Teaching and Learning Oral History/Theory/Performance:
A Case Study of the Scholarship of Discovery, Integration, Application, and Teaching

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In this piece, we argue that oral histories are rich sites of teaching and learning that bridge the concept of disciplinary ownership and create opportunities for diverse scholarship, using Boyer's four-part model of scholarship: Discovery, Integration, Application, and Teaching. In this case study, we describe the circular motion of oral history, theory, research, practice, and performance between researcher, student, and community group, arguing that oral history projects and their outcomes, as sites of applied knowledge, offer opportunities for multiple stakeholders to move beyond disciplinary, methodological, and institutional boundaries. We describe a long-term oral history project that, in various iterations, represented linguistic research, interdisciplinary communication, teaching tool, and theatrical performance in response to community-based needs.

Scholars of oral history have noted its interdisciplinarity, pointing to its "promiscuousness" in borrowing theoretical frameworks, methodologies, and analysis.[2] Increasingly, oral history has found itself a multidisciplinary space, with scholars from a variety of fields acknowledging the serendipity of finding a field that willingly creates space for narrative, memory, history, subjectivity, performativity, and negotiations of power and authority. Given oral history's wide-ranging appeal across disciplines, it comes as no surprise that its scholarship often describes classroom dynamics and interactions that center around teaching and learning, being

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[2] Lynn Abrams, *Oral History Theory* (London: Routledge, 2010), 3.

closely related to teacher training,[3] civic education, service learning, community-based learning,[4] and classroom projects,[5] to say nothing of oral histories that have been produced from teacher voices themselves.[6] Because of oral history's unique position straddling multiple disciplines, multiple communities of both academics and publics, and multiple classroom spaces and projects, in what follows, we argue that oral histories are rich sites of teaching and learning that bridge the concept of disciplinary ownership, and create opportunities for opening up the concept of "scholarship" in diverse ways. Drawing on Ernest Boyer's four-part model of scholarship with which to frame our discussion of a case study of an oral history project that was revisited in multiple iterations, we assert that oral history projects, when carefully conceptualized, may bridge all four areas of scholarship: Discovery, Integration, Application, and Teaching.[7]

Scholarship Reconsidered

Ernest Boyer, then-president of the Carnegie Foundation for the Advancement of Teaching, produced *Scholarship Reconsidered: Priorities of the Professoriate*, in 1990. His work is synonymous with the rethinking of intellectual work and academic citizenship, as it sought to broaden conceptualizations of research in higher education. As a result, a new taxonomy of scholarship was born[8] as an alternative to

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[3] See, for example, Ruth Stuart Busby, "Learning through Doing: Preservice Teacher Training in Historical Inquiry through Oral History Projects," *The Oral History Review* 38, no. 1 (2011): 175-184.
[4] See Elsa Nystrom, "Remembrance of Things Past: Service Learning Opportunities in U.S. History," *The Oral History Review* 29, no. 2 (2002): 61-68; Anne Valk, Amy Atticks, Rachael Binning, Elizabeth Manekin, Aliza Schiff, Reina Shibata, and Meghan Townes, "Engaging Communities and Classrooms: Lessons from the Fox Point Oral History Project," *The Oral History Review* 38, no. 1 (2011): 136-157.
[5] See Linda Wood, *Oral History Projects in Your Classroom* (Carlisle PA: Oral History Association, 2001); Donald A. Ritchie, *Doing Oral History: A Practical Guide* (Oxford: Oxford UP, 2003), 207-214; Cliff Kuhn and Marjorie McLellan, "Voices of Experience: Oral History in the Classroom," *Organization of American Historians' Magazine of History* 11, no. 3 (1997): 23-31.
[6] See the special issue of *Oral History Forum/Forum d'histoire orale* 24 (2004), *Teaching Remembere*d. See also Bethany Rogers, "Teaching and Social Reform in the 1960s: Lessons from National Teacher Corps Oral Histories," *The Oral History Review* 35, no. 1 (2008): 39-67; Patrick W. Carleton, "Oral History and the Professor: An Academic Epiphany," *The Oral History Review* 29, no. 2 (2002): 7-9; Lynne Hamer, "Oralized History: History Teachers as Oral History Tellers," *The Oral History Review* 27, no. 2 (2000): 19-39; Charles T. Morrissey, "Oral History, Memory, and the Hallways of Academe: Tenure Decisions and Other Job Skirmishes," *The Oral History Review* 27, no. 1 (2000): 99-116; Kristina R. Llewellyn, "Productive Tensions: Feminist Readings for Women Teachers' Oral Histories," *Oral History Forum/Forum d'histoire orale* 23 (2003): 89-112.
[7] Ernest Boyer, *Scholarship Reconsidered: Priorities of the Professoriate* (New York: The Carnegie Foundation for the Advancement of Teaching, 1990), 17-25.
[8] Boyer's work is partially responsible, as well, for the Association of The New American Colleges and Universities, a cohort of small to mid-size liberal arts colleges and universities "dedicated to the

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the hierarchy of research-teaching-service: the *scholarship of discovery*, the *scholarship of integration*, the *scholarship of application*, and the *scholarship of teaching*.

The *scholarship of discovery* aligns itself most similarly to traditional academic research and knowledge-building, a "commitment to knowledge for its own sake,"[9] or scholarly investigations that advance new kinds of discovery generally disseminated to academic audiences through peer-reviewed scholarly journals, producing or performing creative work in an established discipline, or creating infrastructure for future disciplinary study. Closely related to the scholarship of discovery, the *scholarship of integration* asks researchers to make inter- and multidisciplinary connections between their original research and broader perspectives, and give meaning to their discoveries by making connections across disciplines. As Boyer notes, this scholarship "also means interpretation, fitting one's own research—or the research of others—into larger intellectual patterns."[10] Scholarship of integration seeks to answer the question "Is it possible to interpret what's been discovered in ways that provide a larger, more comprehensive understanding?"[11] Thus the scholarship of integration asks scholars to move beyond traditional disciplinary boundaries in order to establish richer collaborations and interpretations of knowledge.

While scholarship of both discovery and integration reflect kinds of knowledge already echoed in traditional academic research and reward structures, the *scholarship of application* diverges a bit in that it asks researchers to relate their work to a larger community. This scholarship offers response to the question "How can knowledge be responsibly applied to consequential problems?"[12] and reflects a commitment in higher education to serving community interests and the common good—that is, scholarship of application represents a civic function of scholarship. Ways that scholars may engage in the scholarship of application include acting as external government or industrial consultants, assuming leadership roles in a variety of civic and professional organizations and writing about their experiences, and encouraging inquiry outside of the traditional classroom. Finally, the *scholarship of teaching*, resting on roots of the "reflective practitioner," examines teaching practices explicitly, making transmission, transformation, and extension[13] of effective and dynamic teaching core principles of this scholarship. Examples of the

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purposeful integration of liberal education, professional studies, and civic engagement." "The First Decade," The New American Colleges and Universities, last modified June 28, 2011, http://www.anac.org/thefirstdecade.html.
[9] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 17.
[10] Ibid., 19.
[11] Ibid.
[12] Ibid., 21.
[13] Ibid., 24.

ways in which the scholarship of teaching (in time popularized as the scholarship of teaching and learning, or SoTL) may be conceptualized by scholars include not only the traditional publication that links disciplinary content with best teaching practices,[14] but also the development of assessment practices and instructional materials, mentorship, and classroom research.

An amalgamation of these scholarship types has more recently been facilitated by those working with concepts of both action research[15] and communities of practice,[16] in which multidisciplinary research teams work together to research real world issues, situate their ongoing work and findings within their classrooms, and document the progress of their work through scholarly and community outlets.

