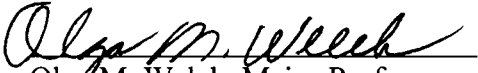
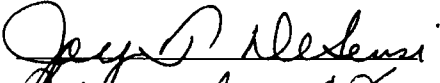
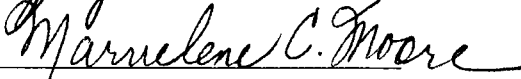


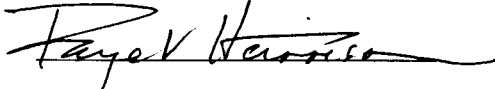
To the Graduate Council:

I am submitting herewith a dissertation written by Ana Lúcia de Carvalho Cruz entitled "An Examination of How One Deaf Person Constructs Meaning in Music: A Phenomenological Perspective." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Education.


Olga M. Welch, Major Professor

We have read this dissertation
and recommend its acceptance:



Accepted for the Council:


Associate Vice Chancellor and
Dean of The Graduate School

**AN EXAMINATION OF HOW ONE DEAF PERSON CONSTRUCTS
MEANING IN MUSIC: A PHENOMENOLOGICAL PERSPECTIVE**

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Ana Lúcia de Carvalho Cruz
May 1997

DEDICATION

To my mother *Maria da Conceição Soares de Carvalho* pelo seu amor,
dedicação e exemplo de mãe e profissional; e acima de tudo por ser minha melhor
amiga.

And to all deaf/Deaf people who have music within their hearts.

There is no house that stands without the support of solid walls. The completion of this dissertation would had not been possible without my personal “strong walls.” I was very fortunate to be able to count on the special and continuous support of my mother *Maria da Conceição Soares de Carvalho*, my boyfriend *Joachim Oskar Dorsch*, my major professor *Olga M. Welch*, and “*Benjamin*.”

Well you came and opened me
And now there's so much more I see
And so by the way
I thank you

[Sager & Bacharach]

ACKNOWLEDGMENTS

I would like to express special thanks to Prof. Antonio Paulo B. Graça (University of Amazonas), Dr. Marcus Luiz Barroso Barros (University of Amazonas), and Dr. C. W. Minkel (University of Tennessee) for providing the crucial initial support. Many thanks go also to my Dissertation Committee: Dr. Olga M. Welch, Dr. Faye V. Harrison, Dr. Joy T. DeSensi, Dr. Marvelene C. Moore, and Dr. Clarence E. Roeske for their encouragement and contributions to this dissertation.

The co-workers from the Graduate Admissions and Records office were my "American family" during my studies at the University of Tennessee. For their friendship I thank them very much. I would like to single out especially Mrs. Billie Edmondson, Ms. Robyn Johnson, Mrs. Irene Kaplon, Mrs. Ann Lacava, Ms. Diana Lopez, Mrs. Lib Lynch, Mrs. Frances Newbill, Mrs. Brenda Rayman, Dr. Michael Singletary, Mrs. Linda Sisk, Mr. Jay Snyder, Mrs. Rose Ann Trantham, and Ms. Janice Turner.

Other thanks go to the following individuals from the University of Tennessee: Mr. Donnell Ashmore, Dr. Frank McCormick, Dr. Michael Keene, Dr. Eurídice Silva Filho, Dr. Kathleen Warden, Dr. Michael Hannum, Dr. Kathleen deMarrais, Dr. Schuyler Huck, Mr. Wendell Barnes Jr., and Ms. Wendy Smith.

For their collegiality and friendship I would like to thank the following students and former students of the College of Education: Dr. Elizabeth Harrison, Dr. Judith Neff, Ms. Ruby Hassan, Ms. Laura Payne, and the *Gamma-group* (Mrs. Laura Rose,

Ms. Mary Ellen Mayner and Mrs. Renée Gibson).

Important support was provided by Dr. Walmir Albuquerque and Dr. Stephen “Gil” Silves from the University of Amazonas: many thanks.

Life in Knoxville was enriched by the friendship of the Cook family, Mrs. Elizabeth Johnson, Ms. Joressia Jamison, Mr. and Mrs. Andreas Boller, Mr. David Buck and Mr. Jay Birdwell.

Last but not least I would like to thank my brother *Carlos Eduardo de Carvalho Cruz* and my sister *Teresa Cristina de Carvalho Cruz* pelo constante carinho e apoio, especialmente durante meus estudos na University of Tennessee. I also would like to thank *Maria do Carmo Cruz Aranha* por ter sido minha procuradora junto a Universidade do Amazonas enquanto eu estava concluindo meus estudos na University of Tennessee.

It is impossible to acknowledge all people individually who helped and supported me while I was at the University of Tennessee: you will always be in my heart.

Finally, special thanks go to Roberta Sá Gomes. Por causa de sua curiosidade e interesse por musica eu pude ver a conexão entre musica e surdez.

ABSTRACT

This study examined one deaf person's experience with music, focusing especially on the individual's construction of meaning in music and the possible relationship between it and aspects of dominance and control (e.g., hegemony, oppression and ideology) based on auditory skills. An important aspect of this study was the commitment of the researcher to present the perspective of a deaf person on music, a perspective that has seldom been either investigated or described in other studies. Using a phenomenological approach as a strategy to fit within the paradigm of critical theory, the deaf person's perspective is presented as a life history.

The data for the study were obtained through qualitative research methods and they encompass: (a) structured and unstructured interviews, (b) attendances to local concerts by the researcher and the participant, and (c) keyboard performances by the participant. The participant was a profoundly, congenitally deaf individual who was exposed to music during his childhood, does not perceive deafness to be a limiting factor, and who has never allowed deafness to define him.

Among the most important benefits of music identified by the participant were: (a) it is cleansing, (b) it is therapeutic, (c) it helps him to deal with his frustrations and emotions, (d) it is a tool for self-expression, and (e) it is of spiritual value.

The data presented in the study were divided into five themes. These themes were: (1) the participant and the hearing world, (2) the participant and his deafness, (3) the participant's "Anne Sullivan," (4) the participant and music, and (5) the participant

constructing meaning in music.

The findings from the data suggested that the deaf participant in this study uses several different avenues to obtain information about music. These avenues are: (a) visualization, (b) feeling vibrations, (c) imitation, (d) imagining sounds, and (e) internalizing the sounds. The participant combines three different types of meaning in music depending on environmental conditions to construct meaning in music. These types of meaning are absolute meaning, referential meaning and absolute expressionism.

Furthermore, the way the participant uses the different types of meaning in music is not substantially different from the way a normally hearing person uses the different types of meaning in music. However, the participant's experience of dominance and control in music (based on auditory skills) has strongly influenced the role music plays for him.

RESUMO

Nesta dissertação foi abordada a experiência musical de um deficiente auditivo, mais especificamente a construção de significado em música e a possível relação entre dominância e controle (hegemonia, opressão, e ideologia) baseados na capacidade de ouvir. O ponto de vista dos deficientes auditivos não é frequentemente apresentado em outras pesquisas. Portanto, um dos aspectos importantes deste estudo foi o empenho da pesquisadora em apresentar o ponto de vista do participante neste estudo.

Fenomenologia foi usada nesta pesquisa como uma estratégia em combinação com o paradigma da teoria crítica. A pesquisa em si foi reportada como um estudo de caso.

A coleta de dados foi obtida através de métodos de pesquisa qualitativos, por exemplo: entrevistas, comparecimento a concertos, e apresentação do repertório musical do participante para a pesquisadora. O participante deste estudo foi um deficiente auditivo de nascimento que foi exposto à música desde a infância, e que portanto nunca viu sua surdez como um impedimento ou como um veículo de limitação.

Segundo o participante, entre os benefícios que a música lhe proporciona incluem-se: (a) música é um veículo de purificação, (b) música é um veículo terapêutico, (c) música ajuda a lidar com frustrações e emoções, (d) música é um instrumento de expressão própria, (e) música tem conotação espiritual.

A apresentação de dados foi dividida em cinco temas: (1) O participante e o mundo ouvinte, (2) O participante e sua surdez, (3) A “Anne Sullivan” do participante, (4) O participante e a música, (5) O participante e a construção de significado em

música.

Os resultados desta pesquisa mostram que o participante faz uso de várias veículos para obter informação sobre música. Estes veículos são: (a) visualização, (b) apreciação das vibrações do som, (c) imitação, (d) imaginação dos sons, (e) internalização dos sons. O participante combina três diferentes tipos de significado em música dependendo das condições ambientais. Os três tipos de significado são: significado absoluto, significado referente e expressionismo absoluto.

Finalmente, a maneira que o participante usa os diferentes tipos de significado em música não apresenta nenhuma diferença relevante se comparado com a maneira que os ouvintes usam os diferentes tipos de significado em música. Todavia, a experiência do participante relacionada a dominância e controle em música (baseados na capacidade auditiva) tem influenciado largamente o papel que a música representa para ele.

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CHAPTER I

INTRODUCTION: NATURE AND SCOPE OF THE STUDY

Statement of the problem

The area of music for the deaf has not been widely researched either by normally hearing people or by persons who are deaf. To experience music without the ability to hear is considered a difficult if not impossible task.

The relevant literature, however, addresses the phenomenon of some deaf people successfully engaged in musical activities. Despite this fact, the understanding of what makes music inviting to persons who are deaf and how they construct meaning in music remains unknown. Perhaps this gap in understanding is due to much of the literature focusing exclusively on the techniques employed to teach music to the deaf, rather than on the experiences of deaf individuals and music.

Purpose of the study

The purpose of the study was to examine and describe one deaf person's experience with music, focusing specifically on the individual's construction of meaning in music, and incorporating aspects of dominance and control (e.g., hegemony, oppression and

ideology) based on auditory skills.

Research questions and assumptions

Research questions

The study focuses on the following research questions:

1) How does a deaf person construct enabling meaning (i.e., the meaning constructed by the participant rather than one ascribed to the participant from others) in music?

2) How has a deaf person's experience of and response to dominance and control in music (based on auditory skills) influenced his construction of meaning in music?

3) Is the construction of meaning in music the same for a deaf person as the literature suggests it is for a normally hearing person?

Assumptions

The following assumptions guided the study:

1) A deaf person constructs enabling meaning in music through the means of indirect pathways (i.e., by using the kinesthetic sense, that is, a combination of moving, feeling and sensing).

2) The construction of enabling meaning in music increases an individual's motivation to learn music.

3) Musical experiences have meaning for persons who are deaf, but this meaning is

possibly different from that of hearing people.

4) Hearing people can influence a deaf person's experience with music either positively or negatively.

The intersection of music and deafness: a review of the literature

Introductory remarks

Deaf individuals' experiences with music have not yet received much attention in the literature. Even though the volume of literature concerning music for the deaf has been increasing, many people still think negatively about the possibility of having deaf people experiencing and making music (Edwards, 1975). It seems that deaf individuals' "inability" for music became a mere ideological concept (i.e., a common belief) which many people have repeated throughout the years, without reflecting upon its veracity.

This ideological concept may have been either imposed (through a hegemonic relationship) upon those with hearing impairment, or learned (by deaf people) as a means of cultural identity, or both. Apparently this view was based on the clinical (medical) perspective of deafness as a pathological condition (Erting, 1994): without auditorial skills, music could not be experienced. Gibson (1986) addresses the issue of ideological concept by stating that ideology "is a form of consciousness which pervades common-sense assumptions and everyday practices" (p. 11). There are cases of deaf individuals, however, who have overcome the ideological "barrier," and have had successful experiences with music (Edwards, 1974; Kapla, 1975; Robbins and Robbins,

1980; Darrow, 1985).

As an art form, music is shaped by distinct components such as rhythm, melody, and harmony. These components together define music, and these same components constitute the content of music in itself. According to Pratt (1968), "only in music is the meaning of the form identical with the form itself. Here content and form are one..." (p. iv).

Although musical components can be isolated for the purpose of understanding, they are experienced by the listener or the musician as a whole unit. Experiencing music as a whole unit does not preclude the possibility of having the musician concentrate on one specific component of music (i.e., rhythm). The reason the musician concentrates on rhythm and not on melody could be related to how the musician constructs his/her *meaning* of music.

The meaning of music is ordinarily related to the music-stimulus and consequently to hearing, which conducts the music-stimulus to the brain. In this case, *hearing* can be considered the *direct pathway*. However, music is not merely a hearing phenomenon (DaSilva, Blasi and Dees, 1984; Leonhard and House, 1972). Music is also *feeling*, *moving*, and *listening* (Edwards, 1974). These aspects of music can be viewed as *indirect pathways*. With the possibility of experiencing music through different pathways, one could infer that *plural pathways* (e.g., a combination of residual hearing, feeling, moving, listening, etc.) might be the means through which some deaf people learn and experience music. However, hearing people most likely also experience music through plural pathways, although hearing is probably always dominant.

The anthropological notion of experience

The anthropological notion of experience derives from the work of Victor Turner (1982), who was inspired by the work of Dilthey (1976). For Dilthey, according to Bruner (1986), experience means, "[something] lived through." Bruner (1986) states:

The anthropology of experience deals with how individuals actually experience their culture, that is, how events are received by consciousness. By experience we mean not just sense data, cognition, or, in Dilthey's phrase, "the diluted juice of reason," but also feelings and expectations.

A lived experience is never disassociated from the culture an individual is a part of. Culture, therefore, will function as a funnel that will influence the way events are experienced by each individual. Every culture possesses its own hierarchies, ideologies, and discourses, which are related to the ways power and domination are articulated within its boundaries.

In discussing the concept of culture and trying to explicate how people interrelate (a focal point in the debate on the concept of culture, as discussed below), researchers have either taken the traditional position or tried to redefine the concept. The traditional position views culture through a positivist lens, that is as a system which is value-free and neutral (Darder, 1991). By contrast, another group of researchers views culture from a more critical perspective, emphasizing its political nature and its "dialectical instance of power and conflict that results from the constant struggle over material conditions and the form and content of everyday life" (Darder, 1991, p. 29).

Further, according to Darder (1991), there is no such thing as a unified culture, but there is a combination of cultures that encompasses the dominant (the group that

establishes values and interests, and governs the social practices) and the subordinate culture (the group that should "obey" and follow the values and interests created by the dominant group). These groups are in constant struggle within and against themselves for fundamental conditions to persevere as distinct integral groups within society. Culture's heterogeneous aspects, political and contextual characteristics play a part in forming every individual's experience within that culture.

According to Bruner (1986), experience, therefore, is how an individual "engages in and shapes an action" (p. 5). It is important to acknowledge that an experience is never disassociated from the culture an individual is a part of and that, at the same time, every individual within the same boundaries of culture faces an experience in a particular way, depending on the way "individuality plays itself out against terms set by sociocultural forces" (Mintz 1979, p. 22). On this point, Hall (1994) suggests that,

Behind the power of culture lies the power of the self in the membership in a group. But the self can only be formed around symbols that are shared with others. The symbols and how they are used determine how people organize their worlds--how they think, how they communicate, and the feelings and the tone of the communication (p. 32).

Thus, the phenomena of music and deafness may not be examined solely by using traditional concepts of culture. Rather, the critical concept of culture may provide a vehicle through which to analyze the phenomenon of having deaf people experiencing music.

Deaf culture

In the literature on deafness much discussion has occurred about the issue of deaf culture. Whether or not deaf culture is or can be considered a culture is still not agreed upon. To begin with, there is a lack of consensus about how to refer to those with hearing limitations in the literature on deafness, where terms such as "hard of hearing," "hearing impaired" or "deaf" are used. In addition, when referring to deaf people based on the different levels of hearing loss, terms such as slightly hard of hearing, mildly hard of hearing, moderately deaf/hard of hearing, severely deaf, and profoundly deaf are also employed. Finally, in the literature on Deaf culture (e.g., Erting, 1994) the word **deaf** ("d" in lower case) is used to refer to someone who cannot hear, while the word **Deaf** ("D" in upper case) is applied to the group of people who share the same culture, beliefs and language--American Sign Language/ASL--pertinent to deaf people.

Thus, although the difference between the words *deaf* and *Deaf* has been explored in the literature, for the purpose of this study these words are used interchangeably. Further, in this study there are only two distinct groups: the hearing community (those who could be said to be without hearing losses) and the deaf community (those who could be said to have some level of hearing loss).

According to Ladd (1994) and Hall (1994), there are those who suggest the absence of sufficient evidence to support the concept of deaf culture. Some members of the deaf community (subordinate group or "oppressed minority," according to Bienvenu, 1994), however, argue against this perception claiming that deaf culture exists through the (particular) way they communicate (ASL = American Sign Language). It is basically

through their language that they have created their culture (Hall, 1994; Ladd, 1994; Coleman and Jankowski, 1994) and their art (i.e., sign poetry, sign song, deaf theater, deaf humor). American Sign Language (ASL) is a language which is predominantly visual and reflects how a deaf person sees the world. Bienvenu (1994) says, "one way our culture is passed on and reinforced is the shared experience of how we as a culture see the world..." (p. 19). Deaf culture is a culture which "has been kept alive by the deaf offspring of deaf parents" (Ladd, 1994, p. 8). Further, Ladd (1994) continues, "deaf culture will not have strong roots until we [deaf people] fight for and gain recognition of our language and culture, through laws and policies" (p. 14).

American Sign Language (ASL) is the primary mode of communication of North American Deaf people (both in the U.S.A. and Canada), whereas spoken language is the primary mode of communication of hearing people. Because there is not a written form of American Sign Language, much of the history of the deaf culture is not registered and, consequently, "without [inscribed] history, a culture is severely weakened" (Ladd, 1994, p. 8).

Some deaf people view progress in the area of filming and video-taping as positive. The use of films and videos can become a way to register the historical record of the multiple deaf communities (Ladd, 1994).

Finally the literature on deaf culture suggests the existence of internal and external struggles. It is necessary to address the diversity and non-homogeneity of the deaf culture, taking into consideration the concept of culture as defined by the critical perspective (i.e., the concept of no unified culture, as discussed earlier). For example,

there are internal struggles and conflicts among classes (deaf middle class and lower class), gender (male and female), races (black and white), sexual preferences (homosexuals and heterosexuals), and also among those with different levels of hearing loss (profoundly deaf vs. partially or mildly deaf).

Internal conflicts sometimes also become external conflicts that can affect the organization and values of the deaf culture in general. These external conflicts are related to the way some deaf groups (e.g., deaf people who are educated in hearing schools) assimilate "hearing values" in an effort to be mainstreamed into hearing society (Ladd, 1994). Arguably those who have been educated in mainstreamed schools have been called "hearing in their mind" because they do not see deaf issues from the deaf community's perspective, but from the hearing community's perspective. As Ladd (1994) states:

In spite of these internal distinctions and tensions, however, the larger conflict for deaf culture has always been and will continue to be between deaf culture as a whole and the hearing culture around it. As a rule, when two cultures clash, the stronger wins and imposes itself on the other. One tactic is to try to make the losers believe that they have no culture or at best only an inferior one (p. 11).

Deaf individuals' experience with music

Sound is one of the major constituents of music and, while experiencing music, one experiences sound as well. It seems that many deaf individuals have not been exposed to musical experiences because, according to medical diagnostics, deaf people are primarily unable to hear and appreciate sounds. Ladd (1994) says the reason some deaf individuals rebel against the idea of sound is because sound is related to Oralism.

Oralism, to many deaf individuals, is still a way to deny American Sign Language (ASL)--their primary mode of communication and an important piece of their cultural identity. However, Ladd (1994) also argues "sound in itself is not bad" (p.13).

What is difficult for a normally hearing individual to understand is that deafness does not imply a complete absence of sound. Sound is also present in deaf individuals' lives through their organic body sounds and especially through the sensation of vibrations. Padden and Humphries (1988) state, "we have heard many reminiscences about the ways Deaf children learn about sound and try to discover its connections to the world" (p. 93). Knowing that sound is also present in the everyday activities of a deaf individual, it is necessary to understand not only what kind of meaning is associated with sounds, but whether sounds are interpreted in the same way by someone who is hearing and by someone who is deaf. As Padden and Humphries (1988) note:

The trick for Deaf people living among hearing people is to figure out the complicated meanings attached to various sounds. Sometimes Deaf people develop good theories about these sounds, but at other times the meanings of sound are much more elusive (p. 99).

Meaning in music

The scientific debate concerning meaning is far reaching and interrelates the most varied fields of human knowledge. To approach the specific case of meaning in music, one needs to have a basic understanding of meaning in its broadest sense. McMullin (1982) says that meaning is a matter of "awareness of relationships and correspondences, depending on sensation, feeling and intuition in equal proportions to thinking" (p. 249).

Kessels (1986, based on Langer, 1979) on the other hand states, "meaning is the function of a term in a pattern, the role of an element in a structure" (p. 201). Finally, Kessels (1986) notes:

What is meaning? It is not quite possible to give a clear-cut and decisive answer to this question. Every attempt to deal with it leads straight into the labyrinths of the theory of knowledge, a place where one easily gets lost (p. 201).

