good thing. In a sense the question of ‘what is a profession?’ and ‘what is supervision?’ has been bracketed and the discussion over ‘what type of profession should it be?’ has begun to take over. Inevitably, however, the two questions are inextricably linked. Narrative inquiry is a possible avenue to explore these questions. Narratives are a vehicle for supervisors to reflect on their practices and explore queries they have about their professional decisions. Through narratives we see and understand the world (Bruner, 1986; Clandinin & 22 Connelly 2000; Coles 1989; Wortham, 2001). Which narratives we decide to tell and retell and the dynamics of telling stories play roles in constructing identities. This presentation outlines the opportunities and tensions associated with employing a narrative inquiry approach to a pilot project exploring the lived experience of supervision in a social care setting. Wortham (2001) explains, “The act of telling an autobiographical narrative is a performance that can position the narrator and audience in various ways” (p. 9). In addition, telling stories of self is a window into how people view themselves, their experiences and others. Perhaps it should not be surprising that the lack of robust and generally agreed articulation of what constitutes professional supervision in the first place has resulted in the absence of a body of literature and the development of appropriate academic identity for supervisors in contemporary social care practice in Ireland.

Narrating the Deaf Self in Autoethnography

Noel O’Connell

In this presentation, I explore the challenges and resolutions involved in doing autoethnography, a qualitative research method that involves the creative expression of combining autobiographic stories with ethnography. Autoethnography is intensely personal, tightly focused on the self in relationship with others, based on self-narratives about cultural experiences, and characterised by systematic analysis, reflexivity and an ethics of accountability. As a deaf researcher, I explore how I engaged the process of doing autoethnography using personal stories that discusses my experience of deaf culture in social and educational contexts. Through the narrative device of ‘showing’ as opposed to ‘telling’ the first person narrative illuminates the experience of living with certain social constraints imposed on my deaf identity during childhood and the challenges and opportunities faced as an adult. I chose

autoethnography as my approach to exploring the social world in which I lived in. Autoethnography represents the best way to involve personal experience of deaf culture which has historically been given little attention in academic research. The central narrative describes the process of doing autoethnography for my doctoral thesis. Within this framework, I tell stories within stories to reveal the self-discovery and awareness that came through writing the autoethnography. of stigma because it is the best way to involve myself and the reader in the process of discovery. 2 The central narrative describes the writing of my master's thesis. In my final narrative, I describe how storytelling becomes a method of social inquiry and a means of empowerment. stigma and sensory limitation of hearing impairment In particular, it explores how I use reflection to elicit meaning from the stories about my experience of culture and education. I critically analyse my experiences of Deafhood defined as “deaf people’s own ontologies” or “ways of being in the world” (Kusters & De Meulder, 2013, p. 428). The lived Deafhood experience is. centralized in the narrative to encompass all aspects of the social, cultural, educational and political experience of being Deaf. The inquiry thus looks at how I utilized autoethnography as the basis of my doctoral thesis that involves ““research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political” (Ellis (2004, p. xix). I discuss how I constructed autoethnographic stories by layering in three “present-tense vignettes” (Humphries 2005, p.840) about a version of childhood in residential school for deaf children during the 1970s (O’Connell, 2015). I reflectively examine the vignettes that focus on my experience of oralism, an educational ideology that prohibits the use of sign language and promotes spoken language communication. These vignettes are introduced as bracketed phenomena to link with the text and illustrate how autoethnography was constructed and produced.

G006	Narrating the Self: Gender	Chair: Jaqueline O’Toole
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‘We’re not just boots and tractors, I’m a business man too’: Constructing Irish Male Farm Identity through Narrative.