Although not necessarily framed as such, the work of oral history has contributed in turn to each of Boyer's four kinds of scholarship. Through venues such as *The Oral History Review*, *The Oral History Forum*, and *The Family & Community History Journal*, and *Oral History*, among others, oral history has established itself as a dynamic scholarly field interested in the scholarship of discovery. As part of the scholarship of integration, oral history as an object of study has been undertaken by scholars in a wide range of fields. A quick look into back issues of *The Oral History Review* shows publications by scholars with diverse backgrounds: women's and gender studies, technology, Latin American history, folklore, communication studies, English, education, indigenous studies, History, sociology, criminal justice, American studies, and disability studies are only a few. Contributing to the scholarship of integration has been oral history's firm commitment to publish scholarly work with community partners—program

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[14] Outlets for such work are represented by scholarly journals such as the *Canadian Journal for the Scholarship of Teaching and Learning*, the *International Journal for the Scholarship of Teaching and Learning*, the *Journal of the Scholarship for Teaching and Learning*, *College Teaching*, *Active Learning in Higher Education*, the *Journal on Excellence in Higher Education*, and *Currents in Teaching and Learning*, among others.

[15] For an excellent and informative example of Boyer's scheme and action research, see Kathleen Gray, Rosemary Change, and Alex Radloff, "Enhancing the Scholarship of Teaching and Learning: Evaluation of a Scheme to Improve Teaching and Learning Through Action Research," *International Journal of Teaching and Learning in Higher Education* 19, no. 1 (2007): 21-32.

[16] Lave and Wegner describe a "community of practice" as "a set of relations among persons, activity and world over time and in relation with other tangential and overlapping communities of practice" in *Situated Learning: Legitimate Peripheral Participation* (Cambridge: Cambridge University Press, 1993), 98. Angela Brew clarifies the relationship of Lave and Wegner's concept to Boyer's ideas by asserting that "We can treat academic departments, disciplines, sub-specialisms, a university as a whole, or networks of professionals as communities of practice. In an academic community of practice, students, academics, professionals and indeed anyone else who shares this site of practice, are responsible for the maintenance of the community of practice for inducting newcomers into it, for carrying on the tradition of the past and carrying the community forward to the future," in "Teaching and Research: New Relationships and their Implications for Inquiry-Based Teaching and Learning in Higher Education," *Higher Education Research & Development* 22, no. 1 (2003): 12.

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coordinators, members of advisory boards, and volunteers all combine experience and expertise in disseminating information—widening both oral history's relevance and dispersion to the public arena to "nonspecialists," as Boyer would say.[17] Such a thing cannot be said about many other fields, except, perhaps in those relating to service learning, which is interdisciplinary in nature and often encourages submitters to collaborate with community members.[18]

Oral history in and of itself is inseparable from the scholarship of application, as the concerns for public history, storytelling, life writing, memory, and power relationships are enmeshed in the very process and product of the oral history as genre: it requires connection to a world outside the academy, it taps into themes as lighthearted as political humor and as loaded as freedom and liberation, it grapples with embedded power dynamics of race, gender, disability, and class. Oral history projects and subsequent reflection and analysis tackle real-world questions and social problems: urban gentrification,[19] inter-generational distance,[20] genocide,[21] the migration of peoples, both voluntary and forced,[22] colonization,[23] and trauma.[24] Often oral histories go far beyond their original intent or transcription, resulting in

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[17] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 18.

[18] See the *Michigan Journal for Community Service Learning* for a representative example.

[19] See, for example, Charles Hardy III, "A People's History of Industrial Philadelphia: Reflections on Community Oral History Projects and Uses of the Past," *The Oral History Review* 33, no. 1 (2006): 1-32.

[20] See Valk et al.

[21] See Donald E. Miller and Lorna Touryan Miller, *Survivors: An Oral History of the Armenian Genocide* (Berkeley: University of California Press, 1993); Anna Sheftel and Stacey Zembrzycki, "Only Human: A Reflection on the Ethical and Methodological Challenges of Working with 'Difficult' Stories," *The Oral History Review* 37, no. 2 (2010): 191-214, among others.

[22] See Roger Guy, "Of Voices Few and Far Between: White Appalachian Women Migrants in Postwar Chicago, 1950–70," *The Oral History Review* 37, no. 1 (2010): 54-70; Susan Rose and Sarah Hiller, "From Migrant Work to Community Transformation: Families Forming Transnational Communities in Peribán and Pennsylvania," *The Oral History Review* 34, no. 1 (2007): 95-142; David Palmer, "'Every Morning Before You Open the Door You Have to Watch for that Brown Envelope': Complexities and Challenges of Undertaking Oral History with Ethiopian Forced Migrants in London, U.K.," *The Oral History Review* 37, no. 1 (2010): 35-53; Celeste DeRoche, "'I Learned Things Today That I Never Knew Before': Oral History At The Kitchen Table," *The Oral History Review* 23, no. 2 (1996): 45-61, for examples of oral history scholarship about migration.

[23] See, for example, Noah Riseman, "Contesting White Knowledge: Yolngu Stories from World War II," *The Oral History Review* 37, no. 2 (2010): 170-190.

[24] For a sampling of oral histories and trauma, see Alison Parr, "Breaking the Silence: Traumatised War Veterans and Oral History," *Oral History* 35, no. 1 (2007): 61-70; Kevin Blackburn, "Recalling War Trauma of the Pacific War and the Japanese Occupation in the Oral History of Malaysia and Singapore," *The Oral History Review* 36, no. 2 (2009): 231-252; Mark Klempner, "Navigating Life Review Interviews with Survivors of Trauma," *The Oral History Review* 37, no. 2 (2000): 67-83; Carolyn Lunsford Mears, "A Columbine Study: Giving Voice, Hearing Meaning, *The Oral History Review* 35, no. 2 (2008): 159-175; Stephen Sloan, "Oral History and Hurricane Katrina: Reflections on Shouts and Silences," *The Oral History Review* 35, no. 2 (2008): 176-186.

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published community histories, creative works of narrative, memoir, performances,[25] and artwork,[26] as well as scholarly publication about these outputs, providing for an interplay of scholarship and application that both contributes to and applies diverse types of human knowledge. As a byproduct of these diverse uses of oral history, oral history projects themselves have become objects of classroom design, instruction, and analysis, and the dissemination of these pedagogical uses have been widely discussed in scholarly literature—the Foxfire project being, perhaps, the most well-known, precisely because of the range of the scholarship of teaching on its successful implementation.[27] Early on in oral history's history, then, is the idea of oral history as a "teaching approach,"[28] able to stand on its own merit both in terms of theoretical rigour and pedagogical practice. It is with the understanding of oral history's locale in each of Boyer's types of scholarship that we describe a case study in which one oral history project became simultaneously all four.

IAM Oral History Project Description

The Irish Association of Manitoba (IAM) was formed in 1972 by a handful of Irish immigrants who came to Winnipeg from Ireland in the late 1960s and early 1970s. These modern[29] immigrants saw the Association as a way of drawing together the Irish in Winnipeg. Bereft of kinship ties so crucial to the Irish emigrating to larger Canadian ports in the 1800s, these modern immigrants set out to create a non-sectarian, non-political and not-for-profit community that would keep alive and celebrate Irish culture in a land far from home. Over the years, the IAM (also known as *the club*) brought together many Irish immigrants living in Winnipeg, creating a strong network of friends that supported each other in lieu of their traditional familial support systems. The club also attracted other Winnipeggers of Irish descent wanting

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[25] See Della Pollock, ed., *Remembering: Oral History as Performance* (Palgrave MacMillan, 2005), as well as Donald A. Ritchie, *Doing Oral History: A Practical Guide* (Oxford: Oxford UP, 2003), 243-45, for the ways in which performance and oral histories overlap.