The discussion about meaning in music is no less complex. According to Meyer (1956, as cited in Leonhard and House, 1972), there are at least two different types of meaning in music: the absolute and the referential meaning. The **absolute meaning** is associated with the internal musical components, such as tone, melody, rhythm, etc. The **referential meaning** is associated with extramusical meanings. This implies that the listener borrows meanings from non-musical experiences to attach meaning to a musical experience. For example, the listener may associate a piece of music with a memory from an event from his childhood (Leonhard and House, 1972). The extramusical meaning, as the word "extra" suggests, is not related to tone, melody, or any other element of music, but is instead related to the listener's feelings or experiences that are indirectly related to music. Concerning extramusical meaning, DaSilva, Blasi, and Dees (1984) say:

Among the more important extramusical meanings are affective meanings (emotions such as happiness, sadness, fear, anger), descriptive meanings (the sea, the bird, battles), value meanings (good, bad, ugly, beautiful)... These are nonmusical in the sense that they can be brought to mind as effectively by language or other symbolic forms as by music (p.11).

For some researchers, meaning in music is associated with intellectual activities, and for others with the expression of feelings (Leonhard and House, 1972). It is important to stress whether the significance is placed on the intellect or on the expression of feelings, "no music exists in a vacuum, and the very word 'meaning' refers to this relevance to the world we live in" (McMullin, 1982, p. 252). The question is whether the intellectual or the expressive portion of a musical experience, or the combination of both, forms the basis of meaning construction.

Yet there is another form of meaning in music potentially important for this study of music and deafness. It is called **absolute expressionism** as articulated by Reimer (1989). Reimer defines absolute expressionism as a way to create meaning of a work of art (in this case music) by immersing oneself into it, with the purpose of looking at its basic qualities and how these qualities can cause moods and feelings. Reimer (1989) states that absolute expressionism approaches the basic elements articulated in the absolute meaning and referential meaning. However, it should not be perceived as a combination of these two. Reimer (1989) also emphasizes that absolute meaning (or formalism) is concerned exclusively with the internal parts of music, while referential meaning is concerned with the extramusical components, and "*refers* you to [aspects] in the world outside the art work" (Reimer, 1989, p. 17), such as memories of feelings associated to a piece of music, attitudes, events, etc. In absolute expressionism the "references are only one part of a larger internal whole" (Reimer, 1989, p. 28). Reimer (1989) states that for the absolute expressionists, in arts in general (with music included),

meaning and value are internal; they are functions of the artistic qualities themselves

and how they are organized. But the artistic/cultural influences surrounding a work of art may indeed be strongly involved in the experience the work gives, because they become part of the internal experience for those aware of these influences. And the nonartistic references in a work of art, say, the words in a song, the story in program music, the crucifixion scene in a painting, the political conflicts in a play, and so on, are indeed powerfully influential in what the internal artistic experience can be. However, references are always transformed and transcended by the internal artistic form. The artistic meaning and value is always and essentially above and beyond whatever referents happen to exist in a work (if they happen to exist at all, as they do not in most instrumental music, abstract paintings and dances and so on) (p. 27).

Scruton (1987, p. 169) says, "...meaning is the object of understanding. The meaning of a piece of music is what you understand when you understand it." Thus, according to the aforementioned discussion there are at least three types of meaning in music: the absolute meaning, the referential meaning (Leonhard and House, 1972) and the absolute expressionism (Reimer, 1989). These meanings are the way an individual chooses to relate to a piece of music to better understand it. Remember that absolute meaning is associated with the musical internal components (e.g., tone, melody, rhythm, etc.), referential meaning with the extramusical meaning, and absolute expressionism to how feelings are interconnected with the musical internal components.

However, the different ways to create meaning from a piece of music involve an individual's cognitive, affective, and psycho-motor functions. For example, while listening to a piece of music an individual exercises his/her psycho-motor functions by moving, clapping, and humming to the rhythm or to the melody of the music.

Sometimes, an individual works his/her psycho-motor functions in an apparent state of body inertia, since the body muscles would be in a constant tension/relaxation mode.

The psycho-motor functions lead an individual to his/her affective functions, in other

words, the feelings a piece of music would awake in an individual. The cognitive function, therefore, is the most elaborated one. In this case, the individual tries to intellectually understand the musical stimuli and the feelings created in relation to them.

Even though all three aforementioned functions are present when an individual listens to a piece of music, an individual might stress one function over the others to construct meaning in music. Some individuals would rather concentrate on the flow of the music and express it through body movements (psycho-motor function). Others would concentrate on the "mood" of the music and attach some feelings to it (affective function). Many times, individuals who concentrate on the affective function in music might also borrow some non-musical elements (extramusical) as means of interrelating to music. Finally, there are individuals who make sense of music by thinking (cognitive function) about music primarily as a complex of tones, pitches, and harmonies which are interrelated.

Each time an individual is exposed to an experience, in this case specifically a musical experience, concepts are created. The way an individual interrelates and groups these concepts is based on his/her level of understanding of an object or a specific fact.

Kessels (1986) says that musical components (e.g., melodies, rhythms, timbres) are concepts. He states,

Thus music listening or playing or composing are complex forms of concept-handling. ...music... is bound to the limits of time-sequence, and music... consists of a limited set of easily manageable elements, perfectly suitable for the building of complex structures and, so, for the construction of meaning (p. 206).

Therefore, one has to be familiar with those musical components primarily by means

of experience/musical experience. The more concrete these experiences are in music, the better they will enable an individual to create, process, and internalize a concept. Life is a sequence and combination of experiences. The way one associates with these experiences, with the effort of understanding them, is related to how one makes sense of an experience or how one constructs meaning. Scruton (1987) states that it is fundamental to have some musical understanding for musical meaning to happen. Consequently, understanding and meaning will be associated with the lived-experience.

Sounds, music and understanding

A stimulus is necessary for a musical experience to occur. Because music is interrelated with sounds, the stimulus which causes a musical experience to occur is expected to be associated with musical sounds, rhythms, timbres, etc. Musical understanding, on the other hand, is generated through musical experience, and the understanding of this musical experience occurs by handling and processing concepts. Concepts are "units" of understanding which result from organizing and structuring information received by the brain through stimuli. Yet, in the case of music, "the substance of ...thought is music itself; and not music as present physical sensation, but music as idea, as remembered, as speaking to the mind" (Earhart, 1935, p. 117). The physical senses together with the nervous system, are the pathways which provide the mind/brain with mental imagery. By creating mental imagery one appears to construct the basis for understanding, only a complete understanding of an experience can result in a meaningful experience.

Gardner (1983) discovered that some children seem to "think musically" at a very young age. "These children have an exceptional ability to imagine music intuitively and to translate it into sound through composition or performance" (Scott, 1989). In music, creativity is related to the expression of the imagination (Reichling, 1990). Thus, imagination, the action that produces "understanding" and "creation" in music, presents various concepts: intuition, perception, thinking and feeling.

Final thoughts

Music is "an intellectual-emotional experience that goes beyond any handicapping condition. Thus, for deaf children melody and rhythm can be internalized by means other than the sense of hearing" (Darrow, 1985, p. 35).

Any deaf individual, therefore, is able to construct meaning from his/her musical experiences by using his/her senses other than the auditory sense, because music is "listened" to with the whole body and not just auditorially. As Edwards (1975) notes:

One of the most important factors in music education for children who do not hear normally is understanding. A child must have some understanding of what he is doing and why. Children should be able to experience personally every musical idea, instrument, and feeling for themselves. A picture and description of the cello may hold the child's attention for a few moments, but it is much more rewarding for him to hear, feel, and see it being played well. Hearing-impaired children can hold it, watch the strings vibrate as they draw the bow across them, feel the vibration of the instrument against their bodies. Real contact and experience with instruments will provide real memories that will stay with them (p. 56).

Edwards (1975) continues:

Through guided and appropriate activities and experiences in singing, moving, dancing, playing instruments, listening, and creating, hearing-impaired children will gain concepts and understanding in music. These learnings must be made meaningful in any way the teacher can devise...(p. 56-57).

The way in which a deaf individual perceives music may lead to the way this same individual understands and constructs meaning in music. This meaning might be associated with the way normally hearing individuals attach meaning to music, or it might be a completely new form of approaching the aesthetics and technical values of music and, consequently, would constitute a new way to make musical activities meaningful.

As Edwards (1974) suggests,

The understanding and enjoyment of music which the students [deaf students] experience can be seen in the attitude with which they approach musical activities. ...They [deaf students] certainly enjoy music. They move to it, they listen to it, they dance to it, they play instruments, they see and understand it. At their own level of appreciation, they surely do feel satisfaction and enjoyment (p. 216).

Significance of the study

There are two basic differences between the proposed study and related studies. First, the proposed study investigates how a deaf individual constructs meaning while engaged in musical activities, instead of focusing solely on describing the techniques used by that person for learning music. Second, the perspective of deaf people on music has seldom been investigated, nor has that perspective been described as part of other studies.

Through an examination of one deaf person's experiences with music, this study

investigates how music and deafness are interrelated and, consequently, how meaning is constructed. The issue of music and deafness is not examined in either the literature on deafness or the literature on music. Rather, in both fields, limited attention has been given to instructional techniques grounded in assumptions about the loss of hearing and about deaf people's ability to fully experience and appreciate music.

This study, therefore, provides one single deaf individual with an opportunity to share his own experiences with music, while taking as a theoretical vantage point critical theory (Freire, 1970, 1993) to examine how meaning in music is constructed. This examination addresses how issues related to dominance and control in music (e.g., hegemony, ideology, and oppression) based on auditory skills might influence the construction of meaning in music by someone who is deaf.

In summary, the life-history study is centered on one deaf individual's experience with music, grounding the analysis of those experiences in critical theory to examine how this individual constructs meaning in music. It might also shed some light on how issues of dominance and control in music perpetuated through a clinical perspective of deafness as deficit (Erting, 1994) might have influenced the meaning construction in music by the deaf individual in this study.

Theoretical basis

Much has been said about critical theory in the literature. Some authors consider "critical theory" a broad term that encompasses not just a *single* critical theory but

various critical theories (Gibson, 1986). It is seen as a set of assumptions and hypotheses that guide research. Others approach critical theory as a paradigm that provides a framework for the researcher (Guba and Lincoln, 1994; Popkewitz, 1984). Others still make use of the term “theory” (in this case critical theory) and “paradigm” interchangeably (Bogdan, 1986). Guba and Lincoln (1994), specifically, define paradigm as a “set of *basic beliefs* (or metaphysics) that deals with ultimates or first principles. It represents a *worldview* that defines, for its holder, the nature of the “world,” the individual’s place in it, and the range of possible relationships to that world and its parts...” (p. 107).

Aware of the variety of definitions of “paradigm,” as well as its different use within the hard and soft sciences, paradigm is understood here as a mental framework or “worldview” (in the sense of Guba and Lincoln, 1994) that guides the conduct of research. Theory, on the other hand, is seen as a conglomerate of facts, concepts, assumptions, and hypotheses that helps in the understanding of phenomena. For this proposed study, critical theory is considered as a paradigm, because it is not restricted to just a set of assumptions and hypotheses, but it is the way through which the researcher *frames* her observations of phenomena and social (inter)relationships. In addition, the phenomenological approach is used in this study as a strategy to fit within the paradigm of critical theory.

Grounded in concepts of critical theory, this study takes into consideration any ideological concept, hegemonic relationship(s) and oppressive situation(s) that might have influenced a deaf person's experience with music and their implications for meaning

construction in music. Therefore, the proposed study follows critical theory as a paradigm to examine meaning in music for an individual who is deaf. Further, aspects of ideology, hegemony, and oppression are used as theoretical underpinnings to look at the phenomenon of meaning construction in music by a deaf person.

The rationale for choosing the critical theory paradigm is the belief that the Deaf community seems to have a disadvantageous position in relation to the hearing community. This disadvantageous position is not because of a lack of the ability to hear, but because Deaf individuals apparently are not given equal access to music education. It appears that the normally hearing community, as *overwhelming majority* within society, has a large influence over the deaf community based on its auditory skills; this includes the power and control some sectors of the hearing population enjoy over major social/public institutions and spheres. This power enables elements of the "hearing community" to define/confine the social significance and cultural capital of "hearing" and "deaf" and their respective general locations and roles in the social order. Auditory skills, therefore, become a social marker of difference. Furthermore, the normal hearing community may have extended this influence to govern the opportunities for musical experiences among the deaf community.

In summary, this study of music and deafness uses a paradigm that addresses issues related to the concept of power. Therefore, the paradigm of critical theory has been chosen to examine the potential influence of social dominance and control based on auditory skills on the construction of meaning in music by a deaf person.

Background of the study

The germinal ideas of the study

Prior to this research project, a pilot study was conducted with a congenitally profoundly deaf female. The deaf female participant in the pilot study had no musical knowledge and was a beginner. After weekly music sessions of an hour and a half twice a week for a period of one month, she was able to read musical notation and play it on the piano, while showing good understanding of dynamics in rhythm and melody. The findings from the pilot study suggested that beyond the technical aspects, individuals who are deaf may construct meaning in music differently from those who hear. Therefore, this research project was designed to examine and describe a deaf person's experience with music, and address whether or not the meaning attached to music by someone who is deaf is different from the meaning attached to music by a normally hearing person.

The researcher used a qualitative approach to develop the life-history study. The qualitative approach was chosen, because the researcher is particularly interested in the deaf person's perspective on music. Throughout this project the researcher studied specifically the musical experience of one deaf person. Further, the concept of life-history played a double role in this research study: as a methodological approach (i.e., the participant unveiled his personal experiences in his own words); and as a writing genre. Because it is a study of only a single deaf individual, all possible comparisons to a normally hearing person that might happen throughout the study were drawn from the literature on music. Furthermore, throughout the study, the participant was given a

pseudonym to maintain confidentiality.

Description of the participant

The researcher was introduced to the participant through a college professor. The college professor was aware of the researcher's interest in music and deafness, and also was acquainted with an individual who possesses music skills despite being deaf. The researcher, subsequently, approached this deaf individual and he agreed to become the participant in this study.

The participant in this study was a congenitally deaf adult male with a profound hearing loss and with expertise in music. His expertise includes the ability to play the piano at the intermediate level. Despite a profound hearing loss, the participant in this study possesses very good speech and is able to read lips (speechread), which enables him to communicate either orally or with sign language.

Even though the participant possesses good communication skills, the assistance of an interpreter was needed throughout the study. This assistance was necessary in order to avoid any miscommunication and/or misinterpretation of signed communication by the researcher, who is not fluent in sign language. To insure accuracy, the participant was invited to read the first drafts of the study to verify the reported data.

Interpreting services were provided by the office of Disability Services at the University of Tennessee. The interpreting services strictly conformed to the National Code of Ethics of the Registry of Interpreters for the Deaf (RID) as well as to the Staff and Contract Interpreting Policy required of all interpreters employed by the office of

Disability Services. This includes, among other strictures, the assurance of confidentiality with respect to all research-related information.

The research settings

This research was conducted in settings selected by the participant. There were three distinctive settings. The first setting was where the interviews were conducted. The researcher suggested these interviews be conducted in facilities at the University of Tennessee, because the interpreting services were provided by this institution. The setting in which the interviews were conducted had suitable space to accommodate the researcher, the participant, the interpreter, and the necessary recording equipment. Otherwise, no special arrangements for the interview setting were needed. The second setting were the concert halls where the researcher and the participant attended local musical performances of the participant's choice. The third setting was a venue selected by the participant where he could feel comfortable playing the piano/keyboard for the researcher.

A note on methods and procedures

This study deals with qualitative data. Qualitative data in this study include fieldnotes on observations, structured and unstructured videotaped and audiotaped interviews, videotapes of the musical performances by the participant, and journal entries containing the researcher's personal reflections.

After the data were collected, the research analysis was conducted. Fieldnotes, audio

and videotapes were studied to organize the collected data into categories. The categories were the basis for the recognition of patterns and the development of themes. Interpretation of the data was based on inductive analysis of the themes in order to arrive at findings.

Organization of the study

The dissertation combines the facts of the participant's life history within the basic structure for presenting studies suggested by the College of Education at the University of Tennessee. The introduction to the study (Chapter One), presented here, contains: the statement of the problem, the purpose of the study, research questions and assumptions, the review of the literature in music and deafness, significance of the study, the theoretical basis, and background of the study. It concludes with an outline of the organization of the study and a definition of terms.

Chapter Two discusses the methodology applied to conduct the study. It consists of methods and procedures, ethical issues/questions, the reporting of the data, and the phenomenological basis of the study.

Chapter Three presents the biographical background of the participant, including information such as the date and place of birth, as well as general personal and professional information. It is the introduction of the participant to the reader.

Chapter Four focuses on data presentation, discussion and findings. This chapter opens with a brief biographical sketch of the researcher with the intention of positioning

the researcher in relation to the participant. The main part of this chapter is focuses on themes, which emerged from the data, each theme is followed by a discussion and findings.

Chapter Five presents the conclusion of the study. It includes a summary of the data and their research implications.

Definition of terms

- 1) Conscientização: Portuguese word, "represents the *development* of the awakening of critical awareness" (Paulo Freire).
- 2) deaf: someone who cannot hear.
- 3) Deaf: group of people who share the same culture, beliefs and language (American Sign Language- ASL) pertinent to deaf people.
- 4) Direct pathway: the hearing sense.
- 5) Enabling meaning: the meaning constructed by the participant rather than one ascribed to the participant from others.
- 6) External meaning: properties attributed to music.
- 7) Ideology: values, beliefs, common sense.
- 8) Indirect pathways: the whole body, or the combination of the physical senses as a vehicle to conduct sounds to the brain.
- 9) Internalized: understood
- 10) Internal meaning: the "making sense" of an exposure to musical sounds.

- 11) Kinesthetic sense: the combination of moving, feeling and sensing.
- 12) Meaning: understanding, value, a direction to be followed, intention toward something.
- 13) Meaning-making: to make sense of, to understand.
- 14) Mental imagery: images created in the mind related to the perception of musical sounds.
- 15) Music-stimulus: all sorts of musical sounds perceived by the physical senses.
- 16) Oppressor: one who exerts power, rules opportunities, and creates norms within society.
- 17) Oppressed: one who is subject to the rules and norms established by the oppressor.
- 18) Paradigm: mental framework which guides the conduct of research.
- 19) Phenomenon: an observed fact.
- 20) Plural pathways: a combination of residual hearing, feeling, moving, listening, etc.

CHAPTER II

METHODOLOGY

Overview

Any research involving the study of a human being and/or aspects of his/her life raises potential ethical dilemmas for the researcher. This study of music and deafness is no exception, involving as it does the life history of an individual. Therefore, the first section of this chapter examines the ethical issues and questions confronted by the researcher as the data were collected and analyzed.

The section on ethical issues and questions is followed by a synopsis of the methods and procedures used to gather the data, and is succeeded by a section on how the data are reported. The chapter concludes with a discussion of the phenomenological basis of the study.

Ethical issues and questions

One of the fundamental concerns in any research study relates to ethical issues and questions. These ethical issues are intrinsically connected to the nature of the relationship between the researcher and the participant, and to the implications of the

study.

In a life-history study, specifically, the process of gaining entry to an individual's lifeworld may cause some dilemmas for the researcher, especially as they concern matters of privacy, confidentiality, and the degree of personal interaction between the researcher and the participant.

In this study of music and deafness, the researcher's dilemmas were no different from the ones mentioned. Moreover, from the design phase of the study through the interpretation of the data, issues of "oppression" connected to the role of the researcher and the participant emerged or were raised. As Ladner (1971) states, it is "the oppressor [referring to the researcher] who defines the problem, the nature of the research and, to some extent, the quality of the interaction between him and his subjects" (p. xvi).

The interaction between the researcher and the participant in this study was approached using Fine's (1994) research construct of "working the hyphen" within the Self-Other relationship. In this construct, the "Self" refers to the researcher who holds the dominant position, and who constructs the Other (participant) throughout the study. To construct the Other implies the way in which the researcher approaches and portrays what is seen as different, strange, or unfamiliar to his/her own being--the Self. Fine (1994) offers this definition of "working the hyphen,"

By working the hyphen, I mean to suggest that researchers probe how we are in relation with the contexts we study and with our informants... Working the hyphen means creating occasions for researchers and informants to discuss what is, and is not, "happening between," within the negotiated relations of whose story is being told, why, to whom, with what interpretation, and whose story is being shadowed, why, for whom, and with what consequence (p. 72).

