



A Field in the Making

The Second Irish Narrative Inquiry Conference

Maynooth University North Campus

19th & 20th March 2015



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A Field in the Making

Be it field of play or of toil, whether contested, bounded, fallow or furrowed, the inscribed heritage of “the field” has rich and complex resonance in an Irish setting. For the second Irish Narrative Inquiry Conference (INIC) we draw on the 'field' as metaphor for text/context.

Context and Objective of Conference

The conference is a national conference examining Narrative Inquiry in the context of its use in the Social Sciences and related areas. The first National Conference on Narrative Research (April 10th 2014) was hosted and funded by IT Sligo and co-organised and supported by NUIG and Maynooth University. This year Maynooth is hosting it as a continuing joint initiative with NUIG and Sligo IT.

Narrative Inquiry is both a methodological approach and form of inquiry that is interdisciplinary in nature. The conference aims to bring together academics and practitioners from a range of disciplines to examine how Narrative Inquiry has been used in research in Irish society and how it can be used to generate research capacity in the future. It will attract both national and international scholars. The conference aligns well with the strategic plans of our institutions: to create, apply and disseminate knowledge of the social professions and allied topics, and in so doing contribute to and inform regional, national and international best practice and policy, through applied social research, social engagement and research-led teaching and learning. In turn these fit well with the wider strategy of attracting high quality research to the third level institutions and to afford the generation of improved research capacity.

The conference aims to bring together a wide range of Irish and international scholars to showcase how narrative is and can be deployed in researching Irish society and experience. Attending and presenting this year are a wide range of international delegates from Canada, Australia, the UK and Northern Ireland. It has attracted academics, practitioners, educators, social workers, performing artists, narrative therapists, social policy makers, independent researchers and others.

Proposed Outcome:

Edited collection: 2015

Event Coordinators (Inter-Institutional)

Grace O'Grady (Education Department, Maynooth University)

Anne Byrne (Department of Sociology and Political Science, NUI Galway)

Jackie O'Toole (Department of Sociology, IT Sligo)

Event Organisers (Maynooth University Inter-Departmental)

Grace O'Grady (Education)

Angela Rickard, (Education)

Therese Hegarty (Froebel)

Hilary Tierney (Applied Social Studies)

David McCormack (Adult Education)

Eva Lindroos (English)

Thursday 19th March 2015

Time	Venue: Iontas Building
16:30 -17:45	Registration
18:00 - 19:30	Welcome by Prof Philip Nolan , President of Maynooth University Introduction by Dr Sharon Todd , Professor & Head of Education Department Keynote address Dr Jean Clandinin , Professor & Founding Director of the Centre for Research for Teacher Education & Development at the University of Alberta
19:30	Wine reception

Friday 20th March 2015 - overview

Time	Venue: Iontas Building and the John Hume Building
09:00 – 10:30	Parallel Sessions 1 (4 parallel sessions & 1 Workshop - 90 minutes)
10:30 – 11:00	Break
11:00 – 12:30	Parallel Sessions 2 (3 parallel sessions & 1 Workshop - 90 minutes)
12:30 – 13:30	Lunch
13:30 – 15:00	Parallel Sessions 3 (4 parallel sessions & 1 Workshop - 90 minutes)
15:00-15:30	Break
15:30 – 17:00	Parallel Sessions 4 (3 parallel sessions & 1 Workshop - 90 minutes)
17:00 – 18:00	Closing Plenary facilitated by Prof Jean Clandinin

Keynote Presentation

Thursday 19th March at 18:00

Attending to the stories of children and youth through narrative inquiry

By Prof Jean Clandinin

Narrative inquiry is a methodology that has been moving in from the edges of the more dominant forms of inquiry. The view of narrative inquiry that I take up is narrative in two senses: it is the phenomenon under study and the methodology for its study. Narrative inquiry is how we understand human experience, that is, it carries within it a view of the phenomenon of experience. Experience is, in our understanding, a deeply narrative phenomenon. My colleagues and I have, for many years, engaged in narrative inquiry with teachers, school principals, parents, and other professionals such as physicians and nurses. More recently we have engaged in narrative inquiry with children and youth. In these inquiries we are drawn to the importance of attending to what we can learn about the experiences of the young but we also learn that there are additional methodological and ethical considerations involved in these narrative inquiries. As we engage in this work, we open up questions that are, in some ways, unique to the particularities of working with children and youth such as ethical issues of anonymity and confidentiality, the relational issues of co-composing field and research texts with children and youth, and working in relational ways with the familial contexts of children and youth.



Dr Jean Clandinin is Professor and Founding Director of the Centre for Research for Teacher Education and Development at the University of Alberta. A former teacher, counsellor, and psychologist, she is a multiple award-winning author. Among her many scholarly contributions to the field of Narrative Inquiry she was editor of *Handbook of Narrative Inquiry: Mapping a methodology* (Sage, 2007) and *Places of Curriculum Making*, published in 2011, which was awarded the 2012 AERA Narrative Research Special Interest Group Outstanding Book award. *Composing Lives in Transition* (2013) is a narrative inquiry of the experiences of youth who left school before graduating. She has a new book in press about the experiences of teachers who leave teaching within their first five years of teaching. She is currently co-authoring a new book entitled *Engaging in Narrative Inquiry with Children and Youth*.

Friday 20th March 2015 - Detail

Parallel Session 1: 09.00 to 10.30

Iontas Seminar Room (Ground Floor Iontas)	Narrative across Culture and Language	Grace O'Grady
Creative Narratives of Migration and Identity		Shelly Tracey
Hair, race and educational resilience: twists turns and intersections. A fictional autoethnographic inquiry		Calanthia Lilburn
Creative Rhyzomatic Narrative Inquiry: Using figurative language to map the field		Grace O'Grady
English Seminar 1 (Ground Floor Iontas)	Emerging teachers and identity	Angela Rickard
Using Narrative in Religious Identity Research		John Paul Sheridan
Investigating the Factors and Processes that Shape the Professional Identities, Felt Responsibilities and Practices of Early Career Teachers through their Stories of Becoming and Being Teacher		Gareth Burns
Performing gender narratives in teacher education		Dorothy Morrissey
NIRSA Conference Room (2nd Floor Iontas)	Visual Art and Reflective Practice	Anne Byrne
Creative Textiles – a sensory journey through prose, poems and pictures		Laura Thornton
The Stinging Nettle Gang		Luci Gorell-Barnes
Following the object: a painting, a puzzle and some detective work		Anne Byrne
JHL5 – John Hume Building (1st Floor)	Placement Learning	Séamie Ó Néill
Examining the Use of Narrative Inquiry in sustainable and innovative practice education		Aoife Prendergast
Developing the Alumni Narrative through Research on Student Volunteering		Maria Gallo
Social care placement-based learning – an un-harvested field.		Lillian Byrne-Lancaster
JHL6 – John Hume Building (1st Floor)	Workshop	
What is Narrative Inquiry and how do you supervise it?		Bernie Grummell

Parallel Session 2: 11:00 to 12:30

Iontas Seminar Room (Ground Floor Iontas)	Symbolic Representation	Hilary Tierney
Myth, symbol and researcher as shaman in narrative research.		Ruth Leitch
Transforming the field?		John McGarrigle
Rebels with a Cause		Hilary Tierney
English Seminar Room 1 (Ground Floor Iontas)	Writing Challenges	Eva Lindroos
Stories from the blank field		Eva Lindroos
Drafting and Crafting: a conversation about learning not to 'squeeze' the language of Narrative Inquiry		Sasha Noon, Dave Donovan & Tommy Coombes
R-NEST: A Design Model for Narrative Technology in Education and Reflective Practice		Bonnie Long & Tony Hall
NIRSA Conference Room (2nd Floor Iontas)	Adult Education	David McCormack
A poem points, a thesis explains: Pedagogic Epiphany and Liminal Disposition in Adult Education		David McCormack
Teaching: A step in the journey of learning		Michael Kenny
Narratives of learning communities in educational partnerships: action research as transformation		Mary Roche
JHL5 - John Hume Building (1st Floor)	Workshop	
Stories we tell in the Primary school		Therese Hegarty & 2 nd year BScEd students

Parallel Session 3: 13:30 to 15:00

Iontas Seminar Room (Ground Floor Iontas)	Religion, Politics & Marginalised voices	Tony Walsh
Once Upon A Time: Using Fairy Tales in Third Level Education.		Brian Melaugh
Narratives of Irish Protestant Identity; exploring marginality		Tony Walsh
Emerging life stories – the rebel turned good and the Billy girl		Sylvia McCracken

English Seminar Room 1 (Ground Floor Iontas)	Women and Health	Jacqueline O'Toole
Fields of labour and fields of play: configuring narratives of nursing through drama		Briege Casey & Peter Hussey
Managing Stigma, stories form Irish based HIV positive mothers		Denise Proudfoot
The morality of food and eating: Irish women's weight loss narratives of "good" and "bad" food in everyday life		Jacqueline O'Toole

NIRSA Conference Room (2nd Floor Iontas)	Stories we may conceal	Catherine Conlon
A narrative inquiry into infidelity counselling		Iona Abrahamson
To explore through narrative inquiry how year heads experience the function of discipline in the aftermath of a critical incident in a second level school, that incident being the suicide of a student		Claire McGowan
The Pregnant Box Translating Narrative Research into Musical Theatre		Catherine Conlon

JHL5- John Hume Building (1st Floor)	Music	Chair: TBC
Work in Progress – "How do I 'feel' about my performance? Narrative Inquiry as a method of exploring the professional traditional musicians performance experience.		Clíodhna Donnellan
It's simply not cool!" A teenager's account of participating in and dropping out of instrumental lessons.		Kay O'Sullivan-Taaffe
'I'll have to say I love you in a song': The Creative Dialogue Between Narrative Inquiry and Arts Practice Research		Helen Phelan

JHL6 – John Hume Building (1st Floor)	Workshop	
Narratives in the crevices: the art and craft of flash fiction		Shauna Gilligan

Parallel Session 4: 15:30 to 17:00

Iontas Seminar Room (Ground Floor Iontas)	Narrative Inquiry in Communities	Angela Rickard
Lived Experiences in Community Arts in Ireland		Fran Garry
Territory, Encounter & Negotiation – a decade of arts practice speaking truth to power.		Fiona Whelan
The Challenges and opportunities of using the Biographic Narrative Interpretive Method		Ciara Bradley
English Seminar Room 1 (Ground Floor Iontas)	Methodology	Aoife Titley
Problematizing narrative inquiry in a bilingual context: Global English and its effects on Identity in Cuenca, Ecuador		Dayna Jost
Doing research with young children: Methodological considerations		Rena Lyons
“My feet haven’t been moving all day” What’s going on? Children’s experience of Physical Education and Physical active play in Junior Infants.		Patricia McCaffrey
NIRSA Conference Room (2nd Floor Iontas)	Teacher Education	Rose Dolan
Exploring the educator of educators role		Rose Dolan & Michael Kenny
Frigid in transcription		Michael Kenny & Michelle Kinsella
A Place for Digital Storytelling in Teacher Instruction?		Anne-Marie Clarke
JHL5 - John Hume Building (1st Floor)	Workshop	
Memory-work Collective investigations via text analysis. Catalyst workshop to trigger new projects		Robert Hamm

Friday 20th March 2015 – Session detail with Abstracts

Parallel Sessions 1: 09:00 to 10:30

Iontas Seminar Room (Ground Floor Iontas)	Narrative across Culture and Language	Chair: Grace O’Grady
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Creative Narratives of Migration and Identity

Shelly Tracey

This performance will weave together prose and poems which emerged from a creative inquiry into experiences of migration to Northern Ireland. The project, funded by the Arts Council Northern Ireland, involved the development of a collection of poems about my identities and experiences as a migrant and community artist. I also facilitated four creative writing workshops for members of minority ethnic communities, exploring themes of belonging, language, identity, racism and gender issues. The performance will include the poems, stories and images created by the participants. The project took place during a challenging period of hate crimes and escalation of racism in Northern Ireland. The performance will end with a reflection on the role of creativity in developing migrant voice and identity.