[26] For a fascinating example, see Mary Sterner Lawson, "The Painting that Became an Oral History," *The Oral History Review* 29, no. 2 (2002): 37-45.

[27] For a wide ranging discussion of the details of the Foxfire project, see Eliot Wigginton, ed., *The Foxfire Book* (Garden City, N.J.: Doubleday, 1972), Thad Sitton, "Descendants of *Foxfire*," *The Oral History Review* 6 (1978): 20-35; Danial Mack, "The Foxfire Experience Reviewed," *Harvard Educational Review* 46 (1967): 477-80.

[28] John A. Neuenschwander, *Oral History as a Teaching Approach* (Washington, D.C.: National Education Association, 1976).

[29] The use of the word *modern* in the context of this paper distinguishes the time period of Irish immigration between pioneering Irish immigrants arriving in the 1800s, famine migrants of the mid-1800s, and those who arrived after World War II.

to reconnect with their Irish countrymen and women, swelling the numbers to well over 300 at its height of ethnocultural club group membership in the 1980s.

Historically, the club provided a private place where members could meet during the week to mingle with others of Irish backgrounds. As well, the club offered social activities, open to the public, including participation in a city-wide, ethnic festival every summer, the production of several Irish theatrical productions throughout the fall, winter and spring, Irish dance lessons and performances, and its own choir and band. Besides the social focus, the club provided a benevolence service, offering small endowments to fellow Irish in financial need. It became a growing network of contacts for employment and support to those arriving in Winnipeg without a job or any existing connections. Today, the club faces a crisis of relevance as Irish emigration declines,[30] as funding for ethnocultural clubs decreases, and as second-generation Irish Canadians assume responsibility for the daily operation of the IAM.

It was within this context that Jennifer was asked in 2007 to undertake an oral history project of the club's founding membership, in order to record the stories of founding members, many of whom were aging or in ill-health. The original purpose of the project was one of historical record, for the club to do with as they wished. As part of the deed of gift and IRB ethics approval,[31] all interviewees simultaneously gave the researcher permission to use the interviews in future scholarship. Interviews were conducted in 2007 and 2008, and a completed set of transcripts (fifteen interviews) was gifted to the IAM in 2008. In early 2010, Jennifer published an article on this work,[32] and late in that year, she was contacted by a member of the Advisory board of the IAM inquiring if she might be able to create a play script from the interviews, as the club had applied for (and was awarded) government grant

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[30] Although Irish emigration has seen a marked renewal given the recent economic downturn of the Irish economy, much like earlier waves of immigration, Canada's larger cities have been absorbing these numbers. See S. Berg, "Ireland's New Exodus," BBC Today, last modified July 23, 2010, http://news.bbc.co.uk/today/hi/today/newsid_8844000/8844959.stm.

[31] While the American Historical Association, in conjunction with the Office for Human Research Protection, suggested that oral histories may be exempted from Institutional Review Board review in 2003 (see Linda Shopes and Donald Ritchie, "Exclusion of Oral History from IRB Reviews: An Update," *Perspectives Online* 42, no. 3 (March 2004), http://www.historians.org/perspectives/issues/2004/0403/0403new1.cfm), updated perspectives suggest that until mutual agreement about ethics protocols are met, IRB review is a prudent course for oral history researchers (Linda Shopes, "Negotiating Institutional Review Boards," *Perspectives Online* 45, no. 3 (March 2007), http://www.historians.org/perspectives/issues/2007/0703/0703vie1.cfm). The IRB protocol number for this project is HE #523 on file at the University of Winnipeg.

[32] Jennifer Clary-Lemon, "'We're not Ethnic, We're Irish!': Oral Histories and the Discursive Construction of Immigrant Identities," *Discourse and Society* 21, no. 1 (2010): 5-25.

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funding that stipulated the written production of a play as part of the grant deliverables. Serendipitously, Jennifer was contacted during the same two-week period by Lynne, who asked her to supervise an independent project in writing and immigrant identity. Because Lynne had prior experience with playwriting and Jennifer did not, Jennifer offered to act as advisor to a year-long project composed of two courses that united Lynne's expertise in playwriting, Jennifer's knowledge of oral history theory, practice, and analysis, and the club's need for a creative piece written from their oral history. In these longitudinal spaces of research, teaching, and service, the following sections describe this case study as an example of Boyer's model in practice.

Scholarship of Discovery

As the driving force of the modern university, scholarship of discovery—that is, new knowledge generated by original research and vetted and published in scholarly fora—is what is most recognizable and familiar *qua* scholarship for most academics. In this regard, oral history as an object of study has enjoyed increased scholarly focus and relevance through the proliferation of scholarly associations, academic journals, scholarly books, and handbooks on project design. The IAM oral history project has contributed to the body of scholarship on oral histories in a number of ways since its inception, both in discovering new knowledge and integrating new knowledge with existing bodies of work.

The data collected during the interviews with IAM members in 2007 and 2008 became a linguistic corpus that Jennifer has worked with in multiple ways.. As Jennifer looked through the interview transcripts, she was struck by the richness of the texts in revealing migration narratives of IAM members. Responding to both Schiffrin's assertion that there is a "dearth of linguistic analyses of oral histories,"[33] despite oral history's historical and theoretical ties with the field of linguistics,[34] and intrigued by the ways in which the members' narratives engaged themes of sameness and difference among membership in two nations, Jennifer undertook a critical discourse analysis of the interview corpus, resulting in a published piece that drew connections between oral history data and the discourse-historical approach.[35] Since

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[33] Deborah Schiffrin, "Linguistics and History: Oral History as Discourse?" in *Georgetown University Roundtable on Languages and Linguistics 2001. Linguistics, Language, and the Real World: Discourse and Beyond*, ed. D. Tannen and J.E. Alatis (Washington, DC: Georgetown University Press, 2001), 84.

[34] Abrams, *Oral History Theory*, 57-58.

[35] For discussion of this methodological approach, see Ruth Wodak, "The Discourse-Historical Approach," in *Methods of Critical Discourse Analysis*, ed. Ruth Wodak and Micheal Meyer (London: Sage, 2001), 63-94, and Ruth Wodak, Rudolf de Cillia, Martin Reisigl, and Karin Liebhart, *The Discursive Construction of National Identity*, 2nd ed. (Edinburgh: Edinburgh University Press, 2009).

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that publication, Jennifer has been invited to speak to this approach with oral histories at the North American Critical Discourse Analysis Conference,[36] given a conference presentation on how oral history data may be triangulated with archival media sources at the International Society for Language Studies Conference,[37] and spoke to the ways in which Irish diasporas intersect with identities of place by triangulating oral history data with historical excerpts from *The Toronto Globe and Mail* at a conference in the fall of 2011. In these ways, the original oral histories created out of the IAM oral history project have intersected with new ways of knowing and thinking about the oral history genre, with the disciplinary knowledge of sociolinguistics, and with new kinds of analysis of oral history texts.

