A Retrospective/Prospective Arts Based Educational Research Study

of *i believe*: A Modern Oratorio for Empathic Learning

By

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A Thesis submitted to the Faculty of Graduate Studies of

The University of Manitoba

in partial fulfilment of the requirements of the degree of

MASTER OF EDUCATION

Department of Curriculum, Teaching, and Learning

University of Manitoba

Winnipeg

ACKNOWLEDGEMENTS

I am indebted to many people without whom *i believe* and this creative thesis would be nothing more than an idea, a wonderment of "what ifs". Ideas need encouragement, support, critique, and passionate belief if they are to mature into some form of reality. I have been blessed with incredible friends, colleagues, mentors, and family who have impacted my work and more importantly, my life. I extend my most profound gratitude to the following people for contributing significantly and directly to this project in a scholarly, artistic, or soulful manner.

To the Holocaust survivors, in particular Arnold Frieman, who unreservedly shared their personal stories with me through numerous hours of interviews—you seized my heart and soul and as a result, I was transformed.

To Garth Rempel, Project Z singers, Winnipeg Youth Chorus, Miles Macdonell Collegiate/RETSD student singers, soloists, and instrumentalists who movingly performed the score of *i believe* and *Home*, bravissimo!

To my committee members, Dr. Wayne Serebrin and Dr. Jessica Senehi–your thoughtfulness and guiding critique were keenly meaningful and appreciated.

To Dr. Francine Morin, you were my lodestone, a compass of intelligence and heart— the reason I chose to study at the University of Manitoba.

To my parents Nicholas and Alice, my wife Debbie and sons Ryan and Jordan—without whom all else pales in meaning and substance; with all my love, thank you.

DEDICATION

I dedicate this work to remembering those who suffered at the hands of evil so that we, today,

may learn to move forward with greater humility, humanity, and love.

Abstract

This study examines knowing and knowledge at the intersection of feeling and reason. As an instance of arts based educational research (ABER) through the composition of words and music, a modern oratorio—*i believe*—was created about the Holocaust and the attendant issues of human rights and social justice. Data gathered through field work, interviews, and extensive reading was transformed into an artistic representation that placed music performers and percipients at the confluence of objective and subjective meaning while addressing oppositional themes that pervasively inhabit humanness, for example, faith/disbelief, emotion/reason, freedom/slavery, or dignity/disdain.

The researcher draws upon transformative education, critical pedagogy, and systems theory as the core frameworks and foundations for empathic learning and ABER. Synthesizing creative inquiry with knowledge building and situating ABER as the central approaches to research are the constituent processes of *i believe*. A growing body of literature is reviewed that re-examines the relationship of conscious/unconscious and feeling/reasoning concerning knowledge, knowing, and decision making. As a result, the primacy of conscious thought is rightfully disputed, as is the reductionism of scientific knowing.

The researcher concludes that developing sustainable peace among 21st century communities confronted with challenges of identity, moral development, respect, violence, and/or radicalization requires school experiences that result in empathic knowledge building, in addition to the acquisition of objective information for students. Education, ABER, and creative works such as *i believe* can make compelling contributions in this regard.

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Chapter 1: Introduction and Overview

Introduction

This chapter begins with justifying the need for empathic learning in the school curriculum. The proposed study using arts-based educational research methodology is briefly outlined as a way of exploring how music and empathic learning can provide transformative learning experiences. Music as a way of knowing is considered in light of types of knowledge, how they are valued, and notions of rationality.

The Need for Empathic Learning in the Curriculum

Considering the continuous and advancing egregious social justice issues confronting communities both locally and globally, it would seem that an empathic education designed to navigate multiple meanings in a complex cultural world would be critically important in schools today—at the very least, as important as solving a math problem. Regard the next few statements as signifiers for the need to consider the critical importance of empathic learning for students.

In spite of an overall declining crime rate, there is an increase in hate crimes and violence against the vulnerable, minorities, and disadvantaged occurring in our society (Spalding, Savage, & Garcia, 2007). The Internet has provided a cyber-platform for fomenting bullying and flattening the fences of decorum and ethics. Judgements of others are expressed anonymously from physical and psychological distances that are unmitigated by a search for truth and moral understanding. Students and communities are given democracy of choice, enlarged by unprecedented access to information, but understanding the constructs, responsibility, and the ramifications of choice are not are as easily taught as clicking the search button on the computer screen. Furthermore, as we advance technologically in the field of

communication, there appears to be an inverse relationship with the development of empathy which is critical to students' moral development and decision making (Damasio, 2003; Greene, 2013). In addressing cyber-bullying, Bertolotti and Magnani (2013) stated, "Institutions should not be satisfied with a statistical and sociological approach to the phenomenon, but should seek a deep ethical and philosophical understanding" (p. 286).

In North American education, curricula are increasingly focused on science, mathematics, literacy, and technology. The Center of Education Policy (U.S.) conducted a five year study of the No Child Left Behind Act (2001) a component of which was to examine changes in curriculum and instructional time. They discovered, "62% of districts reported that they have increased time for English language arts ELA and/or math in elementary schools since school year 2001 – 02 … and more the 20% reported increasing time for these subjects in –middle school since then" (McMurrer, 2007, p. 1). The average increase in instructional time combining the two subjects was 43% (p. 1). Results from the FDR Group (2010) U.S. national random sample survey of 1,001 teachers indicates that over half of those surveyed felt that mathematics and language arts/English/reading received increased instructional time and resources over the last ten years. Moreover, as reported in the *Globe and Mail* (Lewington, 2014) corporate initiatives to fund science, technology, engineering, and mathematics (STEM), and computer coding programs in learning camps and after-school programs are significant in scope and size.

Also, the competitive nature of acquiring high grades for university entrance is fostering learning schemes that focus on achieving "numbers" not deep learning—grade orientation is inversely related to learning orientation (Kohn, 2011). As well, the ever-present issues of materialism, negative Internet behaviors, human rights abuses, racism, hate crimes, violence, a

growing sense of "me versus we", and enhanced cultural awareness, clearly bring to the

forefront the need for morally informed communities and concomitant law making. Although

the rule of law is unquestionably structurally critical to society it cannot enforce compassion

and empathy, it can only enforce consequences for not heeding the law. The path to

compassion and empathy is travelled by choice by individuals who have had a transformative

experience(s). And, such an experience can happen serendipitously or through a deliberate

course of education, institutional or otherwise.

There is a critical need in education for a compassionate analog to counter the digital

nature of technological advancement and the reductionism of science, through attention to

emotion and empathic learning. To wit, it is impossible to explain the emotive impact of music

on percipients by observing the symbolic dots on a score just as it is unlikely that humans can

arrive at mutual understanding by reading data laden findings from clinical research.

Undoubtedly, there is much to learn from scientific methods especially as they relate to the

natural sciences. Still, to primarily witness the human world through a scientific lens is

egregiously narrow-sighted. Empathy and emotional intelligence are paramount for the

survival of the human species for it is in cooperation that we find the mettle of "the public

good". Research suggests that intuition—critically associated with emotion, "feelings",

experience, and reason—is significant in the promotion of cooperation, "although the cold logic

of self-interest is seductive, our first impulse is to cooperate" (Rand, Greene, & Nowak, 2012).

In short, empathy needs reason and emotion to temper and balance our natures and decision

making process. As well, recent studies suggest that giving primacy to conscious thought over

unconscious thought is mistaken as it concerns human behavior (Bargh & Morsella, 2008).

Education has struck an imbalanced stance on teaching and learning, for the development of inspired, compassionate citizens of the world. Learners must not only grasp at knowledge with the articulated hand of science and reason, but they must also "feel" knowledge as the hand of moral guidance and social justice. This imbalance in teaching and learning is evident in most school curricula today and is supported by research that addresses human relations and understanding. According to Piagetian (1969) theory, as we progress through a series of connected stages of cognitive development we retain knowledge from an earlier stage to be incorporated in the successive stage. These stages of development are not exclusively associated with cognition but also find concurrent parallel development in the affective domain. Furthermore, a critical aspect of advancing development is the decentering of perspective or world view from self to include the "other". Focusing on human development from a perspective of reasoned cognition with a devalued sense of place for emotion and empathy in school curricula is misguided and imbalanced. Jean Piaget (1969) was keenly aware of an understanding of developmental balance when he offered the following thoughts.

> When behavior is studied in its cognitive aspect, we are concerned with its structures; when behavior is considered in its affective aspect, we are concerned with its energetics (or "economics," as Pierre Janet used to say). While these two aspects cannot be reduced to a single aspect, they are nevertheless inseparable and complementary. For this reason we must not be surprised to find a marked parallelism in their respective evolutions. (Kindle Location, 261-264)

It is my contention that the imbalance in school curricula can best be addressed by conducting arts based educational research (ABER) and more specifically, by using music composition/performance as the research/teaching tool for empathic learning.

The Proposed Study

A review of dissertations in ABER conducted by Sinner, Leggo, Irwin, Gouzouasis, and Grauer (2006) coupled by an extensive literature search resulted in a considerable lack of music-focused ABER projects—a gap to be addressed by the proposed research study. The few studies that included music in their methodology engaged music in interpretive ways but did not use the creative process to present findings in original music composition, songs, and large scale collective performance. To begin to fill this gap, I propose to examine the following question using ABER, which will be fully outlined in Chapter three. How can music and empathic learning be conjoined to create meaningful and potentially transformative learning experiences?

The proposed creative thesis will have a three part structure:

1. To conduct a retrospective study of the modern oratorio *i believe* as an instance of arts-based educational research.

2. To conduct a prospective study of *i believe* through composing the first movement of its sequel entitled *Home.*

3. To perform a chamber version of *i believe* and *Home.*

Using ABER as the qualitative method of research powerfully aligns the narrative content of *i believe* with a vehicle of inquiry that is significantly defined by creativity and induction. The maze of multiple perspectives and meanings associated with narratives involving human rights and social justice is misrepresented if the focus of the research method is on the attainment of certainty and accuracy. When it comes to creativity, ambiguity can be very powerful, it allows for multiple interpretations and possibilities (Kelly & Leggo, 2008).

As mentioned above, cognitive and affective development are realized in imbricated stages—a process of becoming, not a clearly demarcated product of achievement. Social, cultural, political, religious, educational, racial, diplomatic, and economic relations amongst communities and individuals are the result of processes that negotiate meaning and understanding, both emotionally and intellectually. According to Leavy (2009), "the capability of the arts to capture process mirrors the unfolding nature of social life, and thus there is congruence between subject matter and method" (Kindle Locations, 470-471). *i believe* is an ABER study of genocide, human rights, hatred, and hope in an attempt to vicariously "walk in the shoes of others" to gain deeper understanding of humans "being".

Music as a Way of Knowing

The studies of cultures that are far removed from the current world and archeological artifacts have led researchers to theorize "that music is a universal element of the human experience" (Peterson, 2011, p. 209). Precisely the role(s) that music has assumed in the human experience has been debated from Darwin to Pinker (Patel, 2008). Nonetheless, nature is nothing but efficient in its biological systems and the universal embrace of music by humanity through the eons speaks substantively to the perplexing existential import of music. Music and song are trans-linguistic modes of knowing and expression capable of placing percipients at the intersection of emotion and reason, thus potentially creating for them a transformative educational experience. The power of song is made clear by Levitin (2006):

> As a tool for activation of specific thoughts, music is not as good as language. As a
> tool for arousing feelings and emotions, music is better than language. The
> combination of the two—as best exemplified in a love song—is the best courtship
> display of all (p. 261).

Specifically, it is through the experience of music performance, either as performers or percipients, that transformation is initiated. As a member of the Frankfurt School of social and philosophical theory, Theodor Adorno identified certain types of music, "as a significant force in shaping consciousness" (Leavy, 2009, Kindle Locations, 2284-2288). Music could be resistive to conformity and disturb the dominant order, or as in market driven popular music, propagate conformity.

Musical communication is holistic, although difficult to articulate with the linear logic of language. Despite processing music over time (linearly) the visceral experience at any particular moment of listening confronts the listener with a polyglot of emotional language simultaneously. It is a way of "knowing" that has attendant accuracy for each listener that cannot be defined by the limiting elemental precision of normal language. Such knowing is not superior to standard language usage, it is merely different and its value is in its difference.

Our knowledge is best shaped and re-shaped by multiple means of "knowing inputs". Using as many of our physical senses as possible in confronting an experience or learning vastly improves our understanding of that which we are trying to comprehend. This idea provides a justification for learning to read musical notation; it informs our understanding of the music to be performed—the eyes can inform the ears and the ears can inform the eyes, sensory input has been increased. Of course, it is possible to be a music composer without being musically literate, but the ability to both read and compose is advantageous to the musician.

If music is a way of knowing and creating knowledge it is essential to examine what constitutes knowledge. Consider the following matrix and think about the questions that follow.

$$M_1 = \begin{pmatrix} 0 & 0 & 0 & 0 & 4 & 3 & 5 \\ 0 & 0 & 0 & 0 & 0 & 4 & 0 \\ 0 & 2 & 0 & 2 & 0 & 0 & 0 \\ 0 & 2 & 0 & 1 & 0 & -3 & 0 \end{pmatrix}$$

(Hrušková, n.d., Polyphonic Music section, para. 6)

What is it? What does it mean? What does it communicate? Why this form of symbolic representation? What does it represent? How does it represent? What kind of knowledge does it require to generate understanding? What kind of knowledge does it generate? Can you hear it? What kind of feeling does it generate?

Consider the following passage of musical notation and think about the questions that follow.
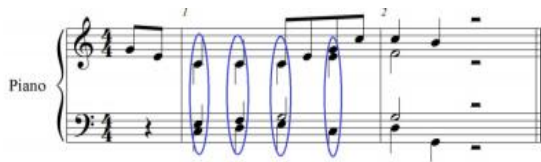

Fig. 5. Harmonic vectors in the 1.measure of a song N.359 [4].   (Monophonic Music section, par. 3)

What is it? What does it mean? What does it communicate? Why this form of symbolic representation? What does it represent?   What kind of knowledge does it require to generate understanding? What kind of knowledge does it generate? Can you hear it? What kind of feeling does it generate?

Take a moment to play the above excerpt on a keyboard, have a musician play it for you, or input the musical passage into notation software and take a moment to listen. Once you have listened to the excerpted passage consider the following questions. What is it? What does it mean? What does it communicate? Why this form of symbolic representation? What does it represent?   What kind of knowledge does it require to generate understanding? What kind of knowledge does it generate? Can you hear it? What kind of feeling does it generate?

The matrix, the musical notation, and the realized music performance of the passage are all representations of the creative output of a music composer. All of the representations are forms of "knowing". What is known is an entirely different question. Such a question would be framed by the nature of the quest for knowledge. What type of knowledge is being sought? And, just as importantly, why is such knowledge being sought? Who or what counsels the searching and re-searching? Consider the following:

> Questions about what counts as knowledge, and what counts as an appropriate method for generating it, are now known to be bound up with questions about the ownership and control of knowledge, including questions of power (see, for example, Lyotard, 1993; Gibbons et al., 1994).   Indeed, it has been suggested that knowledge itself is in crisis (Barnett & Griffin, 1997). (Brew, 2001, p. 271)

Types of Knowledge

Knowledge is much like a body of water—it is fluid. The shape and meaning of the body of water will be determined and defined in large part by the nature of the object that contains the water be it an ocean basin or a tea cup. Therefore how we know and relate to the body of water is coupled with representation, the object that contains and frames, and its constituent nature—hydrogen and oxygen. As a result of such understanding we have a comprehensive view of water and its myriad meanings to our lives. Knowledge and knowing also are framed and understood within vessels of containment and its constitutive ontology.

The illustrations of music as represented above by the matrix, music notation, and the suggested performance of the passage, frame and provide a form of containment to the type of knowledge and understanding that is somewhat expectant. As a result of the type of knowledge discovered or experienced by exploring each representation of the previously illustrated passage

of music, the answers to the concomitant questions will be expected to be different despite the questions being the same each time. By extension it is reasonable to view research methods as vessels of containment as much as they are ships for discovery. Whether our ships of discovery are in the air, on the sea, or below the sea, the situated locale of exploration defines what is seen as data and what is omitted as data. In other words, the methodology of the search and re-search as it relates to knowledge is both enlarging and limiting simultaneously. Although the data collected may contribute to a coherent understanding of our world, it only does so in part, and not comprehensively. It is not possible to come to a comprehensive understanding of human behavior or any complex relational system by empirical analysis of its constituent elements. All you will have is the appearance of comprehensive understanding based on compositional elements. Summing the elements or data in qualitative relations is not akin to summing quantitative data. There is an existential relation of the whole as a self-defined unit whose interactions with other forms of knowing exist outside of the sum of its elements.

It has been stated that knowledge can be seen as "true beliefs", but what is critical in this perspective is the notion of "quality of reason" for our true beliefs. What criteria can help in determining the quality of our reasoning? Let us regard what Sosa (2011) suggests, "Belief is a kind of performance, which attains one level of success if it is true (or accurate), a second level if it is competent (or adroit), and a third if its truth manifests the believer's competence (i.e., if it is apt)" (p. 1). Another way to look at knowledge is to see it as experience.

Experience has been the object of philosophical theory under the title of "phenomena" for Plato and Aristotle, "presentations" for the Stoics, "phantasms" for the scholastics, "ideas" for Locke and Berkeley, "impressions" for Hume, and "intuitions" for Kant, among many others" (p.109). Assumptions and expectations based on experience tend to highly influence

our grip on understanding and decision making. In one manner, "this previous understanding orients and limits our attention, perceptions, and interpretations" … In another manner it "enables us to maintain our view of the world as well as our sense of stability, community, and identity (Mezirow, 1981, 1991, 2000, 2009)" (Malkki, 2010, p. 46).

Recent writings in the field of human relations have explored the idea of "communicative knowledge" linking knowledge in a predictable manner with certain type of work and workers. Knowledge work or the creation of knowledge should not be seen as the sole purview of select professions. Advisedly, it may be more constructive to see knowledge as a cooperative endeavor.

Embodied and experiential knowledge are dynamically relevant to both the daily work of schools and educational researchers perceived as knowledge creators. There is a sense among practitioners that there is gap in understanding between the value of empirical knowledge generally associated with traditional forms of research and the embodied experiences of teachers. This is a debilitating practice in the development of knowledge and knowing as it relates to teaching and learning both in schools and communities. It is important to note that the notion of embodied knowledge is critical to the performative profile of ABER. Our physical senses make our body an "organ of knowing". Our ability to sense, perceive, and know is situated in our bodies in manner quite different than cognitive reflection. This "affective knowledge" actualized as a result of a stimulus to the skin takes approximately 0.3 seconds to be formed—the times it takes for the body to process the sensory information (Jagodzinski & Wallin, 2013, p.127).

The shock is that the body 'knows' before there is an active response. The brain and the skin resonate with one another at an unconscious level, which is not under our control. The will

and consciousness in this scenario are after the fact events, subtractive functions that reduce the

potentially overwhelming complexity of sensory stimulation. The emergence of mind as

conscious reflection acting on what the body has already 'infolded' follows (p. 127).