A study focusing on a deaf individual's construction of meaning in music involves not only general ethical issues, but also ethical issues specifically related to the particular nature of the study. General ethical issues and questions encompassed the oppressor-oppressed relationship, the Self-Other, as well as privacy and confidentiality. On the other hand, ethical issues and questions specific to this study encompassed aspects of cultural, gender and racial differences.

When facing cultural, gender and racial differences between the researcher and the participant, potential ethical dilemmas can become even more critical. In this study, the researcher is a black Brazilian female, a normally hearing individual who could be said to belong to the "hearing" culture. The participant, in contrast, is a white U.S. American, deaf male (able to speechread and to communicate orally) born into a hearing family, who could be said to have assimilated the values of both cultures (hearing and deaf). Therefore, in this study, the cultural, gender and racial differences were multiple and needed to be negotiated between the researcher and the participant. As far as the researcher could tell neither gender nor race had a significant impact on this study. However, some aspects of cultural differences (such as accent, Brazilian body language) influenced (but did not inhibit) communication between participant and researcher.

Still another issue related to the cultural differences between the researcher and the participant was that of power. The power difference between the researcher and the participant, or the normally hearing and the deaf individual, had to be negotiated in order to avoid an authoritarian and manipulative relationship. Instead, the researcher tried to establish a dialogic and collaborative relationship with the participant (i.e., the Self-Other

relationship).

Of special importance were issues related to privacy and confidentiality. These issues were attentively observed because the researcher did not intend to cause any harm to the participant. In particular, the researcher did not intend to expose the participant through this study to the internal cultural conflicts related to the deaf culture (e.g., oralism vs. sign language, Deaf identity, etc.). Although these conflicts might be presented and discussed throughout the study, the identity of the participant was kept confidential in order to avoid his involvement in conflicts with either the Deaf or hearing culture.

Methods and procedures

Qualitative data included fieldnotes on observations, structured and unstructured video-taped and tape recorded interviews, videotapes of the musical performances by the participant, and journal entries containing the researcher's personal reflections. Video-taped and tape recorded interviews were used to ensure that the participant's oral and signed communications were captured exactly, as well as any facial expressions and body language involved in the communication process.

The participant was asked to sign a written consent (see Appendix E) form prior to the beginning of the project. Eleven structured and unstructured interviews were conducted by the end of the research project. According to Fontana and Frey (1994, p. 366), a structured interview "aims at capturing precise data of codable nature in order to

explain behavior within preestablished categories." And an unstructured interview is generally based on open-ended questions, it does not impose "any a priori categorization," and it tries to understand the behavior of the participant(s).

In this research study the **structured interviews** were used in two instances. First, they were used as a set of questions to gather biographical and educational background information; second, they were used as a set of questions to clarify topics or issues identified during the unstructured interviews.

The major goal of the **unstructured interviews** for this research study was to provide the participant with the chance to express himself freely about his experiences related to music. The following themes were observed for the unstructured interviews: general education, interest in music, music education, school experiences, friends, reaction of friends and acquaintances to the participant's interest in music, influence of the family, parental guidance, motivation(s) and frustration(s) during the musical learning process, deaf culture, and cultural identity. Yet, the questions for the unstructured interviews were formulated to allow the participant to express himself (i.e., "tell me about how your interest for music started"; "can you think about a time when you experienced frustration during your musical learning process?"). Each interview (structured and/or unstructured) lasted from forty-five minutes to a maximum of two hours (see Appendices B and C), and were audio- and video-taped.

The participant was also asked to perform on the piano/keyboard for the researcher. There were two performances; the first performance lasted for two hours, whereas the second performance lasted for forty five minutes (see Appendix C). During these

performances the researcher was able to observe the participant's general understanding of music, including musical rhythms and melodic dynamics. The researcher was also able to observe the participant's physical response to the music being played.

Further, the participant was invited to attend two local music concerts (see Appendix C) with all the expenses covered by the researcher. During the music-concert intermissions, the participant wrote down his perceptions and questions related to the performances. The researcher intended to observe how the participant related to a live-music-environment, from the "outside to the inside" (i.e., music being the "outside" stimulus and the participant's feelings and emotions the "inside" stimulus). During these music concerts, the researcher observed how the participant "listened" to the performance, as well as the ways in which he responded to the performance. These observations were recorded in the researcher's field notebook immediately after the concerts. In addition, the researcher's reflections on the study's progress were also noted in a journal at the end of each work day.

As mentioned above, the project used video-taping extensively in order to capture the speech and precise sign language of the participant as well as any nuances conveyed by facial expressions and body language. There was a provision for the participant to review the tapes of the interviews and have any portions erased, if he had chosen to do so.

After the data were collected, the research analysis were conducted taking into consideration the three research questions discussed earlier in Chapter I (see page 2). Furthermore, the data collected through field notes, tape recordings, and videotapes also

were transcribed and typed.

First, the field notes were read and re-read, and the videotapes were watched as many times as necessary in order to organize the collected data into categories. The video-tapes were analyzed according to time frames. These time frames were established by the researcher based on the length of each video-tape. The researcher established regular time frames, and within these time frames there was the search for categories and themes. These categories and themes were the same as those which emerged during the analysis of the transcribed interviews, or these categories and themes might be related to non-verbal communication (e.g., facial expressions, position of the hands, etc.).

Second, once the categories had been established, a search for patterns among those categories was conducted, followed by organization of the information into themes. It is important to mention that the researcher was constantly checking her reflective journal entries against the data collected through field notes, tape, and video-tapes recordings in order to avoid creating patterns based on the researcher's preconceived notions about the study. In addition, all themes emerging from the data were supported by quotes from the participant. Interpretation of the data was based on inductive analysis of the themes in order to arrive at findings.

Reporting of the data

Finally, using the critical theory paradigm and the theoretical underpinnings of

ideology and hegemony, the methodological strategy consisted of a dialogical approach. Through dialogue, a collaborative relationship between the researcher and the participant was established, avoiding an oppressor-oppressed relationship. A collaborative and dialogical relationship was also tried to immediately address any ethical dilemma with regards to the study of meaning and music for an individual who is deaf.

It is basically through a well established rapport between the researcher and the participant that the researcher was able to "visit" the participant's lifeworld, and to present this researched lifeworld in a written form to the reader. The researcher made an attempt to present to the reader the participant's lifeworld not just as an Other-- strange and exotic life-- but a life which is like our own life--the Self. The Self-Other relationship was associated with the quality of involvement between the researcher and the participant, and it was also part of the role-negotiation. Fine (1994) states:

Self and Other are knottily entangled. This relationship, as lived between researchers and informants [participants], is typically obscured in social science texts, protecting privilege, securing distance, and laminating the contradictions (p. 72).

The ethical dilemma lay in how the Other (Self being the researcher) was constructed and how the voice of the Other was addressed in the research study. The researcher should portray the Other to the readers as authentic as possible. In other words, the researcher should present the Other's voice in contextualized situations in order to avoid making the Other's voice her own. In making the Other's voice her own, the researcher would present her own view of the issue instead of the Other's view. This could make the results of any research study completely questionable in terms of

integrity and validity. Thus, in this specific research study the researcher invited the participant to read the first drafts of the study in order to check for integrity and validity.

Phenomenological basis of the study

Taking into consideration that the aim of phenomenology is to investigate an individual's life-world with the purpose of explaining its meaning scientifically, the phenomenological approach in this study is used as a strategy to fitting within the paradigm of critical theory.

In phenomenological research the focal point is not the individual under study but the themes which this individual presents as constituents of his lived experiences. Manen (1990, p. 79) says that "phenomenological themes may be understood as the *structures of experience*." Therefore, a way to analyze phenomenological data was to concentrate on the central themes, which emerged throughout the individual's discourse. Consequently, it led to an understanding of their meaning and their connections to an individual's lived experience. Polkinghorne (1989) says:

The phenomenological position is that the sphere of experience appears at the intersection of person and world. This sphere has common features that structure the person-world interaction so that contents, not buzzing confusion, appear as differentiated and structured. Phenomenological research is the search for those processes of consciousness that give the objects that appear in awareness meaning, clarity and discrimination (p. 51).

Based on the aforementioned exposition of phenomenology and phenomenological research, it is necessary to point out the specific importance and implications of this

research strategy to the study of music and deafness. First, this strategy was important because it provided the researcher and the participant with the opportunity to share their life-worlds, focusing on the phenomena of music and deafness. Second, this strategy was also important because it enabled the participant to unfold and to reflect critically upon his experiences with music. The strength of this reflection lay in the particularity of the phenomenological method. It "forces" the individual to free his consciousness of commonsense and mundane beliefs and to concentrate purely on the essence, which constitutes the key elements of an experience. Therefore, the following were some implications of phenomenology for the study of music and deafness:

- 1) It provided the deaf individual under study with the opportunity to bring to the level of consciousness his experience with music in a critical way.
- 2) It implemented the paradigm of critical theory by provoking critical consciousness.
- 3) It provided greater understanding of the experience of a deaf individual with music.
- 4) It added to the literature the discourse of a deaf individual with competence in music.
- 5) It investigated the meaning a deaf individual attaches to music, while unveiling his life-world.

In summary, a phenomenological perspective on the study of music and deafness gave a new dimension to the field of music and deafness. This included a detailed

description of a deaf individual's experience with music and an in-depth view of a life-world.

CHAPTER III

BIOGRAPHICAL BACKGROUND OF THE PARTICIPANT

Introduction

Benjamin¹ is an U.S. American, white male, approximately 5.5 feet tall, of average weight, with hazel eyes and brown hair. He is always well groomed and his full brown hair contrasts with his gray beard. He is very intelligent and articulate; he is also determined and tenacious in pursuing his goals. Benjamin was born in Seattle, Washington on March 22, 1944. He is the first boy of a family of four children. Benjamin has two sisters who are six years older than he. The first sister was born in February and the second sister in December of the same year. He also has a brother who is two and a half years younger than he. Benjamin is the only deaf child in the family.

Benjamin described growing up in Seattle as a time for learning and self-discovery, a time that was associated with happiness, frustrations, friendship, family values, spirituality, and daily musical activities. Benjamin lived in Seattle until he completed high school. Then he went to college in Portland, Oregon, where he obtained a Bachelor of Arts degree with a major in biological sciences and a minor in psychology.

¹ Benjamin is a pseudonym used to ensure confidentiality for the participant.

He married near Portland and moved to Vallejo, California where he started his family. His wife was one of his college friends, a normally hearing woman. He worked several years in Vallejo as an orderly in a hospital. After failing to gain admission to medical school, Benjamin and his family moved back to his hometown, Seattle, where he became employed as an interior designer with an airplane company. Following his tenure as an interior designer Benjamin and his family moved to Knoxville, Tennessee where he pursued his master's degree in Rehabilitation Counseling Education.

Currently, Benjamin occupies a leadership role within the field of Education at a southern university in the United States. He is divorced and the father of two sons, who are both normally hearing. His older son is an engineer and is living in Japan, while his younger son lives in Kentucky with his mother. At the present, Benjamin seems to have dedicated his attention to his work, his spiritual activities, and his music.

Family medical history

According to Benjamin, deafness is hereditary in his extended family. However, he was the only one in his immediate family born deaf. Benjamin is diagnosed with a profound sensorineural hearing loss, and the precise cause of it is unknown. Otherwise, Benjamin reports to be in good health.

Benjamin's paternal grandmother had a hearing loss. She was diagnosed legally deaf and blind by the time she died, around 97 years old. Benjamin's father, approximately 85 years old, has become very hard-of-hearing and is also legally blind.

He is still able to see shapes, but he depends on his hearing for communication. In the family of Benjamin's father there were nine children. Benjamin is aware that his father's oldest brother, who is 90 years old, is legally blind and hard of hearing. One of his father's sisters has also experienced some problems with her vision. These problems are hereditary from his paternal grandmother's side.

Benjamin's siblings started to lose their hearing by the time they were in their forties or fifties. His second sister also has some problems with her night vision. Benjamin himself lost his left vision in an accident, while he was in college. In addition, he is facing some problems with his night vision, and he admitted experiencing problems in performing some specific skills such as driving at night and lipreading in low light conditions.

Benjamin's mother is presently hard-of-hearing as well, but she makes good use of her hearing aids. Health issues, such as diabetes, also exist on both family sides, and both Benjamin's father and older sister have been recently diagnosed with diabetes. Some other health issues, such as Alzheimer's, also run in the family. Benjamin said that some of these issues have surfaced just recently.

Growing up

The parents

Benjamin's family background is U.S. American middle class. His father was an engineer and his mother worked for an airplane company. His father is about eight years

older than his mother. They met each other through his mother's brother-in-law, who was his father's best friend. Benjamin's parents have been married for approximately 60 years.

According to Benjamin, his father is a "master of all trades," a brilliant man, from whom he learned much by just watching him working on carpentry at home. However, being an engineer, his father was frequently occupied with demands that were job related. Benjamin reported that many times his father was so involved with work that he could not talk to anyone. Consequently, Benjamin did not develop much of a rapport with his father. His interaction with his father was through "doing things" together rather than through verbal communication. On the other hand, Benjamin's mother, even though she worked outside the house for an airplane company, was always concerned with housework and the well-being of the children. She was always interested in knowing what the children, especially Benjamin, had learned in school. If there was something that Benjamin had not understood, related to any matter, his mother would stimulate his thinking by explaining all the possible reasons for a phenomenon. Benjamin describes his mother as a very inquisitive type of person, especially with respect to people. She always wanted to know why people behaved the way they did. Benjamin not only developed a very good rapport with his mother, but he also recognizes their conversations as some of the best times in their relationship.

Benjamin's parents did not know sign language, and therefore he was educated into the oral system. Very early on, he had to learn to speechread and to communicate orally with people. He grew up surrounded mostly by normally hearing people. His

mother, consequently, was always trying to improve his speech skills by correcting some mispronounced words. The fact that his mother would correct his speech, especially in front of other people, very much upset Benjamin.

Benjamin built his personality by assimilating characteristics pertinent to each of his parents. Like his mother, he enjoys to observe, analyze people's behavior, and to draw patterns of behavior from his observations. This ability, consequently, helps him in dealing with people in general. Based on the model of his father, the idea of excelling in carpentry seemed very natural to Benjamin. His father even wanted him to become an engineer, but it was not Benjamin's wish. However, he claimed to possess an "engineering mind" which leaves no room for disagreements, and illustrates this attitude by saying that "an inch is an inch and one has just to put it all together." On the other hand, Benjamin also learned that when one talks about people's values "an inch is no longer an inch; for somebody it is an inch, for others it is two inches, and for some other it is three feet." This concept of relativity associated with how people interrelate motivated Benjamin to be more attentive and inquisitive about people's behavior. He decided to learn more about people.

Religion

Religion, as a means of developing spirituality, was an important part of Benjamin's value system while he was growing up. He grew up in a very religious family. There was a moment in time when Benjamin even considered becoming a minister. He was discouraged from engaging the ministry, however, because of his

deafness.

For Benjamin, church was not only a place to meet God and to think about life, but also a place to enjoy and participate in musical activities. Benjamin reported enjoying singing in church, because in church everybody sang and nobody would watch how their neighbors were singing. Consequently, his deafness would go practically unnoticed. Benjamin also mentioned having the opportunity to experiment with the church's organ and to be able to feel the vibrations of the sounds through the wooden surfaces. The church's acoustic environment also improved the feedback Benjamin experienced from his trials with the organ.

Music

Music was present in the daily activities of Benjamin's family. He grew up with an organ and a piano at home. His mother and his younger sister could play the piano. His older sister could play the violin and also had some knowledge of playing the flute.

Benjamin's interest in music started by watching his mother playing the piano and trying to imitate her play. He would feel the sound/vibrations of the music being played by his mother through their house's wooden floor and by placing his hands on top of the piano.

Education

Benjamin's self-motivation was an important factor during his school years.

Benjamin's education was in public schools with hearing classmates. When Benjamin went to school, there were no interpreting services available for deaf students. The only accommodation that Benjamin received while attending public schools were "lipreading classes" twice a week for thirty minutes each from kindergarten through 6th grade.

However, when Benjamin entered the 7th grade funding cutbacks resulted in termination of this special service. Benjamin had to learn to rely only on himself, although he did have some friends to take class notes for him.

Even though Benjamin did not make the decision on his own to attend public school, he was apparently happy with the decision that his parents had made for him. He reported that his impression of the local state school for the deaf was very negative. Because of some fights in school, he was threatened to be transferred to the state school for the deaf. Therefore, he associated schools for the deaf with a "prison" or a "corrective-type institution." Benjamin's thought was "it is not a school, it is a separation from my family and friends."

Benjamin was very happy with the network of friends he had at the public school. He referred to them as "friends and helpers," people he could count on, and people who would see him as Benjamin, not as a deaf boy. Benjamin said that he had two groups of peers; one group for socializing and sports, and another group for note taking, tutoring and information gathering in school. Benjamin reported that his friends had a big influence on him and that, probably in the 7th grade, he and his best friend spent a great amount of time together. Benjamin registered for the same classes his friend did, including violin classes.

Benjamin mentioned that his relationship with the teachers in school would vary from teacher to teacher. He did not report any paternalistic attitudes from them toward him because of his deafness. However, he reported that some teachers would completely ignore him in the classroom; Benjamin said, "some teachers did not care, they acted as if I wasn't there. No communication occurred." Benjamin reported that, depending on the course, he would either sit up front and lipread the teacher or he would sit in the back and try to hide himself.

Sometimes Benjamin faced some struggles understanding the subject taught, such as trigonometry and math analyses. Many times the teachers could not help him, and would instead confuse him even more with their insufficient explanations. Consequently, Benjamin felt very frustrated by his lack of understanding of trigonometry and math analyses. The limitations in those two courses, because of the lack of adequate communication, discouraged Benjamin from pursuing a career in engineering, as his father would have liked.

Benjamin originally had not made plans for his future following high school. After graduating, he saw some of his friends going to college or entering employment. Benjamin was not sure of what to do until the day he received a letter from a small church affiliated college in Oregon offering him a basketball scholarship. Benjamin could not envision himself receiving a better offer. He decided to go to college and play basketball.

Benjamin was uncertain about his career until he became fascinated with biology and psychology, and eventually considered following a career in medicine as a

psychiatrist. Benjamin finished with a Bachelor of Arts in biology with a minor in psychology; however, his plans to pursue a career in medicine did not work out.

After some years of working, Benjamin decided to pursue a graduate degree (see section on work experience). In choosing where to go for his graduate studies Benjamin had two options to consider: the University of Arizona and the University of Tennessee. He heard about these two graduate programs in deafness rehabilitation through some friends in Seattle and he became very interested. Benjamin then chose to attend the University of Tennessee in order to pursue his master's degree in Rehabilitation Counseling Education.

The decision to come to the University of Tennessee was based on a TV program that Benjamin watched when he was growing up. In the TV show the actor Fess Parker portrayed Davey Crockett. The show also featured a song referring to Tennessee and Benjamin much enjoyed this song. Benjamin is still able to beat the rhythm and sing the lyrics of this song, as he enthusiastically did during one of the interview sessions (part of the lyrics of the song says: "born on the mountain top of Tennessee"). Therefore, when he had to decide between the two universities (Arizona and Tennessee), the decision was made considering his feelings for Tennessee based on the TV show. Benjamin refers to his decision to come to Tennessee to pursue his graduate studies as a sentimental and not very rational decision. Benjamin also emphasized, however, that he made the right decision, because with his degree from the University of Tennessee his career path seemed to have been opened up.

Work experience

After finishing his Bachelor's degree in biology, Benjamin worked several years as an orderly at three different hospitals while seeking admission into medical school. However, Benjamin reported that during the pre-affirmative action years, deafness was sufficient to deny one's admission to medical school. Aware of this issue, Benjamin returned to Seattle to accept employment with the Boeing Company. The invitation from the company was provided by his eldest sister's friend who knew Benjamin and wanted him to work for the company.

At this airplane company Benjamin was employed as an interior designer. Benjamin reported not having any previous experience in design and, consequently, his work was a challenge and a learning process as well.

While Benjamin was working for Boeing, an opportunity for a seven million dollar joint project with several other airplane companies was being developed. Benjamin's supervisor, who had initially hired him, trusted the project to Benjamin after facing some skepticism from other supervisors. These supervisors saw Benjamin solely as "a deaf person" and, because of his deafness, doubted his ability to carry out the project. Benjamin successfully completed the project and was a recipient of the "Pride in Excellence" award--the highest award the company bestows on his employees. Subsequently, he was promoted to a supervisory position.

During the time he occupied the position of supervisor, Benjamin was invited to train four new employees who were deaf and could not communicate orally. That was

the first time Benjamin realized that he did not know sign language, because he was educated to be able to communicate orally. Benjamin had not spent much time thinking about sign language as a way of communicating, and oral communication was completely “natural” for him. Benjamin started learning sign language from these employees daily during lunch hours. Later, they invited him to become a member of the local deaf club.