Hair, race and educational resilience: twists turns and intersections. A fictional autoethnographic inquiry

Calanthia Lilburn

This paper explores the twists and turns of engaging in autoethnographic inquiry based on a creative, visual timeline that centralises the imagery of hair as identity motif to depict my educational story over time. This autoethnographic journey critically inquires into my experiences of being mixed race, growing up and being educated within the Northern Ireland education system. The inquiry culminates in the representation of a series of fictional, narrative critical incidents in which different hair textures and styles manifest specific memories of highly charged moments where education, race and resilience were found to intersect. Intersectionality (Crenshaw, 1989) moves away from a one dimensional analysis of race, by examining multiple impacts, allowing me the possibilities to evaluate how race, education and resilience inter-react. The notion of fictionalising autoethnographical incidents was a ‘turn’ required for ethical reasons meaning that the emphasis was on the creation of work where characters and locations were developed to protect anonymity without compromising the reality of my actual experience of events. Although five pivotal points were identified, where education and racial identity intersected, only two will be illustrated in the presentation showing how acts of resistance as well as acts of accommodation were viewed as crucial to my educational resilience within the education system. It is argued that the two forms - artistic rendition and narrative fiction are genre-blended such that the ‘written word and visual image are mutually reinforcing’ (Barone and Eisner, 2012).

Creative Rhizomatic Narrative Inquiry: Using figurative language to map the field

Grace O’Grady

The research I would like to draw on for this presentation grew over six years, from an orthodox social science qualitative study on identity construction in adolescence to a creative, rhizomatic narrative inquiry. That shift brought with it a change in purpose. The focus became, not only on exploring youth identity but also on mapping the organic process of doing the research and writing my way through dense epistemological and ontological territory in a struggle to find a method to both work with and ‘present’ identity narratives. This struggle became a major thematic thread as I attempted to make transparent the social and cultural discourses that constitute in the first instance, the multiple, contradictory subjectivity of myself as writer and later, that of the young people.

Theorizing identity as discursively constructed lends itself to a method of re/presentation that disrupts unified thinking. Drawing largely on the French postmodern philosophers, Deleuze and Guattari’s ‘figures’ (especially the ‘rhizome’) and the feminist poststructuralist ideas/metaphors of Davies, Richardson and others to conceptualize this study, enabled me to challenge inherited research structure and match form with content. In this

presentation I show how metaphors and images provided me with the conceptual and methodological tools to map the research territory of this particular study. This ‘textual performance’ invites you the reader into the spaces in-between making visible the writer’s progression of thought. The hope is that a space will be created for you to respond creatively/narratively to the mapping of the field.

English Seminar 1 (Ground Floor Iontas)	Emerging teachers and identity	Chair: Angela Rickard
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Using Narrative in Religious Identity Research

John Paul Sheridan

The majority of Bachelor of Education (Primary) graduates will teach in a school under the patronage of one of the main Churches in Ireland. Teaching religious education is expected of these teachers and the issue of religious identity has some bearing on this expectation; something that was taken for granted in the past, but cannot be any longer. This research is a contribution to the field of student teacher religious identity and teacher education. It is a case study of a small cohort of primary school student teachers where I explored their understanding of religious identity and how this might influence their teaching of religion in Primary Schools. Case study allowed for description, explanation and interpretation rather than theory generation. Identity was situated in a socio-cultural rather than a cognitive/psychological framework. I framed the research as an intrinsic, revelatory, and configurative and as a single case study. The overriding dynamic was to research religious identity, which leads to self-understanding, which leads to narrative. I began by creating a ‘thick description’ of religious identity from a variety of sources. I used this as the basis for the narrative enquiry, which was key in the methodological approach and once I had undertaken the enquiry, I was conscious of the double hermeneutic – the interpretation of the interpreted faith lives of the student teachers. Investigating the religious identity of student teachers has not been undertaken before in the Irish context. With recent and proposed changes in education management and curriculum, the results of this research will be of interest to the various partners in Primary Education in Ireland, especially those charged with teaching religion in the Colleges of Education.

Investigating the Factors and Processes that Shape the Professional Identities, Felt Responsibilities and Practices of Early Career Teachers through their Stories of Becoming and Being Teacher

Gareth Burns

While the experiences of teachers in the early stages of their professional lives has become a topic of interest for Irish researchers, much of this research has been concerned with teachers in the first five years of their careers. No previously published research has provided critical socio-cultural analysis of the life-worlds of Irish early career teachers (ECTs), who are defined as those with a minimum of three and a maximum of nine years teaching experience. Focusing specifically on ECTs working in Irish disadvantaged primary schools, the factors and processes that shape the professional identities, felt responsibilities and practices of ECTs were investigated through their understandings of ‘making a difference’ in the context of their day-to-day practice. In order to explore and shine light on participants’ stories of becoming and being teacher, a narrative life history methodology grounded in phenomenology was adopted. Semi-structured, life-history interviews were conducted with 18 participants drawn from three urban designated disadvantaged schools. While ideas around making sameness and care dominated participants’ understanding of the difference they were making as a homogenous professional class, the variation in situations in which it is produced and articulated means that it is best understood as a context, career-stage and habitus specific idea. Like the stories that teachers live by, it is concluded that participants’ idiosyncratic articulations of the difference that they felt they were making were developed over time, and in that sense were fluid and relational. Mirroring the dynamic of the habitus, participants’ definitions of their role and responsibilities are also capable of solidifying over time, with positive and negative implications for teaching as a transformative praxis.

Gender and Teacher education Performance

Dorothy Morrissey

In this paper, derived from my recently completed doctoral dissertation, I give an account of my quest as a teacher/researcher to uncover the gender narratives of a cohort of postgraduate student teachers in the first semester of a three-semester (primary) teacher

education programme. The site of my quest was a drama education course. In my account, I explore the ways in which the students and I performed our gender roles. Underpinning my account is the notion, proposed in feminist post-structural theory, of gender as a performance. My account is also informed by performance studies theory. I identify my teaching/research methodology as performance-centred: it is focussed on embodied interactions, is dialogic, and seeks to intervene in the power structures that maintain dominant gender narratives. In the classroom, the students' telling and retelling of their own narratives of experience centred on my performance of a one woman play, Goldilocks's Testimony (of which I was also the author); a play about the marginalisation of women in workplaces. Prior to, and after, viewing the play the students told and retold narratives of their experiences using gesture, movement, stillness, sound, silence and words. In my paper, I explore how the tensions experienced by the students and me, as we performed multiple and overlapping roles (as students, as future teachers, as teacher/researcher/artist, as men and as women) were played out in the classroom. These tensions invariably revealed the extent to which our performances (and identities) were nested in dominant gender, and other, cultural narratives. In my paper, I explore how, in our classroom performances we exemplified Butler's (1999) contention that gender is the basis of identity itself. Surprisingly, I found myself - inadvertently and despite explicit efforts to the contrary - playing my part in the maintenance of dominant gender narratives.

NIRSA Conference Room (2nd Floor Iontas)	Visual Art and Reflective Practice	Chair: Anne Byrne
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Creative Textiles – a sensory journey through prose, poems and pictures

Laura Thornton

This presentation evolved from a Fourth Year Elective where students were encouraged to develop their ability to work creatively with textiles. A wide variety of stimuli were interpreted through the creation of a textile piece, with a key focus on a historical and cultural lens. Opportunities to explore and experiment with a wide range of textiles and techniques resulted in the construction of new materials, which challenged initial ideas and encouraged reflection on source material, manipulation of textiles and the stories that subsequently emerged. While responding creatively to a project brief, multiple layered realities surfaced and the finished pieces acted as conduits for unexpected narratives were revealed. These stories demonstrate that participation in a textile specific elective not only develops a students' artistic ability but it also has affirmative consequences in a wider context of narrative research. Reflections made by the students testified to the benefits they felt as a result at a personal and professional level. In recognising this encouraging outcome, it has to be acknowledged that although creative textiles was the specific emphasis of this elective, the stories had to be told and in their telling they added a richness to the pieces that could not have been anticipated.

The Stinging Nettle Gang

Luci Gorell-Barnes

The Stinging Nettle Gang is work in progress. With the help of my 5 sisters, I am exploring individual and collective memories of our rural upbringing in Kent. Our memories were constructed within the physical boundaries of the lanes, fields and woods where we played, and as a result the landscape itself is a crucial element in our narrative. By revisiting this territory with its overlaps, gaps and little landslides, we are exploring themes of girlhood, freedom, and resilience, and what it meant - and still means - to be part of the gang.



Following the object: a painting, a puzzle and some detective work

Anne Byrne

Associated with coining the term 'post-impressionism', Roger Fry (b.1866 d.1934) was a significant theorist, art critic, author and artist, not only in the British and Irish art world, but his invigorating and constant presence in the lives of 'Bloomsbury' artists Vanessa Bell (b. 1879 d. 1961) and Duncan Grant (b. 1885 d. 1978) commanded love, friendship and loyalty. Along with Virginia Woolf, Lytton Strachey, Maynard Keynes and others, Fry, Bell and Grant are among the most well known of the writers and artists associated with the Bloomsbury intellectual revolution. This paper and presentation, provoked by a puzzle and grounded in an adaptation of visual narrative inquiry, utilizes the motif of 'following the object' to trace unlikely Bloomsbury-Irish connections, to reflect on a pond and to tell the beginning and middle of a story with no end.

JHL5 – John Hume Building (1st Floor)	Placement Learning	Chair: Séamie Ó Néill
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Examining the Use of Narrative Inquiry in sustainable and innovative practice education

Aoife Prendergast

This presentation will contribute to the identification and development of the use of narrative inquiry in practice education in Ireland with a specific focus on professional social care education. It aims to clarify an appropriate model of supervision in practice education. Professionalization 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?' 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. The literature has identified a number of barriers to the emergence of professionalisation in social care in Ireland. Narrative inquiry is a method which could examine these questions in-depth. Much is known about the purpose of practice educators, but how their role is implemented is subject to conflicting expectations, partly created by the structure in which they work. Collaboration between universities, institutes of technology and practice provide an opportunity for academia and practice settings to collaborate in a partnership to enhance practice learning and fulfil one of the main aims of the practice educator role in any contemporary setting: to narrow the theory-practice gap. However tensions and conflict will exist. Perhaps it should not be surprising that the lack of robust and generally agreed articulation of what constitutes professional practice in the first place has resulted in the absence of a body of literature and the development of appropriate academic identity for practice educators in contemporary social care practice in Ireland.

Developing the Alumni Narrative through Research on Student Volunteering

Maria Gallo

Student volunteering initiatives supported by Irish higher education institutions are a popular means to foster a civic engagement mission. These volunteering programmes offer students the opportunity to give back to the community while gaining valuable experience and honing key skills for life after college. This paper presents research in progress, in which the research design focuses on the development of the alumni narrative, with the student volunteering experience as the vehicle to better understand the nature of this narrative. The two working research questions for this study are: What is the impact of volunteering experiences on the individual after graduation? How does student volunteering contribute to an alumnus/alumna building a lifelong relationship with their alma mater? The story of alumni is often an underestimated aspect of higher education narrative inquiry. An alumnus or alumna, through graduation, is uniquely placed in having a connection with their alma mater for life. This paper argues that alumni narratives offer three stages for reflection: the past, present and the future. First, alumni participants can reflect back on the impact of their volunteering on their student experience. Next, alumni participants can consider how student volunteering enhanced their life after graduation as a transformative experience. Finally, alumni participants can consider how such experiences lead to or may lead to a long-term affinity, engagement and support to their alma mater. This final stage applies the alumni relationship building cycle presented in Gallo (2012), developed from an extensive analysis of advancement literature,

including alumni relations. This final, 'future' stage of the research allows the alumni participants to recount stories of life as a graduate based on their ongoing contact with the alma mater. The potential value of researching the alumni narrative can offer insights into the impact of learning experiences for the individual over a lifetime.