A subsequent foray into the scholarship of discovery with the IAM oral history project is the research, writing, and collaboration of this particular piece of scholarship in *Oral History Forum*. It not only seeks to forge scholarly collaboration and a mentor-mentee relationship between an established member of a research community and one developing expertise, but it also forges new connections between oral histories and the scholarship of teaching and learning, which is an area that, as of yet, has had little scholarly contribution. These two areas together also represent spaces in which oral history's role as object and subject of study may be taken up in the realm of critical pedagogies, which encourage evaluations of institutions (such as universities) and encourage the making transparent—and breaking down—of power relations "between teachers and students, institutions and society, and classrooms and communities."[38] Within these areas as well, the IAM oral history project has provided a space for the scholarship of integration, taken up in our next section.

Scholarship of Integration

What has become clear in talking about current and past literature on oral history as well as the specifics of the IAM oral history project are the ways in which oral histories intermingle in inter- and multidisciplinary spaces. Boyer describes the importance of the scholarship of integration as a way of drawing connections between disciplines; doing "research on the boundaries"[39] in areas of convergence in

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[36] Jennifer Clary-Lemon, "The Modality of Method: Expanding Perspectives of North-American CDA Using the Discourse-Historical Approach," (invitational presentation, North American Critical Discourse Analysis Conference, Salt Lake City, UT, May 21, 2011).

[37] Jennifer Clary-Lemon, "Examining Discourses of Immigrant Identity: Articulating the Discourse-Historical Approach," (paper presented at the International Society for Language Studies Conference, Oranjestad, Aruba, June 24, 2011).

[38] Henry A. Giroux, *Disturbing Pleasures: Learning Popular Culture* (New York: Routledge, 1994), 30.

[39] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 19.

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order to provide a wider-ranging interpretation of phenomenon, "since specialization, without broader perspective, risks pedantry."[40]

Jennifer and Lynne are located interdisciplinarily; Jennifer is a teacher-researcher of the discipline of rhetoric and composition,[41] and Lynne is a student of English. Both of these fields have ties to one another[42] and to oral history, both in seeing English Studies as a parent discipline of Rhetoric and Composition and in emergent scholarship that has connected oral history to a way of "doing" English Studies.[43] Oral histories have emerged as a persistent research methodology in contemporary scholarship in rhetoric and composition, producing doctoral dissertations,[44] scholarship in top-tier disciplinary journals,[45] and as a methodology for documenting professional disciplinary identity in the field.[46] The ties between literary study and oral histories have been similarly documented in the link between oral narrative and storytelling.[47] Life writing, a burgeoning field of study in its own right, serves as a clear example of converging themes and discourse between the two disciplines. Auto/biography, like oral history, deals with identity, subjectivity, self-reflexivity, agency and memory as it works toward new ways of knowing.[48] Like

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[40] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 19.

[41] For readers not familiar with this discipline (also known as Composition Studies, Writing Studies, or Rhetoric), it is defined as the study and research of primarily non-fiction writing, and writing instruction.

[42] For a historical look at this relationship, see James Berlin, *Rhetorics, Poetics, and Cultures: Refiguring College English Studies* (West Lafayette, IN: Parlor Press, 2003).

[43] See Penny Summerfield, "Oral History as a Research Method," in *Research Methods for English Studies*, ed. Gabrielle Griffin (Edinburgh: Edinburgh UP, 2006): 47-66.

[44] Ryan Skinnell, "Writing, Programs, and Administration at Arizona State University: The First Hundred Years," (PhD diss., Arizona State University, 2011).

[45] For recent examples, see Deborah Mutnick, "Inscribing the World: Lessons from an Oral History Project in Brooklyn," *College Composition and Communication* 58, no. 4 (2007): 626-647; David Coogan, "Community Literacy as Civic Dialogue," *Community Literacy Journal* 1, no.1 (2006): 96-108.

[46] See the Watson Conference Oral History Series, in *History, Reflection, and Narrative: The Professionalization of Composition, 1963-1983*, ed. Mary Rosner, Beth Boehm, and Debra Journet, vol. 3, *Perspectives on Writing: Theory, Research, Practice* (Stamford, CT: Ablex, 1999); Casey Smitherman, "Conducting an Oral History of Your Own Writing Center," *Writing Lab Newsletter* 27, vol. 10 (2003): 1-4.

[47] For a comprehensive discussion of this relationship, see Abrams, *Oral History Theory*, 106-129.

[48] Marlene Kadar and Jeanne Perreault strike similar chords in terms of locating life writing, like oral history, as a site for identity-finding, subjectivity and reflexivity. See "Introduction: Tracing the Autobiographical: Unlikely Documents, Unexpected Places," *Tracing the Autobiographical*, ed. Marlene Kadar, Linda Warley, Jeanne Perreault, and Susanna Egan (Waterloo: Wilfrid Laurier University Press, 2005), 1-7. As well, Laurel Richardson's description of writing as a mode of inquiry parallels oral history, particularly as a method of knowing. For example, Richardson describes experimental writing and its post-modern elements of being "partial, local and situational and that our self is always present." This perspective resonates with oral history's premise that the product of an oral history interview is a collaborative and selectively performative effort between interviewee and

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other fields which use oral history to their own ends, both Rhetoric and Composition and English have deep connections with the ways oral histories are either conducted and produced, or consumed and analyzed.

As discussed in the prior section, publications and presentations resulting from the IAM oral history project have made interdisciplinary connections between the fields of linguistics and oral histories, primarily in the realm of critical discourse analysis (CDA). CDA has its roots, as Martin and Wodak assert, "in classical Rhetoric, Textlinguistics and Sociolinguistics, as well as in Applied Linguistics and Pragmatics,"[49] and is in itself a multidisciplinary research lens that may "be conducted in, and combined with any approach and subdiscipline in the humanities and social sciences."[50] Considering oral histories and CDA together represents the integration of humanities and social-science research method and practice, offering a new interpretive frame with which to work when considering issues of narrative, power, subjectivity, and linguistic resources—a useful example of how scholarship of integration might put forward new ways of thinking about established subjects.

As we move into the next sections on application and teaching, we might also think of these as contributions to the scholarship of integration. Our discussion of the IAM oral history project and the ways in which it engaged us with the outside community, singly and together, contributes to a growing body of literature that connects oral histories not only to the scholarship of teaching and learning, but to community-based education and service learning.[51] The engagement with the Irish Association and their request for a play script, "Writing the Irish in Manitoba," has also required joint inquiry into oral history and performance, creative writing techniques and practices, arts-based research practices, and applied theatre

interviewer and that our sense of new knowledge comes from that process of collaboration. See "Writing: A Method of Inquiry," *Handbook of Qualitative Inquiry*, ed. Yvonna Lincoln and Norman Denzin (Thousand Oaks: Sage, 1994), 516-529. For additional discussion, see also Helen Buss, ed., "Introduction," *Mapping Our Selves: Canadian Women's Autobiography in English* (Montreal: McGill-Queen's University Press, 1993), 3-29. For a discussion on the problematizing of life story-telling by how the "telling of self-story distorts what we have in mind to tell" and the distinctions between life writing and oral history, see Jerome Bruner, "Life as Narrative," *Social Research* 71, no. 3 (Fall 2004): 691-710.

[49] J.R. Martin and Ruth Wodak, ed., *Re/reading the Past: Critical and Functional Perspectives on Time and Value* (Amsterdam: John Bejamins, 2003), 4.

[50] Teun A. van Dijk, "Multidisciplinary CDA: A Plea for Diversity," in *Methods of Critical Discourse Analysis*, ed. Ruth Wodak and Micheal Meyer (London: Sage, 2001), 96.