When members of the deaf community learned that Benjamin was a former college basketball player, they invited him to join their basketball team in the city league. He promptly accepted and even mentioned “I was a very good player.” However, the Athletic Association for the Deaf (AAD) found out that Benjamin was an oral deaf and that he had not gone to deaf school. These conditions practically eliminated Benjamin’s eligibility of remaining on the basketball team. Benjamin reported that he was upset, not only with the decision, but also with the idea that he was penalized for decisions he had no control over (e.g., being raised orally, attending public schools). He could not fathom, at that time, the issue involving different communication modes. He stated “my people, the ones who were supposed to be my people, were throwing me out; the same as hearing people... throwing me out.” Disappointed, but not defeated by the entire situation, Benjamin shortly afterwards decided to quit his employment with the Boeing Company and pursue his graduate studies. He was determined that he could and would “make a difference.” He came to Knoxville, Tennessee and, after finishing his master’s degree in Rehabilitation and Counseling Education, Benjamin had a varied work experience. He was employed as: a guidance counselor at the local school for the deaf; a

director of rehabilitation facilities; and an assistant director of an Orientation to Deafness Program. He also was a co-founder and incorporator of a municipal community center for the deaf, and worked in Nashville as the executive director of the Tennessee Council for the Hearing Impaired. In Nashville, Benjamin conducted pioneering work, but he also had to face many struggles to overcome prejudices in relation to his deafness.

Finally, Benjamin moved to another southeastern city in the United States, where he has made substantial contributions in the area of deafness by using his expertise in Rehabilitation Counseling Education. He is currently working as an associate director for the Department of Special Services Education at a southeastern university.

Some personal traits

Benjamin seems to have a positive outlook on life. He often answers questions with a joke, and he generally demonstrates a very good sense of humor. The way he understands the world around him is through constant observation and questioning. Constant observation enables him to obtain information and to anticipate what might happen. He stated, however, that many times he has to depend too much on his eyes for gathering information. In addition, Benjamin has very good verbal communication skills despite his profound bilateral hearing loss since birth. He considers himself a very independent person, and he enjoys his privacy.

In the past, Benjamin spent a great deal of time thinking about his deafness in order to construct his self-identity. He grew up surrounded by normally hearing people

and communicated orally. When he was approximately eight years old, Benjamin used hearing aids for a short time. However, hearing aids were never a satisfactory option to Benjamin, because his tolerance for sound amplification is very small. Benjamin reported that the amplification, instead of being helpful for sound discrimination, becomes only noise causing physical pain which is almost impossible to tolerate.

Benjamin started learning sign language when he was exposed to the deaf community. However, many times he was perceived by the deaf community as an "oral deaf." As a result, he could not belong totally to the deaf community. Finding himself placed many times between the "normally hearing and the deaf worlds," Benjamin had instances when it was more "adequate" to identify himself with the hearing world, and some other instances when it was more "appropriate" to identify himself as a deaf person. Benjamin mentioned "it is not bad to be deaf, you cannot hear [that's all]! But it is very difficult to live in a world where the people you depend on don't think much of you because you are deaf." Presently, Benjamin is able to communicate either orally or by sign language.

Music is one of Benjamin's passions. The way he relates and appreciates music is similar to the way he relates to the communication process. He greatly relies on visual information, observation, and feelings. Through vibrations Benjamin receives a large amount of feedback from a musical piece. However, Benjamin is a very creative and dynamic person, and his musical interests very often go much beyond his physical limitations. Benjamin enjoys singing and composing as well. He was exposed to music through his family, but he did not have a formal instruction in music for a long time.

Benjamin had only two piano teachers for a total of approximately six months. He is basically a self-taught musician. Therefore, it is important to emphasize that persistence and self-discipline are among Benjamin's strongest personal characteristics.

CHAPTER IV

DATA PRESENTATION, DISCUSSION AND FINDINGS

Introduction: meeting the researcher

In this chapter, Benjamin's life history will be discussed, including the fundamental importance of music to his life. Because Benjamin's life history will be presented through the researcher's lens, it is important to reveal any pertinent information about the researcher herself that might have contributed to the way the information provided by Benjamin was handled.

Family background: growing up in Manaus, Brazil

I was born in Manaus, a city in the north of Brazil (the largest and only Portuguese-speaking country in South America). During that time Manaus (the capital of the state of Amazonas) was facing great economic transformations. It was the time of the implementation of the Free-Duty Economic Zone. With the Free-Duty Economic Zone came the development of the Industrial Park, and Manaus, a city forgotten since the period of the "rubber-boom," once again became economically attractive to national and international investors. Job opportunities increased and the city grew. This growth not only stimulated a great deal of internal immigration, but also greatly changed the

features of the city. With the Free-Duty Economic Zone, the local population had the chance to be exposed to products (e.g., toys, electronic apparel, china, clothing, etc.) imported from all over the world and, thereby experiencing different customs and cultures.

Manaus is situated in the middle of the Amazon rainforest and has a current population of more than 1 million. Due to its geographical location, Manaus is very isolated from the rest of the country. This isolation places Manaus in a disadvantageous position, especially with respect to educational and cultural opportunities.

My family background is Brazilian middle-class. My father was a lawyer and my mother was an elementary teacher; they are both retired now. My parents' major concern was always the level of their children's education. They wanted their children to have as many opportunities as possible to become, what they considered, well-educated citizens. I am the oldest child in my family, and I have a younger brother and a younger sister. My brother and I started schooling in the public school where my mother taught. After the second grade, I moved to a catholic school. My brother also went to a catholic school after he finished the third grade, and my sister's whole education until the end of high school was also in a catholic school. My brother and sister have completed their undergraduate degrees. At the present, my brother is working on his Master's degree in computer science and my sister is applying for Graduate School in social sciences.

Education: formal and artistic

I always enjoyed school. Studying was not only a requirement, it was also my entertainment. When I was growing up, one of my favorite games was “playing school.” I would play the teacher, my mother the principal (even though she would be doing her housework, she would always “supervise” our play), and my siblings and dolls were my students. I was always trying to imitate my mother’s teaching style and, by playing school, I would help my brother and sister with some of their school work as well.

I was always concerned with being one of the best students in school. I remember many of my weekends spent entirely on preparing for tests and quizzes. I thought that I could make my parents very happy by having the best grades in school. It felt like I was “paying” my parents for their investment in me.

In school I was taught to critically evaluate information. When I was in high school, I was also made aware about much of the poverty and difference in social classes in my country. It was part of the requirements in our sociology classes in high school to read some of the works of Paulo Freire and analyze them critically.

School was also a place where I participated in a wide range of activities, including foreign language instruction, sports and arts. English was the foreign language taught in school, but it was at a very basic level. Art education was my favorite subject. It included music, theater, painting, and molding with clay and plaster of Paris. I was also very interested in sports and I participated in events, such as table tennis, volleyball and rhythmic gymnastics.

Apart from my regular school hours, I also had private lessons in English and

music. I was eight years old when I started piano classes. When I was eleven my father decided to transfer me from my private music teacher to a music conservatory, where I spent my next 10 years. In addition to my piano classes, I also had voice lessons and learned to play the recorder at the music conservatory.

My regular education plus my additional education in music led me to pursue my undergraduate studies in art/music education at the University of Amazonas, Brazil. I finished with a bachelor's degree in music education. After some years of work as a music teacher and of teaching music for the deaf, I decided to continue my studies by attending Graduate School. I became aware of the graduate program in Special Education at the University of Tennessee, U.S. through the academic linkage between the University of Amazonas, Brazil and the University of Tennessee. I completed my master's degree in Special Education with a minor in music education at the University of Tennessee. Currently, I am working on my Ph.D. in education at the same institution.

Work experience: a passion for teaching

I started working very early, immediately after my high-school graduation. I received an invitation to work as a teacher at the same school I graduated from. I worked at this institution for three years, then began to teach in an adult education-program at a public school. I commenced my professional life while working on my undergraduate degree.

After completing my undergraduate degree, I started teaching at the college level. At the University of Amazonas, I taught music history and music appreciation. Besides

my regular course load, I was also involved in administrative tasks and community service. It was through the community service that I had the opportunity to teach music to a deaf teenager.

Music and deafness: a special interest

Music is of special importance to me. It is through music that I am able to express my deeper feelings and emotions. I particularly appreciate classical music, but I try not to limit myself to it. I enjoy being exposed to different styles of music. Here in the United States, I had the opportunity to be exposed to country music and to Appalachian folk music as well. I also had the chance to learn to play dulcimer.

I cannot imagine my life without music. It became a part of who I am and how I am. Therefore, I try to share my music knowledge with anyone who allows me to. I believe that music should be available to everybody. Everyone should have at least the opportunity to be exposed to music. It was with this attitude that I was driven to teach music for the deaf.

I had finished my undergraduate degree in music education and had started taking some general classes in special education, when I was approached with the proposal to teach music to a deaf child. The child came from a family of musicians. In a family of three children, she was the only deaf child. The parents had decided to put the two normally hearing children to study music and, to their surprise, the deaf child also asked to go to school to study music. They could not say "no" to their child, and they started looking for a place and a person willing to teach their child.

In the beginning I was puzzled with the idea of teaching music to a deaf child. Not because I believed it was impossible to have someone who was deaf educated in music, but I did not know how to communicate with someone who was deaf. I learned later, that the child was an oral child, as most of the deaf people are in Brazil. The only thing I needed to do while communicating with her was to allow her to lipread me. After few months of class, Roberta and I developed such good rapport that we could read each other's body language. Communication became much easier at that point and I almost totally forgot I was teaching a deaf child. Roberta's enthusiasm and desire to learn music was always a plus. She progressed in music as would any other child at her age. She went through the beginning level to the intermediate level. Her parents were very enthusiastic about her progress and passion for music. We worked together for approximately three years until the time I came to the United States. I loved my work and I wanted to be able to provide other deaf children interested in music with the same opportunity.

I came to the United States where special education receives more attention than in my native country. I had the feeling that I needed to understand more about deaf people in order to become more proficient in what I was proposing to do. I had the chance, while in my master's program, to conduct volunteer work in teaching music to a deaf teenager. I also started taking some classes in American Sign Language. My master's program led me to my doctorate program, and presently I am investigating Benjamin's life in relation to music.

Identification with the participant

During the course of the interview sessions, I could identify myself with the participant under study in many aspects. Benjamin and I have been largely influenced by our mothers. Benjamin faced some issues related to language (spoken English and Sign Language). Language was also a barrier to me when I just moved to this country and I was not fluent in English. Therefore, I can relate to some of the struggles that Benjamin had to overcome to be able to use language as an effective tool for communication. Finally, music is an essential part of Benjamin's life as well as mine.

Benjamin and I share the same point of view that music can and should be part of every individual's life. Every individual who shows interest for music should have the opportunity to be exposed to it, despite the fact of deafness or not.

Theme #1: Benjamin and the hearing world

Getting information

Each individual obtains information from the surrounding world differently. This difference is not only between deaf and normally hearing people, it is also between two normally hearing persons or two deaf persons. Benjamin gets much of his information from the surrounding world through visual clues, body language, lipreading, by feeling the vibration of sounds, and by making sounds "alive" in his mind. He constantly observes people and their attitudes to create what he calls "patterns of observation." These "patterns of observation" allow him to anticipate some behaviors and also to

obtain information. Benjamin said,

I have to depend too much on my eyes for information. I see **this** [pattern] then it means **that** [an anticipated and predictable action] will happen. My way of looking is related to what I see. Sometimes I will be very strong and very dramatic about some things that came from “projections” [anticipation]. But that depends, because many things [that] I probably could see, many other people can’t see. I see patterns, again, it goes back to the concept of “anticipating,” you know; it comes from patterns of observation. And then during a period of time you see that happening enough, 80% of the time; then **this** will most probably be equal to **that** [Interview #1].

Benjamin mentioned that he constantly analyzes every piece of information and experience, and that he tries to learn from it with the intention to excel. He stated,

I also have to think about all the small different incidents that happened in my life and, they [instances] sort of create patterns [Interview #1].

Benjamin acknowledged the difference between deaf and a hearing people in getting information. However, he insisted that there is no “correct” way, but different ways to obtain and process information. He said,

They [both, deaf and hearing people] rely on a different information processing system. Just because a person is hearing it doesn’t mean that they [hearing people] are more correct. They [hearing people] may be more current but not [necessarily] correct [Interview #1].

Mainstreaming school are one of the most difficult environments for deaf children to make sense of all the acquired information. The information is overwhelming and varies greatly according to the subjects taught. Benjamin commented,

When you are deaf, you need more time to process some information. I think that deaf children pick up pretty quickly, especially in the English area. However, at school you have to go to classes twice a week, everyday... it is more complicated [Interview #9].

Benjamin reported that he always had the natural ability to understand spoken language. He said the way he assimilates spoken language is by seeing the voices through lipreading, and imagining the sounds of the voices in his mind.

English is an auditory language. I had the benefit of imagining I hear the voices and I could incorporate some auditory understanding that was very helpful [Interview #9].

I mean, in my mind I see voices. I would not tell a psychologist that, I mean, if I would tell a psychologist that, I hear voices in my mind, they would put me into a mental institution! Many deaf people in the past have been thrown into mental institutions for admitting that they did hear voices in their mind... This is a normal process for the brain making up for the loss of the hearing sense. So, we need to move more into an understanding of how the brain compensates [hearing loss] for deaf people [Interview #8].

He continued,

I think one of the reasons I lipread so well is because my mind hears and sees the voices. I see the voices and my mind hears them [Interview #8].

I found out that when I pretend I don't hear what my mind hears I can't lipread. I can't lipread without giving you or her a voice. I can't lipread in a vacuum. If we are sitting here and I don't give you a voice, I have a very difficult time lipreading. I am assuming I can hear you when I lipread. If I turn that [imagining the sounds] off, I don't have that backup system I need to be able to lipread you. [Interview #7].

Even though Benjamin constantly looks for every clue to improve getting information and making sense of it, there are always things that are missed in the process. He admits that there are times when deafness "gets in the way," because

information, such as gossip, is not easily obtained when you can't rely on your own ears.

He stated,

That is the problem of being deaf, you cannot hear what is going on, all the gossip, [whether] these people have a reputation for this, that people for that... I cannot see these [things]. I see only patterns of things [Interview #1].

Benjamin continued,

I always try to keep the deafness out of the situation. But even in my work today, I must ask my staff to keep their ears open and to keep me posted of things that happen everyday, like gossip, words that get around... Things that I cannot pick up, because I am deaf. I ask them [staff] to let me know. I just tell the staff, if you hear of things going on, any of those situations that I cannot be part of due to my deafness, let me know. The types of information that everyone is privileged to. Keeping me informed of any information that is needed, so I will not seem dumb when I have not heard what all others [co-workers] have.

I look at every and any clue, I mean, I do not pass up anything if it will help. For example, your birth sign, are you Aries? Taurus? Gemini? I may meet you [and] I may ask questions to get to know you. In the back of my mind I am trying to understand some characteristics that are common. If you know more about a person, you can better predict what is going on. I will do anything to try to even the game, learn to predict body language. I keep different kind of notes in my mind about people. I remember things that are back in my mind. I remember when Jackie Kennedy married Onassis, he said that he always kept a little pocket book. When he met someone again he could refer back, so when he needed to know about a person for his business he would go back to his notes. This was his way of keeping up with things that he could not remember. That is similar to what I do, that I can better relate to people and hopefully communicate better. Body language is important, often I can look at a person and when I see their face, I know what they are going to say. The world called me such a wonderful lipreader but that [lipreading] is such a small part of the game. I had to learn to take advantage of every clue of information, so when people start talking I would have a pattern of understanding, kind of a history coming... It could be that I am wrong sometimes, but I feel very confident with my system [Interview #3].

When asked how he can predict and lipread someone, who was not raised in the

United States and who has an accent, Benjamin said "it is difficult." He implied that it is not only a matter of pronouncing the words with an accent, but the whole culture as well.

Oh probably, yeah [it was difficult to read you]. You are very different. It is not only the accent but the culture, too. That is definitely true with lots of people. I have to become accustomed to people's habits. You are very unlike some people who "bull...." for a few minutes, you come in and you ask the question immediately. You hold back more to let me come out, other people try to control [what I have to say]. I see that you seem to keep quiet as long as I am moving [expressing myself]. So, I developed the ability to lipread even though I am not reading your lips, I see your face. I knew I had to be ready, you did not say anything, you did not ask me anything, you came right up and I knew you were going to ask me, if I was available today [for an interview]. I pick up the clues even without you having to ask. Other people call that lipreading, I call that body reading. So, that is part of lipreading itself [Interview #7].

Benjamin mentioned that many times it has been wrongly assumed that all deaf people get information from the world in the same way. Deaf people, as any other individual, have their personal characteristics, and each might see the world differently and obtain information differently. It is crucial to understand the differences among deaf people when someone tries to introduce music to a deaf person. One can not introduce music to a deaf person without knowing how he/she processes information.

I know that many of my deaf friends do not see the world the same way I see the world. They do not see the voices... They are not like me and [still] we are all deaf. We are so different from each other and we acquire information differently. How can one talk about teaching music to the deaf when no two deaf people are the same? We do not even know how they acquire and process information. [Interview #8].

Communication

Benjamin reported, "I never really remember hearing myself, I do not have any real recollection of being able to hear" [Interview #1]. However, with normally hearing parents and being the only deaf child in the family, Benjamin was educated to communicate as a normally hearing person. At home his mother was constantly working on his speech, because she wanted him to pronounce the words accurately. In addition, at school Benjamin had a lipreading teacher from kindergarten until 6th grade.

My mom was always taking the opportunities to be my speech therapist... I just wish that sometimes my mother would just be my mom and not become my speech therapist who focused all the time on my speech. I remember we would meet at the table to eat dinner. We tried to stay close as a family. We talked about what happened during the day, you know. But every time, it came to be my turn, then I would be interrupted constantly by my speech being corrected.

I remember my lipread teacher would ask "how are things going on?" "what have you been learning in school?" and then she would keep in her memory the word I did not pronounce correctly. But she never interrupted me to correct my language, she would rather wait until I had finished, then she would ask me to repeat [some words] only for clarity of communication. She would not stop communication to work on the word and then lose the thought of what we were discussing. She was a wise woman, a good lipreading teacher. I had her from kindergarten through 6th grade. I had a lipreading teacher, then the money ran out. So, from 7th grade through college I had to go on my own [Interview #1].

The use of hearing aids for improving communication was never an option to Benjamin because of his type of hearing loss. According to him the cause of his sensorineural hearing loss is unknown. His hearing loss made his tolerance level for amplification very limited. Benjamin commented that the experience with hearing aids (for amplifying sounds) was very unpleasant.

[My level of hearing loss is] profound. In fact, when I was growing up my parents heard from some friends that a hearing aid could help. So they bought this hearing aid... I never forget, it was the first time I saw this man, the salesman. But I saw him as a doctor, he was there to test my hearing. Oh no! I remember I could feel, but I could not hear, the tears came out of my eyes. He kept turning the amplification up, of course I could hear nothing, but he convinced my parents that I would become accustomed to it and that it would work. But I knew I didn't want to spend the rest of my life dealing with that kind of noise. It did not make any sense in my brain, I couldn't understand it. When the earphones were on, people would talk, it would just blare. I could hear the voices, but I couldn't discriminate [them]. There was no way that I could use it, because it was a constant blaring. It was impossible to remain using it. But I was not in the position, I was maybe seven to ten [years old], to tell my parents exactly what I was experiencing. I would say, "no, no" and the salesman would say "oh yes!" So my father paid one month's salary for the hearing aid... [Interview #1].

If you look at my audiogram and the information there, I have a very low tolerance for amplification... Put a hearing aid on does not bother others who are deaf, but you put it on me and pain occurs... It is like an electric shock to the brain... I do not understand, I only experience it [Interview #6].

"Knowledge is very important for understanding and knowledge only comes through communication" [Interview #8]. Benjamin reported having difficulties in understanding some subjects in school, because there was not an effective communication between him and some teachers. ... "Even if we do speak the same language, that does not mean that we speak of the same concept. That [to capture the concept] is the whole secret about communication, it is mind to mind" [Interview #3].

I learned very early how to do in the classroom. I would sit in the front and lipread, or I would sit in the back and hide. Some teachers did not care, they acted as if I wasn't there. No communication occurred. If I asked for help and I did not understand, especially in trigonometry and math analyses, and all of that, they would confuse me. You miss one thing and it plagued you all the way. I really needed the fundamentals and to have more explanation. Some teachers [when asked] said, "oh! well... you know...", and I could not lipread them [their explanation], it was very hard [Interview #1].