The argument for recognizing different types of knowledge and knowing has a long

history. Discussion about the following types of knowledge can be found in the writings of

Aristotle:

1.   Episteme – theoretical knowledge. Certainty was the pursuit of this type of

knowledge especially regarding the necessities of living.

2.   Poeisis – knowledge of making. Creating and making something is the

understanding of this type of knowledge. How to create something is not poeisis – one must

actually undertake the action of creation.

3.   Praxis/Phronesis – each slightly different but both are a practical kind of

knowledge associated with doing and action. This type of knowledge can be used to attend to

matters that need resolving, what needs to get done and how to get it done – its practical utility

is significant.

Knowledge Hierarchy and Re-thinking Rationality

The issue that confronts research is not one of recognizing distinctions of knowledge,

for the literature is replete with articles and books that say as much. The dominant issue central

to research is bound up with an intransigent lineage of authority and power regarding what type

of knowledge is substantively more valued (Sullivan, 2014). And of course, what type of

knowledge is pursued is inextricably linked with the method of research, which is allied to what

type of research methods will most likely receive funding and support. Which circles back to

what will be explored, discovered, and how it will be represented to both academe and public -

which in turn can have a compelling effect on public policy, institutions, and communities in general. Knowledge is undoubtedly a game changer and those who control the knowledge pipeline undoubtedly are masters of the game. Staying with this metaphor, rationality is essentially the name of the knowledge game as understood by most researchers, be they quantitative or qualitative.

The concept of rationality is wrapped in a blanket of terms; objective, dispassionate, and unbiased, to name a few. However, this aforementioned concept of rationality is normally premised with an exclusive bond with episteme. Such is not necessarily the case, as "a rational method must, in virtue of the very meaning of the phrase, be such as to increase our chances of success, whether the goal aimed at be an epistemic or a practical one" (de Sousa, 2007, p. 56-57). Logically, if sustainable success of human life drives our need for exploring, discovering, and creating knowledge, it would be supremely beneficial to expand our concept of rationality as it applies to increasing our chances of success. As is suggested by de Sousa (2007), "Thinking, in the fullest sense, generates the radically novel possibility of a plurality of values" (p. 57). Within the proposed plurality of values, social/emotional intelligence and the inner life of the researcher and the researched in education need to be considered.

All language is symbolic representation of some thought, feeling, action, or experience in relation to human knowledge, understanding, and meaning. Each form of language will have its particular ontology and consequently each language will have associated normative grammar, semantics, syntax, and value judgements. The liminal nature of music performance is important to understand as it transits from its initial existence as an idea (abstract) in the composer's mind, to notation (encoded language), to performance (action), and finally to the audience (perception/feeling—back to the mind of others). There is a powerful and intentional

move forward from the initial engagement in cognitive activity by the composer to the emotional engagement of performance with an audience, which is succeeded by a possible return to cognitive reflection by audience members post-performance. The inner world of intellectualizing is superseded by the inner world of emotion and feeling—a different type of intelligence. And, there appears to be a quantum nature to the space between intellectual knowing and emotional knowing. This interstitial world is not characterized by a linearity of simple cause and effect. Human beings cannot be measured by the sum of their parts in some rational notion of deconstruction much like trying to coherently and comprehensively understand a symphony from solely analyzing the score. A symphony must be performed and experienced to understand its essential nature, not its deconstructed parts.

Funders, researchers, and policy writers do like clear, direct, cause and effect answers; they provide a veneer of stability. There is undoubtedly a place for numerical measurement but it is not a surrogate for comprehensive understanding of humanity – it is part of the human symphony so to speak, not the performance. I believe Tom Barone and Elliot Eisner (2012) said it best, "We need to touch the souls of students as well as to measure their sleeve length or hat size" (p. 4). Humans are complex both physiologically and psychologically and as a result it will take an examination of a number of theories and/or methods pertinent to this inquiry that will assist in situating ABER, music, and *i believe* strongly on the knowledge/research spectrum.

Summary

Understanding how we "know", what we know, and why we value certain types of knowledge more than others is critical to framing and situating ABER on the research spectrum. The value of being human is not found in the distillation of numbers or formulae just

as the value of a painting is not found in the chemistry of the paint. Another type of knowledge

is required to balance the reckless embrace of precision and reductionism that will assist in

enlarging empathic learning—especially in schools. For in empathic learning we find the value

of a painting or a symphony in a plurality of perspectives and meanings that are dynamically

human. The chemistry of the paint or the harmonic analysis of a symphony is another form

knowledge that assists understanding in a wholly different manner. It is a misplaced sense of

hierarchy of knowledge that conditions schools and curricula to predominantly focus on the

articulate precision of reductionism. Advocating for ABER is not a negation of the scientific

method but a re-examination and negotiation of types of knowledge and their critical

importance in teaching, learning, and curricula. Empathic learning is as critical to the

chemistry of human relations as is science to the chemistry of the human body. The discussion

will now turn to a review of the related literature.

Chapter 2: Literature Review

Introduction

This chapter opens with a conceptual framework for the thesis. Empathy is defined and

its need in the curriculum is highlighted. The idea that music and the arts are uniquely

associated with the world of emotions is established. Giving form to human emotions through

music composition is a relevant form of educational inquiry. Music in education helps learners

become aware of and attentive to the emotions and experiences of others, and thereby fosters

empathic learning.

Empathy, Emotion, and the Arts

Concerning human rights and social justice education, there is a pressing need for

communities to develop, integrate, and make empathic learning an equal partner alongside our

science/math/literacy focused curricula and advancing technologies (Sanchez, 2007). This idea

is important, for it is empathy, "the ability to perceive the meaning and feelings of another

person and to communicate that feeling to another" (Gagan as cited in Price & Archbold, 1997,

p. 106) which is a defining characteristic of humanity. Empathy is a cornerstone of human

rights, "for human beings to experience empathy requires them to have the ability to put

themselves into another's shoes so that they genuinely feel the way the other person does, with

regard to a particular situation or problem" (p. 106).

Empathy, as a way of being or a communication process, lies at the intersection of

emotion and reason. Using emotion and reason as tools for educating students about

humanitarian issues, responsibilities and social justice, is effectively served in the realm of

ABER and music. As Price and Archbold (1997) note, "It is suggested that the qualities of a

good empathizer in human relations are similar in many respects to the qualities of a gifted

artist" (p. 108). Specifically, the art of music composition and performance is powerfully

situated to develop empathic learning in students. Music is the currency of today's youth,

ubiquitous, easily exchanged, valued, and a social identifier (Levy & Byrd, 2011). Can music

be an agent of transformation in assisting students and communities, to put themselves in

another's shoes? Can empathy be taught? If empathy is seen as an innate communicative

process that develops with maturation then it is possible that teaching and learning will impact

the continuum—much like acquiring any vernacular language (Price & Archbold, 1997).

      The brain circuitry associated with the mirror neuron system (MNS) has been identified

and researched extensively (Gerdes, Lietz, & Segal, 2011) through the field of neuroscience and

brain imaging using functional magnetic resonance imaging (fMRI). The phenomenon called

mirroring occurs when upon seeing another person's actions, our bodies, emotions, and

disposition are unconsciously and automatically affected. We become more than an observer—

an embodied connection for communication. We respond to other's facial expressions, body

gestures, vocalizations and sundry actions affectively in an involuntary and automatic manner.

However, there is also scientific recognition that empathy has a cognitive component. There is

a "conceptualization of empathy based on the interaction of four 'neural networks': affective

sharing, self-awareness, perspective taking and emotion regulation. These networks are

empirically observable brain phenomena" (Decety & Moriguchi, as cited in Gerdes, Lietz, &

Segal, 2011, p. 85). The ability to empathize appears to be innate in humans (Goleman, 2006);

most of us naturally want to help others when they are suffering. Of course there are numerous

examples of human atrocities that counter such thinking, but the core of such behavior is

framed by other factors not in the purview of this paper. How can music assist to develop and

enlarge our innate abilities "to feel and think" in the service of human rights, social justice, and peace building?

Sanchez (2007) draws upon the works of various authorities in arts and education and points to several important notions. The arts have a lengthy tradition for being compellingly effective in developing and capturing imagination, promoting and stimulating critical thinking/awareness, and as a result empower perspective change. Long before the findings of modern scientific research, Plato believed in the power of the arts to shape character, especially in young people. "And he insisted on the moral, educational, and political significance of art from the beginning to the end of his entire philosophy" (Allen, 2002, p. 19). Plato did not believe in "art for art's sake", a cleaving of the arts from the realities of life. Music is more than entertainment or commodified wallpaper, although undoubtedly those can be aspects of all art forms. Music can be an agent for empathy as it possesses transformative character. "'Intellectualizing,' reading and writing, or discussing do not by themselves move people to take meaningful action for social justice" (Elliot, 2007, p. 73). Unfortunately, for many youth, music has become "Music Inc.", equivalent to the notion of "Food Inc.", and the concomitant fast food industry. As a result, pop culture has effectively bombarded listeners with essentially "fast food" music that has further desensitized their already challenged critical listening faculties (Sacks, 2007): "We need to focus, then on music's "truly musical" value, which, it has been argued, lies in its capacity to "educate feelings" (Elliot, 2007, p. 86).

As aforementioned, music is the currency of our youth. Consequently, it would seem to be a natural fit to use music to develop empathy in our students and communities - also timely for high school students as they mature cognitively. It is easier to influence learning, both cognitively and morally when the learners are young (Elliot, 2007). Price and Archbold (1997)

describe how, "people's intellectual and ethical development and an unfolding from a concrete, outer authority base, to an inner frame of reference, seem to be factors in one person's ability to empathize with another" (p. 107). High school students are in a state of readiness to address social justice and human rights issues. Music is their currency and, "whether it's songs of war or peace, music fuses the emotion and logic in a way that moves humans" (Levy & Byrd, 2011, p. 64). Additionally, music assists in placing learning at the center of the intersection of emotion and reason.

There are perspectives of music that might challenge the notion of music as an empathic currency for human rights and social justice education—music for music's sake. Music is seen more as a function of filling one's idle time or as an endeavor to elevate social status in the community (Yob, 2000):

> In this vein, the arts have sometimes been regarded as elitist past times, pre-occupations for those who have the leisure and resources to support such diversions and who require such trappings to maintain a particular social status. In this perspective, the notion of music is not evocative of those who may be lacking food, housing, a living wage, self-respect, and the other basics of human survival. (p. 68)

We need to elevate the arts and music, as concerns this paper, beyond the growing perception of functional entertainment and diversion. It is beneficial to our communities to re-establish music as a critical vehicle for teaching and learning about social justice issues. Social scientists discovered after World War II that lack of empathy was central to the atrocities of the Holocaust, "Lack of empathy underlies the worst things human beings can do to one another; high empathy underlies the best" (Gerdes, Segal, Jackson, & Mullins, 2011, p.109). Living with each other is serious business and we need to think about and feel the social and cultural

issues that confront us. In this regard, music can perform an integral role in the development of empathy.

Music Composition for Empathic Learning

Historically, music has been assailed and/or revered for centuries. Distaso (2009) discusses the rich relationship between philosophy and music based on a perspective analysis of Socrates, Plato, Nietzsche, Benjamin, and Schopenhauer, regarding modes of thinking and knowing. And, even today the importance of music continues to be at the center of much discussion and debate (Levitin, 2006; Marcus, 2012; Mithen, 2011; Patel, 2008) ranging from the spandrel dismissal of Pinker, calling music a technology not an adaption, to Cambridge-based musicologist Ian Cross and his claim to music being biologically rooted. Despite the polarity and contentious tenor of the literature, the sheer volume of such research and the ubiquitous presence of music in contemporary life are neon signifiers of the importance of music to humanity. Music may not be universal in the sense of communicative comprehension but music is most likely existentially universal among human communities. Music can possess the evocative power to produce moments of emotional surrender and/or response that can render the percipient to a state of receptivity to learning and insight unequalled by reason alone.

It is in this emotional propaedeutic state where a gateway is provided to potentially access opportunities for learning that are not based solely on the authority of the teacher and the memory of the student. There is rationality to emotion, not in a manner that is empirically and objectively understood, but in the manner of broader perception. Hoffman Davis (2008) states that all disciplines offer approaches to advancing knowledge and making sense of the world, however, "only the arts are specifically directed toward expressing and sharing human emotion" (p. 57). It would be misguided to possess a worldview dominated by emotion but it

would be equally daft to dismiss such a critically defining component of our ability to think and know.

Many things that we have come to know exist in a paradoxical interdependent relationship. Some exemplars are night/day, life/death, love/apathy and peace/violence, and if these or comparable binaries are disrupted in a reductionist manner or severed, our knowledge and understanding of humanity and our world becomes impoverished. Such a state of knowing cannot even be considered "half-knowing", for such a statement implies awareness and recognition of an "other" and its vital principle, thus if there is no recognition of other in acquiring knowledge and understanding then our learning has been duly compromised. Therefore, our deepest and most meaningful learning embraces both aspects of knowing and understanding, feeling, and reasoning.

Even in the creation of musical works a dyadic argument exists regarding pure music and words. This argument addresses the contentious issue of instrumental music and its ability/inability to objectively convey concrete associative meaning (Distaso, 2009). Composers have intuitively and experientially known that music can invoke states of awareness and knowing that transcend the concrete nature of language. Science appears to be haltingly inching towards this recognition, "At higher levels of interpretation such feelings (recognition, dismay …) blend into the intellectual feelings, and perceptual feelings generally can have a certain complexity of structure which puts them closer to the feelings of pure thought than those of emotion or mood" (Cairns-Smith, 1996, p.187). Using the language of science or the habits of empirical research paradigms are inadequate for the task of composing meaning and knowledge in the complex of feeling and reason; especially when the research addresses the disordered order of human life. The praxis and theory of ABER and music as a method of

inquiry need a different frame of reference that recognizes the reasoning/feeling paradox of our thinking and knowing apparatus in a holistic manner and the effect of powerful aesthetic forms to create new worlds of understanding. Barone and Eisner (2012) noted that "Only the compositions of artists and arts based researchers can redirect conversations about social phenomena by enabling others to *vicariously reexperience the world*" (p. 21). Attempting to adjust ABER to fit the frame of empiricism is akin to adjusting our understanding of love to fit a statistician's perspective; it is an anemic way of knowing and understanding a fundamental quality of human existence. This insight of Cairns-Smith (1996) is offered:

> The gestalt physiological theories discussed in this chapter seem to be on the right road. Yet the elusive Ultimate Correlate cannot really be anything we understand in terms of current models of molecular biology and computing: the more we can account for the functions of consciousness in these terms the less comprehensible the phenomenon of consciousness becomes, because the less reason there is for ever feeling anything. (If feelings evolved they must be for something). (p.187)

Over the years music has been used effectively and powerfully to insinuate different or enhanced meaning to the narratives of human experience. To wit, consider the following examples from Levinson (2009), and other notable works of music and their associative narrative which could easily be apprehended by ABER:

- Richard Strauss (1896) – *Also Sprach Zarathustra*, an attempt to represent the spirit of Nietzsche's work
- Richard Wagner (1859) – *Tristan and Isolde,* and Schopenhauer's philosophy
- Erik Satie (1919) – *Socrate*, and Greek philosophy
- Leonard Bernstein (1954) – *Serenade after Plato's Symposium*, and Greek philosophy

- Tim Rice/Andrew Lloyd Webber (1970) – *Jesus Christ Superstar*, and the Biblical New Testament

- Alain Boublil/Claude-Michel Schönberg (1980) – *Les Miserables*, and the Victor Hugo novel *Les Miserables*

Music and ABER serve to address the wholeness of learning, teaching, and human identity. Understanding the importance of wholeness has always been within the purview of the arts and within this purview is the recognition that wholeness is individual and social; it is linked in an umbilical manner. As with mother and child, the umbilical nature of the social and individual experience is an agency of transference that nourishes identity, meaning, and purpose. It is in the realm of feeling and reason where we are most potent in the human experience. An imbalance in either direction can be destructive or catastrophic in nature as witnessed by the horrors and absurdity of reason concerning the Holocaust and the violent crimes of passion against loved ones. Regrettably, imbalances in feeling/reasoning occur regularly, albeit not in the extreme examples aforementioned, in our schools regarding teaching, learning, and curriculum. We don't notice as such because most of educational activity that is undertaken is done in a habitual manner, thoughtful yet thoughtless of the whole; but not with malice. The exigencies of school life predicate behaviours that are somewhat survivalist in scope; the "job" of teaching must be done to be accountable to the currently prevailing indicators of success which appear not to have changed significantly since Dewey's (2007) writing in 1938:

> It wasn't that the traditional schoolroom was not a place in which pupils had experiences …The proper line of attack is that the experiences which were had, by pupils and teachers alike, were largely of a wrong kind. How many students, for

example, were rendered callous to ideas, and how many lost the impetus to learn

because of the way in which learning was experienced by them? How many acquired

special skills by means of automatic drill so that their power of judgment and capacity

to act intelligently in new situations was limited? How many came to associate the

learning process with ennui and boredom? (Kindle Locations, 214-219)

Accordingly, not only is the quality of learning dubious regarding subject material, it is

also questionable regarding the development of identity, meaning, and purpose. It is critical

that the content of learning is presented or experienced in a manner that it is aligned with

learners and their sense of identity, meaning, and purpose. In doing so we can take learners on

a journey from where they are to where they ought to be regarding the enlargement of their

world view. Addressing learning in this manner creates a dyadic "fluid stability", much like the

wings of a bird which are fixed to its body yet constantly in motion adjusting to the buffeting

forces of its environment—a resilient system. It is in this fashion that we should embrace

feeling and reason, working together to create flights of imagination, experience, and knowing.

Music and ABER (Cahnmann-Taylor & Siegesmund, 2008) are both whole in this measure and

extremely well situated to address deep learning in a fluid but stable manner concerning the

essence of feeling and reason. Meyer (2008) was insightful in this regard:

Once it is recognized that affective experience is just as dependent upon intelligent

cognition as conscious intellection that both involve perception, taking account of,

envisaging, and so forth, then thinking and feeling need not be viewed as polar

opposites but as different manifestations of a single psychological process. (Kindle

Locations, 756-761)

Framing music composition within a narrative form that embraces story-telling and is both evocative and provocative aligns fittingly with the design of empathic learning. Plato advised that part of Greek schooling should begin with story-telling that involved educating the mind and character of the youth. This soulful part of Greek education was called "mousike" and was associated with several arts but music was "the particular art that did in fact play the most prominent role in Greek schooling" (Allen, 2002, p. 20). Essentially, music and words as transformative tools for empathic learning have a lengthy history of positive recognition and value. Stories that embrace the universal qualities of being human transcend time and can evoke multiple meanings and provoke reflection and perspective change.