Social care placement-based learning – an un-harvested field

Lillian Byrne-Lancaster

The presentation will outline research into placement-based learning in Irish social care education. While Social Care Award Standards (HETAC, 2010) stipulate that 800 hours placement-based learning must be experienced during professional education, the standards do not placement-based learning typology. Despite the prevailing use of placement within social care education, research into placement-based learning is virtually non-existent (Byrne, 2000; Byrne-Lancaster, 2014). However, there are a small number of publications outlining placement as a structure of social care programmes (Forkan and McElwee, 2002; Doyle and Lalor, 2006, 2009, 2013), guidance to assist the organisation of placement (Byrne-Lancaster, 2014) and suggested areas of placement learning (IASCE, 2013). Each profession operates within its own social space or 'field' with players, rules, activities, tasks and boundaries (Bourdieu). All newcomers to a profession must learn the 'ways of the profession (Billett, 2011) and find their own position within it (Lave and Wagner, 1991). As yet, the experiences that change laypeople into social care workers have been left to the oral tradition. The purpose of the research is to narrate these experiences and tell the untold story of placement-based learning. In essence, I want to begin the harvest.

Workshop 1: 09.00 to 10.30

Room: JHL5 – John Hume Building (1st Floor)

Facilitator: Bernie Grummell (with David McCormack, Tony Walsh, Mary B. Ryan, Maynooth University)

What is Narrative Inquiry and how do you supervise it?

We propose to engage in a workshop around the question "What is Narrative Inquiry and how do you supervise it?" We will address this topic by means of scholarly conversation rather than paper or input. We see conversation as central to Narrative Inquiry (Hollingsworth and Dybdahl, 2007) and, following a number of scholarly conversations (Clandinin and Murphy, 2007; Ellis et al, 2008) we position this workshop as a co-created conversation that seeks to establish a space for an inquiry into approaches to research and supervision that privilege values that fit well under the umbrella term 'narrative inquiry' (Gidron et al, 2011). Such values include

- the notion of learning that emerges from experience
- the foregrounding of a wider range of epistemologies than is generally considered viable and valuable knowledge in research and teaching
- an emphasis on analysis as meaning making rather than abstraction.

This workshop will offer an opportunity for participants to talk and to think about Narrative Inquiry *and* to experience it in action. It will engage participants in the creation of dialogue which explores and questions the notion of narrative inquiry and the challenges it presents for supervisors and supervisees. We wish to share and explore its richness and potential as a heuristic field of scholarship while also recognising the distinctive capacities it demands of researchers and research supervisors. We see this dialogue as itself a narrative inquiry, a scholarly contribution to narrative inquirers and therefore to the field.

The contributors are all lecturers at the Departments of Education and of Adult and Community Education at Maynooth University. All are involved in Narrative inquiry in various forms and also in supervising dissertations using a range of Narrative inquiry approaches

Parallel Sessions 2: 11:00 to 12:30

Iontas Seminar Room (Ground Floor Iontas)	Symbolic Representation	Chair: Hilary Tierney
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Myth, symbol and researcher as shaman in narrative research

Ruth Leitch

The worlds of social and educational research, including narrative, have been extending their boundaries, increasingly embracing more artful, non-verbal and creative methodologies that enrich possibilities for capturing the ineffable. The task of using such 'transgressive' modes of research encounter requires that any researcher occupies a space - an 'enclave of shared experience' - that is self-evidently more than that of facilitator (or shaman), one who can keep faith with the symbols of the self that are formed rather than as 'scientific observer'. This paper explores the importance of the researcher developing their own depths of grammar of symbolic speech in order to occupy what Joseph Campbell (1968, 1984) described as the 'mythogenetic zone' - the zone in which the language of symbols pervades, where the individual comes in contact with his own interior life, communicating through his/her symbolic expression with those 'out there.' Fashioning narratives that take account of these forms of research means that the symbolic must find vivid expression in the complex, porous and universalising stories of experience that more fully capture the inscapes of people's lives and in so doing challenge surface accounts of efficacy and performativity.

Campbell, J (1968) *The Masks of God, Primitive Mythology* Vol. 1 Penguin Books. Pp 386-387

Campbell J (1984) *Creative Mythology. The Masks of God. Vol 4.* London and New York. Penguin Books.

Transforming the field?

John McGarrigle

An autoethnographic research report of a study into how students of an Early Childhood degree programme learn within the topic of multiple intelligences (Gardner, 2006) in a first year psychology module uses Creative Analytical Practices ethnography (Richardson & St. Pierre, 2005) to allow the author to reflexively write himself into the research. A participatory research frame attempts to include how he learns and explore how students learn within this particular context of higher education. In attempting to transform the field of learning using a learning carnival where students present their learning stories I become aware of my own learning about narrative. To that end I find myself in the middle of multiple evolving and interweaving narratives ((Clandinin & Connelly, 2000). Necessarily intermezzo, I present and re-present these stories of learning using rhizomatic lines of flight (Deleuze & Guattari, 1987) that actively seek to disrupt dominant discourses within psychology. In keeping with the subject matter ideas, discussion and theoretical musings are provocatively presented in multimodal formats using poetry, art, images, and film. Brief reports of the learning carnival to transform the field of learning and a focus group discuss selected points of learning from the research such as active learning, kinaesthetic intelligence, practice and using the internet.

Rebels with a Cause

Hilary Tierney

Both community work and youth work are complex, contested relational practices that, like Narrative Inquiry, are 'fields in the making'. All three share a principled commitment to 'starting where people are at' which entails attending to people's stories in the first instance. This presentation contributes to claiming and nurturing those fields through drawing on the experience of a narrative inquiry process that engaged youth workers and community workers, as collaborators, storytellers and co-researchers, in an exploration of professional practice identities. I take the idea that 'we are our stories' as my starting point to illuminate aspects of professional identity by re-constructing the conceptual metaphors embedded in those narratives.

*Stories from the blank field***Eva Lindroos**

Sitting in front of a blank screen. No words appearing. Panic setting in. Writing not happening... Most PhD students have experienced this at some point during their PhD journey.

What happens when we start to engage with the blank field instead of resisting it? I decided to do this and I visited the blankness and what I expected to be a huge big emptiness. When I finally stopped and listened stories started to emerge. They were whispered to me. I had to close my eyes and just listen. Patiently allowing the stories to emerge. The stories were told to me and I discovered that the blank field was not empty. It was full of stories. One by one they emerged. All I needed to do was to sit down and listen. Receive them, hold them and then carefully write them down. This is how the adventure of discovering the stories of the blank field started. I'd like to share some of the stories with you and my exploration of how they relate to my PhD Journey.

*Drafting and Crafting: a conversation about learning not to 'squeeze' the language of Narrative Inquiry***Sasha Noon; Dave Donovan; Tommy Coombes**

Riessman (1993) noted that narrative research literature was largely silent about ways to approach narrative accounts. More recently, Creswell (2007:164) has argued that narrative has the 'least structured' approach compared to analysis of a range of qualitative approaches. He cites unwillingness among narrative inquirers (Czarniawska, 2004; Clandinin and Connelly, 2000) to prescribe a structure, or specific strategies. Others such as Ely (2006) proposes a maximum amount of flexibility in structure, while Clandinin and Connelly (2000) encourage writers to experiment with form. Clandinin and Connelly (1990:7) assert that it is 'important not to squeeze the language of narrative inquiry into a language created for other forms of research'. By Creswell's (2007:214-5) standards a 'good' narrative inquiry would focus on a small number of participants, tell stories about a significant issue and have a chronology that connects different aspects of a story. Lots of ideas what should be done or not done but not so much information on how to write a 'good story' that is personal, up-close, highly readable, friendly, persuasive (Czarniawska, 2004:124), interesting and memorable (Gilgun, 2005), seeking to provide a level of detail that makes the text come to life (Richardson, 1994). So just how do you learn to write a good story? This collaborative presentation examines the process of DSocSc students drafting and crafting a 'good' youth work or community work story around themes such as collaboration, participation, action and feminism.

*R-NEST: A Design Model for Narrative Technology in Education and Reflective Practice***Bonnie Long**

This paper introduces and discusses the R-NEST design model for the development of narrative technologies to augment education, particularly the developmental processes of critical reflection and practice learning. The authors conceptualise narrative technology as the new and emergent forms of collaboration and interaction that are perhaps now possible through the synthesis of innovations in interactive technology and the increasing sophistication of storytelling in culture. On a practical level, the research reported here was undertaken using a design-based research (DBR) methodology, now a pre-eminent approach to developing – in a situated and systematic fashion – educational technology in context, specifically where there is a transitive focus, i.e. to effect change and improve educational practice. The particular technological focus of the research was digital storytelling (DST), where this technology was iteratively designed, deployed and evaluated over a period of four-years, involving 308 participants, specifically pre-service teachers. The contributions of the research are threefold and significant. Firstly, it has shown the potential of a bespoke design for digital storytelling to enhance reflective practice. Secondly, through the articulation and enumeration of a detailed DBR process, repeatable and adoptable in other educational contexts, the research demonstrates practically how digital storytelling can be effectively designed to enhance reflection. Finally, the research contributes to ontological innovation in the use of narrative technology in education, by positing the R-NEST model, which describes how narrative and technology can be brought together and designed in an integrated way to enhance education and reflective practice. R-NEST

encompasses key criteria that educationists, educational designers and technologists need to consider, in developing digital storytelling to enhance reflection and learning from practice. These criteria range across the five main components of the R-NEST model: reflection, narrative, engagement, sociality and technology. We discuss how each of these respective aspects of the model emerged, interacted and evolved, from the initial ideation of the digital storytelling innovation through to its final, summative implementation and evaluation. In turn we show how the practical trialling of the digital storytelling helped to finesse the design model, and with that the researchers' understanding of how we can design educational technology to enhance storytelling for reflection in education. Although the preponderance of feedback in the research was very positive towards digital storytelling, the paper also considers where the DST did not seem to work so effectively and the implications of this for digital storytelling design moving forward.

NIRSA Conference Room (2nd Floor Iontas)	Adult Education	Chair: David McCormack
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A poem points, a thesis explains: Pedagogic Epiphany and Liminal Disposition in Adult Education
David McCormack

In this paper I reflect on epiphany moments in teaching and learning (Denzin, 2001, 2014) and the ways in which writing such moments can serve both to refresh and revitalise what Parker Palmer (2007) calls the inner landscape of the educator while also offering opportunities to enliven pedagogy. I use the notion of the liminal disposition to position such writing as an agentic act in the face of bureaucratic and other professional pressures and drifts (Conroy, 2004, Todd, 2014). I also use the work of Cixous (1993, 1997) to provide a theoretical framework for writing and for its place in transformative adult learning (Hoult, 2012a, 2012b). I then present the epiphany moment itself in story form together with an account of its impact on groups of learners and discuss its status as good practice in Adult Education (Warren, 2011; Illeris, 2014).

Teaching: A step in the journey of learning
Michael Kenny

This presentation will draw on the live journey of three students currently completing the Higher Diploma in Further Education at Maynooth University. Drawing on the live journey story of each of the current students this presentation will depict an “alternative” counter “mainstream” approach to preparing a teaching body as professional teachers. Each of the students has a life experience which did not start with the intention of becoming teacher. Rather each person has arrived at the place in their lives where they are motivated by their passion to share their learning with other learners of like mind. They have chosen to apply their learning to teaching in their diverse and multifaceted further education setting. It is within further education that such teachers will meet other learners who are on a holistic learning journey and are open to learning in its totality. Presentation will draw on the live journey of each of the students to depict experience, motivation, passion, challenge, and vision. Arising this presentation will suggest that every learner has a role and responsibility as a teacher and each teacher as the role and responsibility of the learner in a transformative engagement process.