As was mentioned earlier in this chapter, Benjamin always used any clues, such as facial expressions and body language, to establish communication. However, many times he had to rely specifically on lipreading, because some people (especially normally hearing people) do not know how to communicate with deaf people using different means that do not necessarily involve speech. According to Benjamin, many aspects are involved during the process of speaking and lipreading. There is the pronunciation of words, projection of the voice, and also the match between the thoughts in the brain and the expression of those thoughts through speech. A deaf person needs to take all of these aspects into consideration to succeed in communicating. Benjamin stated,

Some people say, try it this way, put the sound on the word and then at some point it will come. But there are so many different ways to project the accent. People say [put] the accent in place [or] it could be the pronunciation, it could be the projection. And one of the problems I have had in communicating in the past is that my brain takes off. My mouth is not capable of keeping up with my brain. So sometimes I tend to talk my brain language and people do not understand what I am saying. It is my brain talking, I have not allowed it to come down [to words, for example] "hello my name is Benjamin." Some people sit there and "blah, blah, blah..." and I assume that they are following me, understanding me, and it could go past them. Some people say, "slow down, project [your voice]"... So there are times when you need that, then [people say,] do it this way, slow down, project more clearly [or] I am not following you, then I recognize [that communication is not happening].

There are always ways, more than one... there is a way to go in, [maybe through] the back door. It seems that they [hearing people] are always trying to go in [through] the front door. Often, most people's homes front door is locked, but you might find the back door open, you may be able to find a window open, or go down to the cellar; there are so many possibilities. The problem with most hearing people is that they are [constantly] thinking [about] the front door, that limits themselves. I feel strongly that they limit themselves because they are always going back to their own frame of reference. They do not try to understand the deaf persons' frame of reference. They [just] say you can't hear a thing! [Interview #11]. If you do not communicate or keep yourself open in some way, then the world becomes stale [Interview #8].

For many years, Benjamin used oral communication and lipreading as his main mode of communication. However, after he finished his Bachelor's degree, Benjamin started working for a company where he was for the first time confronted with the different ways that hearing and deaf people communicate. Consequently, he was introduced to the deaf community and to their ways of communication including sign language. However, it was only much later, when he enrolled in Graduate School, that he decided to learn how to use sign language fluently for communication.

I got to the point that speaking was the only way I knew how to communicate, because that was the only way they [parents] wanted me to communicate. Later I realized that some people understood me clearly, just as if I were another hearing person. Others would sit in there and say, "what did he say?" or "I could not understand him." They [people in general] had a mentality... that since I was deaf they didn't believe that I could speak or whatever... I came to the realization that my one and only way [of communication] was not the answer to many of my communication needs. I could make myself perfectly clear to myself. [But] I could not make myself perfectly clear to everyone else. So, the oral communication I developed were for people who got to know me and were accustomed to my speech and voice. They hear me enough that it becomes natural language to them. They know what I am trying to say. That makes them more tolerant of my mistakes. So, early in my career I had to learn other means of communicating with people. [While working for Boeing] I was asked to train four new employees who were deaf. To work with them and train them, and I did not know sign language. My first reaction was... "what will I do with them?" ...I was seeing deaf people who were like me, just that... they were different from me, but they weren't, except the communication [Interview #1].

He continued,

I came here [to the South to work on my Master's degree] and I learned sign language as well, to meet deaf people and be involved in the deaf world [Interview # 3].

There are some interesting aspects in Benjamin's private life regarding

communication. Benjamin's ex-wife was a normally hearing person and they basically used oral speech to communicate. When Benjamin moved from Seattle to Tennessee and started learning sign language, his ex-wife started taking some classes in sign language as well. However, oral communication continued to be their mode of communication.

No, [my ex-wife did not know sign language]. She started taking some classes when we moved [to Tennessee]. I remember a story about the time two deaf friends visited us and they had two hearing children. They were in the bedroom making all kinds of noise. My wife was terrified as to what was happening back there. We [adults] were chatting and the kids were terrible, of course none of us [deaf] knew a thing. My wife's reaction was that she did not want them to come back again. She was not comfortable with them. It came across to me that it was simply because they were deaf. This was insulting to me, because this was the first time that I kind of identified with them, deaf people. I lashed out, how dare you don't want them just because they can't talk [use their voices]. She never meant it that way. She said something later on "the kids were in the back room and they were very destructive, I did not say anything, because I did not want to embarrass the deaf parents." The mode of communication has nothing to do with it [misunderstanding]. I think it is about the intangibles of life. It's not something you can communicate [Interview #3].

Benjamin's stated that he was the one who always had to make accommodations in the relationships, and he would take full responsibility for the communication. However, he embraced a different attitude after the divorce. If someone would be interested in a more personal relationship with him, that person would have to make some accommodations for being able to more effectively communicate with him.

A woman, hearing, came to me and said [that] she wanted to get to know me. It was the first time in my life that I explained that if she wanted to get to know me she must learn sign language, get a TTY [text telephone]... and I told her up front. I told her, it [the relationship] might not be what she wants. This was the first time I did not take the full responsibility in the relationship. That is who I

am, if you want to be in my life you must come half way. It is incredible that I have finally come to my senses and said that the relationship has to be a two-way affair. "When will I stop feeling guilty because I am deaf?" The relationships in my life have always been that I would accommodate and do everything myself. Then at the end, it would hurt me [Interview #3].

Work experience

"No matter what I tried to do in my life, I always tried to be the best" [Interview #9]. However, even though Benjamin is committed to excel, there are still barriers in the job market to overcome, which are related to being deaf,

I try to break the barriers to employment for deaf people, I actually have had to [do it] all my life... Almost every time I go in for an interview and even if the duties that are needed for [the] job don't require it, I would have to go through a hearing test in the interview [Interview #1].

I got to the point that maybe I wanted to get into medicine, maybe psychiatry. [However] I never realized that there were many people-barriers in medicine, and they have to make decisions. [They ask,] "can deaf do this or not? Well, no! Not in our [life] time." They don't believe it is possible. Avoiding taking any responsibilities they just decide "he can't do it!" That is what came down to the bottom line [Interview #1].

Benjamin continued,

The illusion of jobs! I saw all those ads and jobs, and I thought I was capable, and everyone said "no." [I thought,] "if you were brought up all your life to learn to talk right, to be like you are hearing, they will want you." They did not want me, because I was deaf; it had nothing to do with whether I could talk or sign. I was deaf, that was all that mattered [Interview #9].

According to Benjamin, affirmative action laws were necessary to secure deaf people with equal rights for employment. In a specific instance during a job interview, the following occurred,

"Are you Benjamin?" Have you been waiting for 3 hours?" I said, "Yeah," and they said, "we have been calling your name with no response; and I said, "well, I am deaf." They said, "oh! You are deaf." I said, "that is OK, but that is why I did not hear you call my name." I knew the minute I told them I was deaf... [I would not have the chance for the job. Because of situations like that happening] the government decided that affirmative action had to take place [Interview #9].

Despite all the difficulties, Benjamin became a very successful professional. He has a diverse work experience.

I worked in landscaping, I worked in the hospital as an orderly... [As an interior designer for Boeing] this [job] opened up [my chances] and I took off, I became foreman at Boeing, in one month I got the highest award of the company. [In the area of deafness he had about five different jobs], two at a school for the deaf, one at a rehabilitation facility. I worked for two years as a director of the OTD [Orientation to Deafness] program. Then I went to the state for five years. [Presently, I work as,] the associate director [of a program at a Southern University] [Interview #9].

While working for Boeing, Benjamin had the chance to meet and to train some deaf employees. That experience was very important for Benjamin's personal and future professional life.

Then they [supervisors at Boeing] found out there were four other deaf people for me to train; that changed my life. That was at this time that I decided to commit to this field [deafness]. This was the compromise [Interview #9].

Benjamin reported to be professionally satisfied. The following is how he feels about his present job,

I think it is a great job, considering all the things that are happening. We really are more in the state of the art management, technology, team... it will lead us into the information age. This is the most exciting place to be. And I am really excited because [I can apply] my more generic philosophy where I minimize

deafness as the issue. You become the peer, you serve them [deaf people], you find a way. This is training for the deaf, you know, the difference between what you want and need. You "bridge" them together to work together, so I am in a neat situation, because I get more of an opportunity to influence what is going on. So, for me it is very rewarding, it is not about the money, rather it is about trying to break down the barrier and the attitudes toward the deaf world... I think we are making some progress. I think that we are changing a lot of attitudes, a lot of belief systems. But people will not fully recognize that, until sometime later on [Interview #9].

Discussion and findings of theme #1 (Benjamin and the hearing world)

How one sees the world is not related solely to one's own experience; it is also related to what vehicles (i.e., physical senses) a person uses to see and understand the world. A normally hearing person obtains a large portion of information about the surrounding world by relying predominantly on the hearing sense. A deaf person, however, lacking the hearing sense, makes use of the other physical senses even more to compensate for the limitation in hearing. It is also important to take into consideration that each person (hearing or deaf) is an individual first and that, consequently, individuality plays a large role in how this person makes use of the physical senses to relate to the world or worlds (i.e., hearing and deaf world). Therefore, it is necessary to observe carefully how a deaf person obtains and processes information about the surrounding world. It is very important to realize that only after understanding a deaf person's individual way of obtaining information, can one consider how **effectively** to provide a deaf person with information about music.

Through individuality, a person can challenge the rules established by sociocultural systems (Mintz, 1979). Benjamin stressed that for the issue of obtaining

and processing information, the difference is not so much between deaf and hearing people, but between individuals. For Benjamin specifically, several avenues are important for obtaining information about individuals. These avenues are patterns of observation, making sounds live in the mind, seeing voices, and letting the "mind hear" while lipreading. Lipreading, according to Benjamin, is just a small part of the process of gaining information. The development of more refined and far-reaching observation and intuitive tools is important to maximize the gathering of information. This is especially important because, according to Benjamin, even the best lipreaders can only lipread approximately 30% of what has been spoken. Benjamin stressed that lipreading is linked to body reading, which serves as an additional tool for obtaining information. Therefore, one should be informed about cultural differences which might affect body reading, because cultural differences impact how one behaves and experiences the world (Bruner 1986). In addition, it is important to realize that Benjamin developed observation and intuitive tools on his own over the years; these tools were not taught in school. Benjamin reported that aspects of deaf communication taught in school by hearing teachers are commonly inadequate, because they are derived from the hearing person's perspective of what deafness means and how to deal with it.

Benjamin relies heavily on his vision and possesses highly developed observational skills; however, there is still the potential of missing some information which can not be easily grasped without hearing (i.e., gossip). In his work, Benjamin is aware of this possibility and, therefore, he has created a "support system" composed of his staff members to keep him updated on information he is unable to obtain.

A unique aspect of how Benjamin processes information is his ability to “see voices” and “hear these voices” in his mind (note: these are terms that Benjamin borrowed from the literary work of Oliver Sacks’ “Seeing Voices” and Harlan Lane’s “When the Mind Hears”). Benjamin strongly emphasized that he was unable to communicate with hearing people without imagining the sound of their voices in his mind. This way of processing information (i.e., imagining sounds in the mind) also carries over to Benjamin’s experiences with music, discussed later in this chapter.

The way of processing information between a normally hearing person and a deaf person might be different, but there is no “correct” way, because what a deaf person sees, a normally hearing person might not see and vice-versa. Again, this relates to the individuality of each person in obtaining information.

Benjamin was educated as a normally hearing person using an oral approach for communication. This occurred because he was born into a hearing family. He was trained to communicate with the surrounding world only through speech and lipreading. At the time, the only world Benjamin was aware of was the hearing world. Even though, from time to time, Benjamin would face some difficulties in communicating effectively with hearing people (e.g., with some teachers in school, during job interviews), he learned to assimilate the hearing belief system as his own. It was not until he became an adult that he was exposed to sign language and to the deaf community. As a consequence of this exposure, Benjamin started reflecting on his communication skills and their effectiveness for communicating with hearing people and with deaf people as well.

Benjamin's exposure to the deaf community was also a starting point for understanding the power dynamics within society. He noticed the power dynamics between the hearing world and the deaf world being reinforced by differences in communication modes. Benjamin observed that he, as a deaf person, was the one expected always to accommodate to situations in order to facilitate communication with a hearing person. This view of power struggles within society, between the hearing and deaf community, is similar to the view presented by Paulo Freire (1993) in relation to the class struggles in Latin America. Benjamin noticed that being educated as a hearing person and being like a hearing (i.e., able to use spoken language) was not enough for the job market. He had to overcome many barriers in the hearing world because of his deafness to be the successful professional that he is today. This is one illustration of how the hearing world functions as an oppressive majority, and the deaf world functions as the oppressed minority (Bienvenu, 1994).

Theme #2: Benjamin and his deafness

Discovering his own deafness

Benjamin's family did not find out about his deafness in his first months of life, even though his mother suspected it. Benjamin was always very actively participating in family activities. This behavior caused his family to assume that he was a "perfectly normal" child, perhaps with a minor hearing deficiency only.

My mother suspected when I was a baby, that I was deaf. ...I learned to

come when the other children did. They realized that I was not hearing when they would call for me and I did not come. They started to realize I was deaf [Interview #1].

I always knew I could not hear well, but my parents always said, I was hard of hearing. [During the interview Benjamin smiled and said,] I could not hear anything, but maybe that was their way of accepting the deafness. It also could be a result of the fact that I could do so many things, that a person who was deaf could not do, particularly with a profound loss. For example, being able to talk or play the piano. They probably assumed I had to be hearing something [Interview #3].

It is very difficult for a hearing family, mainly the parents, to accept and understand a deaf child. They usually feel sorry for the child and blame themselves. However, Benjamin believes that there is no need for parents to feel sorry or try to mold the child according to their image. Instead, they should provide their child with as many opportunities as possible, allowing the child to discover himself/herself.

What many people do not understand is that a deaf child to hearing parents is a loss. I've seen that many parents don't recover from that loss. They feel unable to work through the grief process. So, they constantly deny the process. [They think] "I can't make a 'normal' kid." So, many times it is not so much about the child, sometimes it is about the parents themselves. One thing we have to do in deaf education is to give attention to the need of the parents, to help them to get through; then they can look at the child differently. They will notice that there are some differences [with the child], but it is a whole child with a lot of capabilities and potentials. Many parents do not see [things that way] and they keep trying in making the child hearing [a hearing child], but the question then is for whom? For them or for the child? [Interview #4].

I think parents, as a rule, have either fully neglected their children, or they have tried to mold them into their image. I don't know which one is worse. Both are bad. We all are individuals, we all have our own goals, even our parents are supposed to understand that. We have to find ourselves, it does not make any difference whether you are hearing or deaf. In your role as a parent, you must enable that child to discover what are one's own design, responsibilities and contributions to be made to the society...the child needs to be exposed to all kinds of possibilities... so the child can discover "this is who I am" [Interview #3].

Benjamin was educated in mainstreaming schools and he never saw himself as an 'abnormal' person because of his deafness. He understood, however, that he was 'different.' Deafness was not a problem, until he started being teased by his peers at school because of his speech.

I was not sure why I had to go to another room [lipreading training] in school "what am I doing here?" It took me a while to put it together. I knew that there was something the other kids had that I did not have... It reminds me [of an experience I had with] my own boy. I think he was maybe three or four [years old]. We took him to McDonald's for his Birthday party... I did not know his friends. My wife was signing while we were all talking and one of the boys looked at my wife and said "what is she doing?" So, my son said, "she is signing to my dad." He then asked my son "why she does that?" My son said "it's because my dad can't hear." And he asked "what is wrong with your dad?" My son replied "my dad is deaf." It really made me think about these kids when my son explained that I was deaf. He said, "oh!" and accepted it. I think it was the same for me... Oh, I am deaf! [Interview #3].

When was the exact moment that I knew I was deaf?... Probably, it didn't happen until I was in the fifth grade, because this was the time that the other kids began to tease me about the way I talked. They made fun of my speech. I remember I blew up and got into a fight. So, emotionally, that was when I learned that I was deaf. [Interview #3].

According to Benjamin, the deafness itself is not a problem. The problem is when it becomes a defining aspect, and people start thinking less of someone because of his/her deafness. Benjamin said,

It did not become clear until later on, because it [deafness] defines you in so many different ways, depending on the people you are around. Maybe it doesn't define me to myself, but people define you. How does your deafness affect them? Do they think less of you because you are deaf? Some people "yes" and some people "no." So... but I remember that I never allowed it [deafness] to define myself. I want to be part of the world, to function, to be normal [Interview #3].

Understanding the difference between being hearing or being deaf

Benjamin did not understand until he was about seven years old, what it meant to be able to hear. He assumed that people rely only on their eyes to obtain information, because this was his fundamental way to obtain information.

I always thought that if people can't see you, they can't hear you. For many years, I did not realize [that hearing people always hear even when not being present in the room]. I remember watching TV. I got into the habit that if I had to take a piss, I would wait until the commercial comes on. And then, I run to the restroom and tried to be really fast, so I could return and watch TV before the commercial was over. So, one time I did [all] that, when I came back, I was about seven years old, my sister Dorothy had a red face. She was laughing. Then I asked "what are you laughing about?" Then, finally my mom said, "Benjamin we are laughing because of all the noise you made. We knew exactly what you were doing all the time. We could hear you opening the fly, we could hear you peeing..." This was a significant time, this probably woke me up. I said "oh God!" I had to learn what hearing really was and what hearing people pick up. For a long time, I just thought... if they don't see, they don't hear me! [Interview #1].

Self identity

"Your identity is less about yourself than it is about your social belonging and affiliation, or your support system" [Interview #11]. It was not until Benjamin was confronted with other deaf people that he started thinking about his own identity. It started when he was assigned to train four deaf employees in the company he was working for,

I was asked to work with them [four deaf employees] and to train them, but... I did not know sign language. My first reaction was... "shit!" "what will I do with them?" First time I realized I was still a hearing [person]. Wow, that blew my mind! [I thought,] "How could I be so hearing?" "Am I deaf or am I hearing?"

“Am I a hearing to happen to be deaf or what?” I was seeing deaf people that were like me, just that... they were different from me, but they weren’t, except the communication. It really started a lot of thoughts in me. At that time, I was about twenty-four or twenty-five years old, my whole value system had just stopped [Interview #1].

Benjamin faced many struggles trying to understand who he really was. It seemed that he had two entirely different worlds to choose from: the hearing world or the deaf world. Each world had its own beliefs and value systems.

I was born deaf, raised to be hearing. But, about the age of twenty-six, I decided that I wanted to become deaf [assimilate deaf people’s values]; then I started working on that. By the age of thirty-five, I had a mid-life crisis and I decided I wanted to be hearing again. At the end, I became both, deaf and hearing depending on the situation. I developed the ability to internalize that they [hearing and deaf] are different worlds. I learned to “put different hats on,” well, that was not a big deal! Now, I do not have to worry about myself as hearing or deaf, but Benjamin! [Interview #4].

What it means to be deaf has almost nothing to do with not being able to hear. It has almost everything to do with your relationship with the hearing people you grow up. [It has to do] with their belief systems and their voices oppressing your own [Interview #9].

If there is anything special about me, it is that I am in the middle. I can equally see [both worlds]. Because I really do feel hearing a lot of times and, I really do feel deaf [some other times] [Interview #3].

Deaf community’s perception of Benjamin

Benjamin reported being “caught between two worlds, the deaf and the hearing world.” However, both worlds have their own rules and belief systems. Although physically deaf, Benjamin was not considered a Deaf person by the deaf community. Note that Deaf with capital “D” refers to someone raised and educated within the deaf community, following their belief system.

Then I got involved with them [deaf people]. They started introducing me to the deaf community in Seattle. And the deaf community brought me into basketball. "I had four years of college basketball, I was a damn good player." We got to the regional, got to the finals, and all the sudden, people started asking "who is him?" "who is that?" They found out that I was an oral deaf, then I was booted off the team, because I did not go to a school for the deaf. Now, my people, the ones who were supposed to be my people, were throwing me out. The same as hearing people, throwing me out. I did not make that decision of where I go to school, my parents did. But [he said to the deaf community] "we are all the same." And they said, "no, we are different. If you don't get off, the team has to forfeit all the games." So, I was caught between two worlds [Interview #1].

Benjamin reported that he increased his understanding of the deaf community.

Due to his professional career he has had the chance to interact more closely with the deaf community. He became a respected personality within it.

...most recent comments is that they begun to see me more as themselves, but it still has those who see me as hearing. I think the word is "respect." That is what I hear more and more "they respect you!" If I am in my "southern mode" (lively, funny...) they love me, they can not get enough of me. But anytime I shift to my "northern hearing" mentality... they disappear! [Interview #3].