Composing music and words as narratives for empathic learning finds one of its most powerful expressions in choral organizations. Choirs are learning communities and are commonly found in schools. They provide a rich combination of artistic and social experiences for members and are reflective of the larger communities outside of the school experience. Additionally, "The transmission of feelings through music is a meaningful aspect of choral participation for high school students" (Hylton, 1981, p. 302).

Unlike a classroom where success is largely individualized, choirs achieve success through a gestalt experience. The voices of individuals are recognized as such and each type of voice has a defining role within the choir. The blending of voices creates a singular defining sound for the choir—out of many comes one voice, and out of one comes many voices. Success is experienced on wholly different terms and difference is a catalyst for identity both individually and collectively. There is a negotiation of place by performers but the performative experience is wholly different than the sum of its parts, "That is, to learn in any community means to become a particular person (i.e., select a particular pattern of

participation) with respect to the possibilities enabled by that community" (Faircloth, 2012, p. 187). Not only is there an opportunity for self-discovery as a result of the inherent structure of choirs, there is a similar event provided by the subject content of the composition and its performance. Singing in a choir is a dense experience for students and has critical implications for the education system well beyond the marginal perceptions of pragmatism.

Choirs, assuredly provide multi-mode learning experiences regarding sensory input and reasoned/emotional meaning and understanding. This experience is especially true with compositions that address humanitarian issues and human relations. Multi-sensory learning and pedagogies are powerfully effective and supported by fMRI research (Geake, 2008): "Bimodal processing of congruent information has a supra-additive effect (e.g., simultaneously seeing and hearing the same information works better than first just seeing and then hearing it)" (Geake, 2008, p. 130). Learning experiences for choir members are richly thick, numerous, and include:

1. Reconciliation of self with performing group;

2. Artistic expression and self-confidence;

3. Music language and semiotics;

4. Discipline and practice;

5. Emotional vulnerability;

6. Analysis and reflection on both lyrical and musical content;

7. Perspective inventory and reflection on meaning; and

8. Public performance and critique.

Choirs are a social phenomenon (Durrant, 2005). Combining the essential social nature of choral organizations with the performance of music compositions intentionally created as the result of socio-cultural research that addresses humanitarian issues is a specific learning

phenomenon. The responsibility of the individual to one's own learning significantly impacts the performance outcomes of the group—much like society; there is a need to reconcile the "self" with the "other". This internal dialogue is endemic to choral music groups, inhabiting both the affective and cognitive domains. The intersection of words and music, emotion, and reason, is at the forefront of the learning experience regarding the understanding of "others", both in content and performance. The performers are vicariously drawn into a foreign world. The idea is to engage with the world of others as individuals and as a team, and in so doing empathy is nurtured.

What are the issues surrounding the teaching of human rights/social justice and ABER? Bowman (2007) proposes, "Perhaps the only thing straightforward about social justice in music education is that it is not straightforward" (p. 3). What is the historical role of the arts in society and the perception of art for art's sake (Allen, 2002; Yob, 2000)? Contrarily, Levy and Byrd (2011) suggest, "Listening to music is an emotional and educational experience that potentially shapes an individual's values, actions and worldview" (p. 65). If so, then composing and performing music might intensify the emotional and educational experience. If music by nature has empathic and cognitive components, representing knowing and learning by feeling and thinking, then how can we reposition music and music education to be agents of social change? Elliot (2007) points out that: "Of course music involves sonic products, but these are created, maintained, adapted, reinterpreted, and appropriated by people in and across musical *communities.* Accordingly, music and our perceptions of it are always artistic/social/cultural/political/communal—and more" (p. 85). Music can access paths that lead us to deep and broad feeling which in turn encourages us to reflect and consider new perspectives.

The issue of positioning music education as something more than a performance course is especially contentious among those teachers focused on preparing for the next adjudicated festival (Elliot, 2007). Music programs are often predicated on the acquisition of medals and plaques commemorating their festival achievements. It would be instructive and worthy for those who hold this view to read the following comment by Harold Best, Dean Emeritus – Wheaton College Conservatory of Music:

> It is not that we need great art for the sake of art—this is simply idolatry—but for the sake of people, the least of whom has more value than the greatest piece of art ever made. Let me put it extremely. Which has more worth, the entire St, Matthew Passion or one single street waif in a Mexican barrio? Let me push this even further. What if I were given the choice of relinquishing and never hearing again the last remaining copy of the St. Matthew Passion in order to keep this waif alive? The beauty that rises out of the ashes of this question is that saving the child is what great art is ultimately made of, whereas preferring an art piece over a child is what holocausts are made of (Best 1994). (Heuser, 2011, p. 304)

Introduction of *i believe*

We need to remove our own shoes before we walk in the shoes of others. It is a result of such thinking that led me to create the *i believe* project (Zalis, 2009). *i believe* is a contemporary oratorio that was written to address humanity in an informing and empathically educating manner through the lens of the Holocaust (www.ibelieveproject.org). The musical work is written for orchestra/adult chorus/children's chorus/vocal soloists/narrator and it tells a Holocaust story from the perspectives of victims and perpetrators. Written in twelve movements, *i believe* shares a narrative that challenges performers and listeners to feel the

indescribable consequences of hate as witnessed in the Holocaust. Words and music were put

to service in the name of awareness, self-awareness, empathy, humanity, and hopefully,

transformation.

Arnold Frieman, a Holocaust survivor, shared with the *Jerusalem Post* the following

thoughts after witnessing excerpted performances of *i believe*.

> I have read many books on the Holocaust. And as you read those accounts of what
>
> they did to us physically and spiritually, it does impact you. But the music and the
>
> lyrics give it life. It takes you back …Even non-survivors can get a reasonably good
>
> feeling as to the fear. The fear was always there. This feeling that you're nobody,
>
> you're doomed, you're finished. You can feel it, both from the music and the lyrics.
>
> (Glinter, 2009)

The results were positively telling with regards to the effectiveness of music and words to

educate communities empathically about human rights and the resilience of the learning at the

crossroads of emotion and reason.

The theory that frames and informs the substance of *i believe* is an alloy of

transformative learning theory, critical pedagogy, and systems theory. Each of the three stated

theories provides a critical structural and foundational component to ABER as a method of

inquiry, and to *i believe* as the modality of creative expression.

Transformative Learning Theory

To transform essentially means to change, a metamorphosis that results in a shift in

paradigm or worldview that reframes our thinking, beliefs, or values (Arends, 2014). Jack

Mezirow (2009) outlines the process involved in transformative learning:

- Reflecting critically on the source, nature and consequences of relevant

assumptions—our own and those of others;

- Instrumental learning, determining that something is true (is as it is purported to be)

by using empirical research methods;

- Communicative learning, arriving at more justified beliefs by participating

freely and fully in an informed continuing discourse;

- Transformed perspective – we make a decision and live what we have come to

believe until we encounter new evidence, argument or a perspective that renders this

orientation problematic and requires reassessment; and

- Acquiring a disposition – to become more critically reflective of our own

assumptions and those of others, to seek validation of our transformative insights

through more freely and fully participating in discourse and to follow through on our

decision to act upon a transformed insight. (p. 94)

Transformational learning experiences are catalytic and can lead to deep and mindful

changes in the relational understandings of self and of one's self with others, be they individual

beings, groups, institutions, beliefs, or worldviews. To transform requires recognition of the

possibility of the need to change when there is a challenge to one's presently held composition

of reality or frame of reference. Without this critical awareness change will not happen in

individuals, groups, or institutions. Awareness can appear to come into view as the result of an

epochal event, but upon examination such threshold experiences are summative in character

and usually are the accumulation of multiple experiences (Mezirow & Associates, 2000).

Transformative education creates or facilitates experiences that place participants at the

intersection of emotion and reason, likely increasing the prospect of an internal collision of

values and points of view. In turn, such a collision creates an opportunity for critical thinking

and questioning (Vettraino, Linds, & Goulet, 2013).   This opportunity is not a one-time event

but rather a system of learning that continually invites re-visioning of self and others.

Transformation as a result of building empathy is contingent upon a keen balance of emotion

and reason in the learning process. Without emotive dissonance, reasoning is not provoked

concerning human relations and empathy. It must be noted that awareness is not exclusively

understood as existing in the realm of conscious thinking.

Recent studies addressing the brain and mind (Bargh & Morsella, 2008) are challenging

the primacy of conscious reasoning and are powerfully suggesting that unconscious awareness

informs a great deal of human experience and by default, learning. Transformative educational

theorists Mezirow and his colleagues duly agree as they have stated, "most of the process of

learning occurs outside of awareness and may include emotional, intuitive, symbolic,

imaginistic, and/or contemplative modes of learning" (Dirkx, Mezirow, & Cranton, 2006, p.

124). Notwithstanding the conscious/unconscious debate, when we have been effectively

provoked, emotionally discomforted by the presentation of a human rights/social justice issue,

our felt awareness must lead us to reflective thinking.

Arends (2014) contends that, "reflection allows students to pause and work through that

discomfort, giving opportunity for their thinking process to transform" (p.358). However,

transformative reflection is assumed to be exclusively rational. Undoubtedly, as a result of the

dominant embrace of positivism in academic institutions, quantitative outcomes and

concomitant standardization, we have come to define rationality in precise cognitive terms.

But, is it possible to rationalize in a different manner with regards to a transformative

experience?

In consideration of recent research on unconscious cognition and awareness and the increased understanding of emotion in the decision making process, reframing the present monolithic understanding of rationality is a credible endeavor (Damasio, 2003). Reflection is not exclusively in the reasoning brain but can also be understood as embodiment: "This concept moves reflection beyond that of a rational analytical process to include non-cognitive [sic] activity such as imagination, emotion, and intuition" (Jordi, as cited by Arends, 2014, p. 361).

Consider what Greene (2013) suggests as a result of his research at the Moral Cognition Lab at Harvard University.

> There are animals that have emotions while lacking the capacity to reason (in our sense), but there are no reasoning animals that do not also have motivating emotions …. Reasoning frees us from the tyranny of our immediate impulses by allowing us to serve values that are not automatically activated by what's in front of us. And yet, at the same time, reason cannot produce good decisions without some kind of emotional input, however indirect. (p. 136-137)

Essentially rationality is girded by both reason and emotion. The issue regarding reflection is not one of mutually exclusive modalities of knowing but rather striking a balance between multiple modes of knowing—a team approach to building knowledge and meaning. This approach is particularly apt concerning issues involving human rights and social justice education where empathy and relational understanding are paramount to a transformative experience.

Finding oneself at the intersection of emotion and reason implies at the very least an incident of experience. Experience is the internuncial herald that connects learning with transformation. While "the work of early 20th-century scholars such as Dewey, Lewin, Piaget,

and Freire found that experience was a key component in learning and development" (Kolb &

Kolb, as cited by Bailey, Stribling, & McGowan, 2014, p.252), the experience must be

engaging for the participant and the engagement must challenge the participant's present frame

of reference relative to the experiential event. Unlike the English language, Gadamer (2013)

points out that German has two different terms for experience:

1. Erlebnis – experience of the moment; something you have in relation to the subject;

    and

2. Erfahrung – something you undergo, a transition beyond subjectivity that becomes

    an event of meaning.

The Erfahrung experience is a process that can lead to transformation as it challenges

existing perspectives. It is about "knowing" that exceeds the notion of data or information as it

extends into enlarged perspectives of human life, culture, and self. Erfahrung is not the residual

memories of individual moments but an encompassing widening of horizons - experience of

change that is historical and unfolding.

It would seem tenable to believe that music education might be conducive to

transformational learning considering its cognitive and emotional quotient—a potential

Erfahrung experience. However, with respect to the outliers, most school music programs are

based on performance routines that have been firmly entrenched in technical practice and

external adjudication. Music as an experiential transformative platform for advancing social

intelligence and by extension social justice education is not the normal practice of music

education. The more common "concept of music education that sensitizes students to beauty,

formally analyzing art-music, and developing aesthetic sensibilities, continues to be free from

contradictions or challenges" (Schmidt, P., 2005, p. 5). The "*i believe*" project (Zalis, 2009)

was a challenge to the aforementioned common concept of music education. Words and music were composed intentionally to address a social justice issue and human rights within the framework of transformative education. The potential for transformation could possibly affect three parties: composer, performers, and audience. However, there was another transformation that was requisite before experiencing *i believe*—data transformation.

To restate, transformation implies a significant qualitative change in the object or person being transformed. Qualitative change implies a reshaping of representation which affects communication and consequential meaning. Transforming data from methodical objectivity to data that communicates meaning subjectively and artistically is both difficult and contentious. Yet, data transformation is critical for enlarging communities of awareness whom otherwise would not be receptive to abstractions of statistical representation or the challenge of comprehending academic writing.

Connecting what appear to be antagonistic modes of knowing and knowledge is in reality a communion of the dual nature of human understanding. Meaning is clarified or struck anew and the transformative process blurs the authority of disciplinary lines—knowing becomes whole; at least for the moment before a new search begins. This grasp of "wholeness" is essentially a reflection of connectedness with meaning, self, and "others". Transformative learning is aided when new knowledge and meanings result from novel connections that dispute the jurisdiction of traditional disciplines and the pre-eminence of reductionism. Learning empathically in the service of transformation requires a community of knowledge makers and translators embracing both scientific and artistic thinking. Consider the following:

> Cybernetics, which has developed its models on the basis of processes in physiology
> and communications technology, neuropsychology, and economics, thus connecting

findings of the most remote disciplines, is a good example of how important it is to

keep communication channels open even if information from one specialist to another

has to take the long route of ordinary language and the everyday understanding of the

layman. (Habermas, 2014, Kindle Locations, 1372-1379)

Fundamentally, humans want to "belong", to feel a meaningful connection between

being a part of the world and being with the world. Simply put, humans wish to preserve their

individuality yet be considered a part of a larger community identity. Transformative education

provides learners with a framework that will facilitate growth in this direction.

Critical Pedagogy

According to Freire (1985), "theory does not dictate practice; rather, it serves to hold

practice at arm's length in order to mediate and critically comprehend the type of praxis needed

within a specific setting at a particular time in history" (Kindle Locations, 218-219).

Undoubtedly, schools are sites of transformation and change but the depth of such activities and

the manner in which change was to be realized have evolved. This evolution becomes clearer

with a broad view of the social reconstruction movement once influenced by pragmatism,

progressive education, and science essentially being replaced by critical pedagogy which

evolved from the critical theory of the Frankfurt School in combination with education

(Kincheloe, 2008). The need for social change is the driving character of critical pedagogy and

can find a lineage of like-minded thinkers from John Dewey (2007) to the Frankfurt School to

Michael Apple (2004). George Counts (1969) in *Dare the School Build a New Social Order*

points out the nascent formation of social discrimination concerning the rising middle and

upper classes: "At heart feeling themselves members of a superior human strain, they do not

want their children to mix too freely with the children of the poor or of the less fortunate races

….According to their views education should deal with life, but with life at a distance or in a highly diluted form" (p. 9). Furthermore, Counts (1969) is unequivocal in his aims for Progressive Education and sets the tone for critical pedagogy in its longing for social justice:

> It must emancipate itself from the influence of this class, face squarely and courageously every social issue, come to grips with life in all of its stark reality, establish an organic relation with the community, develop a realistic and comprehensive theory of welfare, fashion a compelling and challenging vision of human destiny, and become less frightened than it is today at the bogies of imposition and indoctrination. (pp. 9-10)

It is not surprising that the condensing and isolating nature of efficiencies in industrial production that resulted in oppressive labour practices and concentrated wealth, deeply disturbed Counts, Freire, Apple, and others. Historically, the dominator/slave relationship was re-imaged in the age of democracy and industry and the imagery was transformed into palpable experiences. The need for social change was necessary to achieve a society that was more caring and just and the locus for change was to be the school and education. Most importantly, business and economic concerns also thought, and still do, that schools and education are where the prevailing status quo will be perpetuated and built upon—job training to maintain the machines of production be they what they may. In our uncritical reverie, "technological society is rapidly making objects of most of us and subtly programming us into conformity to the logic of its system. To the degree that this happens, we are also becoming submerged in a new 'culture of silence'" (Freire, 2000, p. 33).

Dehumanization as human enterprise is an historical fact, it is not however human destiny as a result of race, religion, or socio-economic classification. Nonetheless, deepening

entrenchment of discriminatory practices over time become at worst notions of truth—at the very least guiding beliefs. However, "the oppressed must not, in seeking to regain their humanity (which is a way to create it), become in turn oppressors of the oppressors, but rather restorers of the humanity of both" (p. 44). But, oppression should not be understood solely as the dominator/slave issue residing in images of physical slavery. Oppression can be processed as domination over time of ideas and practices that serve to diminish, discredit, or efface other ideas and practices that may challenge the authority of the status quo. Consider the politics and economics of schools or research practices that resist substantive challenges to methodology. Gatekeepers tend to offer change as a residue of hope, a pacifying veneer, while the status quo of power and control firmly anchors praxis in hermetically sealed amber.

Critical pedagogy is simultaneously "of society" and "with society" but at an ideological arm's length. The call for change is easily uttered and reasonable in scope if not in detail, but change is difficult if the control mechanisms for change are in the hands of those who need changing. Freire (1985) offers the following concerning schools:

> In fact, it is not education that molds society to certain standards, but society that forms itself by its own standards and molds education to conform with those values that sustain it. Since this is not a mechanical process, a society that structures education to benefit those in power invariably has within it the fundamental elements for its self-preservation. The idea of education as a springboard for changing reality arises, in part, from an incomplete understanding of the above mentioned epistemological cycle. (Kindle Locations, 2119-2128)

With the advance of technology and a narrow empirical sense of rationality, specialization as an ideology becomes tenable and the consequence is a disjunctive isolation of

peoples. The irony is that present human endeavor in scientific research and technology serves

to potentially dehumanize people under the pervasive and incessant clarion call of

globalization. Is the embrace of globalization intended to deepen and enlarge human

understanding or business markets? According to Giroux (2013), "it is crucial to develop

educational approaches that reject a collapse of the distinction between market liberties and

civil liberties, a market economy and a market society" (Kindle Locations, 2782-2784).

Additionally, it is suggested by Freire (1985) that complex technological societies indulge

rationalism that degenerates into myth-making and irrationalism, "where everything is

prefabricated and behavior is almost automatized, men are lost because they don't have to 'risk

themselves'" (Kindle Locations, 1222-1226). There is always a managing group who enforce a

disconnected and misguided policy or a manual to guide the actions of people lest they think for

themselves and disturb the precision and sameness of the system which is defined as productive

excellence.

    Teachers need to recognize that pedagogy is the theory and practice of education and the

etymology of pedagogy means to lead a child. Critical pedagogy asks, "Lead the child where

and why"? Historically, Roman and Greek slaves were associated with pedagogy tending to the

children of the elites. It is reasonable to think that the children were taught in accordance with

the intellectual and social norms of the dominant social class. To speculate, it would be

interesting and somewhat inspiring if ancient pedagogues instructed students to critically

examine and question the political and slavery practices of the their time—"biting the hand that

feeds them" so to speak. Essentially, it appears that teachers taught what perpetuated the power

ethos of the time. So, to answer the question about where we are leading children, the answer is

where teachers are told to lead them, consciously and unconsciously. A more important

question is: "In present time, who tells teachers where to lead students and why"—this is the

essence of critical pedagogy. Regardless of ideology, the idea of questioning entrenched

educational practices is a very good thing and teachers need to be thoughtfully informed

questioners.

