

Peter Narvaez Memorial Student Paper Prize

All the submissions this year were very strong, and committee members were impressed with the range of students' interests and perspectives. We were especially struck by all the authors' engagements with marginalized lives and identities, the papers' clear interest in bringing scholarly attention to social groups and practices largely excluded by mainstream histories and approaches. A paper on Queercore was admirable regarding its strong commitment to material evidence; a paper on A Tribe Called Red provided a clear overview of the political issues arising from the analysis of *We Are The Halluci-Nation*; and a paper on gender and jazz in early 20th century Montreal drew on a fascinating range of data and was beautifully written.

Rising to the top was Clare Neil's paper, "**All I Know Is All I Know': Canadian Heavy Metal Girlhood in the Music of Kittie.**" Clare's paper broadly aims to explain the rapid rise to national prominence of the London, Ontario nü-metal band Kittie. It draws on a number of different types of evidence—from journalism and documentary film to rigorous analysis of an example of Kittie's music—to contextualize the blazing trajectory of this very young, all-female, extremely rocking band around the time of the release of their 2000 album, *Spit*. The paper provides clear and original insights in the issues of nü-metal regarding Kittie's arrival in the musical milieu, bringing gender, musical conventions, and the heavy metal genre into very productive conversation.

One adjudicator was initially concerned by the paper's personal tone: but noted that after the introduction Clare's subjectivity is well balanced by the issues discussed and by the facts introduced in her discourse. Notably, the content of the paper is always in conjunction with what have been announced in the introduction -- -- the numerous audiovisual examples seemed perfectly chosen to exemplify Clare's analysis during oral presentation. Each step of the paper is a clear one regarding the direction of her thought: subjective concerns in the introduction, review of academic literature, close-reading of *Spit*, conventions in metal and nümetal with a personal perspective, gender issues, and an open perspective in the conclusion. In short, as another adjudicator observed, the paper is Reflective, engaging, and informed. It was a pleasure to read, and it points toward valuable future research around women in metal. The committee believes that Clare's work shows exemplary scholarly engagement and tremendous potential to contribute to popular music studies.