The deaf world and the hearing world

The deaf world and the hearing world have their "own mind," meaning that they have their own values, their own beliefs, and their own way of doing things. Because of their different "mentalities," they face a constant conflict,

The hearing mind acknowledges the hearing way of doing things. There are endless hearing ways of doing things. The endless hearing ways of doing things is more of a "left brain" mentality. They do things in the way they think it is appropriate. [Hearing people say,] "we don't have a reason for doing it that way, but it is just the way things are done, that is the way we used to do." Everybody follows because "we live in a hearing world!" Then you have to fit in. The funny thing is that they [hearing] always find a way of keeping you out.

[Maybe] they would give you a job, whatever [to keep you quiet]. The hearing mentality is that you [deaf person] are broken, "we are going to fix you!" "We will fix you, we will tell you what is good for you and what is not good for you and, you should not question because we know, we are hearing!" [Interview #3].

The deaf mentality is "we are deaf, we are different." You press the door bell and we have a light flashing, you don't have the bell sound; when the phone rings we have the lights, when we communicate we sign, you talk. We do things differently because they work for us [that way], not because we want to please you. We do [that way] because they [things] serve our needs and our purposes. So when we are in our deaf world you [hearing person] keep your fingers out of here and leave us alone, because that is what makes us happy... So, a lot of hearing people, like interpreters, who try to get into the deaf community, sometimes they get frustrated. Because they see the discrimination in reverse. But really, it is just a different world [Interview #3].

According to Benjamin there are very many groups within the deaf community.

The deaf community is not an unified group, it is a very fragmented and heterogeneous community.

Among the different groups: the ASL [American Sign Language], the hard of hearing, the late deafened, the oral deaf... they do not see their commonalities. If they come together they could become a very powerful group. But like hearing people they got into the "philosophy" war, that has divided them into tribes, and all the tribes have different languages and philosophies. They do not recognize the others as equals or... they do not value others in the same way [Interview #10].

Different ways of communicating exist within the deaf community. Benjamin commented that these differences are consequences of having the hearing people deciding what is good for the deaf people.

What happened over the past few years is that we have a bunch of deaf people using ASL [American Sign Language], another bunch of deaf people using SEE (Signing Exact English). There are also the oral deaf who think "you do not have to use sign language, that makes you less of a person... There are the hard-of-

hearing that you must raise your voice with [for them to be able to hear], they function pretty much as normally hearing persons. Then you have Cued speech...you have all these fragments. Who did this? The hearing world. They [hearing people] were trying to figure out what the deaf world needed, what was the best way to make them hearing [Interview #3].

There is also the international movement. Deaf people from different parts of the world discuss their differences and commonalities. It is important to mention that every country has their own sign-language system. The barrier, however, is not only about the foreign language issue, the problem is related to their values, beliefs and way of communicating. Benjamin said,

So, the international movement is a very real process. You have more... potential for a larger voice. In America, we are talking about maybe 600,000 to 700,000 deaf, maximum. They are going to other countries... I know in Sweden, they can't really sign; over there, they are more oral deaf... They have a different set of rules... [Interview #10].

In my work in Puerto Rico we have had missionaries that go there to set up churches and schools. Deaf people there are very different... The deaf there are very strong Catholics and they are family-oriented. They do not agree with the concept of schools for the deaf, they want to keep their children in the home schools and not much happens. They had a different missionary coming to each of the seven areas and set up their own sign-language system. There were [at an international conference] some American Sign Language users, some spoke English, some spoke Spanish, some Signed Exact English, some were bilingual. You put fifteen, two from each [district] together and what you have is a very diverse group [Interview #10].

Deafness as an argument used against him

"I've always been deaf. I don't know any other way. I do not think that being deaf itself is that big of a problem" [Interview #9]. Benjamin does not see deafness as a problem in his life. However, some people try to portray Benjamin's deafness as a big

impediment. There were at least two of these instances that profoundly marked Benjamin. The first instance was related to religion and his wish to become a minister. The second instance was related to his divorce and to custody proceedings concerning his younger son.

It was never a problem for me to confront and deal with the deafness issue. It was never a problem for me. My problem was with people who would use my deafness against me. I would get furious... I feel it is morally wrong to put someone down for things they don't have any control over or that does not have any impact on the ability to be successful... [Interview #1].

I remember that church camp... I went to talk to the minister and I told him "I think I really want to become a minister." He looked at me and almost laughed and he said "If God wanted you to become a minister he would had not made you deaf." That hurt me more than anything, because I am very good in giving speeches, I am very profound. But, again, the emotions and connections with deafness...[Interview #3].

[she, ex-wife] took me to court and used my deafness against me. She told the judge I was not capable of having visitation with my son, because I was deaf and that could be dangerous... So, you talk about another emotional experience related to my deafness! Someone who comes to me and marries me turns around and uses my deafness against me. I was never so devastated, there was no gun or nothing that could hurt me more... [Interview #3].

Discussion and findings of theme #2 (Benjamin and his deafness)

Benjamin was raised in a family where he was not defined as a deaf person. As Benjamin mentioned, either his family really believed he was able to hear something, and they wanted to encourage him to maximize his hearing abilities, or it was a way for them to "accept" his deafness. There is also a possibility that both were true. The important fact is, however, that by not being defined as deaf, there were no impediments or limitations put on him as to what he was able or not able to accomplish. Therefore, to

participate in music activities was not perceived by his family as something completely abnormal. Benjamin's family tried to provide him with full opportunities, including music, to become a successful person. The missing point, though, was that they did not provide him with a chance to develop a relationship and maybe some identification with other deaf children. Consequently, Benjamin had to discover and understand about his deafness on his own.

Benjamin discovered his deafness in two different instances. The first instance was when he realized that he obtained information about the world differently from his siblings and parents. His first understanding about the world was "if people can't see me, they can't hear me." It was only when he was about seven years old that he realized that people not only gain information through their eyes, but also through their ears. The second instance Benjamin called the "emotional" discovery of his deafness. It happened when he was in the 5th grade and his peers at school started to make fun of him because of his speech. It was through these two instances that he realized "I am deaf!"

Benjamin mentioned that a deaf person, in most cases, does not see himself/herself as disabled or defective, but as "different." That is the fundamental divergence in approaching deafness from the hearing-world perspective and from the deaf-world perspective. Deafness is perceived as a pathological condition by the hearing world (Carver and Doe, 1994; Erting, 1994). Benjamin concurred with this statement when he stated that the hearing world considers deaf people to be "broken" that need to be fixed. The only way seen by the hearing world to "fix" deaf people is by imposing their ways of doing things upon them. The hearing world becomes the oppressor world

(Carver and Doe, 1994) that silences the voice of the deaf world. These are two worlds or two cultures which are in constant conflict, because of their different value and belief systems. In general, according to Ladd (1994), "when two cultures clash, the stronger wins and imposes itself on the other. One tactic is to try to make the losers believe that they have no culture or at best only an inferior one" (p. 11).

In discovering his identity, Benjamin saw himself between these two worlds. He did not start thinking about his self identity until the moment he was introduced to deaf people. This introduction did not happen until he was about twenty-four or twenty-five years old. However, Benjamin did not understand at the beginning that the hearing world and the deaf world have a distinct mode of communication and their own set of values. Although physically deaf, he did not culturally belong to the deaf community, because he was raised with the hearing values and communication system. Because of his education into the hearing world, Benjamin was not considered a "Deaf person" by the deaf world. This was a very conflictive time for Benjamin, and he could not decide whether he was hearing or deaf.

Benjamin started investigating what a deaf world or deaf culture was. He found out that deaf culture was not as unified as it appeared to be. He found a very heterogeneous and fragmented culture, not only nationally but internationally as well. A culture fragmented (Ladd, 1994) by divergent philosophies and modes of communication (e.g., American Sign Language, Sign Straight English, Cued speech, oralism). After many years of struggle trying to discover his place in the world, Benjamin decided to embrace both worlds, the hearing and deaf world. In addition,

Benjamin gradually gained respect from the deaf community because of his professional work with deaf people.

In general, Benjamin does not see deafness as an impediment in his life, and he does not allow it to define him. However, he cannot avoid having people define him by taking his deafness as a reference point and sometimes using it against him.

Benjamin said he is unique as an individual, because he is in the middle of these two worlds, and he can see and understand both of them. He stated "I became both, deaf and hearing depending on the situation." Based on his positionality in relation to the deaf and hearing world, Benjamin became a cultural agent or yet, he became a broker between the two worlds.

Theme #3: Benjamin and his mother

Controlling figure

Benjamin mentioned having a good rapport with his mother. However, she was always watching him closely,

I can't describe my mom! She never quit working on my speech throughout time. It was always in front of other people that she corrected my speech...Sometimes I kind of resent that, you know. Mom meant well, I would not be where I am today without the help she gave me. I know I could not have it both ways. [Many times I thought,] "just leave me alone and just let me be Benjamin!" [Interview #1].

Benjamin's Anne Sullivan

Benjamin's mother was a constant presence in his life while he was growing up.

He even compared his mother to the role Anne Sullivan played for Helen Keller (note: Anne Sullivan was a special, full-time tutor to the deaf and blind Helen Keller; before Anne Sullivan's full-time tutoring, Helen Keller did not possess any language, communication and social skills, but improved dramatically in these areas thereafter). Benjamin reported for the most part having a very positive relationship with his mother. Of special importance were the times when both of them talked freely with one another.

Mom for the most part was there [for me], she would be in the kitchen working, doing things, baking... and I would be talking [about] what had happen in school. I had a pretty good rapport with my mom. If I would not understand [something], then she would explain possible reasons [of having something happening] to keep stimulating my thinking. That was some of the best times I had with my mom... Mom was very analytical about people, she always wanted to know why people behave the way they did. I started picking up a lot of that [and I started to] analyze people [Interview #1].

Important influence

Benjamin's mother seemed to have been a very large influence in his life. There were several instances in which she was a role model for Benjamin, especially concerning religion and music. Benjamin stated,

The way I was brought up, if you were not in the Church of God you would never get into heaven. So, mom was always praying and always telling me "go to the Church of God." I was told that it was the only way I could go to heaven and all of that [Interview #3].

I probably started playing [the piano] by watching my mom when I was about three or four [years old]. My mother would play and then, when she would get up, finishing playing and go down the hall... so, I went to the piano and played and tried to do the same thing [imitate the mother playing] [Interview #3].

Benjamin recognized the significant impact his mother had on who and what he is today. But he also implies that the role of a tutor and mother may be too large to be filled by one person.

Discussion and findings of theme #3 (Benjamin and his mother)

Benjamin's mother had a very significant influence on his life. She was an Anne Sullivan-like figure for Benjamin. She was a mentor, tutor and counselor all in one; she was someone with whom Benjamin always felt uninhibited to approach when he needed clarification and advice. She constantly made herself available to Benjamin creating opportunities for developing a good rapport between them. For an individual such as Helen Keller or Benjamin, who were raised to function and who were culturalized as mainstreamed individuals, the need of one or more daily "tutors" is fundamental. The "tutor(s)" become responsible to constantly provide the individual with information that can facilitate understanding. These tutors have to be determined and persistent, because they might go through long periods of time without receiving any reinforcement for their efforts.

Benjamin's mother as a tutor and mentor was tenacious in her will of making Benjamin a functional individual in the world. However, the only world that she knew was the hearing world. She wanted her son to relate to the hearing world effectively through oral communication skills. She wanted Benjamin to develop a perfect speech. Therefore, she was constantly attentive to Benjamin's possible speech mistakes. In that sense, she functioned as a controlling figure who overshadowed some characteristics of

Benjamin's personality. Benjamin is now able to understand his mother's attitude in correcting his speech constantly, even in front of other people. However, at the time when it happened, he felt very resentful toward his mother.

It was as a role model that Benjamin's mother exercised her largest influence on him. Her attitude of observing and analyzing people largely influenced Benjamin's way of relating to and understanding people.

There were at least two other areas in which Benjamin's mother performed as a role model. These areas were religion and music. Benjamin was introduced to the value of religion by attentively observing his mother's attitude toward it. She introduced Benjamin to the concept of "faith" and praising God through music. It was through her music at home (i.e., playing the piano or organ) and by singing in church, that she was responsible for Benjamin's exposure to music. Benjamin had his start in music by trying to imitate his mother's playing on the keyboard, when he was about three or four years old. Now, Benjamin is not only able to play and appreciate music, but also a good part of the songs he likes to play on the keyboard are "church songs."

It is important to realize the important role that Benjamin's mother played as a tutor, mentor, counselor, and role model in his life. Benjamin recognized that his mother played a large role in shaping his life. Her influence most certainly shaped Benjamin's "strongly driven" personality and his interest in music.

Theme #4: Benjamin and music

Music and deafness

Benjamin mentioned that many people are surprised that, in spite of his profound hearing loss, he is able to play and enjoy music. He said,

Last week an audiologist [that I knew] was over here and I asked him, if he remembered my audiogram. He said "yes." I said "if you show my audiogram to other people, especially audiologists, and ask if this person [from the audiogram] could enjoy music and maybe learn to play [an instrument], what would their response be?" He said, [they would say] "no way!" I said well... "what do you think?" He said "oh well, you can do a lot, but not with the perceptions of people who don't understand that music can be appreciated in many different ways and not only through the ears" [Interview #4].

He continued,

It has nothing to do with hearing, except that hearing people think that deaf people could not be composers; deaf people could not possibly appreciate music, so why even try? [they say,] "you are deaf, forget it!" [Interview #3].

I really do believe that music and deafness are not enemies, [but they are] not necessarily partners. I think that music transcends hearing, or lack of hearing. I think it is in here [heart], more than it is in here [ears/hearing]; although this [hearing sense] is very important [Interview #2].

Exposure to music

Benjamin grew up being exposed to music at home and also in church. This increased his curiosity for music.

I had two advantages when I was growing up. One, was that I have a musician in my family, so I was exposed to music everyday. [Two,] I had to go to church

every Sunday and people were always singing in church. When you have that kind of exposure to music, it is easy to relate to it... My exposure, both at home and at church, gave me the big picture. Then I said "I want to do the same thing, I want to pursue that [music] [Interview #14].

He continued,

I have the curiosity and the music within. I was already "programmed," we took advantage of that. My parents encouraged it [Interview #6].

Another way Benjamin continues to expose himself to music is through buying music books. He selects music for playing by mostly focusing on the title and/or lyrics of the song.

if I go to a place where there is music [music store], I quickly will look at the title of the songs I choose that I would like to sing myself; so I might look into the songbook and see, if there is something I would like to try to sing [Interview #7].

There are instances when there are no lyrics connected to the music and Benjamin is still able to relate to and enjoy it. He said,

[if there are no lyrics, it] depends... You can watch people dance. Sometimes, I have country music on TV. I'm not crazy myself about it, but I might stop to see the people dance. I may catch the rhythm myself through the dance... by watching how the music comes out through the dancers [Interview #7].

Because of Benjamin's increase in music knowledge over the years, he is now more interested in music directly. He seems not to rely anymore predominantly on the lyrics to choose his music. He commented, "suddenly, since I know more [music] rules, I am becoming more interested in the music itself..." [Interview #8].

Positive and negative influences

Benjamin had some people who really encouraged and influenced him positively toward the process of gaining musical knowledge. He said,

I already had interest in music when I went to college. I had my friends... my girlfriend started taking piano and organ lessons since she was three years old. So, she had been playing all these years and she was [a] fantastic [player]. Because of her I went to symphonies, but I went more for her than for the music. Then I thought... it [they symphony and its different instruments] is neat. I had to make my own pleasure to understand all [the instruments]. I did not have an interpreter, but I could see. I think that at the first time, what caught most of my attention was the conductor. He had a role and he could make a difference [in how the sounds should be produced]. I was trying to see how all the instruments harmonized. I was trying to put all the pieces together. It was fascinating to watch the conductor [Interview #2].

However, there were some people who also influenced him negatively.

Benjamin stated,

The first piano teacher was a woman I knew for years. She was very personable. I would come in and I could tell that she really believed in me. That was very important. But... I only took lessons from her maybe three or four months. Then she became a high school music teacher and she gave up teaching private lessons. So I did not have her for very long, but I had her long enough that I could play a music in church one time. Then, I had a German teacher, who just ... [would play the music pieces and not care about anything else]. I mean, it was a lot! He was not there to teach me just to collect the money and get me through. So, he was not interested in knowing where I was, what I understood, and what I did not understand... I took lessons from him for about... maybe one or two months. I just told my parents that I was not getting anything out of it. He was trying to push me way beyond my skill level at that time [Interview #1]. When I walked in he would try to show me [teach how to play a music]... it was music I could not relate to at all. I hated him from day one. I hated him, he was a show off, he turned me off to music... turned me off [Interview #8].

Developing music concepts

Not having anyone to teach him music, Benjamin became self-taught. He did not give up music and he tried by himself to learn and understand some music concepts.

I found I had enough opportunity to learn enough and take over by my own. I was determined to make music part of my life back then. I started to see the "G," the "C," and the "F," "oh! those are chords!" There were some pictures that helped me to identify what keys to play... I think I started with those [chords played with the left hand] because the left hand was more important to me [Interview # 2]. In the past [I played] more by memorizing the chords, I try to understand how the chords are formed [Interview #7].

My rhythm was not that good before for several reasons. One, I did not have the basics, when you are self-taught and... you run out of fingers [to play] and don't know to move to the next and all... [Interview #4].

[More recently fingering seems not to be a big issue] I find myself moving naturally [using appropriate fingering] and then, I start laughing, "well that is not so bad!" [Interview #8].

Benjamin regrets not having the opportunity to discuss and learn about the different music styles. He said,

I don't have the concept of classical music. I think I have an idea but... probably [it is related to] a lot of fingering. I really would like to sit down and have the music played for me. [And someone telling me] this is called rock and roll, this is called pop, this is called jazz...right now if you ask me about all of those... that is very blurry... Opera is probably the most obvious and then the church music. I do not understand very well country music, and how it is different from the others, but I do play some country songs. The others [styles], I do not know, but it would be fascinating to learn what they are [Interview #2].

Reaction of people to his music

The reaction of people to Benjamin's music is varied. Unfortunately, in the vast majority they are not very encouraging. Benjamin said,

No matter what world [deaf or hearing] they would say "it is not normal." Deaf people would be scared, they would say "he is hearing, he is entering into the hearing world." They have not had the opportunity, they don't care. It has to be a personal thing. For me... I was born with it, that is what people do not understand. It was in my family... musicians, so... you can say, it is all down here, within my heart. When I was told "this is impossible" [to play the piano], I closed the world out. I did stop for a while, but later on I said, "I will do it for me." I will make sure that no one would ever say [again] "it is impossible!" Because it can influence somebody. Those are terrible words... especially for a child. You never know how a child would respond to such a statement. [Maybe], they [children] will say "well, I will throw this [statement] back at you" or, "I will quit!" [Interview #5].

He continued,

So my music... I will not give them the opportunity to judge my music, my love or, to let them tell me that I can not produce something that is beautiful. If it is beautiful to me, that is all that counts.. [Interview #5].

Importance of music

Music is very important for Benjamin. It is a very private matter and it has different values for him. According to Benjamin, music is a cleansing vehicle, it is therapeutic, it is a self-expression tool, it has a spiritual value, and it helps to deal with frustrations and emotions. Benjamin said,

I rely a great deal on music to help me through the rough times of my life. To help me to deal with [my] emotions and this kind of thing [Interview #2].

The reason I am into music is because music is a very emotional expressive thing for me. I do not have a dream to conduct a symphony or to become a concert pianist. It [music] is something I appreciate a great deal [Interview #2].

Most of the times, music was more of an "escape" for me; I would play more church music, something that I was already familiar with when I was growing up [Interview #2].

Music is a way for me to work whatever frustration I went through during the day. I just disconnect [from the problems]. For me it is like a therapy. It is just like a cleansing type of thing, the music and the lyrics both contribute to that [Interview #4]. Until recently music was (only) for me, my pleasure, enjoyment, transition, whatever you want to call it. Now I decided I want to be good. A long term goal [Interview #2].

Benjamin constantly related the most personal and emotional facts of his life to music. He commented,

I struggled a long time to get over the breakup of a relationship. I never had this experience of trying to find a way to resolve this hurt. So, one day I sat down and wrote a song. I called it "I'm Struggling to get myself together." I kept writing this song and it was amazing that when I was so deep [concentrated, into it], how well the feelings and the words flowed together; so, I just threw together the music and I started singing the song [Interview #2].

He continues,

I found that music always took me back to the spiritual part of myself, for I had no other way to express how I felt, it was only through music [Interview #3].

Benjamin admitted having dreams about music. Dreams in which he envisions music playing an even larger role in his life. He said,

I have always imagined myself in my next life. I will be an organist for a big church that has all the pipes, and I will be there playing. I've always envision myself that way. If I could do that I would feel complete, I would be in heaven [Interview #4].

Discussion and findings of theme #4 (Benjamin and music)

Music was a natural part of Benjamin's life since his childhood. Benjamin was

very fortunate in having a nurturing environment that provided him with opportunities to experience music. He grew up being exposed to music at home and in church.