Although not framed by the practice of critical theory, Nel Noddings (2011) contributes

in the same manner with the following statement: "Teachers also need to be aware of debates

that arise over knowledge as cultural capital" (p. 125). Michael Apple (2004) adds, "education

was not a neutral enterprise, that by the very nature of the institution, the educator was

involved, whether he or she was conscious of it or not, in a political act" (p. 1). And in his

inimitable manner, Freire (1985) phrases it differently but quite tellingly: "Sometimes educators

forget to recognize that no one gets from one side of the street to the other without crossing it!"

(Kindle Location, 2400). All advocates for social change understood the necessity of

addressing teachers as the dynamic modality for that change in both schools and curriculum.

Teachers need to be more than purveyors of prescribed knowledge, they need to have agency

for empowerment to challenge the status quo.

The sine qua non for critical theorists is the recognition and subsequent removal of the

hegemonic status of oppressive capitalism. This notion is not to be confused and conflated with

communism but better understood as the need for social democracy as opposed to a democracy

dominated by economic concerns. As relevant, critical theorists in general are not interested in

ameliorating actions regarding an inhuman capitalism – they want fundamental system change.

This thread of praxis that weaves through the writings of Counts to Apple is malleable but not

breakable in its character. Its form of presentation may vary but its substance is immutable.

Education is political and always has been at the service of the dominant political culture since the ancient Greek Paideia. Critical pedagogy theorists want teachers to rightfully claim this political heritage not as passive purveyors of hegemony, but as vigorously aware practitioners contributing to the dialectic. However, the argument of imposition has been present for decades as a counterforce to teacher activism and as such teachers are to refrain from overt political activity in their classrooms. Critical pedagogues see it quite differently. In their view imposition already exists through the tool of hegemony and teachers should make visible to students hegemonic practices and give voice to alternative ways of thinking. Teachers should not impose alternate views but at the very least within their classrooms they should nurture inquisition directed at "why they are learning what they are learning". And, this inquisition should be framed within a larger system of knowledge creation that embraces critical thinking and empathy.

Systems Theory

Meadows (2008) posits that "a system isn't just any old collection of things. A system is an interconnected set of elements that is coherently organized in a way that achieves something" (p. 11). Systems can be driven by a myriad of forces including biological, ideological, bureaucratic, political, cultural, and economic. Many of the systems within which we function are complex entities defined by stocks, flows, feedback loops, dynamic stability, resilience, and other system defining features. Systems create total effects from its elemental parts which in turn create different effects than the whole system effect. It is much easier to define and understand the elements of a system than it is to comprehend the interconnectedness of the elements and the resulting effect which may not be anticipated. Education studied within the frame of systems theory appears to be a sparse enterprise. It is my contention that there is a

need for an intense detailed systems examination of education and schooling but concerning

this paper an overview will be sufficient in purpose.

  Systems are initially defined by stocks and flows. Stocks are the elemental stuff of

systems, things defined by what you can feel, see, count, measure—figuratively, a store of

goods. Flows are the dynamic inputs and outputs of the elements of the stock. Therefore at any

given time stocks are the history or memory of flows over time. Education, teaching, and

learning are exquisitely complex as they are comprised of multiple stocks with multiple flows

and the interconnectedness is seldom perceived with a broad view over time. Rather, the

associated view is compartmentalized and controlled by cultural, political, and economic

concerns. Feedback loops are control mechanisms to maintain consistency in the system.

Internal and external measures define the character of the feedback loops. Even in its most

elementary nature, education, teaching, and learning systems are a labyrinth of complexity

which fosters bureaucratic behavior if for no other reason than political control. It is within the

stock of education that critical pedagogy, transformative education, and empathy find their

existential challenge and dialectical raison d`etre. As stated by Freire (1985) and other critical

theorists, the present system of education has the inherent means for perpetuating self-

preservation. Systems theorists would align such thinking as a reinforcing feedback loop

(Meadows, 2008). Education systems are in large part the cause of their own behaviors and

those behaviors appear to be overtly allied with the dominant economic/technological trends of

the moment.

  Ironically, because of the density and number of feedback loops designed to maintain

the timely purpose of education, there are significant delays in actualizing pertinent feedback

and resultant change. Hence, education is commonly seen as reactive not pro-active. This

action coupled with a growing custodial sense of management makes most initiatives in

education appear to be extraordinarily "too little too late" in scope and nature. Furthermore,

"keeping sub-purposes and overall system purposes in harmony is an essential function of

successful systems" (Meadows, 2008, p. 16). Nonetheless, arts educators in general struggle

functionally in reconciling their sub-purpose and actions in relation to the primary purpose and

actions associated with the traditional academic disciplines. Schools and education are seen as

successful if they maintain a harmonized balance concerning both internal and external

purposes. As a result there is a static stability that underpins most of education—there is little

room for risk taking or social entrepreneurship. Within the present system of schooling,

teaching, and learning, ABER would be perceived as a confrontation and the feedback loop

would challenge the prevailing science/technology and evidentiary-based paradigm. Real

perspective-shifting change that is sought by critical theorists and transformative educators

would be significantly aided by a comprehensive understanding of system theory and

education. One does not simply seize the tail of an elephant and declare that the elephant must

change. Most likely the elephant is not even aware of the tail seizer, or more likely is tolerant

before it swishes away the irritant. Much of the same can be said of the practices of tertiary

education and research methods. The system is a monolithic hierarchy favoring reductionism

and passionately embracing scientific knowledge and the products of such knowledge.

What is needed is a place, a niche, within the system that allows ABER to define its

praxis unfettered by the broad sweep of educational policies framed by science and technology.

Such places do exist and can be realized in music rooms as it was in my personal experience.

With a fair degree of autonomy and embracing the roles of educator and composer, I was able

to create a space for students where music became a trans-linguistic experience at the

intersection of emotion and reason. The stock of this particular subsystem was constituted of theories of knowing, knowledge, cultural understanding, community, and empathy. Basically, the participants assessed themselves in such a way that frames of reference were challenged, critical thinking unfolded, empathy was nascent, and all was realized within a subsystem based on ABER. The network of thinking was socially deliberate, empathically focused, and designed to advance social justice, human rights and peace building: "We need to consider our whole inner world of consciousness and culture—of ideas, values, goals, conflicts, relationships of power and so on" (Capra, 2007, p. 478). Form, elements, and process are insufficient by themselves for the task of understanding human relations and social justice.

Social systems invest mainly in the non-material good of communication. Thoughts and meaning are its constituent elements and powerful in influencing or directing the lives of people. The essence of communication can enlarge or constrain frames of reference and points of view. Education is a social system not only for its participants but for the meaning and thoughts of its communication. The purpose of the system is best served when its communicated data is transformed into social knowledge even in realms of science and mathematics. Reductionism, amusingly, is a subsystem itself—a reduction of a larger system of knowledge and meaning making. Meaning is important for it generates connection with other meanings which in turn generate more connections and so on. Data doesn't drive more data for the sake of data; it is the meaning of data that drives further inquiry.

It seems to me that some educators need to examine the relationship of the purpose of their stock to the purpose of their sub-stocks and not frame all learning as outcome products which are conveniently measured for purposes of accountability, transparency, and system management. The present system purpose of education struggles with alternative ways of

knowing and assessment that are not easily quantified or managed. But, it is precisely those

things that are difficult to quantify that define our humanity. Empathy cannot be measured,

graded, nor legislated. Nonetheless, there are politicians and education systems that prefer to

preserve the comfort and stability of the status quo than engage in the risk of new possibilities

and frames of reference. The present system would rather invest resources in crafting strategies

to quantify the unquantifiable in a quest to embrace a transitory and spectral notion of clarity

and accountability—an undertaking worthy of Sisyphus. Meaning is immeasurable in absolute

terms but it is felt and reasoned relative to the meaning maker. How to think critically and

emphatically framed in the rationale of emotion and reason should be the system stock of

education. Data and content is the servant, not the master. We need, "more integrated

approaches to learning that would transcend both the disciplinary and institutional boundaries

of the traditional model" (Hammond, 2004, p. 299). We have a late 19th century structural

system of education in the 21st century dressed up in computers and technology projecting an

image of advancement. Real change, systemic change and deep/broad learning, comes from

within not from without. There is a need for educational experiences like *i believe* framed in

ABER that engage and encourage learners to go deep within themselves to reflect upon and

challenge their frames of reference and points of view. Systems or subsystems that are

designed to place people at the intersection of emotion and reason in the service of critical

thinking and potential transformation are not common in education—this is a problem that

needs addressing at the grassroots and policy levels of thinking and action.

Educational Research on Music and Empathic Learning

The range of ABER literature that directly addresses the use of music in the

development of empathic learning for human rights and social justice is limited in number and

scope. An examination of 134 papers published from 2007-2013 in the refereed e-journal

UNESCO Observatory: *Multidisciplinary Research in the Arts* resulted in finding two ABER

studies involving music.

The first study, Gouzouasis (2013), fused music with spoken word as part of an

a/r/tography presentation at a conference. The focus of the study was to perform music in

concert with the presenter of the paper, enhancing the narrative by associating specific musical

ideas/phrases with specific ideas/concepts addressed in the paper, essentially similar to

Wagner's practice of "leitmotif". The discussion is framed by music terminology and practice

and by the challenge of situating music as a valid means of "knowing". Audience participants

questioned the spoken presentation at the conference but not the music that was co-presented.

This is the ubiquitous "wall paper" metaphor that music has been accorded—more so in popular

culture.

The second study, Bakan (2013), also under the guise of a/r/tography is an auto-

ethnographical inquiry using the creation and performance of a song to focus on the issue of

personal/professional transition from musician/pedagogue to artist/researcher. The author states

that the song is an example of, "artistry, research, and teaching" (Bakan, 2013, p.39). Although

not explicitly stated, the author illustrates his research with reflections of empathy directed

towards those scholars, particularly his mother, who pioneered the, "foundations for interpretive

and creative research practices" (p. 5).

Both studies are integral to the developing usage of music within the ABER framework.

They are important, valuable, and timely in situating music as a valid means of artistic inquiry

and "knowing". However, neither inquiry focused on original composition for empathic

learning for human rights and social justice. Further examination of ABER studies revealed a

focus on music as an interpretive listening activity with regards to social justice issues (Levy &

Byrd, 2011) or of students giving music lessons at a homeless shelter (Heuser, 2011).

Winter (2013) questions research methodology while examining the nature of music and

the possibility of an expected linkage with empathy. He queries Plato's premise of "pure

reason" as the means to achieve understanding of "the Good". Although Winter (2013)

acknowledges the power of mathematics as a research tool, he posits that "our forms of inquiry

do not yield truths that are final, complete, and necessary, but insights that are provisional and

historically contingent" (p. 107). He extends his argument to the character of our experience of

music suggesting that the underlying arithmetical basis associated with harmonic theory can

only be approximate and culturally negotiated: "For, on the whole, music theorists have

concerned themselves with the grammar and syntax of music rather than with its meaning or the

affective experiences to which it gives rise" (Meyer, 2008, Kindle Locations, 167-168). Simply

put, there is more to understanding music and the arts than quantifiable data.

When we make music it is suggested that the emotionally framed deep meanings

ascribed to the music by the percipient may not result simply from the music itself, but from the

consequences of our own lived narratives. This line of thought leads to the notion that the

emotional quotient of music can be a catalytic devise, unique in its agency to provoke empathy

and possible change in the reactive agent (percipient), yet remain wholly stable unto itself. The

social catalysis would be somewhat different for every individual. Winter (2013) states, "The

uniqueness of music …is that it is simultaneously a form of creative expression, a training in

empathy, and a mode of self-knowledge" (p. 118).

To study human subjectivity in a detached empirical manner, void of cultural norms,

context, and time, is similar to experiencing music solely from the written score—a pale

impersonation of an authentic musical experience. Particularly, the cultural and evanescent

quality of music recognizes that temporality and context are critical to arriving at acute

understanding of human relational issues. Bresler (2009) identifies that, "music seeks to revel

in the time-based and the fleeting human experience and use them creatively, science, including

the social sciences, traditionally sought to overcome them" (p. 11). Empathy does not possess a

static ontology, its nature is dynamic and morally negotiated, and it has become indispensable

as a distinguishing feature of human social science research (Bresler, 2005). Additionally, the

most powerful vehicle for eliciting higher order empathy is to be found in successful narratives

that create experiences of connectedness through the validation of subject emotion. The

following observation by Adam Smith is provided by Debes (2010):

> If I tell you an autobiographical story that successfully earns your empathy, then you
>
> must, to some degree, approve of how I feel. For, you don't just know that I feel some
>
> way or another, it makes sense to you that I feel as I do. How could it not? You feel the
>
> same way. (p.4)

There is a need to exercise caution concerning the possibility of the researcher

becoming so closely connected with the subject that the loss of distance effects perspective.

Empathy implies the existence of one who understands and something or someone to be

understood. The empathic connection is most effective when the dyadic relationship is

maintained through a sense of "I and Thou" as defined by Buber (2011).

It is unequivocally established that emotion and music exist symbiotically. What is

questionable is the relationship between music and empathy. Does music nurture and facilitate

the growth of empathy in performers and percipients? Or, does music attract participants who

are already firmly empathic? Vuoskoski and Eerola (n.d.) found that "highly empathic people

may be more susceptible to music-induced sadness and tenderness, possibly reflecting their tendency to feel compassion and concern for others" (Conclusion, para. 1). Their findings were the result of two experiments based on listening to film music and sad/neutral music respectively. The music, as described by the researchers, was validated as sad and neutral. Aside from questions regarding the validation of music as sad or neutral and the cultural implication of such assignments, both experiments did not address music in the performative realm only in the passive experience of listening. At the very least, the findings point towards the need to recognize that human emotional response is not uniform in character but rather tempered by the narrative of each listener.

Yob (2010) asks why music is a language of spirituality, or better put, "music talking for spirit" (p. 150). Meyer (2008) asserts, "Composers and performers of all cultures, theorists of diverse schools and styles, aestheticians and critics of many different persuasions are all agreed that music has meaning and that this meaning is somehow communicated to both participants and listeners" (Kindle Locations 86-88). Music, for all intents and purposes, can be understood as "felt meaning", intuited and then mediated by reflection. The object or subject brought to mind by a musical experience is the result of a personal emotional bridge that connects meaning bounded by the specificity of the moment and context, be it secular or spiritual. This particular meaning consequently lays bare an opportunity for the facilitation of empathy and understanding. And, empathy is critical for the social well-being of individuals and communities. The social element of music making is not a function of utility concerning the music unto itself, but rather a function of humanness and meaning making: "Music making is an assertion and a ritual enactment of identity, both individual and collective" (Bowman,

2005, p. 8). Furthermore, the import of music, as well as language, is evident by its appearance in every human society regardless of the absence of other cultural attributes (Patel, 2008).

The cognitive demands and psychological states elicited in group music-making suggest that empathy is a possible outgrowth of such activity. Rabinowitch, Cross, and Burnard (2012) have labelled the constituent elements of musical group interaction (MGI) as, "empathy-promoting musical components (EPMCs)" (p.485). The EPMCs include movement, imitation, entrainment, flexibility, disinterest, and floating intentionality. Disinterest is based on the Kantian notion of disinterested pleasure, "the experience of pleasure without pre-supposing the existence of a pleasurable object" (p.485). Aesthetic appreciation becomes the focus as opposed to functional outcome. Floating intentionality distinguishes musical communication from the inherent explicit nature of verbal communication. It allows for differences in the specific emotional responses of participants to co-exist in a peaceful manner - there is no need for agreement regarding a uniform emotional response. MGI can lead to a state of shared intentionality and inter-subjectivity where a sense of cognitive and affective fellowship is experienced—basically, empathy. The result of a year-long study involving primary school aged children engaged in MGI led researchers to conclude, "on two out of the three measures of empathy that we employed, the MGI programme can be interpreted as having led to an increase in empathy scores in the participating children, but not in control groups" (Rabinowitch, Cross, & Burnard, 2012, p.494).

Hodges (2010) supports the importance of the social component in music-making: "Music-learning situations are an obvious place to look for the effects of empathy on learning. When children sing, play, or move together, they are sharing a common emotional experience beyond the content of the lesson" (Hodges, 2010, p. 8). Our lives are critically defined by the

social element of our existence where cooperation and empathy are powerful tools for peaceful

co-existence. Schools are first and foremost social institutions, and as such provide rich

opportunities for group musical interaction and the development of empathy.

ABER is essentially an extension of qualitative research notwithstanding arguments that

advocate for recognition as an exclusive form of research. It is unique in its creative methods

of inquiry and representation but it adheres to the quality of experience as opposed to

observable and measurable quantities. ABER challenges prevailing notions of "knowing" and

knowledge and it in turn is challenged by critics who understand knowledge in explicit, precise,

and static terms. Music, nestled within ABER, is a "double puzzle" so to speak for it bears the

challenges associated with ABER and the demands of temporality and abstraction. The

experience of music is not observable and defies quantifiable measures. It is ephemeral,

evanescent, and requires participants to listen, subordinating vision. It should be of little

surprise to discover that instances of music based ABER studies are difficult to find, more so if

composing original music is the research focus.

Daykin (2004), reflecting on a review of arts-based methodologies contends:

"that while creative writing, visual arts, film, photography, video, and theatre-based

performance are increasingly being used and evaluated in different research contexts,

the use of arts that have neither a literary nor a visual basis is rare. In particular, music

is infrequently used in research despite the increasing recognition of its evocative,

educational and healing powers in therapeutic and other settings (Boyce-Tillman,

2000; Bunt, 1994; Bunt & Hoskyns, 2002). (p. 2)

While philosophical and methodological debates continue concerning music and its concomitant meanings, neuroscience has critically enlarged our understanding of the brain and how it processes cognition/emotion which has implications for ABER and music.

The duality of previous notions that saw a separation of cognition and emotion has been superseded by an understanding that frames cognition/emotion, and conscious/sub-conscious, in a relational manner. Although different, cognition and emotion function like a team, each affecting the other. Evidence indicates, "That the perception of emotionally-salient stimuli and the experience of emotional states can profoundly alter cognition" (Okon-Singer, Hendler, Pessoa, & Shackman, 2015, p. 1). Furthermore, "Contemporary theorists have increasingly rejected the claim that emotion and cognition are categorically different, motivated in part by recent imaging evidence demonstrating the overlap of emotional and cognitive processes in the brain" (p. 5). There is no particular brain region that is necessary or sufficient to singularly process cognition or emotion as we understand them. This understanding situates ABER and music differently on the research spectrum, providing observable evidence for the unobservable characteristics of arts-based education research. Thinking, at the very least is both felt and reflected upon resulting in a deeper and broader experience of learning and knowing.