[51] For a model of this kind of research, also connected to the writing classroom, see Susie Lan Cassell, "'Hunger for Memory': Oral History Recovery in Community Service-Learning," *Reflections: A Journal of Writing, Service Learning, and Community Literacy* 1, no. 2 (2000): 12-17. For an overview of six case studies of oral history projects and service learning initiatives, see Marjorie L. McLellan, "Case Studies in Oral History and Community Learning," *Oral History Review* 25 (Summer/Fall 1998): 81-112.

research.[52] Similarly, as we discuss the details of our teaching and learning processes,, it is clear that a class about the Irish diaspora in Manitoba necessarily required deep reading and synthesis of Irish and Canadian history, anthropology, and social and cultural geography.[53]

Thus in the working span of the IAM oral history project, we have integrated neighborly disciplines like English, rhetoric and composition, linguistics, and creative writing, but also distant cousins, like History, oral history, and theatre, and even those in-laws such as service learning, anthropology, sociology, and geography. Clearly, oral history projects in general, and this one in particular, create integrative studies in which participants are exposed to making connections across disciplines and making meaning from a diverse range of constituent interests, which our next section takes up.

Scholarship of Application

Through scholarship of application, Boyer seeks to push the scholarship activities of knowledge-building and multidisciplinary integration beyond the betterment of one's self, one's field of study or even one's institution. Boyer suggests that academic institutions, and those within them, must re-value those traditional research activities by engaging them with non-academic, real-world situations.[54] This means taking research activities beyond the walls of universities and applying them in the community,[55] reflecting contemporary mission statements and the public turn of the modern university, in which "scholarship has to prove its worth not on its own terms

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[52] Our readings for the course in this area were Noel Greig, *Playwriting: A Practical Guide* (New York: Routledge, 2005); Yasmine Kandil, "A Community-based Theatre Practitioner Working on a Research-Based Theatre Project: Reflections on Praxis," *Canadian Journal of Practice-based Research in Theatre* 2, no.1 (2010); Patricia Leavy, *Method Meets Art: Arts-Based Research Practice* (New York: Guilford, 2008); Trudy Pauluth-Penner, "Bringing Data to Life: Encountering Dilemmas Within an Applied Theatre Multidisciplinary Research Project," *Canadian Journal of Practice-Based Research in Theatre* 2, no. 1 (2010); Monica Prendergast, "Introduction: On Practice-based and Applied Theatre Research," *Canadian Journal of Practice-based Research in Theatre* 2, no.1 (2010).

[53] To this end, core readings of the course were Cecil J. Houston and William J. Smyth, *Irish Emigration and Canadian Settlement: Patterns, Links, and Letters* (Toronto, ON: University of Toronto Press, 1990); William Jenkins, "Between the Lodge and the Meeting-House: Mapping Irish Protestant Identities and Social Worlds in Late Victorian Toronto," *Social and Cultural Geography* 4 (2003): 75-98; William Jenkins, "Identity, Place, and the Political Mobilization of Urban Minorities: Comparative Perspectives on Irish Catholics in Buffalo and Toronto 1880-1910," *Environment and Planning D: Society and Space* 25 (2007): 160-186; and Kenneth Duncan, "Irish Famine Immigration and the Social Structure of Canada West," *Canadian Review of Sociology and Anthropology* 12 (1965): 19-40.

[54] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 23-25.

[55] Ibid.

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but by service to the nation and the world."[56] While we certainly acknowledge that much is being done in contemporary iterations of this type of scholarship across the nation—changing the face of the traditional classroom—it is important to consider that scholarship of application is a reciprocal process, which implies that discovery and integration across disciplinary boundaries happens while applying new and existing knowledge with community members in real, rather than theoretical, situations.

Because oral history involves interviews with the direct subjects of the research inquiry and because those subjects typically are telling personal and public histories of a given community, the researcher is placed at the threshold where theory meets practice, lending its self ideally to Boyer's dynamic reciprocal relationship. When considering the various ways in which oral history can be used to address real-world issues, one can easily see the reciprocal benefits gained first by the researcher, who collects raw data needed for analysis, and second, to the community member, who may feel validated by having their story told. However, when the scholar completes his or her analysis, the interpretation and synthesis contained in a published scholarly manuscript usually only benefits a narrow audience of fellow academics. What then becomes of the community who provided that raw material? How do they continue to benefit from—and to contribute to—those initial discovery and integration activities? Donald Ritchie acknowledges that oral historians, and likely most interdisciplinary researchers using oral history methodologies, have "the concern [. . .] that, having taking [sic] their interviews from the community, they should share the results with the community."[57] While oral history's primary function was, and still is, to record people's real-life experiences of the past,[58] Ritchie highlights many other ways scholars can share the fruits of their labors with the community, from book to website, from museum display to theatrical performance.[59]

Della Pollock's work adapting Jacquelyn Dowd Hall's *Like a Family: The Making of a Southern Cotton Mill World*[60] into an interactive performance piece, which toured six mill communities in the Piedmont region,[61] rests as one successful example of this kind of creative adaptation. By transforming oral history transcripts into an interactive dramatization about mill town life in the U.S.A., Pollock, along with her team, gave back the narratives to the communities from which they came.

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[56] Oscar Handlin quoted in Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 23.

[57] Donald A. Ritchie, *Doing Oral History: A Practical Guide* (Oxford: Oxford UP, 2003), 223.

[58] Willa Baum, "The Other Uses of Oral History," *The Oral History Review* 34, no. 1, (2007): 13-24.

[59] Ritchie, *Doing Oral History: A Practical Guide*, 243-45.

[60] Jacquelyn Dowd Hall et al., *Like a Family: The Making of a Southern Cotton Mill World* (Chapel Hill: University of North Carolina Press, 1987).

[61] Della Pollock, "Telling the Told: Performing 'Like a Family,'" *The Oral History Review* 18, no. 2 (1990): 1-36.

By doing this, the communities' stories reached a larger, non-academic audience that, as Kathryn Nasstrom indicates, may otherwise be "hostile toward the interpretations that trained-university historians have fashioned."[62] The interactive portion of Pollock's play encouraged open debate about the way oral history was being interpreted and about those voices still absent from the representation.[63] An example such as this indicates the ways in which the scholarship of application may address gaps between the values of the academy and the needs of the larger world.[64]

The IAM oral history project also reaches out beyond the academy as it not only allowed for the archiving of a public and communal history for IAM, and acted as fodder for traditional research, but it also culminated in the development of a play script for the Association to use in their community theatre. The creative process for the play development pushed the IAM project beyond the university walls because it entailed continued meetings with IAM members by both Jennifer and Lynne. Through such meetings, IAM members offered insight into the economic disparity of Irish immigrants finding work, as well as first-hand accounts of the nature of sectarian religious conflict across nations. As well, IAM members were able to direct Lynne to other creative resources such as playwrights Conor McPherson, Brien Friel, and Martin McDonagh, and author Sheelagh Conway whose work would immerse her in the language, style, and pathos of the Irish experience.

Another example of how the IAM project extended the scholarship of application into the community is the intensive service immersion experience Lynne had while volunteering with the club during the summer of 2011. The IAM sponsors an Irish pavilion every year at a large civic festival named Folklorama[65] that runs for seven evenings annually. The experience Lynne gained volunteering during this cultural event assisted the development of the play by allowing her to earn the trust of the club, to hear their stories first-hand, and to observe the support among members and participate in that relationship, even as an outsider.[66] Participating in the Irish pavilion at Folklorama also gave her the opportunity to immerse herself vicariously in the culture, music, and Irish vernacular so that she could more easily and fluently represent those parts of Irish experience in the play. At the same time as this experience aided in the writing of the play, it also provided immediate service to the club itself during the festival.