Narratives of learning communities in educational partnerships: action research as transformation
Mary Roche (with Bernie Sullivan; Caitriona McDonagh)

This joint presentation outlines the learning journey undertaken by the four post-doctoral researchers (hereafter ‘the authors’) along with groups of teachers and student teachers who voluntarily chose to explore a self-study action research approach to their own professional development. This presentation is based on the authors’ work with groups of teachers and with undergraduate student teachers who decided to work in an ‘action researchly’ manner towards improving their practice and their understanding of their practice. The presentation blends the theory the authors brought to the programme with the narratives of the teachers’ and student teachers’ practice, and the new theories and practices generated from the insights gained by all who participated in the process. The authors/presenters Mary Roche, Mairin Glenn, Caitriona McDonagh and Bernie Sullivan are convinced of the power and potential of self-study action research as an effective approach to professional development. In 2011/2012, they established

learning communities in a variety of contexts to research the design of a new form of teacher CPD based on their own experiences with self-study action research. The authors wished to encourage other educators to experiment with self-study action research as an approach to personalised professional development. The results were overwhelmingly positive. In this colloquium through narratives, the authors will examine the process from both the authors' and participants' perspectives: it outlines the authors' journeys, the difficulties that arose for them and their learning from the research. It also describes some of the experiences of the educators who became involved in those learning communities - how they managed to improve their everyday work practices, their understanding of their practice and the subsequent learning that emerged for them in the process.

Workshop 2: 11:00 to 12:30

Room: JHL5 – John Hume Building (1st Floor)

Facilitator: Therese Hegarty (with Second Year B.Ed Students from Froebel Dept.)

Stories we tell in the Primary school Workshop

The primary school is a significant site where the identity of children is constructed. Conversations with and about children can contribute to a dominant story-line and stereotyping. Yet there are always alternative stories in the lives of children which may be subjugated. The school is a site where alternative and preferred stories can find an audience. Second year B.Ed students at the Froebel Department of Primary and Early Childhood Education in Maynooth University took a ten hour module entitled "The Social Construction of Identity". Students learned about some of the "maps" of Narrative Practice [White 2007] and explored the impact of norms, discourse and stereotyping in schools. In this workshop all participants will have a chance to remember the stories told about them in their school life and how those stories may have opened or closed doors for them. The students will reflect on their experience of the course and how their leaning will shape their identity as a teacher. Therese will weave into the discussion some of the ideas of Michael White which inspired her to develop this course. There will be plenty of time for reflection on our own identities as learners and teachers and time to respond to the contributions of others.

Parallel Sessions 3: 13:30 to 15:00

Iontas Seminar Room (Ground Floor Iontas)	Religion, Politics & Marginalised voices	Chair: Tony Walsh
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Once Upon A Time: Using Fairy Tales in Third Level Education

Brian Melaugh

The paper sets out to highlight how fairytales can be adapted to support the professional education of Community Workers and Youth Workers. Fairy tales have universal appeal and are a safe way to support learning (Robinson, 1986; Noctor, 2006). The paper will explore the method of using fairy tales:

- to support learning happens in practice;
- explore how the method can be used in the areas of group work, organisational management and equality;
- highlight how using fairytales can allow for a critical reflection of learning at the level of self, role, others, society;
- outline findings on the value of the method gained through student feedback.

The method is influenced by the thinking of critical pedagogy, forum theatre, and the Tavistock approach. The paper will explore these influences in detail. However, the paper will endeavor to share with the audience how the method can be applied in practice by giving vignettes (using the fairy tales of Cinderella, Snow White, and The Emperor's New Clothes) from teaching experience. In terms of theory fairy tales will be explored from narrative, sociological and psychoanalytical perspectives. The paper will also make the argument that despite the universal appeal of fairy tales there is dearth of literature exploring the application of fairy tales to the field higher education.

Protestant religion identity marginalised voices

Tony Walsh

A unique function of narrative research is, as Clough argues, that stories create avenues through which we can explore and invite attention to 'those experiences and perceptions which other methodological approaches and research techniques are unable to reveal' (2002, p8). A narrative approach is thus particularly appropriate as a research lens through which to explore and make available to a wider public the discrete and nuanced experiences of groups which exist at the margins of society. Bronwyn Davies (2008) also contends that an examination of everyday experiences highlights how the normal interactions of daily life can constitute sites for the exercise of (and indeed resistance to) the power of dominant discourse. Because of their usualness or familiarity, such sites often pass beneath the radar of critical scrutiny. As a result we can all, as we engage in the everyday processes of living, or in the normal rituals of our social group, unwittingly become complicit in processes of exclusion or marginalization. An interrogation of the unexamined everyday, through the medium of narrative inquiry, can allow for the emergence into awareness and a consequent disruption of 'the on-going repetitive citations of the known order, citations that offer some a viable life and at the same time deny it to others' (Davies 2008, p 128).

This paper drawing on a recent narrative research exploration into Irish Protestant experience

- invites attention, through story to such processes of unwitting marginalisation
- advocates narrative inquiry as a tool for promoting social justice through raising awareness of the everyday as sites of oppressive practice
- extrapolates from the stories of one (very specific) group to issues of wider minority experience invites audience engagement through reflection and structured exercise on their own experiences of oppression and marginalization.

Emerging life stories – the rebel turned good and the Billy girl

Sylvia McCracken

Debate within sociological literature on religion is dominated by theories of secularisation, belonging and believing, individualisation and new spiritualities. Fuelled by popular narratives that couple religion and extremism, current research is attentive to how changing patterns of religious practice relate to social integration, poverty and violence. Less is said about how religion and identity interact for generational cohorts of young people living

through significant social change. Moving between social constructionist and post modernist paradigms of reality, sociologists argue over concepts of reflexivity, emotion and space in an effort to illuminate identity-making processes and the part individualisation of religion plays therein. Lived religion serves as a new locus for this debate yet is only beginning to be researched from a relational realist perspective. Research in the north of Ireland has been heavily influenced by a drive to understand the interplay between religion, political identity and conflict. Methodologies have been largely reliant upon semi-structured interviews and surveys, which provide insight into attitude, beliefs and practice of categorised 'Protestants' and 'Catholics'. Biographical narrative approaches which begin with the individual life story have been used less often, leaving questions of subjectivity underexplored.

My research seeks to plug these gaps in literature by examining the life stories of young people from a range of backgrounds living in Post Agreement East Belfast. I focus upon a snowballed sample of 18 -30 year olds experiencing conflicted peace building, an explosion in telecommunications/social media networking, and changing patterns of economic migration. This research is not based on an assumption that everyone has a religious commitment or affiliation, nor that religious identification operates solely within closed and fixed religious categories. I employ an adapted BNIM methodology including an invitation to participants to take photographs of places, people and objects that have positive and negative significance for them; these are used during a follow up interview to continue their biography.

This paper examines themes emerging from the transcripts of life stories obtained through my fieldwork with twelve participants thus far. As my fieldwork is on-going, in this paper I will present some initial analysis from two cases: a young man self identified as rebel turned good; and a young woman describing herself as 'Billy girl' to argue that our understanding of religion, subjectivity and identification is enhanced by attending to questions of reflexivity, emotion and space. By examining individuals from a transitional cohort generation sample my research opens a new window to the questions if, how and why religion relates to identification processes for young adults.

English Seminar Room 1 (Ground Floor Iontas)	Women and Health	Chair: Jacqueline O'Toole
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Fields of labour and fields of play: configuring narratives of nursing through drama

Briege Casey & Peter Hussey

The value of engagement with narrative and arts-based approaches is increasingly recognized in healthcare education. Working with narrative and the arts enables healthcare professionals to disrupt objectifying and mechanistic practices and beliefs and to connect with their own humanity and that of people in their care. Participation in drama work in particular, brings stories of human experience to the fore and enables dialogical exploration. Additionally, drama has resonance with nursing practice; both are concerned with the complexities of the human condition, nurses are simultaneously actors and audiences in unfolding life dramas which demand emotional engagement and empathetic response. Re-enactment and inquiry into these dramas has unique pedagogical power. This paper is concerned with the processes, methods and experiences of using drama with student nurses in the context of an undergraduate nursing curriculum. Drama is used in various ways and for various pedagogical purposes among these students; for example, drama allows us to en-act or re-enact our interpretations and encounters with human suffering, we use drama as a means of imagining, creating and critiquing life stories and drama provides a way of 'trying out' and interrogating our responses to people in care. Erout (2004, 1) claims that the challenges of 'handling emotion-rich incidents' in healthcare practice are often underestimated and underexplored. This paper argues that drama work liberates and develops the tacit knowledge and skills required for such encounters and fosters creative, dynamic and empathetic care responses.

Managing Stigma, stories form Irish based HIV positive mothers

Denise Proudfoot

My narrative study explored how HIV positive mothers negotiate and construct meaning in their lives. Simbayi and colleagues (2007) argue that HIV may be the most stigmatised condition in the world and mothers who are HIV positive can draw additional stigma because of

societal assumptions about their childbearing/rearing capabilities (Hunter 2009, McDonald 2008, Sandelowski, Lambe, and Barroso 2004). In these narratives, the continued nature of the psychosocial impact of an HIV diagnosis for mothers was evident despite that it is increasingly considered a chronic illness due to the advances in HIV treatment. The current era of HIV normalisation embraces the biomedical technological advances of HIV management and considers it a treatable chronic condition (Flowers 2010, Squire 2010). Nevertheless, this normalisation has contributed to a minimisation of the psychosocial issues associated with this condition. This study's narratives revealed that being HIV positive still can attract judgement from others. Importantly, three specific identifiers of HIV stigma were evident for these mothers. They are:

- Tolerating stigmatising behaviour from relatives and friends
- Dealing with HIV stereotyping
- Internalising a sense of being devalued.

This paper will argue that there is evidence of the continued marginalisation and 'discrediting' (Goffman 1986) of mothers living with HIV in this apparent era of HIV normalisation. If there are notions that HIV normalisation has given way to reduced related stigma, this study's narratives indicate the contrary.

The morality of food and eating: Irish women's weight loss narratives of "good" and "bad" food in everyday life

Jacqueline O'Toole

An extensive body of research has established that for women within Western societies, normative body weight and size are embedded in gendered notions of beauty ideals, aesthetics and health; responsible citizenship; displays of moral behaviour, and in increasing societal and self-surveillance of individual lifestyles. Alongside this, there has been an explosion of public, medical and popular outcry about the alleged "obesity epidemic" currently "waging war" on the peoples of Western nations. Food and eating are central to the practices associated with the attainment of normative body size. But they are also embedded in moral discourse emphasising a binary exclusivity that categorises food and eating as either "good" or "bad", as having moral virtue or not. There is very little research on how Irish women negotiate normative body size and its relationship with food and eating. This article seeks to address this dearth of research through an examination of Irish women's narratives of food and eating in the context of their involvement in weight management classes. On the basis of 1 year's observation in slimming classes and narrative interviews with 14 women, the article argues that (1) food and eating afford contradictory and oft-times difficult experiences for women; (2) the slimming classes articulate a narrow and morally infused narrative of women's identities through their dissection of the food choices that the women make; and (3) women's engagement with anti-obesity discourse is partially resistant, evidenced through the stories of their food consumption in their everyday lives.