Benjamin did not see the fact that music interested him as something extraordinary.

From his point of view, he was only participating in family activities of which music was one. These activities caused Benjamin to develop a strong appreciation for music, and it became a part of who he is.

It was not until Benjamin heard statements, such as "it is impossible! he is deaf, how can he play the piano?" that he started to realize that perhaps he was doing something unusual. It was through the perception and judgment of hearing people (non-family members), who had a negative outlook on the possibility of having deaf people experiencing music (Edwards, 1975), that Benjamin understood that music was **not** supposed to be done by deaf people! However, he had already placed music firmly into his heart and he did not see his deafness as an impediment for experiencing music. Consequently, he refused to allow those perceptions and judgments of hearing people to affect his relationship with music. However, Benjamin became more reserved with his music and made it a private matter.

Throughout his life Benjamin has experienced many reactions of people to his music. Because people did not (and still do not) see the possibility for a deaf person to enjoy music (Edwards, 1975), the vast majority these reactions were negative and had a discouraging connotation. However, he has encountered some people who have positively influenced him in pursuing music. An example of a positive influence was Benjamin's first music teacher, who developed a personal communication style with him

and believed in him. According to Benjamin, the trust and empathy between a music teacher and a (deaf) student is of fundamental importance. A teacher can reinforce or kill a (deaf) child's interest for music.

Benjamin's parents seemed not to have seen his deafness as a barrier for the learning of music. They encouraged Benjamin's interest in music by providing him with private music teachers. However, Benjamin was not privileged to have his first music teacher and her positive influence for a long time. Because of her professional goals, she was forced to stop her private piano lessons with Benjamin. His parents, however, provided him with a second music teacher, but Benjamin could not develop good rapport with him. Consequently, his interest and passion for music waned. Even though the experience with the second music teacher was negative, Benjamin could not disassociate himself completely from music. He became a self-taught person.

On his own Benjamin had to learn and understand many music concepts, such as forming chords, fingering, and developing good feeling for rhythm. Even though Benjamin does not like to expose his music to people (hearing or deaf), he regrets not having someone with whom to discuss and learn about differences in music styles, someone who could also provide him with some feedback and insight. It appears that Benjamin's self-imposed isolation in music, following some people's negative comments concerning his ability to play, had its positive and negative results. The positive result was that his music-isolation freed him from people's judgment of his music. However, the lack of people's feedback concerning his music created gaps in Benjamin's understanding of some music concepts.

At the present, Benjamin has a large selection of music books. The selection of these books were primarily based on the title and the lyrics of the songs. However, as a consequence of the expansion in his knowledge in music, he has also become more interested in music directly. This fact seems to have also influenced his selection of music.

Benjamin acknowledged a dream to become an organist for a big church, but he realized that this had to remain only a dream. When asked about the importance of music to his life, Benjamin was able to provide countless benefits from relating to music. Music for Benjamin is a cleansing vehicle, it is therapeutic, it helps him to deal with his frustrations and emotions, it is a self-expression tool, and it is of spiritual value. Benjamin stated, "music is something that I appreciate a great deal!"

Theme #5: Benjamin constructing meaning in music

According to Benjamin, there are several factors involved in the process of making music a meaningful experience for someone with a profound hearing loss. These factors are visualization, feeling vibrations, imitation, imagining the sounds and internalizing. Each will be discussed in this section.

Visualization

Developing a "mental ear" is a fundamental part of the process for understanding the difference in sounds and transferring that understanding to a new situation.

Benjamin said,

It is important to keep in mind... children have to use a lot of imagination to hear. [It is like] "turning their vision into their ears." That is what has helped me a great deal... You see things and you give what you see... an internal sound. For example, a motorcycle [Benjamin makes sounds imitating a motorcycle], even my kid, who is hearing, when he was four years old, he would get on top of a covered wagon and go like that [Benjamin makes sounds and imitates being on a motorcycle]. He, in his own way, was trying to imitate the sound of the motorcycle on the street... if you feel a motorcycle or someone coming up with a loud muffler [Benjamin makes the sound of a loud muffler], then you internalize that kind of thing [sound] in your system. So the next time you see [a motorcycle], you will get the same sound. You hear what you see... with the piano, if you can not hear... you are able to hear approximately what is going on in your own way [Interview #7].

Benjamin continued,

You know, when you play the piano [Benjamin sings a high and a low sound, imitating these sounds on the keyboard], you can conceptualize and later you think you actually hear [you can make visual associations with the sounds and the keys on the piano to distinguish the sounds from high and low] the way the key sounds... [Benjamin making gestures as if he would have a piano keyboard in front of him] you know that this is high, this is low, and there is also something in between [medium sounds] [Interview #2].

I think the piano gives you more visual clues. At the beginning, it is very obvious that you go high, low or the middle, so it is the visual feedback. It has helped me to conceptualize through the mind's ears. To visualize the new... [Benjamin makes movements as if he was going up and down on a keyboard] to get the idea... you develop your mental ear through the eyes [Interview #8].

Feeling vibrations

The ability to feel the vibrations of the musical instrument played was always one of the most important ways for Benjamin to relate to and receive good feedback from music. He stated,

[I would go home and play the organ], I would turn on the organ full blast and feel all the vibration. I was really into the music [Interview #1].

I feel close to the piano and later to the organ, because the organ has more vibration. I could use the pedals and get more bass by using the pedals [Interview #8].

[At home,] the piano was on a carpet and on the hard wooden floor. But the carpet was so thin that I was able to pick up the vibration. It was much later on, maybe when I was a freshman or sophomore, my parents started to carpet the house. They had the big rubber mat that went under the carpet. I tell you, it muted the sound. The sounds went into the carpet and it [feedback] was never enough for me. But I could still play, because I could sit my hand on the piano and I could feel it [the vibrations] through the piano, maybe not in the same way [Interview #2].

Benjamin added,

If I go to church or someplace where there is music... I will find myself trying to sit where I can maximize... by picking up the vibrations of the music itself. [Interview #7].

Imitation

According to Benjamin, imitation is a natural process for learning music. The objective is to try to imitate what other people were playing. This is a fun and motivating activity which stimulates the learning of music. Benjamin commented,

I try to remember what my mom was doing [how she was playing the piano], but they [her hands] were too fast. I tried to copy [imitate] the music [when the mother would leave the piano] [Interview #7].

The idea was to copy what my mom did [played] initially, maybe more with the "right" brain, with the feelings. I did not understand it all, but I tried to copy what she did. I am not saying that this is the way to go; I am saying that this is the way I learned and [developed the sense of] appreciation [for music] [Interview #2].

Imagining the sounds

Benjamin acknowledged that imagination is essential for understanding and appreciating music. Imagination is also necessary for grouping the musical instruments in a live music performance. He stated,

...When I go to live concerts, I have to use a lot of imagination to develop a perception of what is really going on out there [on the stage] [Interview #4].

So, I take that hint, and that other hint... and I start putting them together. Then I could imagine more than from watching. I might get a more approximate understanding of what the instrument was doing... how did they come together? That is where my imagination puts them together [Interview # 7].

...It goes back to my own ability to make it work and understand different types of expressions from the music... I can not appreciate [music] with [the] hearing [sense], I must [then] appreciate it with information, with imagination [Interview #7].

Benjamin remarked,

...the more I learn, the better I can imagine what I see [Interview #7]. In my life, I can feel the music, but there is also a lot of imagination involved. If it [imagination] is close to the reality... that is not the point! [Interview #4].

Internalizing

Benjamin uses the word “internalizing” to express the full understanding of an experience. In several instances, Benjamin mentioned the importance of internalizing a concept. He commented,

[After making a visual association with the sounds and keys of the keyboard,] you start to internalize what that [key] probably sounds like. So, you won't see someone push the key up here [key with high sound] and internalize [as a low sound] [Interview #2].

According to Benjamin, the whole process of understanding relates to having a concept internalized to some degree. He stated,

I started to realize that when you sing you put [together] the words and the music, and it led me to realize that the words had meaning and that the words and the music complement each other [Interview #2].

If you watch opera, most opera singers are very animated and you can notice that as they get high [itches] the head is up, and low [itches] the head is down. Like the piano the keys go up and down and the placement of the hands lets you know the tone. It is very hard to get very high pitches with your head on your chest [Interview #2].

We have to dig and find out areas that can keep the deaf child motivated. Because he[/she] can get into the rim of [some] music which doesn't give a lot of pleasure or feedback... but he[/she] can still internalize it [the music] [Interview#2].

Benjamin believes that actively playing music helps in internalizing concepts and understanding music. Furthermore, he is of the opinion that a deaf person should start by playing musical instruments that can provide him/her with a good feedback. However, the most important aspect is that a deaf person must have a positive experience and be able to obtain pleasure while playing a musical instrument. Benjamin stated,

It is important to progress from something that is more meaningful to something which may become more complicated later on. Like the piano, the organ, the cello and those instruments, anything with bass [sounds]. [When exposed to the violin] I could conceptualize what it is like, but not enough to get a lot of pleasure from it. I think it is very important to deaf people to be able to get pleasure from music [Interview #2].

I loved it [playing organ in church]. I probably could have grown a lot from there and become very good. I laughed at the face expression of some people, [their face expression showed their amusement] "it is impossible!" But it was not

only that, I loved to share myself, my music with other people. It was a very positive experience [Interview #2].

Discussion and findings of theme #5 (Benjamin constructing meaning in music)

Constructing meaning in music is a personal process. For Benjamin, specifically, creating meaning involves different aspects, such as: visualization, feeling vibrations, imitation, imagining sounds, and internalizing. These aspects provide Benjamin with insights into music. However, it is important to understand that these aspects do not always occur in sequence, but can occur in isolation or simultaneously.

Visual information is principal for understanding the difference in sounds, rhythms, and any pertinent information about music. Therefore, visualization, for Benjamin, is a way in which he constructs and develops his "mental ear." This is the same process that Benjamin uses while lipreading, he sees the voices and he assigns an "internal" sound for the voices. In music he does the same, he turns his vision into ears. This is one of the reasons that he identifies with the piano, because the piano provides him with a visual feedback indicating where and how the sounds should be displayed.

Benjamin tries to obtain some "concrete" feedback from his exposure to music. This feedback is best provided by feeling the vibrations of the sounds created by voices or musical instruments. Vibrations are everywhere surrounding Benjamin and he, like most other deaf, developed a keen sense of perceiving vibrations.

Another way for starting processing information about music is through imitation. Benjamin imitates someone else's playing and gradually develops an understanding of what he "copied." This process of imitation was very important at the

onset of Benjamin's musical "career," when he imitated his mother's playing. Even today he still uses this technique to visualize musical information concretely.

Imagination plays an important role in Benjamin's understanding and appreciation of music. It is through imagination that Benjamin interrelates sounds and music. To imagine the sounds or to "think musically" (Gardner, 1983) is an effort of making sense and constructing meaning of a musical experience. The process of imagining sounds was developed early in Benjamin's life and it has been probably improved over time and with experience. Benjamin's awareness and curiosity also contribute to his constantly adding to this imagination process.

Internalization of music is a synonym for understanding. According to Edwards (1975, p. 56), "one of the most important factors in music education for children who do not hear normally is understanding. A child must have some understanding of what he is doing and why." Benjamin mentioned that only after internalizing music does it become understanding. This internalization process for a deaf person can be created by using any of the physical senses as a means of overcoming the lack of the hearing sense (Darrow, 1985).

All these aforementioned aspects are ways for Benjamin to obtain music information and make music meaningful for him. In addition, there is also the process of actively performing music. It is through playing music and not only through watching musical performances that Benjamin receives positive experiences and is able to derive pleasure and satisfaction from music. Construction of meaning in music for someone who is deaf is more positive, if it involves active playing of a musical instrument and if

this playing is an enjoyable activity.

CHAPTER V

CONCLUSION OF THE STUDY

This study examined one deaf person's experience with music, focusing especially on the individual's construction of meaning in music, and incorporating aspects of dominance and control (e.g., hegemony, oppression and ideology) based on auditory skills. An important aspect of this study is the commitment to presenting the perspective of a deaf person on music. This perspective has seldomly been investigated, nor has it been described as part of other studies.

The deaf person's perspective was presented as a life-history using the phenomenological approach as a strategy to fit within the paradigm of critical theory. In phenomenological research the focal point is not on the individual under study, but on the themes which this individual presents as constituents of his lived experiences. The analysis of the phenomenological data, therefore, focused on the central themes that became apparent during the participant's discourse. The phenomenological approach provided two distinct benefits to researcher and participant. First, it presented researcher and participant the opportunity to share their life-worlds with respect to the phenomena of music and deafness. Second, it encouraged the participant to unfold and to reflect critically on his experiences with music. Through the process of sharing life-worlds, the

researcher established a collaborative and dialogical relationship with the participant in order to avoid an oppressor-oppressed relationship. The researcher made an attempt to present to the reader the participant's lifeworld based on the construct of Self-Other, as articulated by Fine (1994). Therefore, the participant's lifeworld was presented by portraying the participant not as the *Other*--a strange or exotic being--but as the *Self*--one whose life is more like our own life, with dilemmas and conflicts to be solved.

Ethical issues might be raised for the researcher during a life-history study, when she/he attempts to access a participant's lifeworld. Potential ethical dilemmas can become even more critical, if cultural, gender and race differences are present between researcher and participant. The researcher of this study is a black Brazilian, normally hearing female, who could be said to belong to the "hearing" culture. In contrast, the participant is a white U.S. American, deaf male (able to speechread and to communicate orally), born into a hearing family, who could be said to have assimilated the values of both cultures (hearing and deaf). Cultural, gender and race differences were manifold in this study, and needed to be negotiated between researcher and participant. Neither gender nor race seemed to have had a relevant impact on the study, whereas cultural differences, such as Brazilian accent and body language to some degree influenced the communication between researcher and participant.

The data for this study was obtained through qualitative research methods and encompassed interviews, attendances to local musical concerts, and performances by the participant. The participant was named Benjamin.

Benjamin is a deaf individual who is actively engaged in musical activities. He is able to play the piano/keyboard at an intermediate level. He has been exposed to music since his childhood and he is still engaged in musical activities at the present. Benjamin grew up in a favorable environment which nurtured his interest for music. Besides the supportive environment, Benjamin did not perceive his deafness as a limiting factor in his life. Any limitations were imposed by the perception of hearing people who could not accept a deaf individual engaged in musical activities (Edwards, 1975). This attitude by hearing people is based on their value and belief systems that they try to impose upon a deaf person through a hegemonic relationship. This type of hegemonic relationship is supported by the notion of ideological concept as expressed by Gibson (1986). An interesting fact discovered during this study was that not only hearing people exhibit this negative attitude, but that also a large portion of the deaf community shares this opinion, making the pursuit of music for a deaf individual interested in musical activities even more difficult.

Hearing people and deaf people are divided into two worlds (Ladd, 1994), the hearing world and the deaf world, with each world having its own set of values. Benjamin was born deaf, but was raised as hearing using oralism for communication. The mode of communication is a determining factor in positioning a person within the spheres of the hearing or deaf worlds. The hearing world basically uses oralism and the deaf world is fragmented according to modes of communication (e.g., American Sign Language, Sign Straight English, Cued speech). However, a portion of the deaf community likes to believe that American Sign Language should be the only mode for a

deaf person to communicate. Consequently, within the deaf world there are deaf people (lower case d) and Deaf people (upper case d). Deaf people are the ones culturally deaf and, deaf people are the ones with hearing impairments who were not necessarily raised into the Deaf world (Erting, 1994). The latter ones many times are not considered deaf, but "hearing-deaf" by the deaf community, because they do not think in terms of deaf people's values, but hearing people's values. The Deaf culture is a diverse and non-homogeneous culture. Within this culture, according to Benjamin, there are deaf individuals with different backgrounds, including: family composition, communication mode, educational systems, religious affiliations, and innate talents. All these factors, besides the cause of deafness, type of deafness, degree of hearing loss, and age of onset of deafness, play a major role on one's total make-up. Consequently, these factors shape individuals' values, communication mode and style, and even attraction and interest in music.

Benjamin faced this conflict of where to position himself, because he was rejected by the deaf community and was not fully accepted by the hearing community. Benjamin solved this conflictive situation by positioning himself in the middle of these two worlds. He even considers himself fortunate, because he is now bilingual (i.e., oralism and sign language) and can see and understand both worlds. Benjamin became a broker between the hearing and the deaf world. He could also be perceived as a possible agent of transformation within these two worlds, as an agent of transformation of the rules, norms and beliefs of these worlds and their cultures.

Culture should not be understood as just shared symbols, lifeways or worldview.

It is also the construction, deconstruction and reconstruction of meanings which may be shared as well as contested in an ongoing process of construction. By positioning himself in the middle between the hearing and deaf world, Benjamin struggles with the "historical" meaning of being deaf or hearing, and he reconstructs this meaning in order to build his own identity. Sider (1994, p. 115) states in this regard that "people's competing attempts to see and to shape their own history--is to abandon our naive and simplistic notions of culture as shared values or webs of meaning, and to use 'ethnohistory' as one name for the struggles that necessarily occur, not simply between a people and the dominant society but also *among* oppressed people."

The path Benjamin chose to overcome negative judgments concerning his musical activities was to not publicly expose his music and to keep it a private affair. Sometimes, however, Benjamin admitted that he misses not having someone whom he could trust to discuss music with. Benjamin demonstrates self-motivation and persistence in pursuing his music. He was not privileged in having music instruction for a long term, but he did not give up and continued his passion for music by teaching himself. Benjamin does not fully understand all music concepts, but it does not make music less important for him.

Among the benefits that music provides to Benjamin, the most important are: it is a cleansing vehicle, it is therapeutic, it helps him to deal with his frustrations and emotions, it is a self expression tool, and it is of spiritual value. These benefits are so important to him that music will always occupy a paramount place in his life.

Based on the realization that music plays an integral and important part in Benjamin's life, it was interesting to examine how he, as a deaf person, creates meaning in music. There are several aspects involved in how Benjamin is able to obtain information about music and appreciate it. These aspects are: visualization, feeling vibrations, imitation, imagining the sounds, and internalizing. Visualization is the process in which Benjamin converts his eyes into ears to create what he calls the "mental ear." Through his mental ear he is able to assign a sound to visual information related to music. He is also able to experience concretely his visual information from music by feeling the vibrations. Another process used by Benjamin to understand some music concepts is imitation. He imitates what he sees someone playing (e.g., a complex rhythmic pattern) until he gradually becomes able to understand it and to internalize the knowledge. For almost every piece of music or music instrument Benjamin experiences, he is able to imagine a sound. Finally, the process of internalizing a music concept is achieved when an understanding is reached.

Different aspects of obtaining information are important factors for exposure to music. This might be even more true for deaf people. However, not every deaf person is the same; there is a distinct individuality with respect to obtaining information and mode of communication. It is of relevant importance to acquire a knowledge of these individual mode(s), in order to bring music to a deaf person, or in evaluating the status music has or can have for an individual deaf person. However, it is necessary to realize that, even though each deaf individual bring in aspects of his/her own individuality to obtain music information, this individuality can not and should not be used as a means of

discrimination or as a tool for hegemonic influences between individuals with different levels of auditory skills. For this reason, this study considers the individual's experience of music not from the vantage point of the *direct* (i.e., hearing sense) or *indirect pathways* (i.e., moving, feeling, listening), but from the vantage point of *plural pathways*. The notion of plural pathways is seen as an alternative to direct and indirect pathways, because the latter ones appear to assume a hegemonic connotation of hearing or oralism. In addition, it is important to note that every individual (hearing or deaf) makes use of the plural pathways to some extent to experience music.

The aforementioned aspects of how Benjamin obtains information about music and overcomes his hearing limitation are all interrelated to the way(s) he makes his experiences with music meaningful. According to the literature in music (Meyer, 1956; Leonhard and House, 1972; Reimer, 1989) there are at least three possible ways that a normally hearing person constructs meaning in music: the absolute meaning, the referential meaning, and the absolute expressionism. In the **absolute meaning** the individual concentrates on the elements of music, such as rhythm, tone, melody, beat, and so forth, to make music a meaningful experience. In the **referential meaning** the individual brings extra-musical experiences, such as past feelings or memories, to make music meaningful. Lastly, in the **absolute expressionism** an individual immerses him/herself into music and looks at its elements (e.g., rhythm, tone, melody) as a means for causing moods and feelings.