Learning about the Holocaust and the iniquity that it spawned requires the learner to embrace a complex of feelings and thoughts. Numbers and statistics provide dimensionality but names and faces provide humanness and specificity. ABER, through the use of music, is particularly situated to address such complexity as it has the capacity to engage both deep thought and feelings. As is the case with *i believe* words and music are not designed to moralize but to address the tragic and sublime in a narrative fashion that allows percipients to create

personal meanings through emotion and cognition. Such an experience can lead to a condition of empathy.

Composing music that references the Holocaust directly or indirectly is not novel—numerous compositions exist in this manner, for example: Penderecki's *Dies Irae*, and Reich's *Different Trains*. Composing a large scale oratorio that shares an encompassing view of a Holocaust experience under the banner of ABER is novel. As was stated earlier, finding instances of ABER that use music as the tool of research is rare. Yet, the power of music to evoke or animate emotional and cognitive expression is inarguable and unequivocal. Music was used critically and effectively by both victims and perpetrators of the Holocaust. Nazis used music to unify and control, while victims used music to document the horrors of the camps and express sorrow, loss, and hope (Cunningham, 2014). We must use music once again critically and effectively, but to inform and educate people concerning the need for empathy in sustaining peace amongst diverse communities.

Summary

A singular inclusive embrace of ABER with the scientific method is a communion of strength for knowledge creators and learners concerning human social and cultural understanding. Critical and transformative learning theorists countenance empathy, critical thinking, and meaning concerning humanity, and can be effectively realized through ABER. Nonetheless, there is still an important need for the precision and data of empirical methods of research. The lens of reductionism can provide the raw material for the meaning making apparatus of ABER. There is no argument against the powerful methods of scientific research per se, only a questioning of its dominance in the search and re-search for knowledge and meaning making. Systems theorists provide an elegant platform for examining why it is a

considerable challenge to introduce alternative ways of thinking and learning to schools,

educators, and consequently, students. In a system that is presently generous in practices of

inclusion and comprehensiveness in research, teaching and learning, there is a need to

acknowledge the importance of empathy and the arts as critical players in the

knowledge/meaning game.

It is in consideration of a perceived gap in both the absence of music based ABER

studies, and the unique knowledge generating qualities of ABER, that space exists for the

creation and recognition of *i believe*, and the forth-coming *Nostos*, as research. Such

acknowledgment will provide schools, teachers, students, and communities new and valid

opportunities for learning and empathic growth.

Chapter 3: Methodology and Research Design

Introduction

This chapter opens with a short explication of ABER as a mode of inquiry that searches for knowledge and illumination in a wholly different manner than empirical methods. Science and art (music) are seen as complimentary in nature in the pursuit of knowledge and understanding. The creative design for the study is presented and the criteria for establishing and evaluating quality are examined. The chapter concludes with a proposal for a three-part structured creative thesis.

Arts Based Educational Research

The binary nature of reductionism aligns well with notions of cause and effect when applied to the material world of the natural sciences. The vision of scientific research is acute and purposeful in this regard but as a consequence it is also narrow in scope. There is an indifference to findings and knowledge that are difficult to quantify and thus perfunctorily dismissed from consideration. The ethos of the scientific method of research is a deductive journey of either/or. Nuance and multiple meanings are not the mien of science. Contrarily, nuance and multiple meanings are immutable qualities of empathic learning and human experience.

The author does not advocate a diminishing of systematic scientific methods of research but suggests an examination of the appropriateness of research methods with regards to researched content. As there are multitudes of ways to knowing there should also be a reciprocal obligation to know as well as we can. Housed within the obligation to know well is a need for different methods of research resulting in valuable knowledge that is different. Characteristics of qualitative research are briefly outlined by Creswell (2012), including:

exploring a problem versus need for explanation, collecting data using words versus numeric, broad statements of purpose versus specificity of hypothesis, analysis of themes and interpreting larger meaning versus statistical comparison, and writing reports using researcher subjectivity and emergent structures versus writing reports using standard structures and evaluation criteria with an intent for objectivity.

ABER is an oblique derivative of the qualitative tradition, sharing many of the norms of reference and practice yet with its own unique qualities. As a method for and of research, ABER, much like traditional qualitative research, explores, is holistic, searches for themes, acknowledges the subjective role of the researcher, and is at its best when addressing questions and concerns related to social issues; especially those social issues at the margins of society or issues invisible due to ubiquity. *i believe* is an inquiry in human rights and social justice through the lens of the Holocaust framed by empathic learning. This inquiry is mired in nuanced layers of complexity and meaning and the critical limitations of a cause and effect methodology are readily apparent. The method of research for *i believe* must account for rational differences in valuations, knowledge, and meaning, concerning the focus, content, and presentation of the inquiry. As a result ABER was seen as the most appropriate method for inquiry.

ABER uses artistic practice and "knowing" as a method of inquiry and is driven by narrative. It is not engaged in the search for precise numerical data but serves to address philosophical assumptions and beliefs about the nature of truths, both personal and universal, concerning the content of inquiry (Piantanida, McMahon, & Garman, 2003). ABER is particularly adept at presenting and representing the multiple sensitivities of self/other in

conflicted human relations. To this effect, Leavy (2009) suggests that the methodological tools

of ABER are:

> Used by qualitative researchers across the disciplines during all phases of social
>
> research, including data collection, analysis, interpretation, and representation. These
>
> emerging tools adapt the tenets of the creative arts in order to address social research
>
> questions in holistic and engaged ways in which theory and practice are intertwined.
>
> (Chapter 1, para. 6)

The creative tools of ABER implore researchers and percipients to engage with data

differently than the exactitude of empiricism thus creating possibilities for differences in

meaning-making (Simons, & McCormack, 2007). Respectively, inductive reasoning is woven

into the fabric of ABER as the personal narratives of content, researcher, performers, and

percipients, become challenged to consider broader perspectives. As a result, the possibility of

a transformative learning experience becomes tangible.

It is critical to understand that the strength of ABER lies in its functional difference

from empirical methods and as such it can be a unique and credible partner in research. In

appropriate circumstances each respective method strengthens the search for knowledge and

meaning by providing complimentary deep and broad understanding. Hegemony for either

method would be foolish and damaging. Thus, the paradigmatic schemes of both science and

art should overlap in partnership to increase and enlarge research opportunities and the capacity

for knowledge and meaning-making (Rolling, 2013). *i believe* is an instance of ABER but it is

supported by extensive examination of categorical numerical data.

The central question of this paper is; how can music and empathic learning be conjoined

to create meaningful and potentially transformative learning experiences? The general answer

is through the practices of ABER and music composition as the method of inquiry. However,

success is predicated on the details of design and artistry.

Creative Thesis Research Design

It may seem superfluous to state that a creative person is needed to create a creative

thesis but it is necessary to enforce the notion that the artistry of an arts based researcher must

be essential, advanced, and technically accomplished. Additionally, every creative person who

endeavors to pursue a significant artistic research project must be amply endowed with an

insatiable sense of wonder and curiosity—indispensable fuel for an intense and consuming

journey of exploration and learning.

In his book, *Creativity*, Mihaly Csikszentmihalyi (2009) shares the result of decades of

researching creativity, the work of creativity, the flow of creativity, where is creativity, creative

surroundings, and the character of creative people. Notwithstanding the excellence of this book

in illuminating creativity and creative people, and the recommendation that it be read as a

prelude to understanding the authors of creative theses, this paper narrows its focus on the

process of creativity. In this regard there is a traditional view that the process of creativity is

linear and that the creator moves through these stages in a methodical manner. As discussed by

Csikszentmihalyi (2009) the traditional five steps of the creative process are understood as:

1. Preparation – immersion in a set of problematic issues that arouse curiosity;

2. Incubation – churning of ideas below the threshold of consciousness;

3. Insight – the Aha moment when pieces fall together;

4. Evaluation – value and worthiness of insight; and

5. Elaboration – the perspiration of creating that follows inspiration.

Barone and Eisner (2012) also delineate a similar five step process:

1. Empty canvas – open to possibilities and a state of anxiousness and confusion;

2. Themes – relationships between phenomena emerge;

3. Crystallization – a new gestalt;

4. Creation - actual artistic work; and

5. Completion – public presentation.

Both lists are quite similar despite the evaluative stage being delineated in the first step and most likely assumed within the second list. Likewise, the first list of five steps does not state "completion" as a stage although it is reasonable to assume that one of the intentions of both lists is to create an artistic "product" or outcome. Such discrepancies are moot for the primary concern is to recognize that by implied linearity neither list addresses the creative process accurately. The fore stated lists outlining the creative process do unfold but not in a systematic sequential style.

The creative process is recursive and intersected by nature and in design. There are many feedback loops of "ahas" and small ideas considered, evaluated, and then re-considered and re-evaluated over an unpredictable timeline. While in the midst of the writing process there may emerge the need to examine a new source of information or interview another person because an insight arose from the writing process. In turn, the results of such new inquiry may alter some of the findings and content of the writing completed to date, which in turn may give birth to another small idea which affects a big idea, and so on. Such a loop makes solid sense to creative people engaged in creative work and is characteristic of ABER. Eventually the process arrives at completion, but the work may never be truly finished in the mind of the creator as the loop never stops—it just rests. The creative process unveils different information than the

explicative cause and effect research of empiricism. The value of ABER and the creative

process is twofold:

1. A different kind of information or insight is revealed especially regarding the

    complexity of human relationships and disposition. Additionally, multiple possibilities

    or outcomes are considered as opposed to searching for a single answer.

2. The tone and presentation of ABER renders research findings in an empathetic

    relational manner thus providing opportunity for intimate accessibility and

    understanding for percipients. Additionally the potential audience for the distribution of

    research findings can be meaningfully expanded exponentially.

If empiricism is seen as a research scholar then ABER to date has been acknowledged as

the fabulous famulus—an attendant assisting on the margins but possessing no chair at the adult

table. This perception is egregiously misguided when research reaches beyond the pale of the

natural physical world and aims its tools of measurement at the human condition and people

become the focus of research—at this time the science and art of knowing need to be seated

together equally at the table.

Although the creative process is recursive its creative iterations do not necessarily

arrange themselves in a sequential manner as aforementioned. Nonetheless, it is helpful to

adopt a staged approach for the sake of explication and description—a fundamental blueprint

for understanding the fluid creative process of interwoven loops of relationships. Additionally,

one more critical category can be added to the process of creating an artistic work—finance.

This aspect of the creative process has yet to be addressed in any of the readings reviewed, yet

it is especially impacting upon shaping and producing large scale musical works for the concert

stage and recording studio.

Criteria for Establishing Quality in ABER

Quality for the purposes of this paper is understood as achieving excellence or superiority in the processes and artistic products of ABER based upon criteria that are broadly recognized by artists, arts based researchers, and intended audiences. Evaluation is implicit in the recognition of quality—a symbiotic dyad. However, there is a need for distinction between liking something and the recognition of quality, especially in terms of cultural experience. The factors that affect a judgment of high artistic quality are perpetually in a state of constant change and therefore it is challenging to unequivocally state that an artistic work is uncontestably excellent. The assessor and the assessed are in an animated negotiation that is bounded by personal taste, history, prevailing trends, time, ego, knowledge, experience, and empathy. Consider the ameliorating or aggravating effect of time on the perception of various composers and their works. To wit, four years after Johann Sebastian Bach's death, "none of his works were included in the catalogue of the library at Cothen" (Steen, 2003, p. 98). Today, he is an acknowledged master whose works are revered and ubiquitous. Tchaikovsky said of his own work, the 1812 Overture, "The overture will be very loud and noisy, but I wrote it without warmth or love, and so it will probably not have an artistic merit" (Steen, 2003, p. 680).

Artistic works of ABER or otherwise, challenge any notion of certainty concerning the assignation of excellence in any universal sense. As stated above, both external evaluation (Bach) and internal evaluation (Tchaikovsky) are at best temporal reflections subject to revisionist change. This concept is critically important to establishing quality in ABER as it not only makes salient the challenges confronting artistic evaluation, but clearly differentiates itself from qualitative evaluations associated with scientific research. The fundamental difference is found in the degree of utility of aesthetic perception. An instance of ABER is grounded in the

immediacy of experience, and the aesthetics and meanings of the moment are subject to change

as a result of time and reflection. In fact, perceptual and possible transformative changes are

part of the artistic process. Unlike scientific research, generalizability of the value of an artistic

work is specious and bloated, and should never be considered a qualitative criterion for ABER.

Moreover, the same may be said of arts critics and the glib generalizations of their critiques. In

this regard Dewey (2005) suggests, "It cannot be safely assumed at the outset that judgment is

an act of intelligence performed upon the matter of direct perception in the interest of a more

adequate perception" (p. 311).

Consulting Barone and Eisner (2012), the criteria for effectively establishing aesthetic

utility in ABER should consider the following practices/goals/methods of ABER:

1. Examine and address dimensions of the social world – commonly but not exclusively,

    issues of identity and social justice, particularly those on the margins of society and

    human rights;

2. Rigorous methods of data collection;

3. Develop a narrative/story that focuses on revealing the complex of perspectives and

    meanings associated with the research topic;

4. Create an artistic work that embodies the research and provokes percipients to

    vicariously experience the world of "other"; and

5. Perform or display the work for an enlarged audience of academe and general public.

Unfortunately, there are an abundance of social issues confronting schools and

communities throughout the world. It is suggested that the issue chosen to be researched should

arouse both the "heart and mind" of the researcher. Objectivity, for the moment, should be set

aside as passionate moral purchase of the issue will be a critical sustaining force for the

imposing challenges of artistic creation and research. Once the topic of research has been

chosen, data collection becomes the focus and objectivity is re-instated as a research

component.

Designing a plan for data collection should include multiple sources of information even

if the study is ethnographical or autobiographical. As a result of expanding information

sources, the research focus may be re-negotiated or strengthened by the expanded search.

According to Creswell (2012), qualitative researchers, hence ABER, collect four basic

categories of data: interviews, documents, observations, and audiovisual material. Upon

collection, the data is recorded, analyzed, and organized into themes. All of this activity is

governed by a code of ethics and respect for those people involved with the research. The

quality of the data collection is subject to standards and expectations aligned with each category

of collection and the ability and resources of the researcher. The data collection phase of

research is crucially important for the integrity and substance of any ABER inquiry. Although

the artistry of ABER garners the most attention, without the foundation of a critical data base to

support the artistic creation, the scholarship and substance of the work may be questionable.

Nonetheless, despite the importance of data, it is also critically important to understand how

artists conceive data and research differently than many social science researchers. For artists,

it is possible to create impacting works of art that disturb and provoke percipients to reconsider

their commonly held perspectives of challenging social phenomena as the result of the

experience, talent, and the intuitive findings of the artist/researcher. Consider Pablo Picasso's

(1923) commentary on research:

I can hardly understand the importance given to the word *research* in connection with

modern painting. To *find* is the thing. Nobody is interested in following a man who,

with his eyes fixed on the ground, spends his life looking for the purse that fortune

should put in his path. The one who finds something no matter what it might be, even

if his intention were not to search for it, at least arouses our curiosity, if not our

admiration. (p. 49)

It is the art of and in ABER that is messy and difficult to measure for scholars,

researchers, and funders, thus enabling harsh criticism from the scientific research community.

Ironically, such criticism can be re-calibrated to be interpreted as an endorsement when ABER

is used appropriately and effectively in the inquiry of social phenomena. Despite the fluid

nature of art and by extension its evaluation, it is possible to establish a set of criteria that will

assist in assessing the quality of ABER products. These criteria must apprehend an arts ethos

and not be an imprudent attempt at reconciliation with the scientific method.

Barone and Eisner (2012) clearly differentiate between standards and criteria:

"Standards are indeed measures of quantity. And as such, they can, more or less, be easily

applied and used universally. Criteria are much more slippery. Criteria demand judgment

regarding significance or value" (p. 147). The criteria suggested by Barone and Eisner (2012)

for judging quality of ABER works are:

1. Incisiveness – research gets to the heart of the social issue;

2. Concision – says more with less;

3. Coherence – flow and fit of components;

4. Generativity – has "legs" - takes you to places vicariously;

5. Social significance – character, meaning, and import of the work; and

6. Evocation and illumination – sheds light on and evokes the "feel" of and meanings of

   the work.

Also, Lafreniere and Cox (2012) offer three requirements for claiming good quality in ABER works:

1. Accurate reflection of significant voice(s) of research findings;

2. Skillfully featured artistic technique; and

3. Appreciable effect on audience understanding for the researcher's findings.

The list of criteria is only a suggestion and should not be embraced as a standard for measurement and so become a frail cousin of empiricism. Rather, the criteria are a general approach that will aid in the judgement of ABER quality and most likely will be amended to account for differences in artistic mediums.

What does approach the quality of a standard if not its quantitative character, is the undeniable recognition that "good art" is necessary to make good quality ABER. What makes good art is highly debatable but nonetheless it is the sine qua non of ABER (Blumenfeld-Jones, 2014). There are arts based researchers (Barone & Eisner, 2012) who do not necessarily agree that the art found in ABER needs to be of the highest quality. But, if the art becomes the focus of attention because of its questionable quality and therefore a distraction, the social issue researched is rendered invisible. Good art, regardless of the contentious definition, is absolutely necessary for good ABER.

Evaluation

Evaluation is not a clearly defined stage of the creative process but more akin to an ethos that underscores all activity by the artist. External evaluation either by public or critics is quite different from internal evaluation by the creator. The character of constant formative evaluation by the artist is framed by conscious and sub-conscious activity.

When I compose there are deliberate reflections on how best to manipulate and configure the basic elements of music to serve my artistic imaginings. Yet, concurrently as I make conscious choices in this regard my musical instincts function sotto voce as gate keepers making lightning like aesthetic decisions of acceptance or rejection. My instincts are the sum total of years of study, reflection, and experience and operate in the realm of feelings albeit in an interpretive manner. Unlike, the direct feelings associated with our physical senses, feelings associated with interpretation are of a different complexity. There is a gestalt relationship enveloping the intellect and emotions into a sort of singularity that account for my "gut feelings" concerning evaluation of creative decisions. Such feelings or intuitions are not to be dismissed quickly as they are critically informing aesthetic barometers that gauge the quality of artistic decisions.

The regard for the artist's intuition is neither comprehensive nor unassailable but is mediated by the qualitative legacy of the artistic work created by the artist. Intuition appears to inhabit the liminal space between the poles of reason and emotion blurring lines of delineation as in the sfumato mode of painting. There is no clear line of demarcation between reason and emotion in intuitive thinking but rather a smoky haze of transition as artistic decisions are negotiated. The same might be said about the relationship between the unconscious and conscious brain as it concerns thinking. Cairns-Smith (1996) advances a valuable insight regarding unconscious thought and "gut feeling": "Now what I am suggesting is that we might regard all conscious thought as similar, except that usually the unconscious brain processes are running concomitantly and in a kind of intricate counterpoint with complex, intellectual feelings changing from moment to moment" (p.186).