NIRSA Conference Room (2 nd Floor Iontas)	Stories we may conceal	Chair: Catherine Conlon
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A narrative inquiry into infidelity counselling

Iona Abrahamson

The proposed presentation will focus on an Australian study exploring the lived experiences of individuals who have engaged in a therapeutic process to deal with infidelity (also known as cheating, adultery, or having an affair). A summary of the findings of the study will be presented focussing on the human stories from both the perspective of the therapist and the perspective of the client, with a purpose of learning what is helpful in therapy, and what is not. It used interviews conducted with either the therapist or client by the researcher, within 12 months of completing counselling. The study utilised narrative inquiry including thematic analysis to interpret and present the clients and therapists' personal stories and how they made sense of their experiences. Through the audio recording of in depth interviews with participants recruited for the study, qualitative data was captured and analysed to provide an overarching synthesis delineating the effectiveness of infidelity counselling in dealing with the aftermath of infidelity. Though considerable attention has been given to the study of infidelity and the literature suggests that counselling is a helpful form of intervention for individuals who have

experienced infidelity, there has been limited research undertaken that focuses on the therapists and clients' experience of infidelity counselling. The study's findings are significant in terms of informing relationship counselling policy, theory, research and practice. More specifically, it is anticipated that the findings of the research will contribute to the current body of knowledge focussing on the practice of infidelity counselling so that counsellors are better equipped to navigate the challenges associated with facilitating therapeutic work with individuals and couples seeking help following relationship infidelity. This is a unique narrative inquiry that has given voice to a number of individuals who have experienced infidelity counselling. The results of the investigation offer fresh insight and understanding of what constitutes evidence from the perspective of both clients and therapists concerning the efficacy of infidelity counselling in facilitating therapeutic change.

To explore through narrative inquiry how year heads experience the function of discipline in the aftermath of a critical incident in a second level school, that incident being the suicide of a student,
Claire McGowan

Death comes to school communities in many forms, such as the death of students or staff, through sudden or long-term illness, traffic accidents, drownings, farm accidents or death by suicide. The death of a student makes a deep emotional impact on a school community; every member of that community experiences it in a different way and each member has a story to tell of their experience. This is a narrative inquiry into the experiences of yearheads as they cope within the function of discipline in the aftermath of a student suicide in a second level school. It sets out to hear the transient and lived experiences of yearheads as they struggle to make meaning in the aftermath of a critical incident. This study reviews the literature in relation to adolescent mental health with particular emphasis on youth suicide, which was the catalyst for this study, and the pastoral role of yearheads as caregivers during a time of crisis. The methodology uses a constructivist narrative approach in which the participants actively engaged in a set of conversations to tell their story, where some of these conversations centred on the use of visual images in order to explore meaning and evoke emotion. Their stories are presented as a narrative representation which allows their voices to be heard and their stories to be told. Arising from their stories the research identifies the absence of a professional framework in which yearheads who act as care givers during times of deep emotional trauma for their students, lack a recognised space to revisit this learning curve in a professional manner and points to the need for a counselling support service to allow yearheads to process their own emotions in a confidential and secure environment. This narrative inquiry also acknowledges my travels as researcher in the lifetime of this study.

The Pregnant Box Translating Narrative Research into Musical Theatre
Catherine Conlon

We all need to confess something, or so we think. But what we want to confess tells us as much about us as a society as about our individual needs. 'The Pregnant Box' is a series of mini-operas about secrets and judgements, about how and why we conceal our natures from each other, and what the act of judgement does to those we condemn. This collaboration between Dr Catherine Conlon (School of Social Work and Social Policy, Trinity College Dublin), Dr Evangelia Rigaki (School of Drama, Film & Music, Trinity College Dublin) and Prof W.N. Herbert, (Professor of Poetry & Creative Writing, School of English, Newcastle University) translates a woman's narrative of concealing pregnancy into a piece of musical theatre. The libretto draws from the original interview, and has been adapted and augmented with original work by Evangelia Rigaki and the poet W.N. Herbert. A series of seven miniature operas, lasting between 1-3 minutes, were performed for one audience member at a time. The audience member entered the central compartment of a 'Confession Box'. Hidden on one side was the singer (Lore Lixenberg), on the other flautist (Joe O'Farrell). This performance evokes the internal perspective of the woman. Outside The Mornington Singers Choir with Conductor Orla Flanagan performed Choral pieces while wandering around the space occupied by the Box representative of the judgement of the external world of the woman. The performance was staged on Sept 25th 2014 as part of Discover Research Dublin and this paper will screen the short video and play some of the recorded music as performed as well as discuss the process of translation of the narrative analysis into the operatic performance; the epistemological opportunities offered by creative arts practice for conveying meaning generated through narrative inquiry and reflect on the effect of the performance on the researcher.

Work in Progress – “How do I ‘feel’ about my performance? Narrative Inquiry as a method of exploring the professional traditional musicians performance experience

Clíodhna Donnellan

This paper aims to present an overview of my Arts Practice PhD study, particularly as it relates to narrative inquiry. I am investigating the phenomenology of performance anxiety within formal performance educational settings. The study has emerged from my own experience of performance anxiety while undertaking my Master of Arts in Traditional Irish Music Performance, at the Irish World Academy of Music and Dance, University of Limerick. As experience is the starting point of all arts practice research, it resonates with the centrality of experience in the social sciences and the methods, which have evolved from this point of departure. (Clandinin & Connelly 2000). Questions emerge as to how to articulate experience and contextualise it so that the outcomes of the creative arts-based project can be presented as significant contributions to knowledge in the field. (Barrett & Bolt 2010) I began my study by drawing on my own narrative experience, reading literary texts, and interviewing other performers. My journals reveal cognitive insights to internal issues that I did not know existed. My practice based research methods are emergent, and move between theory, and the changing demands on me and my participants physical and psychological states as well as those of material studio processes. (Barrett & Bolt 2010) I remain centrally engaged in the methodologies of this enquiry. By engaging in the question of ‘how’ we open up to feelings, senses and emotions. These lived experiences can be expressed through autoethnography, fiction, visual, performative and co-constructed modes of narration. (Bouchner & Ellis 2003). Through narrative methodologies the data collected, will facilitate greater knowledge, in an effort to enhance performance, as opposed to debilitating performance, and will facilitate the development of a contextual educational framework that may support a holistic music performance experience for traditional musicians in formal performance settings.

It’s simply not cool!” A teenager’s account of participating in and dropping out of instrumental lessons

Kay O’Sullivan-Taaffe

Because it is usually an extra-curricular activity, parents generally initiate participation in formal instrumental music lessons for their children. Regelski highlights the joy of young children reacting experimentally when they first realise they can get a sound from a piano. This early enthusiasm is often short-lived however when “the same child [is later] dutifully slogging through scales, Czerny, Hanon, and learning to read the musical notation of dead, white, male composers” (Regelski, 2007, p.28). A study in the UK involving 1,479 students indicated that 91% of children and young people aged 7–19 reported that they liked listening to music, but only 39% engaged in music-making activities (Lamont et al., 2003). Participation in instrumental lessons peaks at age 11 with 14% participating, declining to 9% by the age of 14 (Driscoll, 2009). Little research has been done as to why many students drop out of instrumental lessons. This is one student’s account of his participation in instrumental music lessons, and his decision to discontinue. Darren, now 15 years old, had discontinued when he was 12 years of age. His mother stated that he dropped out because ‘it’s simply not cool’. Darren’s own narrative is more complex indicating that, from the outset, he was not set up for success and multiple reasons contributed to his discontinuing. These included teacher-student relationship, instrumental choice, competing activities, cultural disconnect, peer pressure and lack of value for music at his all-male school. This account sheds light on the challenges for students participating in a highly formalised system of instrumental music teaching and learning with practices based on “unchanged cultural rituals” (Rathgen, 2006, p.580). It highlights the need to adapt teaching and learning within this specialised teaching context to the musical, cultural and social needs of children and young people.

‘I’ll have to say I love you in a song’: The Creative Dialogue Between Narrative Inquiry and Arts Practice Research

Helen Phelan

Arts Practice Research is an approach to research based on an exploration of one’s own artistic practice. It has grown in popularity since the 1990’s, particularly in Ireland, the UK, Northern Europe and Australia. During this time, two traditions of research have emerged. One

argues that research methods and outputs can be fully integrated and represented through artistic practice. The other utilises forms of qualitative documentation including autoethnography and personal narrative to capture aspects of the artistic practice and assist in addressing the research question. This presentation examines the arts practice doctoral programme at the Irish World Academy of Music and Dance, University of Limerick, and its attempts to blend these two approaches. It is the first programme of its kind in Ireland to build narrative inquiry into its core modules in a structured PhD programme. The presentation will introduce three case studies (the first three graduates of the programme) and demonstrate how narrative became an important thread in their creative work as well as a means of documenting their practice. Breandán de Gallaí investigated the boundaries of Irish dance through experimenting with the inclusion of monologue and dialogue in a dance show. Irish harpist Michelle Mulcahy used narrative and film to represent the music and voices of performers of the Karen harp whom she encountered in her field research on the Thai-Burmese border. With Sharon Lyons, a ritual singer, the sonority of narrative is explored through her commissioning of new pieces for her own voice. Through an exploration of these case studies, it is proposed that narrative inquiry can play an important role in arts practice research, both as a means of capturing practice-based experience, as well as through its inclusion as a creative strand of artistic practice.

Workshop 3: 13:30 to 15:00

Room: JHL6 – John Hume Building (1st Floor)

Facilitator: Shauna Gilligan

Narratives in the crevices: the art and craft of flash fiction

“A story is a way to say something that can’t be said any other way, and it takes every word in the story to say what the meaning is.” (Flannery O’Connor) In our busy lives it is sometimes difficult to carve out time and devote space to our creative selves. In this interactive and practical workshop we will explore how we might write narratives – with a particular focus on flash fiction or short-short fiction – in order to create and achieve attainable writing goals. We will examine the craft of flash fiction using plotting and planning as a way into the creative process by reading from an example and then using that piece as a basis for our writing. We will then engage with visual prompts in order to move deeper into our narratives, and encourage our minds to play freely with words in the creation of our characters and situation of these characters in specific settings. We will participate in guided writing alone, in pairs, and in small groups, and then reflect on, and discuss our writing. By taking a practical approach to creative writing, this workshop will remind us that no matter how little time we may have in our lives to write, we can create narratives with meaning and bring a fresh approach to our writing.

Parallel Sessions 4: 15:30 to 17:00

Iontas Seminar Room (Ground Floor Iontas)	Narrative Inquiry in Communities	Chair: Angela Rickard
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Lived Experiences in Community Arts in Ireland

Fran Garry

In this paper, I will present an overview of the importance of narrative inquiry to my PhD research project: 'Lifelines, Visions and Dreams: Lived Arts Experiences in Educational and Community Settings-an autoethnographic and ethnographic, practice-based study.' Evidence in literature from Ireland, the U.K. and around the globe suggests that there is a need to advance, diversify and explore the development of qualitative research in the arts. The main purpose of my research is to explore and represent the lived experiences of individuals and communities actively engaged in the arts, specifically, music, creative writing and musical theatre, utilizing my practice as a performing artist and community arts tutor/facilitator as mode of research. The emerging field of narrative inquiry is important in the context of this work as it acknowledges the value of experience as a mode of knowing and provides a methodology for the integration of individual stories into scholarly work and broader policy approaches. The dual nature of my study will incorporate an in-depth exploration of self-experience combined with the reflections, stories and experiences of individuals and communities with whom I interact. In addition, the dual relationship between researcher and participants in this study will incorporate detailed tracking and analysis of the research process itself. In an arts context, practice-based research, incorporating narrative inquiry, can help to build a knowledge base for the development of arts and cultural policy of the future, while facilitating greater reflective work and capturing the value of participation. Emerging questions focus on motivation for participation in the arts, social integration, lifelong learning, and the transformative power of arts participation. Keywords: narrative inquiry, community arts, lived experiences, qualitative research

Territory, Encounter & Negotiation – a decade of arts practice speaking truth to power,

Fiona Whelan

This paper presents a case study of a durational creative process between an artist and a community youth project over a decade in Dublin. Operating across sectors and using a wide range of creative methodology, the process has involved a deep investigation of young people's and adults' lived experience of power and powerlessness. Through intense personal and collective explorations in two long-term projects, the work has produced a model of story sharing based on oral exchanges, adapted to printed text, re-presented as scripts and re-enacted by an 'other' in a series of participatory reading events. The first four year project 'What's the Story?' centred on young people's experiences of policing and was built upon a collection of anonymous stories. This manifested in a series of encounters between young people and Gardai, including an event where individual Gardai read aloud these narratives in the presence of the young people who told them, and later used the experiences to co-develop new training for Gardai. A subsequent current project 'The Natural History of Hope' examines the lived experience of over 50 females in Rialto across four generations and has led to the establishment of a new radical local school for females which takes ones individual story as a starting point for learning. This paper would form part of a series of presentations critically examining different elements of this decade of practice following the recent launch of 'TEN: Territory, Encounter & Negotiation; a critical memoir by a socially engaged artist which itself uses the artist's personal narrative to examine complex issues using the form of memoir in a new way.