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[62] Kathryn Nasstrom, "Performing Like a Family," *Oral History Newsletter* no. 23 (1989): 3.

[63] Ibid.

[64] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 22.

[65] See www.folklorama.ca for specific details about the festival in general and the Irish pavilion specifically.

[66] Based on her own experience doing oral history research with 13-year-old Bienvenido Anderson, Mary Waldhorn comments on the importance of immersing one's self within the context of the narratees as possible. This immersion facilitates collaboration and the process of telling the story with, rather than for, the narratee. See "A Storyteller," *The Oral History Review* 38, no. 1 (2011).

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Behind the club's immediate need to record their history and produce a play lies a more subtle need to shed renewed light on the faded cultural identity of Irish immigrants in Manitoba and Winnipeg during the post-WWII years. Relatively little documentation exists regarding this historical period in Canada and virtually no scholarship exists about the Irish in Manitoba,[67] suggesting there is a gap in historical and cultural understanding of the role the Irish have played in Manitoba's history. The Irish in Canadian cities face a phenomenon that William Jenkins terms the "ethnic fade,"[68] reflected in this immigrant group by those who have completely assimilated into Canadian culture, obscuring their clearly defined cultural identity and their critical role in establishing a presence in this prairie province. Today we would find it hard to distinguish a distinct Irish community in Winnipeg, unlike, for example, the French-Canadians who have long remained established in the Winnipeg district of St. Boniface. Other than what one may glimpse through events organized by the IAM showcasing Irish culture, little public record remains of the Irish as a distinct community, making it all the more important for the IAM oral history project to capture their founding members' experiences as immigrants, and to share that story publicly through performance. Now, because of the IAM oral history project, what once may have been a passing note that an Irish Association was created in Winnipeg in 1972, now becomes an in-depth study of the impact an ethnocultural club had among Irish newcomers to Winnipeg, and a documentation of the various efforts to maintain a non-sectarian location where Irish culture could flourish without the strain of ethno-religious in-fighting characteristic of the home they left.

The creative work emanating from this project keeps alive the key themes of kinship, economics, and the underlying tensions of differing religious and political values that form so much of the cultural history of Irish immigrants, explaining the importance of the IAM's governing policy of remaining non-sectarian and non-political. Unlike Pollock's play adaptation, the play Lynne is developing through community collaboration with IAM pulls themes and nostalgic moments that springboard character development from the IAM transcripts rather than lifting actual characters and dialogue, situating the focus less on the founding of the club, and more on the broader historical issue of Irish immigration to Manitoba and Winnipeg after WWII. Other examples of similar creative efforts also exist, such as the adaptation of Alex Haley's infamous novel *Roots,*[69] Robert Blythe's *Akenfield,*[70]

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[67] See Jennifer Clary-Lemon, "'We're not Ethnic, We're Irish!': Oral Histories and the Discursive Construction of Immigrant Identities," *Discourse and Society* 21, no. 1 (2010): 11.

[68] See William Jenkins, "Between the Lodge and the Meeting-House: Mapping Irish Protestant Identities and Social Worlds in Late Victorian Toronto," *Social & Cultural Geography* 4, no. 1 (2003): 75-98.

[69] Alex Haley, *Roots: The Saga of an American Family* (London, 1976) and the 1977 US TV dramatization of the same name quoted. In Abrams, *Oral History Theory*, 131; 194.

and Studs Terkel's *Working: People Talk About What They Do All Day and How They Feel About What They Do.*[71] All three authors formulated oral histories that explored a variety of themes in written texts which were then adapted back into the oral performance genre of film and Broadway musical. The IAM oral history project transcripts, like the books noted here, continue to offer a rich linguistic ground from which to understand the various elements such as economics, geographic origins, patterns of migration, dialect, and social upbringing that feed into identity construction as Lynne works collaboratively with the club to write and rework the play script.

The IAM oral history project directly addresses a real-life need for the IAM in terms of meeting their grant requirements to remain in good-standing for future financial aid. As well, this project, through its various scholarly and arts-based iterations, also helps address a gap in the historical record of the Irish diaspora in Manitoba and of Manitoba's modern immigration history. However, the IAM oral history project transcripts became more than fodder for scholarly scrutiny or cultural products that cycle back into one particular ethnic community. They provided an invaluable educational opportunity that pushed learning beyond traditional classroom settings, allowing an undergraduate student the experience of learning about oral history theory and applying that theory to real life analysis of oral history interviews. It also offered the chance for Lynne to hone her creative writing skills, and, most importantly, allowed her to clarify and develop her understanding of the dynamics involved in immigrant identity construction, both at the personal level and the public in a real-world community setting, leading the IAM oral history project naturally into Boyer's scholarship of teaching, which is discussed next.

Scholarship of Teaching

Boyer redefines teaching as scholarship by placing a renewed importance on scholars to not only discover new knowledge and make multidisciplinary connections while applying that knowledge to community issues, but also to engage in innovative pedagogies that encourage, strengthen, and challenge student learning and inspire students to continue that process long after a particular course finishes.[72] Boyer

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[70] Robert Blythe, *Akenfield: Portrait of an English Village* (London, 1969). For the 1974 dramatization of the same name, see www.akenfield.com quoted in Abrams, *Oral History Theory,* 143; 196.

[71] Studs Terkel, *Working: People Talk About What They Do All Day and How They Feel About What They Do* (New York: Pantheon/Random House, 1974) and the 1977 Broadway Musical "Working." quoted in Baum, "The Other Uses of Oral History," 23.

[72] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 23.

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identifies three qualities required for teaching to be considered scholarship.[73] First, teachers must be well-informed and intellectually engaged, which means they must be well-read and open to seeing new connections and to actively challenging their own assumptions.[74] Second, teachers must be able to engage students through creative pedagogies that extend the learning experience beyond the classroom, building bridges from their understanding to students' learning.[75] Third, teachers must become as much like learners as their students, pushing themselves and their students in new creative directions, continually transmitting and transforming their knowledge.[76] These three qualities resemble Boyer's scholarship of application in that they remain part of an interactive process whereby planning, expertise, and outcomes inform and are informed by constant reflection, enhanced assessment and adaptation of classroom activities.[77]

Used as a site for educational pedagogy, oral history projects encompass all three of Boyer's qualities that make that pedagogy scholarship. Extensive reading and familiarity with oral history as a methodology and as it is used in practice, as well as developing a deep foundation in the nature of one oral history project is absolutely critical to understanding how to approach and work with a non-academic community. Because oral history projects are generally seen as collaborative and encompassing some degree of shared authority between research team and community, knowledge, assumptions, and expectations on the part of teachers and students must remain flexible and open to change.[78] As well, such projects require teachers and students to move outside of the university and work in creative ways

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[73] For the purposes of this paper the authors have chosen to use Boyer's three qualities of scholarship of teaching as a way of focusing their reflection of their particular experience with the IAM oral history project. However, the field of Scholarship of Teaching is far broader and more complicated. For example, Randy Bass discusses scholarship of teaching in terms of revisiting the way scholars look at "problems" within the teaching experience, suggesting the need to turn them into points of inquiry and research to deepen one's understanding of how students learn and how to focus one's teaching to address that deeper understanding. "The Scholarship of Teaching: What's the Problem?" *Inventio* 1, no. 1 (1999). Carolin Kreber and Patricia Cranton also provide an in-depth analysis of scholarship of teaching in terms of the kinds of knowledge and learning faculty (scholars of teaching) need to acquire. They then present a detailed model of how that knowledge and learning fits together, including indicators that would demonstrate Scholarship of Teaching in practice and a process for evaluating the model's effectiveness. "Exploring the Scholarship of Teaching," *The Journal of Higher Education* 71, no. 4 (2000): 476-495.