It was noticed through this study that, even though Benjamin seems to rely more on the "absolute expressionism" way of constructing meaning in music, he basically

makes use of all three possible ways of creating meaning in music, depending on the situation and environment in which the music is experienced. Throughout the research study, based on information obtained from interviews, attendances to musical concerts and by watching keyboard performance of the participant, it became apparent that his self-motivation and driving force in the pursuit of music are related to the referential meaning in music. This referential meaning is related to the feelings and memories of his successful experiences with music within his family and church while he was growing up. However, when he attends musical concerts he seems to construct meaning in music through the absolute meaning perspective. He concentrates on the elements of music, such as rhythm, beat and so forth, to create an understanding of the music performed and to attach meaning to it. Finally, while performing on the keyboard, he likes to compose his own music. At that instance he makes use of absolute expressionism, because he observes how a chord, for example, should be played and in what region of the keyboard it should be played, in order to provide him with a better feedback and the chance of experiencing different feelings and/or moods.

To address the research questions number one and three specifically, Benjamin constructs meaning in music by using diverse avenues for gaining information about it. After the information is obtained, depending on the situation, he either looks for memories to make music meaningful, or he relies on the musical elements with which he is more familiar to make an attendance of a musical performance meaningful, or he deals with the musical elements and his own feelings to produce his musical compositions. Therefore, based on the different pathways to meaning provided in the literature (Meyer,

1956; Leonhard and House, 1972; Reimer, 1989), he does not construct meaning in music differently from a normally hearing person. He makes use of all the different meanings depending on the situation. There is one point that should be emphasized, which relates to the way he obtains a large portion of the information from the surrounding world: Benjamin relies greatly on his vision. Consequently, it also impacts on how he constructs meaning in music during a specific situation.

Finally, to address the research question number two, it is necessary to refer to Paulo Freire's legacy for this research study on music and deafness. The implication of Freire's ideas for this study is his principle of equal opportunity among human beings, without discriminating against class, social or economical status within society. Therefore, the researcher observed theoretical underpinnings of hegemony, ideology and oppression, while approaching the musical experiences of a deaf individual. Benjamin's experience of and response to dominance and control in music (based on auditory skills) made him much reserved with his music experiences. It became a private matter, and he learned to make use of music as a therapeutic vehicle to help him to deal with his frustrations and emotions; music also became a self expression tool. Thus, Benjamin's construction of music meaning is an essential aspect of his identity formation and enculturation as a deaf and Deaf person.

Because of deaf people's auditorial limitations, the opportunity for musical exposure is "ruled" by normally hearing people. Many times normally hearing people try

to make choices for deaf people with "good intentions," because they believe that they are able to maximize deaf people's opportunities, such as in relation to music. However, it is important to realize that deaf people have their own will and that they are able, as anyone else, to make choices that can lead them to better understand and appreciate a phenomenon. A personal example can illustrate this point. Before taking Benjamin to the first concert, I was very concerned with the music-hall acoustics and the maximization of Benjamin's appreciation of the concert. Therefore, prior to the concert, I contacted the organizer of the concert and told her that I would be attending the concert with a hearing impaired friend, and that I would like to know if there was a "good seat" where we could take more advantage of the concert. The organizer at first did not know how to answer my question. Then she remembered that one of the regular attendants of concerts at this place, who used hearing aids, generally was seated in the fifth row to the right. She assumed that, maybe around that area, the music feedback was better for someone with hearing impairments. I did not mention a word to Benjamin, but I knew exactly where we would sit to watch the concert beforehand. I thought I could provide Benjamin with the best seat in the concert hall, based on my inquiries prior to the concert. However, on the day of the concert, Benjamin did not choose the place suggested to me by the organizer. Instead we sat in the center very close to the stage. This location provided Benjamin with a better visual feedback of the concert. His independent choice made me realize that I developed a paternalistic attitude. This is an attitude that I criticize vehemently, but I was caught in the situation of an oppressor deciding what was best for him.

Normally hearing people have been empowered to decide throughout the years what deaf people can or cannot do. From that point of view, it was "established" long ago that deaf people were not able to participate in musical activities or to appreciate music.

Consequently, this study symbolizes the struggle toward freedom of one deaf person to experience music without the "fear" of being criticized for experiencing something not "suitable" with his perceived physical limitation. It symbolizes the freedom to experience music without becoming "less deaf" and "more hearing," and, finally, the freedom to critically analyze and discuss issues of oppression and power within society which might have shaped his way of perceiving and experiencing music. This study also functioned as a motivating factor for Benjamin concerning the improvement of his music skills. Throughout the study Benjamin mentioned that his music skills had improved, because he had spent more time practicing since I first approached him with the proposal for this study.

Because of the nature of this study, which investigated a single deaf individual and his experiences with music, no generalization should be drawn from this research. However, it is expected that by presenting the perspective of a deaf person in relation to music in a more holistic way, better insight can be created in the field of music and deafness. It is also expected that further studies will create outlets for exposing deaf people's voice and for providing them with countless opportunities to experience music, while engaging them in the process of what Paulo Freire (1973) calls *conscientização*

(the awakening of their critical perception/thinking). Consequently, deaf people should be allowed to decide how music can or cannot be suitable to them.

There are many facts which should be investigated further in order to provide deaf persons with more opportunities to be successful. The following are some examples. Educators should re-think the concept of schooling and educational opportunities for a child with hearing limitations. How can someone provide more chances and opportunities for someone with a hearing limitation to being exposed to music? How is the oppressive power of hearing/mainstreaming schools limiting a deaf child? How to improve socio-cultural facilities, such as movie theaters and concert halls, to accommodate better the needs of a hearing impaired person? Is our oppressive and dominant hearing society ready to provide the means to educate deaf people in music?

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APPENDICES

APPENDIX A

PAULO FREIRE AND HIS WORK

Paulo Freire was born in 1921 in Recife, Brazil. Recife is located in the northeast of Brazil, one of the nation's poorest areas. Freire was born into a middle class family, but the Depression of 1929 deeply affected his family's economic situation. Consequently, Freire experienced poverty and hunger during his childhood (Collins, 1977). This experience significantly influenced Freire's life commitment to contesting social inequalities.

Freire went to the University of Recife to study Law. However, not long after passing the bar exam, Freire shifted his entire attention to issues related to education and philosophy. Freire abandoned his Law career and became a public servant for the State of Pernambuco within the field of education. As the director of the Department of Education and Culture of the Social Service in the State of Pernambuco, Freire was exposed to the plight of the urban poor. While in this position, Freire planted the seeds to what later became his *dialogical methodology*. In 1959, Freire earned his doctoral degree from the University of Recife, where he implemented and taught some courses in the history and philosophy of education. Shortly after having received his doctoral degree, Freire became the first director of the University of Recife's Cultural Extension

Service. In this position he implemented the *literacy program*. Through this program, Freire tried to fight against illiteracy (mainly) among adults. By becoming literate more people were enabled to vote. The program, which started in the northeast of Brazil, soon spread throughout Brazil.

The implications of the literacy program were not only of educational order, but of political order as well. The program aimed not solely at teaching people how to read and write, but to be able to critically analyze their social-cultural-economical situation within society. This process of critical analysis is called *conscientização* or "the deepening of the attitude of awareness" to critical thinking (Freire 1994, p. 90).

Paulo Freire was considered "subversive" because of the political implications of his literacy program. He was thrown into jail in 1964, and after approximately seventy days of imprisonment he was exiled to Chile. In Chile he continued to work with adult literacy and developed his theory and methodology of education further, stimulated by Marxist ideas and by the contact with working class organizations. All of this happened within the backdrop of the Allende socialist movement and before the Pinochet coup in Chile in 1973.

In 1969, Freire taught in the U.S.A. at Harvard University. In 1970, he moved to Switzerland, where he worked within the Department of Education of the World Council of Churches in Geneva. In 1980, Freire returned to Brazil where he is still writing, lecturing and inspiring educators from all over the world. Freire's name became relevant to the universal history of education with the publication of Pedagogy of the Oppressed in 1970, which was first published in English in the United States and not in

his native language--Portuguese (Freire, 1995). In this work--*Pedagogy of the Oppressed*--Freire tried to re-think the concept of education and its implications for people's life. Freire questions the traditional way of education ("banking education"), which imposes "truths" and is disassociated from the reality. Yet, Freire proposes a different avenue for education. an education not only responsible for teaching how to read and write, but an education which would provide individuals with the opportunity for critical thinking and for a critical evaluation of their history. Freire's method tries to provide an education for liberation, where the oppressed would "liberate themselves and their oppressed alike" (Freire 1995, p. 236).

APPENDIX B

EXAMPLES OF INTERVIEW QUESTIONS

This appendix provides some examples of interview questions. This information is offered to give the reader a flavor of the types of questions asked. It is important to recognize, however, that these questions are only a small portion of the total number of interview questions.

- 1- I want you to tell me who Benjamin is, what do you like to do, what is your family background, how was your education?
- 2- How about the teachers? How did the teachers deal with you in the classroom? Did they try to overprotect you?
- 3- Do you remember a time when you were deprived of something or prevented from doing something just because you were deaf?
- 4- Can you tell me of an experience when people tried to use your deafness against you?
- 5- Tell me about music, how was it in your family?
- 6- How was your experience in listening to music and how did you discover sounds?
- 7- What [music] instruments did you have at home?

- 8- Tell me about your music experience.
- 9- How did you learn the concepts of high and low [pitched]? How did you pick up that [information]?
- 10- How did you feel pleasure in music? How can you make music a meaningful experience?
- 11- Tell me about your teacher, your piano teacher. How was that experience for you?
- 12- What was your worst experience with music?
- 13- What was the most difficult concept in music that you had to understand?
- 14- If you would start all over again, what would you change in your music education?
- 15- Do you believe that deaf people should and could be educated in music?
- 16- I am curious about the first time you went to a concert. Can you tell me about it?
- 17- Did your family treat you differently because you were deaf?
- 18- When was the first time you found out you were deaf?
- 19- How do Deaf people see you? As a hearing or as a deaf person?

- 20- How do deaf people discriminate what they hear in music?
- 21- What is more important for you in music, the lyrics or the music itself? How do you relate the lyrics to the music?
- 22- When do you go to concerts do you mind having people knowing you are deaf?
- 23- Tell me how do people react when they find out that you play and enjoy music? Both, hearing and deaf people.
- 24- Have you ever heard Deaf people talking about music among themselves?
- 25- How do you conceive music? How do you understand it? I want you to lead me through the whole process when you are experiencing music. You said that from the inside-out music can be "expression." How about from the outside-in? How do you conceive music?
- 26- Why did you choose the piano and organ for playing and not another [music] instrument?
- 27- What keeps you motivated to learn music?
- 28- What does it mean to be deaf?
- 29- How do you see deaf people and how do you see normally hearing people?
- 30- What is deaf identity?

APPENDIX C**INFORMATION ON INTERVIEWS, MUSICAL PERFORMANCES AND
CONCERTS****Interviews**

Interview #1	January 24, 1996	1hr. 26 min.
Interview #2	January 29, 1996	1hr. 27 min.
Interview #3	February 12, 1996	2hr. 00 min.
Interview #4	March 1, 1996	1hr. 30 min.
Interview #5	March 6, 1996	1hr. 10 min.
Interview #6	April 29, 1996	1hr. 25 min.
Interview #7	May 1, 1996	1hr. 17 min.
Interview #8	May 6, 1996	1hr. 20 min.
Interview #9	May 20, 1996	1hr. 15 min.
Interview #10	May 21, 1996	1hr. 07 min.
Interview #11	May 23, 1996	0hr. 45 min.

Musical Performances

Musical Performance #1	March 2, 1996	2hr. 00 min.
Musical Performance #2	May 5, 1996	0hr. 45 min.

Concerts attended

Concert #1 "Music Chamber Players" (March 24, 1996)

Music type: classical*Instruments:* violins, violas, cellos, French horn, percussion*Program:* Tchaikovsky Souvenir de Florence,
Sextet, Op. 70 in D minor

Kenneth Jacobs Snowman

L.v. Beethoven Sextet for String Quartet
and Two Horns, Op. 81b

Concert #2 "Altan" (March 26, 1996)

Music type: Irish folk music*Instruments:* accordion, guitar, fiddle, percussion, and vocals*Program:* various Irish folk tunes

APPENDIX D

BENJAMIN'S AUDIOGRAM

AUDIOLOGY REPORT

RE. [REDACTED] DATE November 19, 1969

WM BD: 3-22-44
[REDACTED]
[REDACTED]

CONFIDENTIAL

The above-named person was seen in this Center November 19, 1969, for an audiological evaluation. He is currently enrolled in UT, and requested this evaluation in order that he might discuss his hearing loss more intelligently with teachers and students in the Rehabilitation Training Program. He reports deafness from birth, the cause unknown.

GENERAL INFORMATION:

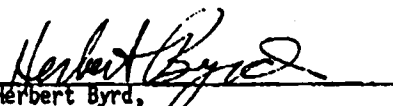
[REDACTED] has very good speech and language. He reports that his education was in public schools. From the first through the sixth grades he was seen twice each week for 1/2 hour by a teacher who worked with him on vocabulary building and speech. He reports that his greatest gains in the development of language came after he enrolled in college. When questioned about his response to sound in early childhood, he mentioned that his parents felt he could not hear at all. They had been advised by a physician to never anticipate his wants, and to demand speech from him in all situations. He reports that they followed this program consistently with him, and that he always used speech in communication.

HEARING TEST RESULTS:

Routine pure tone and speech audiometric techniques were used to assess hearing acuity.

Results of the pure tone tests, as recorded on the attached audiogram, indicate a profound loss of hearing bilaterally. The speech awareness levels were in agreement with the pure tone results. A speech discrimination score could not be obtained. There was a definite tolerance problem at 5 dB SL above the SRT, indicating very poor potential for using amplification. [REDACTED] reported that he used a hearing aid for a very short time around eight years of age, but that he did not find it helpful and he discontinued using it.

Due to the nature of this referral there are no recommendations to be made.


Herbert Byrd,
Clinical Audiologist

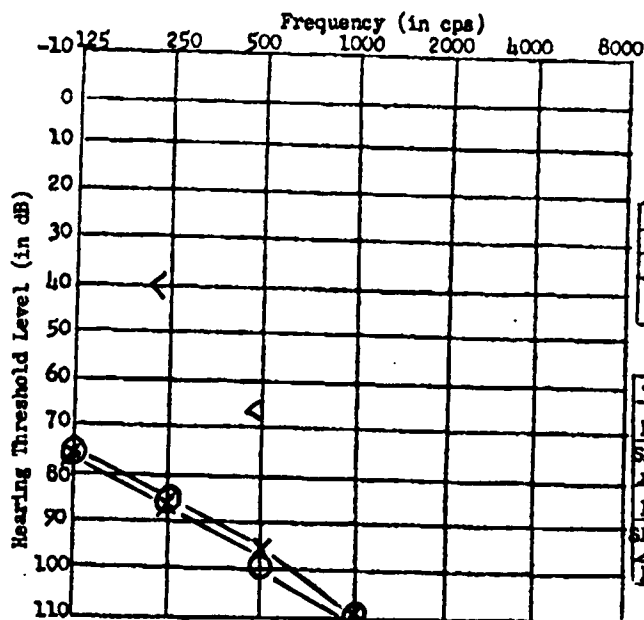
HEARING TEST REPORT

Audiology Clinic

TENNESSEE SCHOOL FOR THE DEAF

KNOXVILLE

Name: [REDACTED] Date: November 19, 1969
 Parents: _____ Home Address: Knoxville, Tennessee
 Age: _____ Birth date: 3-22-44 Referred by: Self Examiner: Byrd



THIS AUDIOGRAM IS PLOTTED BY:

☒ 1963 ISO Values
☐ 1951 ASA Values (check One)

NOTE: To obtain ISO from ASA (or vice versa)
 add (subtract) the following values:

125	250	500	1000	1500	2000	4000	6000	8000
9	15	14	10	10	8.5	6	9.5	11.5

SISI (% correct)

Frequency (cps)								
Rt.								
Lt.								

COMMENTS:

Bone response probably due to tacton.

Average Loss (Aiz)
 500-2000 2-freq

Rt.	---	
Lt.	---	

Awareness
 Speech Reception Threshold

Test	1	2	Sound Field
Rt.	85		
Lt.	90		
Mask			
Opos			

Discrimination

Test	1	2	Sound Field
RE	CNT		
SL			
Mask			
LE	CNT		
SL			
Mask			
Live X		Recorded	

Weber Test

	250	500	1000	2000	4000

Bing Test

	250	500	1000 cps
Unoccluded			
Occluded			

Electrodermal Response

	250	500	1000	2000	4000
Rt.					
Lt.					

	Unmasked		Masked	
	Rt.	Lt.	Rt.	Lt.
S				
Y				
M				
B	Air	O	X	Δ
O	Bone	>	<	▷
L	Red-Right		Blue-Left	
S	↓ - I response			

APPENDIX E

STATEMENT OF INFORMED CONSENT

The purpose of this doctoral research project is to examine and describe a deaf person's experience with music. Few studies have been conducted in this area and the findings from this research can make an important contribution to both special education and music education.

For this research project, you will be asked to participate in approximately twenty interviews with Ana Lúcia de Carvalho Cruz--the researcher. Each interview will last about an hour and a half, and will be audio- and video-taped to best ensure that your oral and signed communication are captured exactly, as well as any facial expressions and body language involved in the communication process. You will also be asked to play your musical instrument (the piano) for the researcher, for a total of approximately five performances each lasting from fifteen to thirty minutes. Further, you will be invited to attend three local music concerts of your choice (all expenses will be covered by the researcher). During the concerts the researcher will observe how you listen and respond to the music performances. Your responses to the interview questions will be transcribed with all identifying information either changed or removed to protect your identity. In addition, you will be given a pseudonym to ensure your confidentiality in the presentation of the results. The tapes will be stored in a locked filing cabinet in the office of the advising faculty member (Dr. Olga M. Welch) at the University of Tennessee. You will be given the opportunity to review the tapes of the interviews and have any portions of them erased. Only the advising faculty member and myself will have access to the tapes. Thus, your identity will remain confidential.

There are no foreseeable risks involved in your participation in this research project.

Although no direct benefits to you as a participant are anticipated, your participation in this project will provide you with the opportunity to reflect upon your musical experiences. And it will help to increase knowledge in the fields of deafness and music regarding the experience of music for individuals who are deaf.

Other than the attendance at the three local concerts, there will be no compensation for participation. Your participation in this research project is entirely voluntary. You may withdraw any time from this project without penalty.

If you have any further questions about this research project, please contact Ana Lúcia de Carvalho Cruz at The University of Tennessee, 218 Student Services Bldg., Knoxville, TN 37996-0220, or call 974-3251 V/TDD

I, _____, have read the above description and I understand that this research project is being conducted by Ana Lúcia de Carvalho Cruz for her Ph.D. dissertation at the University of Tennessee, Knoxville. I hereby consent to voluntarily participate in this project with the understanding that my consent to participate may be withdrawn at any time without penalty. I agree to having the interviews audio- and video-taped with the understanding that my identity will be kept confidential.

Date: _____

Signature of the Participant

APPENDIX F**TRANSCRIBER'S PLEDGE OF CONFIDENTIALITY**

As the transcribing typist of this research project, I understand that I will be hearing tapes of confidential interviews. The information on these tapes has been revealed by research participants who participated in this project on good faith that their interviews would remain strictly confidential. I understand that I have a responsibility to honor this confidentiality agreement. I hereby agree not to share any information on these tapes with anyone except the primary researcher of this project.

Any violation of this agreement would constitute a serious breach of ethical standards, and I pledge not to do so.

Transcribing Typist

Date

VITA

Ana Lúcia de Carvalho Cruz was born in Manaus, Amazonas (Brazil), on February 14, 1966. She graduated from "Colégio Santa Dorotéia" with a High School diploma in 1982. The following year, she started working as an elementary school teacher at the same institution. While working as an elementary school teacher, she was also pursuing her undergraduate studies at the University of Amazonas, Manaus. In 1986 she received her Bachelor's degree in music education.

In 1987 she joined the University of Amazonas as a lecturer. After passing the entrance exam (a test used to select faculty members for Brazilian academic institutions), she obtained tenure at the University of Amazonas in 1988. Apart from her teaching activities and community service, she occupied various leadership roles, such as Acting Head of the Art/Music Education Department; Assistant Director - division of courses, School of Arts; and Acting Director, School of Arts. From 1989-1990 she was also the elected President of the Association of Art/Music-Educators of the State of Amazonas, Brazil.

Through the academic linkage between the University of Amazonas (Brazil) and the University of Tennessee (U.S.A.), she learned about the Special Education program at the University of Tennessee, Knoxville. In 1991 she started graduate studies at the University of Tennessee, Knoxville, and received her Master of Science degree with a concentration in Special Education and a minor in Music Education in December of 1992. She began her doctoral program in Education in 1993 and received her Doctor of Philosophy Degree in May 1997. Throughout her studies at the University of Tennessee (including Master and Ph.D. program) she was supported by a Graduate Assistantship in the Office of Graduate Admissions and Records.