FIRE-UK Conference ‘QuickFIRE Identities’

Wednesday 24th March 7.30pm GMT

FIRE-UK (Forum for Independent Research Endeavours) is an informal organisation of independent researchers based in the UK. FIRE-UK is one of the regional and national partner groups of the National Coalition of Independent Scholars (www.ncis.org), a US-based non-profit whose membership extends internationally.

The FIRE-UK QuickFIRE conference offers an opportunity for FIRE-UK members to present their recent research and work-in-progress on zoom and for other members of FIRE-UK to hear what independent researchers are working on.

Although our call was open to any FIRE-UK researcher our three presentations all feature aspects of identity, from highly topical research about identifying the remote learning needs of students with dyslexia or Specific Learning Difficulties, to the role of Black Metal forging an identity beyond abuse and injustice, and the complex task of creating a book about music and identity with broad appeal.

# Conference Schedule

7.30pm Welcome

7.35pm Dr Helen Ross, *Mind the Gap: Understanding teacher’s and parents’ differing views of dyslexia-friendly practice in COVID-19 remote-learning*.

7.45pm Questions

7.50pm Dr Jasmine Hazel Shadrack, *Black Metal, Trauma, Subjectivity and Sound: Screaming the Abyss.*

8.00pm Questions

8.05pm Dr Amanda Haste, *Refocusing Music & Identity: Challenges of Creating a Monograph from a Musicological Thesis.*

8.15pm Questions

8.20pm Discussion

8.30pm Close.

# Abstracts:

## **Dr Helen Ross**, *Mind the Gap: understanding teachers’ and parents’ differing views of dyslexia-friendly practice in COVID-19 remote-learning*.

Drawing on semi-structured survey data gathered during Spring 2020 Lockdown, this research explores both parents’ and teachers’ experiences of remote teaching and learning for young people with Specific Learning Difficulties. A Bourdieusian lens is applied to analysis of teachers’ and parents’ views on dyslexia/SpLD-friendly practice and use of technology in remote-learning. I expose gaps in understanding of ‘dyslexia-friendly practice’ between teachers and parents and highlight structural barriers to positive engagement between parents/carers and teachers in their efforts to support young people during COVID-19 partial school-closures. Implications for practice and policy are then described.

## **Dr Jasmine Hazel Shadrack**,*Black Metal, Trauma, Subjectivity and Sound: Screaming the Abyss*

I am concerned with the performance of subversive […] narratives […] the performance of possibilities aims to create […] a […] space where unjust systems and processes are identified and interrogated. (Madison, 2011, p.280)

If a woman cannot feel comfortable in her own body, she has no home. (Winterson, 2013).

Black metal is beyond music. It exceeds its function of musical genre. It radiates with its sepulchral fire on every side of culture […] Black metal is the suffering body that illustrates, in the same spring, all the human darkness as much as its vital impetus. (Lesourd, 2013, pp. 41-42)

*Black Metal, Trauma, Subjectivity and Sound: Screaming the Abyss* (Emerald, 2021) uses autoethnography to examine domestic abuse survival. I started a black metal band to perform my trauma. Using this methodology alongside feminist psychoanalysis, I created a monograph that is a sublimating discourse, examining my role as a survivor and a black metal performer. Through my

discomfort, unease, dizziness stemming from an ambiguity that, through the violence of a revolt *against*, demarcates a space out of which signs and objects arise. Thus braided, woven, ambivalent, a heterogenous flux marks out a territory that I can call my own because the Other, having dwelt in me as *alter ego*, points it out to me as loathing. (Kristeva, 1982, p.10)

The trauma existed as loathing before I crafted it into a musical form. Then it turned into empowerment. This presentation gives an overview of the research undertaken and demonstrates there can be a life after abuse.

## **Dr Amanda Haste**, *Refocusing Music & Identity: Challenges of Creating a Monograph from a Musicological Thesis*

Inspired by a FIRE-UK webinar I am now revising my 2010 musicological thesis, intended for a tiny and highly specialized audience consisting mainly of myself, my supervisor and my examiners, into a scholarly book on the agency of music in identity construction. Most of my thesis chapters have been published as journal articles or book chapters, or incorporated into lectures, each refocused, updated and revised. This presentation will therefore explore the issues arising as I attempt to reconcile these revised sections with those unreconstructed (often musically dense) thesis chapters, to create a coherent book on identity which will appeal to an audience who are not necessarily musically literate.