The Challenges and opportunities of using the Biographic Narrative Interpretive Method,

Ciara Bradley

The Biographic Narrative Interpretive Method (BNIM) is a method of narrative inquiry that uses biographic narrative interviews and analysis, that examines both the 'lived life' and the story told by the research participant, to explore experiences in their socio-historical contexts. It is a relatively new method that was developed from a method used in the 'Social Strategies in Risk Societies' research project (SOSTRIS), a Europe-wide investigation into social exclusion (Chamberlayne and Rustin, 1999) and has been developed extensively over the past 15 years by Tom Wengraf and other researchers. Wengraf (2001, p. 116) argues that narratives 'present to the researcher embedded and tacit assumptions, meanings, reasoning's and patterns of action and inaction'. BNIM uses narrative as a device to collect individual biographic stories from

participants and as a conceptual tool in the analysis of this material. However, exploring the particularity of individual experiences in specific historical and societal locations through biography-based research does not *only* produce a collection of individual narratives. It also provides the basis for systematic 'whole case' comparisons, and comparisons of situated practices and processes thus enabling description and theorisation about theoretical subjects of interest that is grounded in the data and in the wider context of the data.

English Seminar Room 1 (Ground Floor Iontas)	Methodology	Chair: Aoife Titley
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Problematizing narrative inquiry in a bilingual context: Global English and its effects on Identity in Cuenca, Ecuador,

Dayna Jost

This paper endeavors to contribute to the discussion of common obstacles encountered by narrative-based inquiries, but with a focus on a context where the research is collected and analyzed in a language that is not native to the researcher. Issues of content- vs. context-based approaches to the analysis of personal experiences become more complex when the researcher and participants are perhaps competent but not native-speakers of one another's language. In addition, the ability of the researcher to be properly reflexive of her role in the project is challenged when the cultural background of the researcher is different from that of her participants. In fact, linguistic and cultural differences must be taken into account at every level of methodological design when considering best practices in a narrative-based approach. This particular paper thoroughly investigates the cultural implications and linguistic considerations for project design, informed consent, collection of data, and analysis. The paper presented is part of the methodological chapter of my doctoral thesis for research I will be conducting in Cuenca, Ecuador with a small group of native Spanish-speaking adults whose daily lives bring them into contact with native English speakers and whose work depends upon his/her speaking English. The project will specifically collect narratives that relate to the participants' identity, language learning experience and even observations of various ways English is present in the small community of Cuenca. English has become more and more a global language as a result of its perceived economic value, and its ubiquity impacts local cultures and individual identities, whether intentionally or unintentionally. As global English expands to even more remote corners of the world, the fields of sociolinguistics and teaching English to speakers of other languages are analyzing its various contexts and manifestations as well as its positive and negative aspects for the locals who speak it.

Doing research with young children: Methodological considerations,

Rena Lyons

There is evidence that primary speech and language impairments in childhood may have long-term effects on the academic and social-emotional aspects of their lives. The aims of this study were to explore how children with primary speech and language impairments (PSLI) construct their identities and mThere is evidence that primary speech and language impairments in childhood may have long-term effects on the academic and social-emotional aspects of their lives. There is recognition that we need to listen to and understand the perspectives of children themselves and acknowledge them as experts on their own lives and social actors. The aims of this study were to explore how children with primary speech and language impairments construct their identities and make sense of their experiences using narrative inquiry. Narrative inquiry has been used primarily with adults who can tell their stories. However, there are challenges in relation to using narrative inquiry when the participants have particular difficulties in the area of narrative skills. The focus of this paper is on elucidating the methodological considerations in relation to doing research with children with communication impairments. In this paper I will explore the definitions of multiple definitions of narrative and what worked for children with communication impairments. I will also explore the methods used to generate narratives and the ways in which the agenda was negotiated between the children and the researcher. Finally, I will also discuss the decision-making process in relation to identifying and implementing a data analysis framework, including experiences of the member-checking process.

"My feet haven't been moving all day" What's going on? Children's experience of Physical Education and Physical active play in Junior Infants,

Patricia McCaffrey

"Play is central to early childhood education. It allows space for children's freedom of expression and taking part as active agents" (Bae, 2009, p. 401). "Not all children know how to play, and not all children play easily or spontaneously" (Wood, 2010, p. 15). An exploration of play and pedagogy is particularly relevant in the Irish context, where children begin formal schooling much earlier than their European counterparts. Recent policy initiatives have resulted in primary schools in both Northern Ireland and the Republic of Ireland adopting a play based curriculum/framework (Hunter and Walsh, 2014). Current research suggests that societal change has resulted in the repositioning of play, from unstructured play to one in which play is part of an education focus for academic preparation (Brown and Patte, 2013, p. 3). Contemporary researchers call for a greater critical empirical and theoretical interrogation of the role of play from a multiple-perspective, including children (Grieshaber and McArdle, 2010; Stephen, 2010; Wood, 2010). This paper will explore aspects of children's spatiality, body and movement in a pedagogic place. My theoretical interest borrows from the philosophical ideas of Deleuze and Guattari's (1999) differentiation between smooth and striated space.

NIRSA Conference Room (2nd Floor Iontas)	Teacher Education	Chair: Rose Dolan
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Exploring the educator of educators role

Rose Dolan/Michael Kenny

This presentation will draw on the experience of two academics whose career has developed to a stage where they are educators of educators. Each is course director of a professionally accredited higher diploma in education (one second level education, one further education). Having arrived by different pathways to the position of course director overseeing courses that are delivered side-by-side in the one institution and in sister departments, each has found commonalities in their perspective on educating educators. Each has explored the policies and methodologies underpinning their respective course for educating teachers and each has raised the question 'who educates the educators of teachers?' This presentation will map the learning milestones in the journey to being directors of initial teacher training professional accredited courses and will explore the possible sheared delivery that could enhance integration of different types of education. The presentation will also critically reflect on notions of accrediting teacher educators within the multifaceted and evolving discipline.

Frigid in transcription

Michael Kenny/Michelle Kinsella

The presenters of this topic have undertaken a European research project in 2014 as involved conducting 12 interviews investigating adult learning policy formation in Ireland. In the process of conducting the interviews and thereafter transcribing the content the researchers noted that challenge in confronting emotionally challenging narratives within transcriptions and the task of deconstructing the emotional energy arising. The researchers noted that many of the interviewees were emotional in their engagement and the transcriptions communicated this emotive power. Best practice in research would suggest that the researcher should remain objective and removed. However when the researcher is an expert in the field and is engaging with thought and policy leaders who passionately speak about issues that concern them should such narrative be "dumbed down to discharged text". What is lost and what is gained in this process? This presentation will argue that the emotional responses of the transcriber are a relevant and valued part of the research outcome and should be hardest in the research output. When informed by previous research emotive insights reflecting passionate engagement brings perspective and insight acknowledging that research in relation to socially engaging issues is enhanced by enabling the emotional engagement of the researcher.

A Place for Digital Storytelling in Teacher Instruction?

Anne-Marie Clarke

Traditional school subjects are being challenged by the acceleration of access to knowledge in the new age of media now available to both teachers and students. Teachers who are socialised into existing traditional practices are now encouraged to introduce technology into their pedagogy. Robin (2005) explores ways in which teachers can creatively introduce new and

useful technologies using the Technological, Pedagogical and Content framework (TPCK) developed by Mishra and Koehler (2006). This Paper explores an ongoing research into how teachers experience both the creation and use of Digital Storytelling (DS) for instructional purpose in a Secondary School setting. It analyses why it is important to know the experience of teachers. Although TPCK is a recognised and used framework in Education there remains a divide not only between those who embrace technology and those who resist, but also between those who use it, acknowledging the issue that one size does not fit all (Steve and Levy, 2009). Digital Story challenges the creator to craft a meaningful narrative using knowledge, life experiences and negotiate choices in representing the story. The creation of an Instructional Digital Story (IDS) may challenge inner conflicts when the teacher is asked to share their work with students. The method of inquiry is through narrative, gathered primarily through reflective digital stories. The focus is on reconstructing the experience of creating a Digital Story on four levels: a) Internal structures of blending voice over, imagery and sound to create a successful IDS; b) Experience of challenges and negotiations in crafting the story; c) Experience of sharing with students; d) Recognition of themes and patterns which may emerge among the participants.

Workshop 4: 15:30 to 17:00

Room: JHL5 – John Hume Building (1st Floor)

Facilitator: Robert Hamm

Memory-work Collective investigations via text analysis. Catalyst workshop to trigger new projects

Ideally this workshop will function as a catalyst for the establishment of new projects in which memory-work is used as a method of research and reflection. Memory-work as a research method was developed by feminist activists in the 1980's. In it the traditional division between researcher and researched is disbanded. It is a collective process in which all participants engage in analysis of short written narratives. Over the past 30 years memory-work has been used in a wide range of subject areas (e. g. female socialization, emotions and gender, health related topics, male identities, media experiences, ideology of performance, teacher self-studies, learning theories, travel experiences, eating habits). In 2015 it is justified to assign memory-work the status of a sophisticated method with great potential for local adaptation. The workshop will consist of three elements: a) A brief sketch of the main principles of memory-work. B) Together we will look at a concrete example of memory-work/text-analysis. C) We will collect a treasury of ideas for projects in which memory-work could be used, and before parting establish initial ties to make them happen. The aim of the workshop is for you to take something with you: an impression of a new method, a new idea, a prospect, a vision of collaboration, a shot of enthusiasm and a few phone numbers to ring to put all this into practice!

Contributors' biographies (in alphabetical order)

Iona Abrahamson
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Griffith University

Changed from being a teacher to becoming a therapist after the death of my son. Attained first class honours for my Masters research on the factors that rebuild relationships after infidelity. Completing my PhD on infidelity counselling.

Ciara Bradley
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NUI Galway

In 2013, I completed my doctoral research on the single women's experiences of pregnancy and motherhood. I was particularly interested in the structural factors that impact upon participant's lives, and how these have enabled or constrained their experiences and actions. BNIM's emphasis on social and historical context distinguishes it from other narrative methods, which tend to focus exclusively on the story itself and as such provide deeper insight into the socio-historical location of the research participant. BNIM itself, and the way that I used it in this study, has a number of unique features in narrative research. It uses participant-led interviews and supports the elicitation of a narrative determined by the participants system of relevance and thus limits the framing of the phenomenon by the researcher during data collection. The analysis has a focus on both the 'lived life' and the story told by the participant facilitating a holistic analysis of the stories and broader personal and cultural narratives they contain. BNIM embraces difference as well as similarities in the analyses and so avoids trying to make the data fit a neat, analytical model based on themes, and allows deeper insight into the factors that mediate the phenomenon under study in the cultural and structural realms. The use of panels to support the analysis with future blind hypothesising of the 'lived life' and the 'told story' challenges the researcher to extend their thinking beyond what they already know and what they expect, to really listen to the voice of the research participants. In this paper, I explore the strengths of using BNIM in my study and highlight the opportunities that this provides for a qualitative interpretive study. I also explore the limitations of the method, in my experience, and suggest ways in which these might be addressed as the method is further used and developed.