[74] Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 23.

[75] Ibid.

[76] Ibid.

[77] See Lee Shulman, "Taking Learning Seriously," in *Teaching as Community Property: Essays on Higher Education*, ed. Pat Hutchings (San Francisco: Jossey-Bass, 2004), 36-47 for an in-depth discussion on how teachers must take seriously what learners bring to the educational situation.

[78] See Michael Frisch, "Sharing Authority: Oral History and the Collaborative Process," *Oral History Review* 30, no. 1 (2003): 111-113.

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directly in the community, making valuable links between research, classroom practice, and the real-world application of each. As teachers and students listen to history from the people who lived it, their experiences add dimension and complexity to their understanding of past events, creating the opportunity to make new knowledge out of those experiences, opening the space for expanding and deepening their understanding, and challenging previously held assumptions. In what follows, we offer two reflections on our experiences, demonstrating one such practice of the scholarship of teaching and learning.

Lynne's Reflection

Jennifer has clearly demonstrated Boyer's first quality of being well-informed, engaged and willing to challenge her assumptions. She humorously admitted one day to forgetting just how much time was required to do a special studies course like ours because she too had to do all the reading.[79] However, the quality of instruction was not just apparent in the fact that Jennifer read along with my assigned readings, it was through her deeper knowledge and experience working with such material that she was able to also deepen my own learning. I often found myself swimming in material, and in much of my reading all I could do was simply read for high level meaning. Because Jennifer was able to read more closely and deeply, and because she was experienced in thinking beyond her own field, she was able to advance her own knowledge and create new linkages across disciplines and see contextual patterns that she continually brought to our discussions, pushing my own understanding of both oral history methodology and Irish diaspora beyond the bounds of our project into many different areas including sociolinguistics, geography, history, and creative writing, to name a few.

Pointing to Boyer's second quality that teachers must be able to engage students through creative pedagogies that extend the learning experience beyond the classroom, the nature of working with the IAM oral histories, the members of the club and creating a play naturally required us to move our learning into the community. Our "Oral History, the Creation of Cultural Identity and Language, and the Irish in Manitoba" course blended traditional classroom activities such as assigned readings, discussions, and two written essays (one being this co-authored paper) with experiential learning that included analyzing transcripts of oral history interviews with IAM founders. By reading and listening to the transcripts from the original oral history project, I observed oral history theory in practice. In particular, the pauses, transitions, nuances and repeating themes of economic pressures and the importance of the friendships forged through the association came through in the

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[79] See notes 53 and 54 above for a complete list of readings for both special studies courses.

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midst of the details of the founders' stories, demonstrating that individual and community identity are constructed in what is not said, as much as in what is said. Because this dynamic of oral history interviewing forms a foundation for linguistic analysis, Jennifer was able to incorporate multi-disciplinary elements beyond the creative goals of the course.

As the course progressed, moving into research specifically focused on developing the play for the IAM, our activities included meeting with IAM founders and other members outside of the walls of the university. We met at the club itself, providing me with the opportunity to experience the physical atmosphere in which many of the founders' interviews took place. As well, I experienced what Mary Waldhorn terms "immersion and collaboration"[80] by volunteering for Folklorama. I also enrolled in a Theatre Department course called "Playwriting 2" at the university to help further develop my playwriting skills and workshop the play with a different select audience, demonstrating yet another way this project incorporated multiple disciplines. All of these efforts moved my learning well beyond the offerings of traditional teaching methods and certainly beyond the English discipline in which my university career was founded.

Working with Jennifer and oral history in the community, I was able to put theory into practice, and I was also able to clarify and bring together the foci of all my previous university study, which centered on reading and analyzing fictional and non-fictional texts and memoirs, focusing on the dynamic interaction between individual and public consciousness. Through the IAM oral history project, I took that lens and applied it to a real-life situation, demonstrating how narrative informs that interconnectedness between the individual and public. As well, I had an opportunity that few undergraduate students ever get, and that was to work collaboratively on a paper of this nature with my professor. Because the writing and research required for this paper differs from the typical undergraduate essay, this extraordinary opportunity has been a challenge in terms of research and writing. However, it has taken my experience to a higher level than I would have otherwise been able to achieve, providing a capstone to my university degree.

More personally, this learning opportunity has been life-altering and transforming in many ways because it was non-traditional, experiential and required me to push myself beyond the average expectations of traditional undergraduate work. It is difficult to put into concrete terms exactly what I have learned. It isn't as though I can say that before the IAM oral history project I did not know how to fix a flat tire and now I do, then be able to show how I can do it. The kind of learning that happened to me I think also reflects Boyer's second quality of scholarship of teaching model. As Reina Shibata found in her student experience with the Fox Point community oral history project, it did not matter "whether you are a graduate student

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[80] Waldhorn, "A Storyteller."

or a fourth grader, you are compelled to devise a personal relationship with the places and people with whom you are studying, working, and living."[81] Those personal relationships carved a way for me to transform what was inside me, my knowledge, beliefs, perspectives, awareness and understanding.[82] That, to me, is what learning is all about.

One of the ways I can best demonstrate this deep learning is to describe a major paradigm shift in terms of my own identity construction. I gained a new awareness and respect for my abilities as a thinker, a researcher, a leader and a team player. I learned to trust and have faith in my reflective and analytical skills and my ability to take on the unknown. As well, my perception of what it meant to be a writer shifted dramatically. When I started university in the spring of 2005, one of my main goals was to regain confidence in my writing ability so that I could become a legitimate "writer." While I certainly strengthened my writing and discovered intriguing avenues of writing, like playwriting, my idea of becoming a writer has changed. Initially, I saw becoming a writer as the ultimate achievement, the final outcome, like becoming a doctor or an accountant. In my mind, I would graduate as a "writer." Now I see writing as a vehicle, one of many, through which one speaks to another. As Laurel Richardson explores, writing has now become, for me, a "method of inquiry," [83] a way of creating new knowledge through my lived experiences and the processing of those experiences in conjunction with learned theories, and previous knowledge. Writing lends itself nicely to narrative, which is my primary interest. However, my work with oral history has shown that narrative has a much deeper and more complex role in the lives of people than just becoming a story on paper. The real work and achievement comes in the thinking, the researching, the creative process of grappling with the knowledge we continually acquire.[84] Writing is one way to massage that raw knowledge into a form that can be shared, either as a scholarly paper, a play or a lesson plan. Writing then becomes a method of inquiry that reaches others with the knowledge, integration and application of that knowledge, inspires others in turn to think, gather, process and finally share again, creating more new knowledge by all those who engage and participate in some form. I will not graduate as a "writer," although I will use writing in the work I do. I will

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[81] Reina Shibata, "Engaging Communities and Classrooms: Lessons from the Fox Point Oral History Project," *The Oral History Review* 38, no. 1 (2011): 136-157.

[82] Lee Shulman, "Taking Learning Seriously," 34-47.

[83] See "Writing: A Method of Inquiry," in *Handbook of Qualitative Inquiry*, ed. Yvonna Lincoln and Norman Denzin (Thousand Oaks: Sage, 1994), 516-529.

[84] Lee Shulman describes learners melding new experiences to old understanding they hold inside and how their learning is deepened as they "wrestle with such ideas on the 'outside,' before they bring those ideas back inside" making new meanings from inside and outside experiences. "Taking Learning Seriously," 36.