Peter Cush and Aine Macken-Walsh

The increasing market orientation of agriculture poses on-going challenges for the maintenance of traditional masculine identities. The global market has centralised power in the hands of large-scale retailers and processors, allowing them control of price, supply chains and quality control. The majority of farms in Ireland are officially categorised as economically unviable or vulnerable and traditional occupational supports are dwindling. Such trends have had the effect of disrupting the tenacious, tough and strong identity of the hegemonic male farmer and the subjective experience of rural male hood is one of increasing dependence, hopelessness and despair. Joint Farming Ventures have emerged in Ireland in recent years and have been identified as a resilience strategy that is leveraged by farm families in response to a range of social, cultural and economic threats. We present in this paper findings of empirical research that used the Biographic Narrative Interpretive Method to undertake four case-studies of male farmers involved in Joint Farm Ventures. We illustrate that by constructing the farm as a business and drawing upon cooperative networks of social support and reciprocity, farmers can reposition their masculinity in an empowered way and challenge their market-driven and other forms of subjugation. The narratives of the four case-study male farmers use the language of the traditional Irish peasant culture, with a focus on memory, the rural way of life and the importance of the family, while infusing it with the language of the entrepreneur, who must make tough business decisions and display other acts that embody the symbolic capital of the business man. These performative styles combine to reveal a narrative that is peculiarly modern, while underpinned by a tacit awareness of the importance of traditional placebased socio-cultural attachments. As the

past is intermingled with the present, broadened understandings of farm family resilience strategies emerge from the unfolding drama of the male farmer narrative.

The narrative construction of selves in a study of women doctoral students' career aspirations

Rachel Handforth

This paper offers an insight into how individuals may construct selves through the use of narrative. The approach to narrative inquiry taken in this study is based on the premise that 'people by nature live storied lives and tell stories of those lives' (Clandinin and Connolly, 1990: 2). I argue that narrative can also be interpreted as a way of 'becoming'- and therefore as a method through which a range of past, present and future selves are constructed. The research on which this paper is based is a longitudinal study of the career aspirations of women doctoral students' career aspirations. This presentation draws on data gathered from multiple interviews with participants who are currently studying for their doctorates, and aims to explore how these narratively constructed selves shape and influence individuals' aspirations. It will address three key points: firstly, how participants use narratives to construct these various selves; secondly, how these selves are performed; and finally, how this narrative conception of selves can inform our understanding of how individual aspirations are changed over time. In this presentation, I examine the ways in which women doctoral students use narrative to construct a range of selves. Despite the natural desire of individuals to create a unified self through 'narrative coherence' (Polkinghorne, 1991:145), I argue that there is no essential self, but a range of selves which are conceived and enacted in particular times in particular situations and with a specific audience (Goffman, 1959). These selves are constructed (and continually re-constructed) through the use of narrative structures and tropes, which participants use as frames of reference in storying their various selves. Moreover, these selves are temporally formed; in describing both their past experiences and future plans participants construct a range of 'possible' selves (Markus and Nurius, 1986) through the use of stories. I will explore how these selves are 'performed' in the interview situation. Reflecting on the emerging findings of my doctoral research, this paper highlights that selves can be viewed as 'narratively configured' (Polkinghorne, 1988), and that conceptualising selves in this way is useful in a study examining women doctoral student' career aspirations, which are continually being shaped and informed over the course of the doctorate. Further, drawing on Goffman's *Presentation of the Self in Everyday Life* (1959), it explores the implications of how these narratively constructed selves are performed within interviews. This presentation offers a different way of thinking about individual aspirations, and contributes to ongoing debates about narrative, identity and the nature of the self.

The Stinging Nettle Atlas: sharing memories of place

Luci Gorell Barnes

The Stinging Nettle Atlas is a work in progress that takes the form of written and visual texts about my rural childhood with 5 sisters and explores themes of girlhood, freedom, and resilience. Our memories were constructed within the physical boundaries of the lanes, fields and woods where we played and the landscape is a crucial element in our narrative. I am making this work at a distance from where events took place and my atlas explores these physical and temporal separations and how they alter, fictionalise and replace memory. I am working in consultation with my sisters and more recently my uncle and cousin, and I examine some of the ethical issues, discomfort and paranoia that surround the mining of shared memories. My atlas also draws on our family archive of letters, photos and films as well as other resources including OS maps, satellite images, local history reports and geological surveys. For me at least, making the atlas is a way of trying to reclaim a lost space, and plays a part in how we are reimagining ourselves as family elders.