Gareth Burns
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Gareth Burns works as a primary teacher in St. Paul's National School, Ratoath, Co. Meath and lectures in sociology on the M.Ed programme in St. Patrick's College, Drumcondra. As a teacher-mentor, facilitator of NIPT professional development seminars and the holder of a M.Ed Degree in the area of teacher mentoring, Gareth has a particular interest in the study of the life-worlds of Early Career Teachers. Gareth has recently completed his PhD thesis entitled: 'Making a Difference': What it Means for Early Career Teachers Working in Designated Disadvantaged Schools.

Anne Byrne
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NUI Galway

Anne Byrne is a sociologist with a long time interest in ethnography, creative arts, visual sociology and narrative inquiry, both as a practitioner and researcher. Anne has published on gender, identity and on the historiography of anthropological research in rural Ireland in the 1930s. She works in the School of Political Science and Sociology in NUI Galway and is a member of the *Gender, Discourses and Identity* research group (Gender ARC, <http://www.genderarc.org>). Inspired by collaborative, participatory and creative practices, Anne has worked with socially engaged artists on projects with early school leavers and with histories of farming communities in the 1930s, using photography, film and exhibition spaces to engage in dialogue and knowledge exchange. Anne teaches *Visual Sociology* with Patricia Prieto Blanco, as part of the third year BA course (Political Science and Sociology). Working at the boundaries between scholarship and creative work and seeking to combine text and image, Anne's own projects include 'Homage' (visual essay on the death of Virginia Woolf), 'Leaving Home' (a photographic meditation on the end of family life in the home place), 'Living Images, Living Villages' (exploring themes of work, rest and play through a series of visual essays), 'An Irish Fry' (Bloomsbury-Irish connections- a study of the post-impressionist artist and critic, Roger Fry 1866-1934)

Lillian Byrne-Lancaster
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I work within social care education since 1998. During this time I have been a student on placement, an agency based student supervisor and college based student supervisor at different times in my social care career that began in 1987. I have been president of Irish Association of Social Care Educators and currently hold the vice-president position with IASCE and Social Care Ireland.

Briege Casey
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Dublin City University

Briege Casey is a lecturer at the School of Nursing and Human Sciences, Dublin City University. Her teaching and research interests include the use of narrative and arts-based approaches in healthcare education, practice and research. Her Doctoral thesis undertaken at The University of Bristol is entitled 'Making an exhibition of ourselves: using arts-based inquiry with student nurses.' Peter Hussey is Artistic Director of Crooked House Theatre Company. He is a writer, director and drama facilitator. He lectures in Applied Theatre for NUI Maynooth. He is an arts consultant, and a trainer in education and youth arts, having worked in Ireland and abroad for over 20 years. His recent work has been developing projects of work with communities in Kildare and in Dublin that use theatre methods as tools for suicide prevention, especially with the 17 to 37 age group. Briege will co-present the paper with Peter Hussey.

Anne-Marie Clarke
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Anne-Marie Clarke lives in County Sligo and works as an Art Teacher and Programme Co-ordinator of Transition Year and Leaving Certificate Vocational Programme at J&M Secondary School. Actively involved in Instructional Design, E-Learning and Educational Technology. Led arts based research with Further Education (FETAC) female art students, resulting in community art exhibition, 2013. Presented a Paper on Photo Voice Methodology at Narrative Conference, Sligo, 2014. Currently studying Ed.D at Queens University, Belfast, researching teacher experience in creating and using Instructional Digital Stories.

Catherine Conlon
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Trinity College Dublin

Catherine Conlon is Research Fellow in School of Social Work and Social Policy, Trinity College Dublin whose research interests centre on the fertile body, pregnancy and (hetero)sexuality encompassing qualitative interpretive and narrative methods. As a member of the Creative Arts Practice Research Theme in Trinity College Dublin she collaborated with Dr Evangelia Rigaki to develop a piece of musical theatre out of her doctoral research using Voice Centred Relational Method to interpret women's narratives of concealing pregnancy. Catherine will co-present the paper with Evangelia Rigaki.

Tommy Coombes
Maynooth University

It's Simple. My name is Tommy and I have a story to tell. I also have room in my story for your story. Who I am and who you are in this moment is in our story now. I want you to hear my story so that you can understand and love me, and I want to hear your story so that I can understand and love you.

Rose Dolan
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Dr Rose Dolan. Research interests include: Professional Development of pre-service teacher educators. Combining Action Research and Critical Reflective Practice Experiences of Student Teachers while on School Placement. Induction of Beginning Teachers.

Clíodhna Donnellan
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Irish World Academy of Music and Dance, University of Limerick

Clare musician Clíodhna Donnellan, teaches fiddle and is founder and Coordinator of the Mounthshannon Traditional Music Festival. Clíodhna graduated from the Irish World Academy of Music and Dance with a Master of Arts in Irish Traditional Music Performance and a Master of Arts in Community Music. Clíodhna is currently engaged in her PhD study at the academy and is assistant Coordinator to Sandra Joyce on the Master of Arts in Irish Traditional Performance program 2014/15 at the Irish World Academy of Music and Dance.

Dave Donovan
Maynooth University

Dave Donovan divides his time between impersonating a climbing frame in an afterschools project with Traveller children in Galway, delving into the swampy terrain of psychology with youth and community work undergraduate students in Maynooth, co-creating imaginary worlds with young adults with intellectual disabilities, mythological gold panning with Macnas, and the occasional panicked glimpse at his much overlooked research timetable for his doctoral studies in Maynooth.

Maria Gallo
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St. Angela's College, Sligo/NUI Galway

Maria Gallo is the Programme Director for the Postgraduate programme in Leadership and Management for the Community and Public Sector at St Angela's College, Sligo (NUI Galway). She holds a doctorate from the University of Sheffield and is the author of several peer-reviewed journal articles on philanthropy and alumni affairs in higher education. She has over 15 years of experience working in alumni relations, fundraising and in the community/voluntary and public sectors in Canada and Ireland. Maria is also the Vice-Chair of the Sligo Volunteer Centre and began actively volunteering as an undergraduate at the University of Toronto.

Fran Garry
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University of Limerick

Fran Garry is a singer/songwriter and musician from Navan, Co. Meath. She also specializes in choral direction, musical theatre, creative writing and Community Music. Fran holds a B.A. in English Literature and History from U.L., an M.A. in Community Music from the Irish World Academy, U.L., and a Certificate in Youth Arts from NYCI, in conjunction with NUI Maynooth. Fran is currently a PhD research candidate at the Irish World Academy, U.L. Her research project is a practice-based exploration of lived arts experiences in educational and community settings.

Shauna Gilligan
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Maynooth University

Shauna Gilligan has worked in the Department of Adult and Community Education since 2004. She is on the Arts Council of Ireland Writers in Prisons Panel and her research interests include the crossover of art and literature in storytelling, creative processes, and narrative methods in writing about contested themes such as suicide. Her novel *Happiness Comes from Nowhere* (London, Ward Wood: 2012) was described by the Sunday Independent as a "thoroughly enjoyable and refreshingly challenging debut novel." She holds a PhD (Writing) from the University of South Wales.

Luci Gorell-Barnes
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My professional life began in the world of physical theatre but I gradually migrated to the realm of visual arts. My work revolves around themes of childhood, isolation and belonging; and academic study has allowed me to weave a theoretical thread through this. I work with people who find themselves on the margins, developing flexible and responsive processes that allow us to think imaginatively with ourselves, and each other. Issues of access and engagement have been integral to my work throughout, and I see my practice contributing to a community of disciplines that embraces family support, health services, and education. www.lucigorellbarnes@co.uk

Bernie Grummell
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Department of Adult and Community Education & Department of Education, Maynooth University

Bernie Grummell is a Lecturer and Research Manager at the Department of Adult and Community Education and the Education Department in Maynooth University. Her research interests include adult and community education, equality and social justice, media literacy, educational leadership and research methods. She works on postgraduate programmes and research development across the two departments, including supervising research thesis at masters and doctoral levels. She worked previously with the School of Sociology and the Equality Studies Centre in UCD as well as on contract research work.

Robert Hamm
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(a biography in 100 words doesn't work, but this may suffice:)

There must be something the matter with him
because he would not be acting as he does
unless there was
therefore
he is acting as he is
because there is something the matter with him

He does not think there is anything the matter with him
because
one of the things that is
the matter with him
is that he does not think that there is anything the matter with him therefore
we have to help him realize that,
the fact that he does not think there is anything the matter with him
is one of the things that is
the matter with him

(R.D. Laing, *Knots*)

Therese Hegarty
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Maynooth University

Therese Hegarty worked as a primary school teacher for 24 years. In the final eleven years of her work in a DEIS band 1 school she developed structures of support for children who were showing signs of social and emotional distress. She then took a Masters in Family Therapy and developed a community based Family Therapy service in the area where she had been teaching. She became very drawn to the Narrative approach and travelled to Adelaide to study with Michael White and completed the International Diploma in Narrative Therapy and Community Work. Unable to leave Education behind she was drawn back into Initial Teacher Education. She now teaches at The Froebel Department of Primary and Early Childhood Education in Maynooth University while still maintaining her Family Therapy Practice.

Dayna Jost
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Queen's University Belfast

Dayna Jost is a third-year EdD TESOL student at Queen's University Belfast. Her current work focuses on linguistic capital and plurilingualism with an emphasis on global English. Her experience working in South America and the US in the field of international education and language learning has influenced her previous work in language learning motivation, blogging for the language classroom, and a narrative approach to analyzing key service gaps provided for integrating postgraduate international students into the over-arching campus culture. Her side projects include developing curriculum and a facilitator-training program for children's rights advocacy in schools. She plays rugby for the Queen's women's squad.

Michael Kenny
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Mr. Michael Kenny, MAgSc, PGDHE, MIITD is a Lecturer, Department of Adult & Community Education, Maynooth University. He is a lecturer and Programme Director for the Teaching Council of Ireland approved Higher Diploma in Further Education and lectures in community rural development on the blended learning BSc Rural Development degree and the BA Community Studies degree. He is a specialist in rural development, participative methodologies, local development and blended adult learning. He sits on the executive board of Aontas (The Irish National Association of Adult Education: www.aontas.com, IRL (Irish Rural Link: www.irishrurallink.ie) and Concern Worldwide (www.concern.net). He is currently Principal Investigator: REGIONAL - European Life Long learning - Comparative analysis of regional policies for adult learning Project (www.regionalproject.eu) and has significant experience of development work in Africa. Michael is a spouse, a parent, a grandparent and a foster-parent.

Ruth Leitch
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Queen's University Belfast

Ruth Leitch is Professor of Education and Director of Research in the School of Education, Queen's University Belfast. She runs the EdD Narrative and Arts-based Research module there, publishes in the area of narrative and arts-based and has been the international panel judge for the American Educational Research Association ABER-SIG Outstanding Dissertation Award as well as for the International Institute of Qualitative Methods in Canada.

Calanthia Lilburn
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I am a Modern Language teacher and I have been teaching for 9 years. I have completed a MEd in Applying Psychology to Education at Queen's University. I am currently completing a degree in counselling.

Eva Lindroos
Maynooth University

Eva Lindroos is the Subject Leader of the MA in Dramatherapy in the Department of English in Maynooth University. She is the author of a book of poetry entitled 'The Waverider' (2013).

Bonnie Long & Tony Hall
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School of Education, NUI Galway

Dr Bonnie Long is an Education Technologist. Dr Tony Hall is a Lecturer in Educational Technology. Their research interests include educational technology, narrative and ICT.

Rena Lyons
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NUI Galway and UWE, Bristol

Rena Lyons qualified as a speech and language therapist in 1987. She earned her PhD in 2014. She worked in clinical practice until 2003 when she took up a post as a Senior Lecturer in the Discipline of Speech and language Therapy in NUI Galway. Her research interests are in the areas of listening to the experiences and perspectives of people with communication impairments, identity and meaning-making, models of service delivery, and evidence-based practice.

