

In the opening sentence, the author makes flexible use of different *moves* within a single sentence. The sentence opens by immediately identifying the methodological context, “online ethnography,” and concludes with reference to the phenomenon that sparked the inquiry — a tweet by sports commentator Jim Rome. The single opening sentence also encompasses the author’s methodology, the research topic — “marching band identity” — and a detailed outline of the range of data included in the study. In this sentence, then, the author communicates the study’s purpose, methodology, dataset, and identifies the *research gap*.

#MarchOnRome: Of Alterity, Social Media, and Marching Bands

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Abramo uses *self-mention*, the first-person pronoun “I,” throughout the abstract to highlight the author’s presence and subjectivity in the study.

Abramo occupies the *research gap* by outlining the new knowledge contribution. Note how the author describes the findings using *reporting verbs* such as “argued,” “asserted,” “claimed.”

The author outlines a theoretical and methodological framework without *citations*, and provides a definition for the key term “alterity”. The lack of *citation* implies that theories and methodologies referenced are generally familiar to the intended readership. This *move* also implies that theoretical understandings will be expanded upon within the article.

In this online ethnography, I studied marching band identity by examining marching band enthusiasts’ and music educators’ responses on music teacher professional forums, Twitter, blogs, and other online media, to sports commentator Jim Rome’s tweets describing marching band members as “dorks.” Using a framework of alterity—or the otherness that complements identity—and a methodology of social constructionist discourse analysis, I found that social media users: 1) claimed that they were proud to be “band dorks”; 2) argued that Rome’s comments fit into a narrative of jocks harassing band geeks; 3) asserted that there are many proponents of marching band, and that it appeals to a general population; and 4) addressed Rome’s tweet in order to critically reflect on marching bands’ roles in society and education. Theme four was infrequent. Educators may pay careful attention to how alterity and the “imagined Other” play a role in music student identity, student motivation, advocacy efforts, and how they participate in social media.

Note the numbered list of findings — a somewhat atypical feature of abstracts in the humanities. The grammatical construction of the list — a colon followed by numbered items separated by semi-colons — allows the author to organize a large amount of information in one sentence.

The author uses the *hedge* “may” in the concluding statement about the application of learning from this study.

Keywords: marching band; music student identity; online music teacher forums; alterity

On January 1, 2015, at 6:00 p.m., during the halftime of the Rose Bowl, sports commentator Jim Rome (2015a) tweeted, “Is there anyone not in a marching band who thinks those dorks running around with their instruments are cool?” This tweet angered marching band enthusiasts and music educators because they interpreted it as an insult on marching band and music education, with one Twitter user even calling it “hate speech.” Motivated by this anger, marching band enthusiasts and music educators launched a social media campaign. They tweeted with the hashtags #Marchonrome and #Romeonfire to mock him, wrote blog posts and letters to Rome’s employer CBS Sports requesting that he apologize or that he be fired, and engaged in discussions on music educator social media forums. Perhaps sensing the appeal to a general

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