G009	Narrating the Digital: Digital Methodologies	Chair: Bonnie Long
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Visual and Written Narrative: From Paper to Digital, An Alternative Way to Enlighten Reality

Nadia Nahjari

Narrative longform journalism attaches importance to story, subjectivity and style. This practice tends to give another look on the world, by occasionally combining photojournalism and narrative journalism. In this practice, photojournalism and narrative journalism naturally join because of their shared «slow process and longform», (Ringoot, 2014), as well as the immersion reporting (Sims, 2007), taking time and place. Since the 1940s photojournalism and narrative journalism have got(ten) together to present “one” story, written and illustrated, such as Robert Capa and John Steinbeck did for their joining project A Russian Journal. Still today, longform narratives are released through different media and different formats. Narrative stories deal with space, characters, actions, and include stylistic device (Lallemant, 2010). They share the prerogatives of photography as the practice implies « be[ing] there » and « hav[ing] the eye of the photograph », observing and changing the angles (Hull, 2007), while stressing the narrative. Moreover, photojournalism has also a narrative dimension. Gathering several pictures implies visual story-telling (Lavoie, 2010; Bingham, 2007). Therefore, published as book, the story, visual and written, is informative, with special emphasis on “what is seen”. It is also the case when taken into the digital environment, where the use of multimedia techniques (pictures and words, but also audio, moving pictures, etc.) tend « to strengthen the authenticity of a story » (Lassila-Merisalo, 2014). I studied two contemporary English productions: the book *Another Great Day at Sea: Life Aboard the USS George H. W. Bush*, by Geoff Dyer & Chris Steele Perkins (2014), and the multimedia *Firestorm : The story of the bushfire at Dunalley* by Jon Henley & Laurence Topham (2013), by also considering two contemporary French productions: the book *D’ombre et de poussière. Les soldats français en Afghanistan*, by Thomas Goisque & Sylvain Tesson (2013), and the multimedia *Prison Valley*, by David Dufresne & Philippe Brault (2010). Through an inductive and comparative analysis, some distinctive features emerge from those hybrid productions, with some nuances between each culture. Firstly, although the formats (the media) are different, those hybrid productions show shared discursive norms, and therefore a common discursive identity. Secondly, those visual and written narratives enlighten little-known or unknown realities with style, a point of view, and a focus on human and social issues. Those practitioners seem to be driven by a will to react (Hartsock, 2011) and to commit to other realities than those covered by mainstream media and their way to do so. Thirdly, those visual and written narratives tend to documentary, where style and point of view transcend the news and give a specific light. This study invites to consider the articulation of the collaboration between photojournalism and narrative journalism, to evaluate the added value from the use of multimedia techniques, and to determine the contribution of this practice to reporting the world, by considering the practices in two different cultures.

Generative Genres: The ubiquity and utility of narrative in the design of educational technology

Tony Hall, Bonnie Thompson Long, Eilis Flanagan, Mary Higgins and Paul Flynn

In January of fateful 1916, Pearse wrote: “Education has not to do with the manufacture of things, but with fostering the growth of things. And the conditions we should strive to bring about in our education system are not the conditions favourable to the rapid and cheap manufacture of readymades, but the conditions favourable to the growth of living organisms.” In this significant centennial year in the national narrative of Ireland, it is interesting to reflect on these words; Pearse’s writing on education resonates within the current context of educational change and the wider global educational reform movement (GERM). One hundred years on from 1916, the goal of education

remains the same: to develop individual learners to their fullest potential, although set within the neoliberal constraints of contemporary market economy. As an educationist and teacher, Pearse furthermore appreciated the central role that narrative and storytelling play in education. In the 'Back to the Sagas' section of his educational treatise, *The Murder Machine* (1916), he argued: "A heroic tale is more essentially a factor in education than a proposition in Euclid." Narrative constitutes a fundamentally important, communicative and creative foundation of learning and teaching (Bruner, 2002; Egan, 1989). The authors' research lies principally in the field of design-based research, where we aim to develop educational technologies in iterative, evaluative cycles of interventions, in situated collaboration with learners and teachers. Narrative constitutes an indispensable part of our design-based research, affording us a range of creative resources or 'generative genres' for deploying and evaluating our innovations with educational technology. Narrative supports us at all stages in the lifecycle of our design-based research. In this presentation, we illustrate the impact of narrative on our conceptualisation of educational designs; our narrating of place and sites of learning; and how narrative helps us to design bespoke educational technologies for diverse learning settings. We also outline how narrative critically informs our auto-ethnography as design-based researchers and educational technologists, and also the importance of narrative in our evaluation of, and reflection on the processes and products that emerge through the implementation of our design-based research. We conduct our research in diverse educational contexts, including: digital storytelling technology in postgraduate initial teacher education; creative technology in the history of education with undergraduate student teachers; the mobilisation of drama pedagogy where secondary students use portable learning devices, e.g. iPads; and the design of a learning ecosystem for post-compulsory andragogy: further education with adult learners. We exemplify both the processes and products of our educational designs with samples and vignettes of the rich creative projects developed by learners, particularly their multimodal narrative artefacts. Through our design-based research, critically supported by narrative, we aim to research beyond the readymade, as Pearse (1916) described it, and create bespoke designs that mediate conditions favourable for learning in naturalistic contexts.