As a result of the unique combination of study, reflection, and experience each artist brings to their particular intuition or "gut feeling", the representative work of arts based researchers cannot be replicated or generalized. Unlike the work of scientists examining the natural world whose foundational principles are generalizability and replicability, arts based researchers offer multiple possibilities for understanding and meaning concerning the findings of research. Procedural standards that validate empirical study designs are countered in the arts based research world by criteria as suggested above by Barone and Eisner (2012), and Lafreniere and Cox (2012):

External artistic evaluation can be influential to the creative process dependent upon the creative artist's receptivity and the source and intention of the evaluation. The criteria essentially remain the same for both internal and external evaluation so the issues for the creator are balance and weight. How much weight is to be assigned to content and source of the evaluation as the two are inextricably linked? However, it is possible to receive the most thought provoking and influential evaluative comments from the most unlikely of sources and the most benign commentary from highly experienced sources. Regardless, external evaluation received during the formative stages of the work can provide beneficial moments of reflection and be fundamentally impacting on the artistic outcome. Summative evaluations as provided by public critics are a wholly different form of commentary whose purpose should be to enlighten and inform, but can descend into a cacophony of personal vilification framed by a misplaced agenda.

Arts based researchers whose artistic output is designed for public display must be prepared for an entirely new and different level of criticism not normally associated with academic research. The profile of a public response is not of the same character as the profile

of an institutional or peer response—arts critics and public opinion column writers are not peers despite providing a public service. Additionally, the Internet provides a platform for anonymous responses that encompass a lexicon of evaluative commentaries. Whether supportive or denigrating, the public presentation of arts based research presents professional and personal challenges to ABER practitioners foreign to the experience of empirically based researchers.

Proposed Three-Part Structure for the Creative Thesis

The aim and goal of the thesis is to advance the use of music in ABER for empathic learning. The objectives of the study are to:

1. Conduct a retrospective study of *i believe* as an instance of arts based educational research;

2. Conduct a prospective study of *i believe* through composing the first movement of its sequel *Nostos*; and

3. Perform *i believe* and *Home* the first movement of *Nostos*.

The retrospective study is in the form of a manuscript that can be submitted for publication. The manuscript includes an explication of ABER, its significance to the field, the need for empathic education, an examination of the creative process, composed original music and words for empathic learning, criteria for quality and evaluation of ABER works, and a comprehensive analysis of the structural elements of *i believe*. Additionally, critical pedagogy, transformative learning theory, and systems theory were reviewed as support for the aim and goal of the creative thesis.

The second part of the thesis took the form of a creative musical work entitled *Home*, the opening vocal movement of *Nostos* which will be the sequel to *i believe*. *Nostos* will take

the form of a modern oratorio as its progenitor. The inquiry and composing will address the towering challenges of survivors of genocide and their journey to find "home". The word "nostalgia" finds its meaning in the Greek words nostos (journey home) and algos (pain). For survivors, what was can never be again. It is a visceral journey that defines one's identity and humanity. *Home* begins the journey in the tumultuous aftermath of war's end.

The third part of the creative thesis was a public performance of the chamber version of *i believe* and the premiere of *Home* on July 10th, 2015, at the Crescent Fort Rouge United Church in Winnipeg, Canada. The performance was scaled from the full score to include: strings, piano, adult and children's chorus, and soloists. The community of performers included students, amateurs, and professionals. Rehearsals were an incubator for empathic learning and meaning-making and the technical demands nurtured skill development and musicianship. Individuals negotiated, both internally and externally, their place in a community of learners while simultaneously navigating the challenges of narrative content and musical performance. The performance/presentation was approximately 95 minutes without intermission.

Chapter 4

***i believe*: A Retrospective Arts Based Education Research Study**

Introduction

This chapter is a personal reflection on the five year journey of creating *i believe* and the subsequent five years of public performance. The sum of experiences over the course of ten years has served to transform my grasp of what it means to be human; both sublime and heinous. Notwithstanding the nature of the transformation, what is critically important is the notion that transformative learning can result from an immersive artistic study. When the artistic study is about the Holocaust, and most importantly about individual people of the Holocaust, art plays an unparalleled role in vicariously feeling the eviscerating pain and carnage of hate.

The process of creating *i believe* required thousands of hours of engagement including: reading, thinking, interviews, travel, composing, lyric writing, casting, rehearsals, financing, producing, and performance. Each aspect was paramount in bringing life to *i believe*. All the same, if not for mutual trust among all involved and a belief in the central tenet of the work, *i believe* would only be an unrealized work of imagination. The following pages are designed to take the reader inside the thinking and processes of *i believe*; an ABER journey of who, what, where, when, why, and how.

The Empty Canvas – A Beginning

In 2004 I received a phone call about the opening of the Arthur V. Mauro Center for Peace and Justice at the University of Manitoba. The call was about the possibility of my involvement in the creation and production of a gala event to celebrate the opening of the center. I felt there was a need for a new composition to be part of the program, but what should

be the focus of the composition? The Center for Peace and Justice, at the time, was one of only

eight or nine such institutions in the world and the music should befit such an august occasion

as the gala opening. What do I write?

Appropriately, *A Problem from Hell* "America and the Age of Genocide" (Samantha

Power, 2003) was recommended to me as a thought provoking read. I was captivated,

intrigued, appalled, and I needed to know more about genocide and human rights. Other ideas

had previously floated in my thoughts regarding the composition but the more I read about

genocide the clearer my direction became and I eventually chose Kristallnacht as my main

focus for the musical work. I entitled the work *i believe*. It was structured as a dramatic

narrative and was approximately 12 minutes in length. The work was scored for drums, bass,

guitar, percussion, piano, strings, chorus and soloists. The chorus was a combination of

University of Manitoba Singers, Miles Macdonell Collegiate Chorus, Bison Men's Chorus, and

independent singers. Its performance was received robustly by both performers and audience

with a palpable sense of impact that resonated beyond music as entertainment. The

composition became a representation of my readings and research and as a result became a

gateway experience for learning and understanding with regards to Kristallnacht as was

evidenced by the reaction of percipients to the performance.

I cannot explain what threshold I crossed that propelled me forward with the decision to

create a large scale dramatic musical work to be called *i believe*, but I was moved, enormously

so, both in my mind and spirit with what I had read about genocide, human rights, and

specifically the Holocaust. The Holocaust was a seminal event in human history that clearly

and viciously defined the sweeping nature of human thought and behavior. The leading

perpetrators were in general highly educated and reasoned in their actions, at least from their

perspective. The entire spectrum of human thought and action was either witnessed or experienced during the Holocaust. An extensive literature review was initiated and sustained for approximately 4.5 years. The volume of material available for study about the Holocaust is considerable but as the result of research, consultation with experts, and institutional visits I was able to assemble an extensive list of readings that were informative, intellectually jarring, and emotionally disturbing.

A representative list of the literature consulted follows: *Kristallnacht*: *Prelude to Destruction* (Gilbert, 2006), *Mein Kampf* (Hitler, 1939), *This Way for the Gas, Ladies and Gentlemen* (Borowski, 1976), *Survival in Auschwitz* (Levi, 1996), *Humanity in Doubt* (Weiss, 2007), *The Night Trilogy* (Wiesel, 1987), *History on Trial* (Lipstadt, 2006), *Auschwitz: A History* (Steinbacher, 2006), *Notes from the Warsaw Ghetto* (Ringelblum, 2006), *The Years of Extermination* (Friedlander, 2007), *The Master Plan: Himmler's Scholars and the Holocaust* (Pringle, 2006), *Eichmann in Jerusalem: A report on the Banality of Evil* (Arendt, 1994), *Hitler and the Final Solution* (Fleming, 1984), *"A Problem from Hell": America and the Age of Genocide* (Power, 2003), *The Art of Memory, Holocaust Memorials, in History* (Young, 1994), *Hitler's Empire, How the Nazis Ruled Europe* (Mazower, 2008), and *The Dachau Concentration Camp, 1933 to 1945* (Distel, 2005).

Additionally, time spent in interviews with Holocaust survivors anchored the research in authenticity, intimacy, and trust—the "other" and abstractions of quantitative data now had a name and I knew them personally. When I interviewed survivors I was not only gripped by the unimaginable nature of their stories but I was also transported emotionally to another level of experience by the manner in which they told them to me. I was drawn in by their words and the silence when it was difficult to speak, by the intensity of their gaze, their tears, when their

eyelids closed and they were back "there" once more while they continued to share their story. It was the manner in which they told their stories that was also significant not only the content; as it is so with *i believe.*

As a result of a number of years of research and exploratory writing in a recursive relationship, form and narrative were in constant negotiation but eventually the canvas was no longer empty. The canvas became a study in chiaroscurism as the darkness and light of human character became the focus with intent to create a work that would educate, agitate, and challenge the listener to feel and think about the Holocaust and by extension the meaning of being human. Additionally, I felt that such a work was a timely and needed response to balance the growing inequity in education seen as a curriculum favoring technological and scientific learning. With a perceived rise in technological novelty and innovation, accompanied by a concomitant perception of progressively increasing market driven individualism, it was noted that a critical gap was widening concerning the embrace of "me" versus "we". A chapter about the Holocaust, or any other genocidal event, in a history curriculum is woefully insufficient to fire the imaginations of students to address issues of morality, ethics, human rights, peace, hatred, ethnicity, culture, and empathy as a counterbalance to a technologically-focused school experience.

When we study the "particular" we can find the "universal" and when we study the universal we can find the particular. As a result of extensive reading and reflection, I concluded that the Holocaust, as a consequence of hate and state policy, was the seminal event in human depravity from which there was much to learn about "me" and "we" relevant to both the heinous and sublime nature of human existence. Importantly and critically, it was also recognized that music was the currency of youth and that music and words had the potential to

place performers and audience at the intersection of feeling and reason—a congested location

with the most potential for very deep and broad learning. Such research and representation

could encompass both the objective and personal in a frame of oppositional completeness. The

canvas was no longer empty but nor was it defined clearly, just a sense of purpose, direction,

and overall structure—a Holocaust story to be told with music and words about a journey

through hell and hope.

Incubation and Themes

In order to weave an integral coherent narrative that could be sustained for the duration

of a large scale work it was imperative to continue researching the literature and interview

Holocaust survivors. The intention was to delineate and refine a broad idea into a distilled

narrative experience—a representative story that was accessible yet challenging and provoking

to percipients. Conjointly, the work would lay bare the conflicted and oppositional themes that

pervasively inhabitant humanness, some of which are: faith/disbelief, emotion/reason,

freedom/slavery, dignity/disdain, wickedness/goodness, and hopeful/hopeless.

There are countless studies and books about the Holocaust and all contribute to our

understanding and knowledge of the event and its perception, but I chose to attempt to feel the

Holocaust—not only to read about the pain and suffering of victims and thoughtful examination

of pertinent data. By the gift of imagination, empathy, and compassion, I attempted to

vicariously experience the pain and suffering, if only for a moment—a glimpse into the soul of

the Holocaust experience. What I felt was the weight of a great and heavy sadness. I learned of

hate, destruction, pain, and torment of such incredible proportions as to provoke

incredulousness.

Time can have an ameliorating effect on misery and pain, vitally needed and welcomed in the human experience, but there is another consequence of time, dismissiveness. It is important that we remember the Holocaust for it is an essential chapter in the book of human history as it defines the scope of our potential behaviors. To forget or diminish the Holocaust is calamitous for moral reasons compellingly relevant to human rights, hate crimes, and social justice. As is gravely evidenced by the Rwandan genocide, humans continue to collectively repeat reprehensible behaviors, and disturbingly, sovereign issues continue to impede nations from critical intervention. Accordingly, to remember our past doesn't mean to pay tribute only in a solemn or sermonic manner but to consider the act of remembrance as an act of action in formulating a compass for the future.

Like the Roman God Janus, we must simultaneously face our past and future, our beginnings and endings, and in doing so it is possible to forge a continuum of humanity defined by insight and understanding. In the failure of such understanding we become vulnerable and disposed to re-invent hate, cruelty, and callous disregard for each other in the name of modern progress. Notwithstanding the significant positive contributions of science and technological innovation, humanness is irrevocably defined by our humanity framed by morality. Our incessant march forward technologically and materialistically is not thoughtful or clear minded without the tempering effect of empathy, compassion, and a sobering understanding of our past: "How shall the young become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the living present" (Dewey, 2007, Kindle Locations, 191-192)?

Where we are today is the sum total of all the events and actions that have preceded this moment, the good, the bad, the beautiful, and the ugly. I have asked myself, what will the present generation of students contribute to the human continuum? For in spite of all of our

technical advances, the fundamental existential need for humans to love and be loved has not changed, nor do I reasonably foresee such change in the immediate future. When we forgot our human qualities of love and care, or ignored our most base feelings of decency and compassion, hate reigned and the Holocaust lived. Hence, for the sake of humanity we need to remember our past as we surround and enlarge ourselves with the contrivances of modern progress as we coincidently and unwittingly diminish our humanness.

The themes arrived at in the incubation of *i believe* were large and umbrella-like in nature. Essentially this large scale musical work would be a commentary on humanity as witnessed through the lens of the Holocaust and a provocation directed towards technical progress and education. The challenge would be to make the universal, personal.

Crystallization

Unlike the exclusivity of logical and reasoned arguments found in a well-constructed academic paper, I recognized that both reason and emotion were necessary components in the framework of *i believe*. The words needed to reflect the findings of five years of research encompassing an extensive literature review, interviews, and journeys to Germany, Austria, Israel, and the United States Holocaust Museum in Washington D.C. The music needed to stand with the lyrics in an indissoluble bond of emotion and reason. Most importantly, both the music and the lyrics had to be personal and relatable to both performers and audiences and crafted for the exclusive purpose of telling a story of and for humanity. As a result, the new work would become a modern oratorio performed by an orchestra, choirs and soloists, adopting the roles of both victims and perpetrators in telling a story of the Holocaust from Kristallnacht to liberation as experienced by two young people and the larger community. The musical form would be refined over the course of over two thousand hours of research, creation, and

rehearsal. But, more pressing at the nascent stage was the narrative arc of the story. The

challenge was how best to represent a shattering journey through hell and yet put forth the

possibility of hope. The blueprint for the narrative was to provide direction although not

indelibly so, but dynamically fluid in response to new insights and discoveries as a result of

research.

As the years unfolded in the creation of *i believe* the narrative was artistically negotiated

to finally become twelve movements encompassing the years 1938–1945. Each movement was

designed as a self-contained chapter of the narrative to be experienced and reflected upon in a

critical and reflective manner. Yet, as part of the design, when all twelve movements are

experienced sequentially in a full performance, the narrative flows in a cohesive, integral, and

sensible way.

Creation

The conceptual synopses of the twelve movements of "i believe" are as follows:

Movement 1 - *The Beginning*

Time passes, cataclysmic events unfold and the world changes, from war to peace, from

peace to war, but through both war and peace an ancient hate lives. From 1933-1945 such

entrenched hate towards a people is no longer a tense undercurrent but is expressed openly,

vehemently and directly against those who are purportedly to blame for the ills and suffering of

a nation and its citizens. Hate found its ultimate expression in the Holocaust and this expression

of moral bankruptcy found its prelude in Kristallnacht.

Movement 2 - *Why?*

It is doubtful that we will ever understand the rabid and violent nature of extreme racism. Nonetheless, we pursue the dream of peace, for inherent in the pursuit is the hope for understanding and growth.

Movement 3 - *Not Wanted*

The St. Louis sailed from Hamburg on May 13, 1939, with 937 men, women, and children aboard. Each had their story of why they were crossing the Atlantic Ocean for Cuba but all were hoping for a life of peace. Such was not to be as graft, greed, deception, racism, and politics altered the anticipated outcome. The St. Louis was prevented from docking and its passengers were forced to wait in high anxiety as negotiations and alternate locations were considered. Despite efforts, eventually the ship and its unwanted passengers had to return to Europe, knowing fully well what awaited them.

Movement 4 - *The Children*

To intentionally hurt a child elicits gut wrenching responses from most human beings. That is why the premeditated action to annihilate approximately 1.5 million children during the Holocaust is singularly one of the most despicable and heinous actions ever to be undertaken by human kind. Children's lives should be filled with love, laughter, and learning, not violent hate and loathing. They truly were innocent and with profound sadness we all must ask, why?

Movement 5 - *He Said!*

He is Adolf Hitler and his manner and words both frightened and fuelled the imagination of millions of people. His words ripped and clawed at the body of reason and compassion until it was unrecognizable; we now call it, the Holocaust.

Movement 6 – *The Directive*

On January 20, 1942, fifteen high-ranking senior officials gathered for a meeting of great importance.http://www.ushmm.org/outreach/ber49030.htm They met in a beautiful villa by a lake named Wannsee on the outskirts of Berlin. In this idyllic setting they discussed the "Final Solution" to the Jewish question; plans of action to deport, enslave labor, and annihilate a people. The meeting was designed to consolidate and coordinate the plan from a state sanctioned level. Among those present were: Secretary of State Dr. Stuckart - Reich Ministry for the Interior, Secretary of State Neumann - Plenipotentiary for the Four Year Plan, Secretary of State Dr. Freisler - Reich Ministry of Justice, Secretary of State Dr. Bühler - Office of the Government General. Reinhard Heydrich, second in command of the Schutzstaffel (SS) convened the meeting

Movement 7 – *Numbers* & Movement 8 – *I Have a Name*

When we are born we are given a name, and with our name we build a life. Our identity as humans is forever connected with our name. Remove names and replace them with numbers and in so doing we become objects, nothing more than a ledger entry in a book. And, when the numbers are no longer useful, we toss them away, for it is much easier to erase a number, than to erase a name. When you are less than human in the eyes of those who count the numbers, extermination is not a complicated moral issue. However, the human spirit is powerfully resilient and that which is removed on the surface is not so easily destroyed within. Our names not only rest on our ears, but are indelibly impressed upon our souls; a gift to be cherished and guarded with love. During the Holocaust millions of Jews and other condemned people had their names removed and replaced with numbers. They suffered the ignominious fate of being de-humanized, counted, and herded like beasts of burden, and then they were exterminated.

Those who survived remind us all of the inextinguishable nature of the human spirit and the power of a name.

Movement 9 – *Death March*

With the advance of the Allies there was growing realization that the truth about concentration and death camp activities would be discovered. The SS began to destroy evidence both material and human. Those prisoners that were still able to walk were forced to march miles in brutal winter weather with no food or water; they were being evacuated to camps in the German interior. Thousands died of exposure and starvation and many who were unable to maintain pace were shot by SS guards. They walked, and walked, and walked. There were no words just the sound of death marching and of souls desperately hanging on to life.

Movement 10 – *Freedom*

The Allies were approaching and in some cases their approach was heralded by the sound of artillery. At times freedom was the unassuming approach of a single vehicle to an isolated prison. Regardless, it was a time of total confusion and chaos, the decision to run or stay in the camp could be the difference between life and death. The battle for freedom is two-fold; external and internal. Despite being physically freed by the Allies the assault of memory would continue to take its toll.