Patricia McCaffrey
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University of Limerick, Institute of Technology, Sligo

Lecturer Institute of Technology Sligo. PhD researcher on the child's experiences of physical education and physically active play in Junior Infants. Primary degree in Physical Education. Particular interest in the play, a pedagogy of play and children's spatialities.

David McCormack
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Maynooth University

David McCormack is a lecturer in the Department of Adult and Community Education in Maynooth University and has a particular interest in the contribution of Narrative Inquiry to practitioner research in Adult Education and Guidance Counselling.

Sylvia McCracken
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Queen's University, Belfast

I am a second year PhD student at Queen's University Belfast researching religion, identity processes and young adults. My research questions are concerned with if, how and why religion is part of identity making processes for adults aged between 18 and 30 years living in Post Agreement East Belfast. I am conducting fieldwork following a life story based methodology which I have adapted to incorporate photographs, taken by the participants, in order to encourage participant led exploration of subjectivity and identity making.

Having majored in sociology at undergraduate level, then social work at post graduate level, I worked for over 20 years as a family and child care social worker primarily in North Down and Ards, where I specialised in providing and supporting foster care services. For the last nine years I have combined my social work and voluntary work experience with children, teenagers and families in a youth and family ministry role for a Presbyterian congregation in Belfast. I have been married for thirty years to Steven, an IT consultant, and we have twin daughters who are both studying medicine.

John McGarrigle
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Institute of Technology Carlow

I have worked in youth work, teaching, mental health rehabilitation and higher education. I have studied graphic design, psychology and learning and teaching. My research interests focus on learning within higher education contexts, narrative, arts based research and creativity.

Claire McGowan
Institute of Guidance Counsellors

Originally from Ballinfull, Co Sligo, Claire McGowan lives in Newtown Co. Kildare. She obtained her BA in History and Geography at Maynooth University where she also completed her H. Dip. Ed. Employed by Dublinlaoighre Etb, she taught for ten years in Firhouse Community College, Dublin 24. She returned to Maynooth University in 2009 to complete a Certificate in Counselling skills and in 2011 completed Post Graduate studies in Guidance and Counselling at Maynooth University. Since 2011, she has held the position of Guidance counsellor in both Deis and non-Deis schools. Possessing extensive experience supporting students in a Personal ,Vocational and Educational counselling capacity, particularly within a critical incident context, she pursued a Master's in Education degree , where she explored the effect of a critical incident on the role of Yearhead. In 2014 she completed her Master's in Education at Maynooth University. Currently employed by Kweth, Claire is Guidance Counsellor in Maynooth Community College.

Brian Melaugh
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Brian Melaugh is a lecturer in the Department of Applied Social Maynooth University. His lecturing duties include the areas of: Organisational Management, Professional Practice, Drug Policy, History and Development of the Social Professions. Brian holds qualifications in Youth Work and Community Work, Social Work, MSc in Systematic Organisation and Management and an MA in Consultation and the Organisation (Psychodynamic Approaches). Currently Brian is completing Doctoral studies at the University of Bath. Research interests include the application of management thinking and theory to the fields of the social professions, emotion and leadership in youth work and social care, drug user's rights and participation, the impact of Austerity on the Social Professions in Ireland. Brian is a member of the Board of Directors the following organisations: UISCE (which lobbies and advocates for the rights of drug users and for changes in Irish Drug Policy) and Merchants Quay Drug Project Ireland.

Dorothy Morrissey
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Mary Immaculate College, University of Limerick

Dorothy Morrissey is lecturer in education at Mary Immaculate College, University of Limerick. Dorothy is the co-ordinator of the college's MA in Education and the Arts. She also contributes to initial teacher education programmes in adult and further education and in primary education. She has recently completed an EdD (Narrative Inquiry) at the University of Bristol. Her dissertation is entitled: A performance-centred narrative inquiry into the gender narratives of postgraduate student teachers.

Sasha Noon
Maynooth University

I am a youth worker/researcher in Limerick .I propose to build a bridge between my practice and research. Building a bridge in Ireland. A weather forecaster would help. Some days are brilliantly sunny , more days are wet or foggy . I can't see my two feet in front of me. I continue though. If I can't predict the weather, eventually I may have tools and clothes gathered that will respond to all weather conditions. I will be better equipped to continue to build my bridge.

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Grace O'Grady is Lecturer in the Education Department and Programme Director of the MEd/PGD School Guidance Counselling. She teaches Narrative Inquiry on the Masters and Doctoral Programmes in the Department and supervises narrative theses.

Kay O'Sullivan-Taaffe
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St Nicholas College Ireland

Dr Kay O'Sullivan-Taaffe is Director of Academic Affairs at Saint Nicholas Montessori College Ireland. A music graduate, she completed an M.A. and M.Ed. at UCC. Her doctoral research at King's College London explored the concept of "Key Signature Pedagogy" and assessment in instrumental music education in Ireland. Formerly Programme Director for the Higher Diplomas in Music Education and Drama Education at Griffith College Dublin, she has been involved in teacher education since 2007. Her research interests include: instrumental music pedagogy and assessment; music and the arts in Early Years education; the impact of background music on mood and behaviour; teaching and learning in higher education.

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Helen Phelan
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Irish World Academy, University of Limerick

Helen Phelan is the founder programme director of the PhD in Arts Practice at the Irish World Academy of Music and Dance, University of Limerick, Ireland. With research interests in ritual studies, performance studies, music education philosophy and medieval vocal performance, she has previously served as course director for the MA Ritual Chant and Song and the Graduate Diploma in Music Education. She has also served as Assistant Dean, Academic Affairs for the College of Humanities at U and was appointed the Herbert Allen and Donald R. Keough Distinguished Visiting Professor at the University of Notre Dame, USA in 2012.

Aoife Prendergast
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Institute of Technology, Blanchardstown

Aoife Prendergast is a Lecturer in the Department of Humanities at the Institute of Technology, Blanchardstown, Dublin, Ireland. Having completed both her undergraduate (BSc, Diploma sa Gaeilge) and postgraduate studies (MA in Health Promotion) at NUI Galway, Aoife has undertaken a diverse breadth of work with a variety of client groups and settings. Aoife has substantial lecturing and training experience in both the UK and Ireland in a variety of roles including National Training Projects Co-ordinator and Community Health Co-ordinator for NHS Peterborough, Cambridgeshire, UK. She has successfully created and managed numerous innovative training and development projects in public health within diverse communities in both the UK and Ireland. In addition, Aoife was selected as a Graduate Scholar for the International Aging and Society Community in November 2014 and a Community Empowerment Champion for her work in the East of England in 2010. A skilled and successful lecturer, her exposure to various cultures and widely divergent groups ensures her comfort level in working with a variety of clients. She has presented extensively internationally in Canada, Italy UK and Ireland. Her abiding belief is that education is a personal and communal process that is the path to the social change needed by communities. Her research interests include participatory learning methodologies and assessment techniques, practice education and active citizenship. She is currently undertaking her PhD in Education exploring practice education and supervision.

Denise Proudfoot
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Dublin City University

Dr Denise Proudfoot Denise works in School of Nursing and Human Sciences, DCU as a nurse lecturer and teaches on a variety of programmes. Much of her clinical experience has been within the NHS in London where she worked in sexual health, mental health, addiction and HIV clinical settings. She holds a MSc in Health promotion/Health Education from Kings College, London University. Her research interests are in the areas of HIV/AIDS, women's health and mental health promotion. She recently completed a Professional Doctorate in Health at Bath University, UK.

Mary Roche
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St Patrick's College Thurles

A former primary teacher, Dr Mary Roche lectures in Education at St. Patrick's College, Thurles. She is the author of *Developing Children's Critical Thinking through Picturebooks* (Routledge 2015) Dr Caitriona McDonagh is a former primary teacher. Her academic and professional interest are learning and teaching, social justice, special education and professional development working with students with special education needs. Dr Bernie Sullivan was principal of a primary school in a disadvantaged area in Dublin. Prior to this, she taught mainstream classes for many years. Her academic interests include action research, educational disadvantage and teaching for social justice. Co-presenting with Mary are: Bernie Sullivan and Caitriona McDonagh. The presenters co-authored the book *Enhancing Practice through Classroom Research: a teacher's guide to professional development* (Routledge 2012) and are currently working together on another Routledge publication.

John-Paul Sheridan
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Maynooth College

John-Paul Sheridan is a priest of the diocese of Ferns and Educational Programmes Coordinator and Lecturer at St. Patrick's College, Maynooth. He served for seventeen years as the Diocesan Advisor for Primary School Catechetics. He has written extensively, providing educational policy documents for his diocese and resources for Primary School teachers. He undertook graduate studies at Boston College (M.Ed.) and Trinity College, Dublin (PhD). His research interests include Religious Identity, Teachers Identity and Education, Theology of Childhood and Religious Education and Catechetics at the Primary Level.

Laura Thornton
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Froebel Department of Primary and Early Childhood Education, Maynooth University

Laura Thornton has taught for many years mainstream primary and special educational needs settings and has worked in teacher education for 10 years. She has specialised in Visual Art Education and has an active interest in reflective practice. Her research interests include Drawing in Early Years, Visual Art in Narrative Practice, Restricted Interests of Children with Autism. School-based research projects most recently include studying the role of Station Teaching in Visual Art and the "Who am I?" project which explored identity through print making. A founding member of the Froebel HOPE Teacher Education Partnership, Laura is actively engaged in development and implementation of a Programme of Continual Professional Development for HOPE teachers in Kolkata, India. Co-presenting with Laura are: Isabel Creane, Lucy Olson and Liana White who are 4th Year BEd Primary students. They participated in an Creative Textiles Elective.

Hilary Tierney
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Maynooth University

Hilary Tierney lectures at the Department of Applied Social Studies at Maynooth University. Her teaching and research interests encompass all aspects of youth work theory and practice including supervision and the professional formation of gender conscious practitioners. All this is wrapped up in a commitment to articulating and communicating community and youth workers' practice narratives. Hilary is working on the idea of 'intentionality' as a way of thinking and talking about professional identity in the youth work process. She is particularly interested in the potential of informal social education to develop young people's critical capacities as local and global citizens who are committed to equality, social justice and human rights.

Shelley Tracey
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Shelley Tracey is a poet and community arts facilitator, currently training as a poetry therapist with iaPOETRY (USA). Her PhD research focused on the use of arts-based methods for teachers to develop their understandings of creativity and their creative identities. This research was the culmination of her long career as teacher educator in South Africa and Northern Ireland, in which she encouraged teachers and learners to acknowledge and build on their creativity. Shelley's publications include mentoring, arts-based methods in adult literacy teacher education and the use of poetry in adult literacy to develop learner voice.

Tony Walsh
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Maynooth University

Dr Tony Walsh is a member of staff of the Department of Adult and Community Education at Maynooth University where he is joint co-ordinator of the new Doctorate in Adult and Higher Education and co-ordinator of the MA in Leadership Management and Defence Studies, the lead programme in the strategic Partnership between MU and the Irish Defence Forces. He is also Director of the Centre for Studies in Irish Protestantism and a co-founder of the Centre for Transformative Narrative Research at the University. Editor, co-editor and contributor to a number of books, the latest being *Writing Your Thesis-A guide for postgraduate students* (2015) and *Towards a Better Future: Contributions by the Irish Defence Forces* (2011), in recent years he has been involved in research projects in Palestine, the UK, the USA and Ireland.

Fiona Whelan
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NCAD

Fiona Whelan is a socially engaged artist working with Rialto Youth Project, Dublin since 2004. Her collaborative practice is built upon a unique durational approach to anonymous story sharing, gathering lived experiences of power and powerlessness, which then transition from private to public through phased creative engagements. These include *The Day in Question* in IMMA (2009) and *Policing Dialogues* at The LAB (2010). In 2014, Fiona launched a major publication, *TEN: Territory, Encounter & Negotiation*, critically exploring a decade of her practice. Fiona is also joint Coordinator of the MA Socially Engaged Art at NCAD. www.fionawhelan.com