'Reconstructing Century-old Stories for the Digital Age: A Case Study of a 1916 Easter Rising Alternate Reality Game'

Ronan Lynch, Bride Mallon and Cornelia Connolly

Throughout human history, storytelling has been an integral part of how we communicate and learn. Today, the convergence of art, gaming, media, and narrative allows us to experience a new transmedia form through which stories are told. However, this new and contemporary form of telling stories in transmedia worlds, often for learning purposes, has not, as yet, been properly defined as evidenced by the many terms that are used to denote it. Over time, new literacies have created situations where children have grown accustomed to using a variety of mediums in which to adapt and integrate texts for learning. The New Media Literacies Project (University of Southern California) outlines a framework that identifies the participatory practices that young people are involved in today, and establishes a list of requisite skills needed in New Media. There is great emphasis placed on collaboration and civic engagement. The cultural evolution towards a new kind of society is epitomised by the convergence of media and narrative studies with a pedagogical approach that helps students learn and understand through transmedia storytelling. This evolution in learning manifests itself at present within Ireland's pedagogical landscape, which is currently undergoing significant changes with the introduction of a new academic framework, the Junior Cycle (a state examination for 14-16 year olds). Twenty-four new 'Statements of Learning' are at the core of the National Council for Curriculum and Assessment (NCCA) reform. These include: the creation and critical interpretation of a wide range of texts; the appropriate use of technologies in meeting a design challenge; the application of practical skills using a variety of technologies; and the use of technology and digital media tools to learn, communicate, work and think collaboratively and creatively in a responsible and ethical manner. Alternate Reality Games (ARG),

transmedia narrative-based games that use the Internet and the real world as central communication platforms, are a convergent form that enhance the telling of digital stories. In ARGs, the interactions of participants drive the progression and direction of the story and play experience. Boundaries between reality and fiction are disguised, as game designers ensure that characters and scenarios react dynamically to player input. Working collaboratively, players collate a fragmented narrative by deciphering codes and clues. ARGs for Learning combine narrative, technology, and pedagogy, whilst also attaining many of the NCCA's twenty-four 'Statements of Learning'. The pedagogical application of ARGs is relatively new though, and there is little knowledge in how to align ARGs and Game-Based Learning (GBL). This paper presents a design-based research study that included the creation of an artefact, titled, Plunkett's Pages, an ARG that taught players about events from the 1916 Easter Rising. The study of Plunkett's Pages provides insights into the pedagogical application of such games, reconstructing a century-old narrative for the Digital Age. Lessons are abstracted as guidelines to assist game designers and/or educators in the creation and management of quality ARGs for Learning. This paper highlights ARGs as a valuable game form for facilitating learning and the telling of expansive, digital stories.

Visual Narratives on Facebook. Biographical Implications of a New Form of Communication