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graduate as a community advocate who understands the important role narrative plays in the ways we construct and perform identity as individuals, as communities, as societies and as representatives in whatever world we call home.

Jennifer's Reflection

A quality that separates scholarship of teaching from other kinds of pedagogical activities is its emphasis on reflection as a way to integrate prior experience, intellectual knowledge, present teaching habits, and best teaching and learning practices. Many post-secondary educators in the disciplines lack both the resources and time for pedagogical development, and reflection may not be at the top of one's to-do list as scholars struggle with the demands of research, professional service obligations, and a heavy teaching load. Yet reflection is precisely what moves a teacher into the role of learner—an analysis of what happened, a celebration of success, a collaborative moment, or realizing an enlightening connection between disparate ideas. Here, I articulate the third quality of Boyer's definition of the scholarship of teaching within the context of the IAM oral history project, in which "knowing and learning are communal acts,"[85] as pedagogy moves out of a one-way transmission from teacher to student into a dynamic, reciprocal relationship between teacher, student, and community. This quality, too, resonates with the tradition of hermeneutic praxis, in which engaging in the activity of interpreting "our lives and the world around us"[86] encourages a self reflexivity in which "we are challenged to ask what makes it possible to speak, think, and act in the ways we do."[87]

When I began the IAM oral history project, I had no idea of the creative directions it would enable in my own teaching and research, nor did I count myself among those who are "real oral historians," being a certain novice in conducting my first oral history project. As I constructed a proposal for IRB review, I was exposed to a wealth of material from experts about design of a successful oral history. As I met with the Irish Association's President, I was able to get a sense of the mission and purpose of the club in collecting the stories of members, which has stayed with me as I have continued to analyze interview transcripts. When I met with the club's Advisory Board to discuss the project and get feedback on their expectations, the project was solidified as one that first and foremost served the membership, and only secondarily and with the permission of members existed as a traditionally scholarly endeavor.

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[85] Parker J. Palmer quoted in Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 24.
[86] David G. Smith, "Hermeneutic Inquiry: The Hermeneutic Imagination and the Pedagogic Text," in *Forms of Curriculum Inquiry*, ed. Edmund C. Short (Albany: SUNY, 1991), 187.
[87] Ibid., 188.

Jennifer Clary-Lemon and Lynne Williams, "Teaching and Learning Oral History/Theory/Performance: A Case Study of the Scholarship of Discovery, Integration, Application and Teaching," *Oral History Forum d'histoire orale* 32 (2012), Special Issue "Making Educational Oral Histories in the 21st Century"

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That first phase of the project, upon reflection, seems so strange to me now. As it was, I was a newcomer to Winnipeg and knew virtually no one in the community. After spending over a year interviewing club members, it became impossible to cling to any outside "objective observer" role—in the years after the interviews took place, I became a participant in three of the club's theatre performances, have had a few drinks at the bar, and sadly attended the wake of an interviewee, in which I was able to give an audio copy of his oral history to his daughter. These experiences, among others, have made me realize the depth and richness of becoming, if not a member of a community, at least a welcome participant. It has made real conditions of representation and authority in qualitative research methodologies. And it has continued to stress to me that knowledge building is an ultimately human endeavor—it is made primarily out of relationships with others.

The relationship that was built between club members and myself certainly enabled the next phase of the IAM oral history project—as someone who became a trusted ally of the community, rather than a distant researcher, a member of the Board felt free to call me on the phone and ask for help in solving the problem of a play deliverable for a government grant. The question itself put me in the position of having to apply what I knew, and what I knew how to do, to the immediate community problem of good stewardship of government funding for ethnocultural groups. In applying both of those to the club's immediate needs (i.e., using my expertise in writing and teaching), I was able to design a course that also met the needs of Lynne in order to work together to solve the problem.

Teaching the year-long course to/with Lynne has been both challenging and renewing. Despite my ongoing and comprehensive research in the areas of oral history, genre studies, and sociolinguistic methodology, that did not immediately transfer into a working syllabus that would enable Lynne to understand the Irish Association and their history, the history of the migration of the Irish to Canada, or the challenges of constructing a creative work out of oral history transcripts. The nature of traditional research is often cursory: one reads deeply into a specific area for a short period of time to extract useful and applicable items, and moves on. But teaching requires much different skill. It requires engaging with texts over time, returning to important concepts and themes, and making connections and syntheses across a range of texts and experiences. Working with Lynne gave me the opportunity to read into areas uncovered or glossed by my published research. It clarified points in Irish history about which I was otherwise unaware and it suggested ways in which local geographies of place are inseparable from oral histories. Importantly, it allowed me to view the IAM transcripts with lenses different from those I had used when seeing the transcripts from a CDA perspective. This gave rise to new research questions about the nature of Irish immigrant identity,

moving the focus from the use of pronouns to the description of the "Troubles" being a part of almost every narrative, work that I am currently pursuing.

Additionally, working with Lynne has also allowed me to see the IAM oral history project's relevance to my "usual" expertise—writing and writing instruction—while pushing me beyond my disciplinary boundaries of working with primarily non-fiction texts to overseeing the production of a fictional text. While I have taught creative nonfiction and autobiography courses in my time as a teacher, making creative connections between the phases of the IAM oral history project— inception, discovery, application, teaching—in order to give rise to the best possible community-based theatre outcome, has been a challenge. It has required me to synthesize connections between best practices in oral history projects and theatrical performance, to bridge the gap between social science research and arts-based research methods, and to revisit generic constraints held within typologies of transcripts, play scripts, and the undeniable imagination of a creative author. Lastly, work with Lynne has enabled me to be a true learner of the craft of playwriting, where I can not only see a mind at work, but can reciprocally use writing expertise to help craft a product of which we can both be proud. In these and other ways, the IAM oral history project has enabled both the transformation and extension of traditional teaching and learning—moving both of us beyond "banking"[88] models of education that often limit both capacity for creativity and production of new and diverse knowledge.

Conclusion

The IAM oral history project not only achieved its original archival purpose of recording founding members' stories, and fulfilling the club's grant requirement by having a play written, but the project also filled a very real gap in the historical documentation of a community. Each phase of the IAM oral history project invoked creative expression of that rich history that will reach both academic and non-academic audiences. Considered together, each iteration of the IAM project has contributed to the scholarship of discovery, application, integration, and teaching. As is evidenced by the production of this piece, the IAM project provided an extraordinary local educational opportunity for Jennifer and Lynne to stretch beyond traditional undergraduate course work and classroom dynamics, taking their learning into the community and bridging their understanding of individual and community identity construction.

The IAM oral history project demonstrates that oral history becomes a rich site of multidisciplinary learning and scholarship that not only revitalizes traditional discovery and integration goals of scholars, but also takes those scholars, the

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[88] See Paulo Freire, *Pedagogy of the Oppressed* (London: Continuum Press, 1970), 58.

students they teach, and the communities their work touches beyond the walls of the university into reciprocal relationships of learning. Oral history practice brings scholars, students, and the community to the threshold of where theory meets practice—not in closed, controlled classrooms but in open, messy and often unpredictable real-world situations. It is in these service-learning sites, where professors, students, and communities alike grapple with the knowledge they carry inside and wrestle with impacts on traditional ways of thinking, in order to forge new meanings from the experiences they encounter.[89] While Boyer's four-part scholarship model of discovery, integration, application and teaching re-conceptualizes the way the academy views scholarly work, oral history methodologies and their community projects form a solid platform from which that scholarly work can be done and shared with community and university alike.

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[89] Shulman, "Taking Learning Seriously," 36.