Movement 11 – *What Now!*

So, after all is said and done what is a Holocaust survivor to do. For many, their families were murdered, homes were stolen, and former neighborhoods were unwelcoming to say the least. Immigration policies were unforgiving; who wanted "damaged goods". Those that were fortunate to have found surviving friends or family had nothing and depended on the

welfare of others, as did the thousands of orphaned children. The world had turned its back on all of them and now it was attempting to help; too little and too late for some.

Movement 12 – *I Will Remember You/Finale*

It is important to remember. Remembrance walks beside us as an equal partner as we move forward in moral growth. We need to remember those people and events that have shaped humankind and continue to do so. The Holocaust is a declaration of the depth of human fallibility and moral frailty. Reason and rationalism can be deceiving, imposters of truth, as they were during the Holocaust. We must continuously build the moral fabric of our societies in the hope for informed peace. Peace is not a conclusion but a continuous journey that requires the traveler to be a thoughtful and compassionate navigator.

Lyrics

If peace is characterized as a continuous journey and not defined by a single answer then *i believe* needed to be constructed in a likewise manner. The lyrics could not be conclusive as in a summary of laboratory findings but generative in the ability to communicate multiple experiences yet singular in focus concerning human thought and action. The modus operandi for the creation of lyrics was to be direct yet affectingly embracing sub-text. Consider the following lyrics from movement six, *The Directive,* which frame multiple perspectives concerning the Final Solution as discussed at the Wannsee Conference and the telling commentary of mothers assuring their children that the end to all this madness will soon be here:

The Directive/ Movement 6 - composer/lyricist–Zane Zalis

Women's Chorus | Men's Ensemble (ME)

Male Soloist (Perpetrator-Lead)

Lead

As you see to-date the work that has begun

But now we plan and talk about what must be done

To act as one (ME)

We need to clarify and coordinate,

How you,

How we, (ME)

Will kill,

Will kill, (ME)

Eleven million

People who have lived among us far too long

Time to rid us of the filth, the stench is strong

They don't belong (ME)

We'll work the able bodied till they drop and die

And evacuate, exterminate, annihilate every single one

We all agree (ME)

I'll now proceed

Lead and ME

Selection rules for whom we choose

A protocol for dealing death (pause)

Lead spoken

Totet sie alle! (German - Kill them all)

Women's Chorus

Hold fast, this won't last

We'll soon be home

And, we will laugh again

So lean on me my tired child

And close your eyes

Fly away, Fly away

Time to dream

Time to play and I believe the end will soon be here

Be here

Lead

Whether they believe or believe they not

It doesn't really matter if they pray or not

It's racial principles that I emphasize

Remove

Remove (ME)

This plague

This plague (ME)

and sanitize

Let's gather this disease

Pack them in endless trains

Dozens deep no room for sleep

No hope to gain

And on this train

What mother, daughter, father, son

I give to you

The legal rules

By which you'll choose

Ev'ry single one

Men's Ensemble

A Final Solution

There is no Confusion

Evacuate Exterminate Annihilate and Liquidate

Women's Chorus	*Lead*
Hold fast	Time to adjourn this meeting gentlemen
This won't last	
We'll soon be home	Time for us to begin
And	but before you leave
We will laugh again	please drink and eat
So lean on me	soon we'll begin the task
my tired child	we'll cleanse our land at last
and close your eyes	time to release the gas
	Make your lists
Fly away	I assure you this
Fly away	we'll soon be free
Fly away	of this vile disease

Fly away

Lead and Women's Chorus

And I believe

the end will soon be here

The lyrics juxtapose hope and hate within the plexus of humanity concluding with both

victims and the lead perpetrator singing the identical words proclaiming that "the end will soon

be here". What is said and what is meant are conflicted, with both parties hoping for a

satisfactory solution. The design intent of the lyrics for all movements was to provoke a

visceral and deeply reflective response, not to provide answers but to encourage the production

of more questions. Using music and words to represent research findings humanized the data

and made opportune empathy as a vehicle for a possible transformative experience. In turn,

such an arts based research experience fosters the potential for stoking curiosity and further

critical inquiry by percipients. This is especially germane to issues of engagement and meaning

concerning curriculum, teaching, and learning.

Music

Lyrics, nonetheless, are only part of the creative work in this regard as music too is a

meaning maker. Writers, performers, critics, and others have, "all agreed that music has

meaning and that this meaning is somehow communicated to both participants and listeners"

(Meyer, 2008, Kindle Locations, 86-88). However, since music has meaning, the significant

question was what kind of music would communicate in the most penetrating and meaningful

manner, a Holocaust story framed within a large scale narrative form?

The stories of survivors and the horrors of the Holocaust were central to the work and

needed to be heard and felt in a way that resonated emotionally and intellectually with listeners

and had an imaginable chance of nesting in memory. The intended provocation of the work

was not envisioned to begin and end as an evening of entertainment, but rather as an

introduction and catalyst for further reflection and inquiry, thus the music needed to be semiotic

in nature—"ear-conic". The music should be challenging but not cacophonous abstractions or

hypnotic minimalisms. Would the 12 tone technique be effective in capturing the visceral

nature of the lyrics and conveying the words and feelings of survivors? Or, might the aesthetic

challenge of comprehending the music itself impinge upon the communication of the story?

The central tenet of the work was not to be an inquiry about music but rather an inquiry about

humanity through music and words.

Jazz, popular, and operatic forms were explored as possible styles of musical

presentation but were rejected for reasons of demography, culture, historicity, and fad versus

longevity. What became evident with time was that a particular style of music was not as

important as was how the elements of music were addressed concerning each movement of the

work. It was essential that harmony, rhythm (time), timbre (sound), and pitch (melody) were

approached in the service of the story in a meaningful manner whereas without lyrics the music

alone would be culturally understood to be representative of the particular movement. For

example, the vocal score excerpt shown in Figure 1 from movement five entitled *He Said*, is

angular and strident in both harmony and development. Encompassed within the movement is

an inverted quote from Wagner's *Tristan and Isolde,* and subsequently in the work is a

rhythmic nod to Beethoven. Interestingly, both composers were admired by Adolf Hitler and

the lyrical content of the movement is based upon his words as stated in an interview in 1922

with Josef Hell as read in *Hitler and the Final Solution* by Gerald Fleming (1984). Based on

tonality as understood Euro-centrically, the elements of music in this movement are in accord with the lyrical content.

In summary, other than *i believe* being a dramatic work for concert stage there was no governing compositional style, just a deliberate attempt to craft each movement uniquely as required yet cognizant of situating each movement appropriately within the larger narrative.

Figure 1. Vocal score excerpt from Movement V, "*He Said*", *i believe*.

Although there was no overall governing compositional style for *i believe*, there was a

governing musical principle for *i believe*. Of the four elements that constitute music, pitch as

defined by melody was to be pre-eminent in the composition of *i believe*. Although it is

arguable that rhythm is basic and ancient in its relationship to humans and music making, I

concluded that rhythm apart is insufficient to perpetuate a story line let alone communicate a

single concept such as dignity. Timbre, as known by the signature sound of various instruments

or voices is telling in terms of character and perception of the music. To wit, listening to a

brass quintet playing the same musical arrangement of "Happy Birthday" that was just

previously performed by a string quintet will most likely result in two different emotional

responses from the listener, despite the same arrangement being performed. Nonetheless,

timbre by itself is in broad service to the other elements—essential, but essentially variable.

Harmony is captivating in its ability to evoke a broadly sensed feeling of mood but fails in

focus and delineated impression. Additionally, identical harmonies can be heard supporting a

myriad of different songs as is common practice in popular music. Although tonal harmonic

language is rich and widely diverse, actual tonal harmonic practice as is evidenced in current

compositions and song-writing has become for the most part predictable—this is not necessarily

a negative proposition as prediction can be used as a deceptive tool for harmonic surprise.

Twelve-tone technique as developed by Arnold Schoenberg was harmonically invigorating and

a captivating journey in musical exploration but the technique is challenged by the issue of

accessibility.

Accessibility appears to be double edged in its ability to be both a positive and negative

attribute. Many music commentators consider accessibility as a form of benign insipidness,

condescension for the uncultured. Many other music commentators consider accessibility as an

attribute of clarity, simplicity on the far side of complexity. Accessibility does not mean that

the music is necessarily easy to perform or comprehend, but rather that the music is

approachable on multiple levels of engagement. Consider that a long distance runner need not

be of Olympic caliber to participate in and have the experience of running in the Boston

marathon. The more sophisticated and talented runner may run the same course but the

experience will ostensibly be articulated by a greater depth of knowledge and understanding.

This does not diminish the aesthetic experience of the lower level runner nor does it debase the

aesthetic experience of the advanced runner. Much the same, a challenging musical work that

is both demanding and accessible can be listened to, reflected upon, and emotionally and

intellectually absorbed by different people at different levels of experience and knowledge.

Conversely, to pursue sophistication as an end in itself is an academic exercise that can result in

absurdity masked as erudition.

   After deeply reflecting on the dual nature of accessibility I had settled that *i believe*

needed to be accessible for a number of reasons and the musical element that would

characterize accessibility would be melody. The irony of using melody as a foundational base

for creating a work about the Holocaust is apparent when compared to the commonly

prescribed practice of using atonality or dissonance as the compositional vehicles to represent

the painful horrors of the Holocaust. The norms of tonality in this regard are adorned with a

robe of provocation and non-conformity and consequently the use of atonality becomes the

expected and prosaic—an aesthetic role reversal.

   The music we tend to remember is commonly tuneful whether it be a classical

composition of Beethoven's or a Lennon/McCartney song. It is possible to extol the beauty and

moving nature of an excerpt of music that is exclusively or essentially rhythmic or harmonic in

character, but when most people are asked to recall music that moves them deeply they hum the

melody. Melody lingers and haunts the mind while the lyrics most commonly are reduced to a

series of na, na, nas. Also, melody is critically important for another reason in music;

"expectation". Like the unraveling of a story whose main character seizes the imagination

while the author puckishly creates moments of anticipation, gratification, surprise and repose,

melody is the song's main character whose ability to surprise, disturb, or comfort is well

understood by the composer. Daniel Levitin (2006), musician and a James McGill Chair in

Psychology and Behavioural Neuroscience Department of Psychology, McGill University,

states, "Melody is one of the primary ways that our expectations are controlled by composers"

(p. 115).

There is a schema in the construction of melodies that create a psychological state of

expectation in the percipient. When there is a sudden change in direction or resolution that

counters the expectation the listener is surprised, and when the expectation is fulfilled, a

gratifying conclusion is attained. Those melodies that seem to be indelibly impressed upon

memory appropriate a judicious balance of anticipation and surprise and most importantly, they

are devilishly simple and accessible. Once performed, melodies that are effective resonate with

a quality of ordained intention—simplicity on the far side of complexity. Correspondingly, if

the story of *i believe* was to have a chance of resonating and provoking the minds of audiences,

especially youthful audiences, long after the curtain was drawn, then the main character of the

musical work had to be melodic—musical simplicity borne of a complex knotted and

horrifically twisted tale of humanity. Melody was to become the vehicle for remembrance.

As an example of this compositional construct please see the Figure 2 which presents a

vocal/piano excerpt from movement eight entitled *I Have a Name*. This movement is a

statement of belief in one's own humanity while in the midst of indescribable inhumanity—a

powerfully simple and noble assertion. The lyrics too are respectively simple but

encompassing, intended to convey the universal yet singular experience of having a name—of

being human.

Figure 2. Vocal/piano excerpt, Movement VIII, *I Have a Name, i believe.*

The ensuing fundamental and vital question to answer after lyrical and musical considerations was what was the sound and appearance of the performance to be? It was a musical decision to make that alone would impact the perception of the work, production concerns, and the performance budget. Having worked for a number of years as a music producer in recording studios I was keenly aware of the "time stamp" that recorded popular music possessed. Solely by listening to various instrumental tracks from popular recordings or various audio mixes I was acutely aware that it was sonically possible, for the most part, to date a song or an album of music. I did not want the narrative content of the work to be framed or dated by its sonic profile in the same manner as popular music recordings. As a result, I made a decision to avoid using popular music instrumentation – drums, guitars, synthesizers, and electronic instruments in general. This decision was made with great respect and recognition for the artistic excellence found in popular music, but necessary with regards to the timeless and eminently weighty character of the narrative content of *i believe*. My decision was to have the work performed with only voices and acoustic instruments and the instrumental ensemble that provided the grandest of sonic palettes, the symphony orchestra. Despite the budgetary challenges of producing an orchestral performance, scoring *i believe* for full orchestra was to be aesthetically the sonic fabric for the work.

Performance

Although *i believe* was scored for full orchestra the work was also scaled for performance with just piano. According to the American Choral Directors Association in 2003, 21,000 choral directors had registered for membership to the association (http://acda.org/page.asp?page=acda_history). Essentially, if *i believe* were to become a vehicle for transformative education concerning human rights and empathy, the music and words of the

work needed to be accessible from a production resource perspective. From a composer's

mindset having the work embraced by conductors and professional musicians and performed in

concert halls clothed *i believe* with artistic credibility but an equally important embrace of the

work would be to see a lateral move from concert halls to school choir rooms. I created the

work for both public and school communities as empathy and human rights do not recognize

such artistic distinctions. The validation of the work on professional stages must be equally

validated by the scaled performances of local communities and youth—both types of

performance serving to engage feeling and reason in addressing substantial issues of human

rights and social justice.

The choir serves two very important roles relating to *i believe*, musical and extra-

musical. In its musical role the choir provides narrative commentary both as a counterpoint to

the soloists and as an ensemble of individuals sharing their collective story. The choir voices

and their immense emotional range are the wings that carry the reason of the words to greater

heights of animation. The sheer force of the aggregate sound or the hushed intensity of the

choral collective readily possesses the potential to incite fallow imaginations and empathy.

Engagement in the choral work undoubtedly would entail numerous hours of practice attending

to the intense demands required of musical excellence thus engaging the discipline and

commitment of choir members. But, it is in the extra-musical role of choir that *i believe* finds

additional and substantial educational mettle.

Choirs provide an opportunity for schools and communities to counter the growing

social compartmentalization of people—especially concerning age. Although I understand the

vicissitudes and attendant concerns of the various stages of life and aging, I was concerned that

a very valuable learning opportunity was being neglected. Most opportunities for youth to

interact with adults having protracted life experience are not situated on an equal plane of

participation. It is common for such interaction to be the result of a guest speaking

engagement—passive learning. Choirs however furnish an opportunity for experienced

community members and youth to engage in an equally contributory role. Essentially, I felt

that the participatory constitution of the *i believe* choir needed to distinguish itself by being

vertically integrated as defined by age, and by being horizontally integrated based on artistic

diversity. Genocide is defined communally and it made sense to structure a work that would be

experienced as a community. As a result of learning and performing together, youth and adults

began to feel the humanness of each other regardless of age. The choir became a learning

community for much more than music and words as the intended performance structure of the

work purposively nurtured a comprehensive sense of community and identity that respected all

ages. The hope for empathic experience was not exclusively driven by the content of *i believe*

as it was also discreetly and considerately woven into the structure of the choir. The

compassion and understanding of and for humanity incited by the historical content of the work

was hopefully realized contemporaneously by the choir in their interactions with each other.

By better understanding the past we come to a better understanding of present times and

ourselves as we relate as individuals and communities—the force of "what was" evolves to

"what is". Understanding the evolutionary journey is profoundly telling.

For three inclusive years, 2005 – 2007, *i believe* received excerpt performances by the

Winnipeg Symphony Orchestra and choirs from the River East Transcona School Division.

Approximately 700 students over the course of three years had participated in the performances.

At times accompanying the choir rehearsals were visits by Holocaust survivors and guest

speakers who were highly regarded in the field of Holocaust education. On occasion some of

the choristers were of late elementary school age and I was concerned about the emotional

impact of the content—especially of the movement addressing the annihilation of children. My

concern was ameliorated by the feedback received from the parents of participating students.

Despite the disturbing temperament of the material and the tearful reaction of some of the

young students, it was expressed that "it was a good thing". Engaging the young students in a

thoughtful and sensitive manner, albeit emotionally challenging, resulted in a deep and broad

learning experience that transcended classroom boundaries. This I know as a result of

discussions with these same students five to seven years after the excerpt performances.

Participation in these special outreach concerts which unveiled the work as it was being

composed in stages, left indelible impressions on students both emotionally and intellectually.

Being part of the choir gave students a sense of artistic ownership and a vicarious journey that

led them to fences of barb wire—on the other side of those fences were other children. This

vicarious journey was also decidedly experienced by adults in the audience as testified by post-

concert dialogue over the course of three years. Lastly and most critically important, *i believe*

in music and words was passionately endorsed by large numbers of Holocaust survivors as

portraying their story in a unique manner that was both powerfully intimate, and narratively

accurate. In an article by Ezra Glinter (2009) in the *Jerusalem Post*, Holocaust survivor Arnold

Frieman was quoted, "He's in there, in a way. I give him credit that he got close enough to the

barbed wire that he could hear the children. In his mind, he's there physically".

Aside from the narrative content of the work, the musical architecture of *i believe*

garnered an unexpected response from orchestra members. Professional musicians freely

offered positive commentary and appreciation for having the opportunity of performing a work

that was challenging and yet beautifully moving. Many deemed the work "important". In

addition to the narrative content I strongly suggest that melody certainly played large regarding

such feedback as it is the thread that binds and haunts. The full orchestral score of *i believe* has

been performed and passionately received by sold out audiences in the following cities:

- Winnipeg Symphony Orchestra - May 21, 2009 – world premiere. Conductor –
  Alexander Mickelthwate (Music Director – WSO), Project Z Singers, River East
  Transcona School Division children's chorus, Soloists - Kelsey Cowie (Winnipeg),
  Marko Zeiler (Austria), Marc Devigne (Toronto), Narrator – Shelley Faintuch

- Toronto – Opera Canada Orchestra - Roy Thomson Hall, Oct. 25, 2011. Conductor –
  Maestro Roberto Paternostro (Music Director – Israel Chamber Orchestra) Orpheus
  Choir – Robert Cooper, U of T (McMillan singers) – Hilary Apfelstadt , Hamilton
  Children's Choir – Zimfira Poloz, Kelsey Cowie (Winnipeg), Marko Zeiler (Austria),
  Marc Devigne (Toronto), www.ibelieveproject.org

- Stuttgart, Germany – European premiere. November 9 & 10, 2013 - Klaus Breuninger
  – conductor, Solitude Chor, Aurelius Sängerknaben Calw, Sinfonieorchester der
  Universistat Hohenheim, Soloists - Kelsey Cowie (Winnipeg), Marko Zeiler (Austria),
  Jean-Pierre Ouellet (Germany)

- New York, New York - Lincoln Center, Alice Tully Hall - Nov. 9, 2014. Jonathan
  Griffiths (Artistic Director – DCINY) – conductor, Solitude Chor (Germany), Murau –
  members of MIMF(Austria), Project Z Singers (Canada), Winnipeg Youth Chorus
  (Canada), Soloists – Sarah Jean Ford (NYC), Drew Gehling(NYC), Alex
  Gemignani(NYC)

In addition to the large scale orchestral performances there have been numerous chamber performances. Some of these smaller productions or excerpts were performed at the following events:

- The World Religious Leaders Conference (Winnipeg)

- Murau International Music Festival (Austria)

- Westminster Church (Winnipeg, Canada)

- Toronto Holocaust Education Week

- Toronto – FSWC Freedom Day Celebration – 3000 Toronto students in attendance

- Guest speaker and presentation of excerpts at Yad Vashem International Holocaust Conference (Jerusalem)

- Winnipeg Youth Chorus Production

The world premiere of *i believe* in 2009 with the Winnipeg Symphony Orchestra was professionally recorded. It was packaged as a CD with a 24-page booklet that included photographs of the concert, details of the production, and the lyrics of the work in a colour coded layout. The lyrics and the colour coded presentation were intended to aid listeners in their experience of the recorded work. *i believe* is multi-layered both lyrically and musically and it is not feasible or likely that a single casual listening to the work would result in a comprehensive grasp of the music or narrative. With multiple characters singing simultaneously and various musical themes interwoven throughout the work, it is reasonable to think that the enclosed booklet would aid significantly in the quality of the listening experience. As a result of the recording and its availability for purchase both physically and digital download, *i believe* enlarged its audience in a far reaching and meaningful manner not only for

its critical content but also for ABER. Schools could now bring *i believe* into the classroom in addition to the stage.