Roswitha Breckner

The use of private photographs, especially their distribution and arrangement in photo albums, seems to undergo deep changes brought about by the technological developments of computer, internet, and specifically so-called social media (van Dijck 2007, 2013). In the ongoing process of this media shift the question is at stake, in how far and to what extent social practices like constructing biographies by verbally narrating one's life undergo deep changes as well. Biographies always were mediated while creating a specific relation between the ongoing life and its performance by narrating and showing. With the rapidly developing online-communication this relation might change since new practices and manifestations of creating images of the self, of biographies and identities occur. However, we also can observe continuation of socially established practices like creating photo albums as to produce 'snapshot versions' of our lives (Chalfen 1987). What kind of experiences is visually narrated in online-communication? In what way did the way of creating visual images of oneself change and which patterns of portraying and photographing social situations prevail? In how far traditional ways and functions of creating photo albums (Chalfen 1987; Hirsch 2002; Pauwels 2002, 2008; Rose 2010) are continued with the means of a new technology, and in what way new patterns of 'doing biography' emerge? In my paper I would like to explore the relation of textual and pictorial narratives in Facebookcommunication as to understand, how biographies are created visually, especially by organising photographs in albums. By analysing the visual performance of contrasting examples of Facebookcommunication, I introduce a specific combination of visual and narration-based methodologies as in-depth case reconstruction with which we can grasp how Facebook-interaction is embedded in biographical processes and vice versa, how images of a biography emerge when looking at and following the stream of communication.

Poster Presentation Abstracts

Visual Narrative and Folk Psychology: Image Drawings of Life, Death, the Soul and the Afterlife
Yoko Yamada

Every culture has developed folk images related to life, death, the soul and the afterlife. The field of psychology has long overlooked such images, despite their strong influence on people's narratives of life, even in current times. I propose the idea that applying concepts of folk psychology and the visual turn to narrative theory constitutes a new approach to qualitative research. In the current study, an innovative method called the Image Drawing Method (IDM) was designed to represent invisible worlds in a visual manner that is relevant across various cultural and social contexts. I present two visual narrative studies designed to increase our understanding of the imaginative experiences of contemporary people across cultures. The first study focused on images of the relationship between people of this world and the next world. Participants were 327 Japanese, 205 Vietnamese, 210 French and 160 British university students. Using my method (IDM) for studying visual narrative, I instructed the participants to draw pictures representing these themes. Despite cultural, historical and religious differences, some fundamental patterns emerged in common among these groups. For example, the next world was typically positioned in the sky or above this world, and the deceased viewed people in this world from the next world. Though hell was very popular in the historical and the religious pictures, it was rare in contemporary people's drawings. The next world was depicted the good place that deceased ancestors lived, that was not positioned below ground level. The second study targeted images of the soul after death. The imagined shapes of the soul were typically human-like (including images of angels) or resembled fireballs or air. Images of birds or animals were very rare. I constructed a model of the imagined shapes of souls related in the psychological places. With regard to the possibility of the soul's transfer, many of the images, even in the Christian countries, represented rebirth into this world from the next world. Although these contemporary folk images differed from traditional ones, some basic core images and symbols were common across various cultural and historical backgrounds. These analyses provide a new framework for reconsidering models of life-span developmental psychology, focusing much-needed attention on visual folk narratives in contemporary life related to death, the soul and deceased ancestors.

A Passion for Books and Epistolary Friendships 1943-1969

Anne Byrne

This poster considers the letters of Nancy Nolan to Leonard Woolf, publisher, political theorist, civil servant and husband to Virginia Woolf. A fan of Virginia Woolfs' essays and books, Mrs Nolan began a long term correspondence (1943-1968) with Leonard Woolf after Virginia died. Leonard became a trusted correspondent, one who was willing to receive, read and respond to the lengthy missives sent. Though Nolan's correspondence is archived as 'fan mail', it comprises an intimate insight into the daily life of a Dublin based housewife, writing to an English man for the three decades during and after World War 2. Nancy Nolan was ambitious for her children, managed family relationships and

economies while creating a life of her own in and through books. Writing in and of the domestic space, Nancy Nolan writes out a literary aesthetic in her letters to Woolf. This aesthetic sense it is argued is an expression of the search for an alternative self and identity. How this self and life are composed and expressed through letters is explored through narrative inquiry in a sociological biography frame. While sociological biography it not without critics, it is particularly suited to the analysis and interpretation of 'ordinary' lives as diversely demonstrated in the work of Bourdieu (1999) and Shostak (1981. The challenge as Rustin (2000) posed is to find the 'exemplary significance' that demonstrates the power of any individual's story. Virginia Woolf observed that writings things down somehow helps one to get hold of them. Combining a focus on letters, the dynamics of epistolary relationships in women's personal narratives and the reach of social, political and economic processes on ordinary lives, this poster considers the impact of 'writing things down' on women's lives, in times of transition and transformation.

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