Finance and Budgets

Finance, either understood as a noun or verb should not be an afterthought with regards to ABER and creating musical works for the concert stage as composer/researchers have concomitant costs associated with live performance. Fundamentally, there are two approaches to reconciling the creative process and the need for financial resources regarding the presentation of the work:

1. Scrutinize possible sources of financial support either in terms of money or in kind— facilities, donation of performance talent/time, promotion, and supplies/equipment. Assess the "bottom line" of such support and scale your work to meet the reality of projected budget.

2. Create the work in isolation from financial concerns and let your imagination, talent, and skill be duly unaffected as such. Once the artistic work is completed, bringing the work to stage for public performance begins with creating awareness of the work and finding support both artistically and financially. The financial demands of producing the work will mediate the funding conversation framed by an inverse relationship between cost and probability of performance.

Both approaches have concerns to be addressed by the creative artist. Regarding financial approach number one, if the budget determines the mode of presentation, than it is possible that the vision of the work would be compromised. However, an aphorism associated with need or constraint states that "necessity is the mother of invention". It can be argued that limited resources ignite creativity to make new discoveries or creations that turn limitations on

their collective head, thus possibly resulting in original work of significance. Also, resources for production may change over the course of time needed to create the artistic work which might then necessitate a re-assessment of the creative/production relationship. The dynamics in the creative/production relationship may be numerically incremental but conceivably quantum in artistic force. All the same, despite the parameters of established budgets that may seem restrictive initially, at the very least the musical work has the most realizable chance of being performed.

Regarding financial approach number two, the artistic imagination may be unfettered but if the work is fraught with considerable production challenges, both artistically and financially, it is conceivable that the work will not be performed. Such a scenario negates a critical tenet held by arts based researchers that their work enlarges audiences for the dissemination of research. However, if the composer is not networked in a resourceful manner to produce a large scale work there is a viable alternative that should not compromise the artistic integrity of the work and proceed to enlarge audiences for research—scalability for grass roots performances.

As was aforementioned in this paper, I had ensured that *i believe* was creatively designed to be performed by symphony orchestras or with piano accompaniment solely. Granted, the aesthetic and emotive perception of the work would be modified as a result of a difference in instrumentation, but the core communicative qualities of the work would remain integrally intact. The primary principle that governs most of my music compositional process is that the musically defining qualities of the work must be realizable with one voice and a piano.

This process has two fundamental positive attributes:

1. Artistically it challenges me to distill my ideas to achieve "essence"—simplicity on the far side of complexity; and

2. It addresses the realities of finance and production allowing works to be performed by very small chamber groups or full symphony orchestras.

This particular structural element of my compositional work is the result of design, not afterthought, and is put into effect at the nascent stages of creation. As a consequence of this design element, *i believe* has been effectively performed in concert halls with symphony orchestras and in various small venues, including schools, with a chamber choir and piano accompaniment. Also successfully, excerpts from the work have been performed with powerfully emotive effect with two singers and a piano. Using a scalable compositional approach allows practitioners of ABER a multiplicity of options for performance and therefore different opportunities for enlarging audiences for the dissemination of research findings.

i believe was created and developed over the course of five years with excerpts performed by orchestra and large chorus, and by piano and school choirs. As a result of an extended incubation period there was a moving and persuasive grass roots reaction to the work that compelled me to move forward despite considerable challenges of content, time, finance, and production. As important, a crucial network of support was burgeoning during the incubation period for *i believe* to be produced in full orchestral form. Not only did this demand generous financial consideration but also required a keen understanding of the politics of performance. Additionally, it was deemed important and rightly so that the premiere of the full work be recorded as it would be difficult to move the work forward to other cities and communities without an informing representation.

To record the concert also involved copyright issues, musicians' union contractual obligations, and the institution of the symphony orchestra—all with financial and legal considerations. The costs associated with *i believe* were large and imposing but it is very important to note that the five year time span for the artistic incubation of *i believe* was also simultaneously the same time span that found support from a number of organizations and individuals in a myriad of ways, including financial, to make the dream a reality. The adage, "build it and they will come" should read, "build it, give it time and support, they might come", but then what creative enterprise is without adventure and risk.

Chapter 5

A Prospective Study of *i believe*: An Opening Movement for *Nostos*

Home*—An Opening Movement for *Nostos

i believe offers the imaginations of percipients an experience of feeling and reflecting on

a Holocaust story. The work addresses the unimaginable inhumanity that defined the rise and

fall of Nazism and Adolf Hitler, essentially ending the story in the immediate aftermath of

liberation (1945), as depicted in the penultimate movement, "What Now?" (Zalis, 2009). This

particular movement embodies the confusion and pain of penetrating sadness, devastating

reflection, hopelessness, suicide, but also importantly, a profoundly quiet yet deeply centered

statement of hope. One of the cast leads sings at the end of the movement, "I must carry on,

somehow" (Zalis, 2009). There is no clear and present answer as to how this person will carry

on, just a will to live, even in the absence of meaningful support and direction.

It occurred to me, a short while after the completion of *i believe*, that this was a defining

moment in the work—a point of departure for another journey of survival whose locus of

conflict was internal and the challenges extraordinary once more. Many victims who survived

the Holocaust bodily were now reclaiming or creating new lives and shaping their identities.

The consequence of being a survivor of genocide created fertile ground for an internal assault

on values, beliefs, traditions, family, personhood, and faith, both religious and secular—it

would be shattering for some, less so for others, painful nonetheless.

There is another story that should be examined and shared for the benefit of all of

humanity. It is a story of a fundamental question that confronts not only survivors of genocide

but all people who have suffered egregiously—how do you rebuild a life of hope and joy?

This prospective inquiry into *i believe* provided impetus and aesthetic content for the second

requirement of this ABER study, composing the first movement to its sequel to be entitled *Nostos.*

Home is the first vocal/choral movement of *Nostos* at this time of development. It is scored for 5 strings, (Violin I & II, Viola, Cello, Bass), piano, SATB chorus, and soloist. The opening is an instrumental prelude that envisions a journey of anticipated relief and safety far removed from the labour/death camps of the Holocaust—trucks filled with broken bodies and souls of survivors moving quietly and purposely to a better place. The minds of survivors consider "what was" and "what might hopefully be". The trucks eventually stop and the survivors see their new home, at least for now, and once again it is a camp surrounded by a barb-wire fence. It is not a death camp, but a camp nonetheless, swarming with people. The camp is a temporary home for survivors, Nazis, Nazi collaborators, and Wehrmacht personnel. The camp "rights" granted to survivors were the same rights granted to Nazi collaborators (Brenner, 1997). Some of the displaced persons (DP) camps were filthy, overcrowded, and violent. Survivors in one particular camp, Turkheim, "lived behind a fence that was still electrified" (Brenner, 1997, p. 13).

Home addresses the state of mind of a survivor who must contend with painful memories of a shattered life, conjured by present DP camp conditions, while standing at the threshold of transition to a new life, whatever that may mean.

The full chamber score of *Home* follows on pages105 -132. Following a performance of *i believe, Home* was performed publically for the first time in partial fulfillment of this thesis at Crescent Fort Rouge United Church on July 10, 2015 as part of the program of research sessions for the Canadian Music Educators' National Conference hosted in Winnipeg, Manitoba. The public performance of both works fulfilled the third component of this ABER

study. The following sponsors are acknowledged which made the performance possible: Asper

Foundation, Jewish Foundation, Faculty of Education, Mauro Family Foundation, Vickar

Community Chevrolet, Advance Electronics, and Ab Freig.

Nostos/Home

Composer/Lyricist - Zane Zalis
March 2015

Chapter 6: Conclusion

Humans are a symphony of multiple themes and the development of those themes—they are complex, not a simple song. However, within each symphonic being resides a common simple theme of the need to belong "with" or "to" someone or something. It is a significant challenge for all of us to recognize in ourselves and in others the common simple need "to belong", for it is cloaked in complex layers of political, racial, economic, religious, and cultural practices. To achieve empathic insight of our commonality and yet maintain and celebrate our cultural differences, the field of education would benefit from the following:

1. Research that embraces multiple methods and ways of knowing and expression that attends to both elements and the constitutive "whole";

2. Authoritarian lines of academic discipline need to be blurred and research should be befittingly integrated to achieve a "big picture" of understanding; and

3. Political will and resources.

There is a growing recognition, admittedly neither robust nor rapid, that the hegemony of scientific knowing needs to challenged. The various disciplines of science are ways of knowing our world and humanity, but not the only way of knowing and understanding—especially regarding the complexity of human behaviour: "The capacity for control made possible by the empirical sciences is not to be confused with the capacity for enlightened action" (Habermas, 2014, Kindle Locations, 1009-1015). The myriad components of human interaction with other beings and our physical world are so intricately interwoven that they defy the attempt to find comprehensive meaning through quantification. Data driven "meaning" by its very nature can only know in part—snapshots of a whole—possibly illuminating but not necessarily enlightening. Notwithstanding such shortcomings, the scientific method continues

to be seen as the benchmark for credible, integral research—numbers and measurement are embraced as truth. Any person who embarks upon arts based educational research and other forms of qualitative, non-positivistic research such as ethnography or narrative design, is somewhat like an ancient mariner searching for new worlds. They sense there is something beyond the numerically data driven horizon of positivism. What exactly will be found is not known, but the journey will provide new knowledge and most assuredly more questions.

The new knowledge is not categorically forwarded or dispensed so to speak, but rather unfolded, negotiated, and blossoming—a poiesi:

> Hence, arts-based research methodologies are not analyzed here as an alternative to social science or historical methods simple to be contrary: they are reviewed out of the recognition that we negotiate bodies of knowledge in a complex world where human beings learn and acquire life practices enacted along a spectrum between both scientific and artistic ways of comprehending the human experience and doing productive cultural work. (Rolling, 2010, p.103)

There is a sense at times that knowledge is a product, an outcome, and that meaning is indeterminate. Neither science nor art are fairly assessed concerning knowledge and meaning when science is seen as product driven (determinate) and art as meaning driven (indeterminate) or open-ended. Both practices have elements of determinate and indeterminate aspects of knowledge and meaning: it is rather a case of positioning on a spectrum of knowing and meaning. There is a significant shift in scientific research that embraces post-positivist viewpoints which has ameliorated the purely positivist position. That is to say, consider the acceptance of qualitative research and its variants as recognizable and accepted norms of practice.

The arts tend to "know" in a coherent manner as opposed to "in part"—it is the strength of the arts to invite the observer or participant into alternate realities, the reality of others. Scientific research has a de-coupling nature with regards to facts and meaning. Nonetheless, not polarizing the disciplines but positioning the arts and sciences as possibly intersecting circles wholly different yet connected, each extending the reach of the other, might serve to strengthen the argument for arts based research. Both practices are singularly articulated through philosophy and praxis but essentially they are siblings of "mother nature" as it were. Unfortunately, the sibling rivalry between the arts and sciences has been normalized it appears, yet both disciplines are children borne of human curiosity—the need to know and understand, again and again.

One of my major concerns with education in general is the practice of "middle-roading"—adapting lessons or activities to be more accessible for a large majority as opposed to having the majority address higher expectations. Artistic accessibility unto itself is not pejorative, only when it compromises artistic intent and/or artistic experience. Changing art of any sort to make it more educationally accessible is a riddle encased within a conundrum leading to a place of frustration. It is paramount that the art, accessible or otherwise, in arts based educational research be "good art", whose definition is a wholly other argument. Good art is a result of good process and process is integral to the artistic experience/research. Art is not only about "product" and it is essential that process is not compromised by methodological form. Making an art product that fits a predetermined research methodology is counter to the emergent nature of arts based research: "The consequent malapropism of arts based research outcomes as art products has yielded well-intentioned dilettantes without deep well-springs in arts practices" (Eisner, as cited by Rolling, 2010, p. 105). Their attempts to craft data into art

products as resulted in simulacra. "A different quality of arts-based research practice stems from full immersion in an arts practice wherever its locus," (p. 105) asserts Rolling. Full immersion in an arts experience can also be applicable to percipients.

Listening to a recording of a symphony orchestra in the confines of one's home is not the same as attending a live performance of a symphony orchestra with an accompanying audience. The social immediacy of performers and audience mediate the communicative experience much differently than solitary listening to a recording. That said, the recording of the *i believe* world premiere has proven very effective as an empathic communicator.

Unlike scientific research where the findings need to be replicable to assign credibility and truth, arts based research findings are by their nature emergent and malleable as dictated by artist/performer/observer interchange. However, there are concerns with artistic flights of imagination, notably as it pertains to educational research:

> Since artistic expression is essentially heuristic, introspective, and deeply personal, there needs to be a complementary focus in arts-based research on how the work can be of use to others and how it connects to practices in the discipline. This standard of "usefulness" again corresponds to the values of science, and it protects against self-indulgence that can threaten art-based inquires. (McNiff, 2008, p. 34)

How can arts based research be useful and if so, in what manner might the findings influence policy and decision makers in education? Is it not the desire of arts based researchers to inform the process of education to reconsider its inexorable march towards technology and data driven practices? If arts based educational researchers want to successively implore educational leaders to consider the findings of their research to effect change in schools than the findings must be seen as useful. Superintendents will read research reports and cite data to

invite discussion about change. How does an arts based researcher get superintendents to put

their "bottoms in theatre seats" so they can consider the findings of the research? How does

one replicate the experience to share it with other educational leaders? How can we create

value for the generativity of ABER research as opposed to the generalizability of scientific

research? How can we get educational leaders to be co-constructors of knowledge as defined in

ABER? These are difficult questions to answer but necessary to ask if ABER is to move from a

nod of consideration to a welcoming embrace: "Hierarchies evolve from the lowest level up—

from the pieces to the whole, from cell to organ to organism, from individual to team, from

actual production to management of production" (Meadows, 2008, p. 84). If ABER wishes to

rise in acceptance as a credible and valuable method for research, teaching, and learning than it

will have to unequivocally demonstrate its worth at the grassroots level with students, parents,

communities, and teachers. If the impact on these groups results in an acknowledgement and

manifestation of deep learning, transformation, and compassionate action it will be difficult to

ignore ABER for long. Given time and a critical mass of excellent ABER projects it is

reasonable to think that the hierarchy of educational best practices will accept arts based

thinking and research in concert with the practices of science but ABER should not compromise

itself in doing so.

Although questions of replicability, validity, and the ability to generalize research

findings are critical concerns regarding the credibility of research, especially scientific research,

arts based research must be vigilant to not dilute its mode of inquiry for the sake of fitting into a

scientific model and the concept of usefulness: "I cannot help wondering why people in the arts

continue attempts at legitimising them according to scientific standards. Is it possible without

conceding as irrelevant the very characteristics that make the arts distinct?" (Forrest, 2007, p. 3).

Arts based researchers "carefully consider the communicative potential of their materials, their words, and grammatical structures, and they draw on associations as ways of creating empathy and understanding in readers of their work" (O'Donoghue, 2009, p. 359). As commendable and important as that might be, there is still the issue of how does arts based research cross the line to influence or directly affect educational policy? There may not be a worthy answer at the moment but it is supremely important that the insights and interpretations associated with arts based research findings be critically addressed for practical considerations if there is to be an effect on educational policy. Recently during a television episode of *George Stromboulopoulus Tonight*, the host interviewed the producers/creators of the APTN show entitled *Blackstone*. It was shared that a government policy was altered as a result of decision makers having watched an instalment of *Blackstone*. Is this not a possibility for arts based research and its potential for "change"?

The problems confronting communities locally and globally concerning social justice, human rights, cultural collision, and the development of productive peace are not about to dissolve or diminish soon. Contrarily, I anticipate more challenges as colliding cultures come closer to each other physically or through modern communications. There will be a negotiation of place, beliefs, and meaning amongst individuals, and communities. Confrontations and possible violence would not be surprising outcomes. The mathematics and microscope of science and technology are woefully insufficient in depth and breadth to address these challenges in a meaningful way for both individuals and communities. Communication must

become human to human, heart to heart, and mind to mind if we are to grow peacefully in empathy, understanding, and morality.

i believe and the first movement of its sequel have amply demonstrated that ABER can be impacting and effective on multiple levels. These works situate themselves on a spectrum that transcends the written word of academe yet articulately communicates an empathic knowledge of "others". In doing so it has been for some, including me, a vehicle for transformation—deep and meaningful change in consideration of self and others. How many people might read this paper and reflect upon its words as a means for emphatic change in consideration of ABER? With respect and acute awareness of the number of hours taken to write this paper, will it really change anything concerning the status quo? Another document per se that is torn and shredded would not alter the course of anyone, including myself. The words found in this document are not ABER, they are my thoughts about ABER, important to me concerning my reflections about something for which I have a passionate entrenched belief. Nonetheless, as helpful or insightful as this document may be or not be, it is not ABER—*i believe* is ABER.

i believe stands or falls on its own merits as research and art attempting to communicate and vicariously feel the pain and suffering of a people who were indescribably hated and then murdered—"lesser thans" blamed for all. The hate was flamed by reason, twisted reason, absurd reason, but reason nonetheless. Emotion was not an innocent bystander either as it too contributed immensely to the atrocity. *i believe* sought and continues to seek, as does *Nostos*, a different path through reason and emotion that leads to empathic understanding of others and a reconciled place of me and we. It is a place that is felt and reflected upon. And, in this place of reconciliation, I believe, we may find the many faces of peace.

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