A Loud Silence: Working with Research-based Theatre and A/R/Tography

Graham W. Lea
The University of British Columbia

George Belliveau
The University of British Columbia

Amanda Wager
The University of British Columbia

Jaime L. Beck
The University of Alberta

Abstract

Arts-based approaches to research have emerged as an integral component of current scholarship in the social sciences, education, health research, and humanities. Integrating arts-based methods and methodologies with research generates possibilities for fresh approaches for creating, translating, and exchanging knowledge (Barone & Eisner, 1997; Barone, 2000; 2008; 2008; Knowles & Cole,

2008). This article explores two such methodologies, a/r/tography and research-based theatre, by closely examining the development of the theatre-based piece *Drama as an Additional Language: Creating Community, Confidence, and Comfort* (Beck, Belliveau, Lea, & Wager, 2009). Using the six a/r/tographic renderings (contiguity, living inquiry, metaphor and metonymy, openings, reverberations, and excess), the authors investigate the development of *Drama as an Additional Language* as an example of how research-based theatre and a/r/tography may be integrated.

Introduction

Arts-based approaches to research have emerged as an integral component of current scholarship in the social sciences, education, health research, and humanities. Integrating arts-based methods and methodologies with research generates possibilities for fresh approaches to creating, translating, and exchanging knowledge (Barone & Eisner, 1997; Barone, 2000; 2008; 2008; Knowles & Cole, 2008). Two such methodologies, a/r/tography and research-based theatre, have emerged as significant forms of arts-based research. This article explores these methodologies by focusing on the development of a research-based theatre project in which the authors engaged with data generated from an after-school drama program in a Vancouver, Canada elementary school. Data, including researcher field notes, participant journals, and artefacts, were analysed and disseminated theatrically in the research-based theatre production *Drama as an Additional Language: Creating Community, Confidence, and Comfort* (Beck et al., 2009). The project, which was developed for the 2009 International Association for Performing Language conference, explored the impact of drama-based activities on community building in a multicultural and multilingual after-school learning environment. In a previous article (Wager, Belliveau, Beck, & Lea, 2009), the authors describe the data collection, production, and details about the research context and participants: teachers in training (English language learners and native speakers) working with elementary students in an after-school drama project. Rather than discussing the findings of the research project, this paper examines the artistic development of *Drama as an Additional Language* and its links to a/r/tography.

Research-Based Theatre

Research-based theatre has evolved from a method for disseminating research results (e.g., Walker, Pick, & MacDonald, 1991) into an emerging methodology that has the potential to integrate theatre into the collection, analysis, and dissemination of data (Norris, 2009). Ethnotheatre and ethnodrama, terms commonly used to describe the theatricalization of data, as Ackroyd and O'Toole (2010) note, suggest a blending of ethnography with theatre or

drama. Such staging provides the opportunity to create a three-dimensional representation of ethnographic studies. However, *Drama as an Additional Language* was designed not as ethnography but as an exploration of the "impact that drama has on community building when multicultural and multilingual learners are represented" (Wager et al., 2009, para. 1). Inspired by Norris's (2009) call to integrate theatre in the analysis of data, we drew upon Mitchell, Jonas-Simpson, and Ivonoffski's (2006) understanding of research-based theatre as a way of using theatre to enhance "understanding of lived experience in different groups and communities" (p. 198). This broad definition allows for Norris's call for the integration of theatre throughout the research process.

A/r/tography

The potential of research-based theatre to be integral throughout the research process resembles the a/r/tographic interrelation of theoria, praxis, and poesis – knowing, doing, and making (Irwin, 2004). A/r/tography, an arts-based research methodology, emphasizes the process *(praxis)* through which practitioners draw upon their Artist, Researcher, and Teacher identities to artistically engage *(poesis)* in research and (re)questioning their understandings *(theoria)*. Springgay, Irwin, and Kind (2005) identify a/r/tography not as a "formulaic-based methodology. Rather, it is a fluid orientation creating its rigor through continuous reflexivity and analysis" (p. 903). Thus a central focus of a/r/tography involves practitioners reflecting on tensions during the process of art-making and research, honouring and critically writing about these moments as they emerge. This practice-based mode of inquiry features six renderings as "theoretical spaces through which to explore artistic ways of knowing and being research" (Springgay et al., 2005, p. 899): contiguity, living inquiry, metaphor and metonymy, openings, reverberations, and excess. Rather than distinct processes through which a/r/tographic research must be conducted, the renderings co-exist forming a framework upon which a/r/tographers may "portray the conditions of their work for others" (Springgay, Irwin, & Kind, 2008, p. xxvii).

Norris's call for theatre integrated throughout the research process resembles Springgay, Irwin, and Kind's (2005) assertion that "a/r/tography is not something adopted ad hoc at the time of research dissemination; it is a thoughtful, enacted way of knowing and being" (p. 903). This similarity suggests connections between research-based theatre and a/r/tography. Exploring the relationships among the two methodologies may illuminate possibilities for integrating theatrical techniques into a/r/tographic methods and provide a theoretical grounding for research-based theatre within a/r/tography.

Despite connections between research-based theatre and a/r/tography, few scholarly articles have explored the relationship of these arts-based approaches (Beare & Belliveau, 2008;

Winters, Belliveau, & Sherritt-Fleming, 2009). We address this gap in the literature by examining *Drama as an Additional Language* which evolved into an a/r/tographically inspired piece of research-based theatre. Heeding Freeman, deMarrais, Preissle, Roulston, and St. Pierre's (2007) suggestion that "the documentation of procedure is crucial if we want to know what . . . researchers whose methodology is innovative and effective do and how they make their work convincing" (p. 26), this article uses the six renderings as a structure to document and explore the development of *Drama as an Additional Language*. While each rendering is explored discretely, they exist in a contiguous relationship.

Analysis

Becoming

Drama as an Additional Language began as a proposal for a three-paper panel session at the 2009 International Association for Performing Language conference in Victoria, B.C., Canada. The intent of this panel was to explore the experiences of English language learners during an after-school drama program by (1) contextualizing, (2) dramatizing, and (3) analyzing key findings. In late January 2009, our four member research team[1] began developing the presentation by individually examining the data and writing two short scripted scenes (see Figure 1). The eight scenes were shared among the group as a basis for the research-based theatre dramatization portion of the panel presentation.
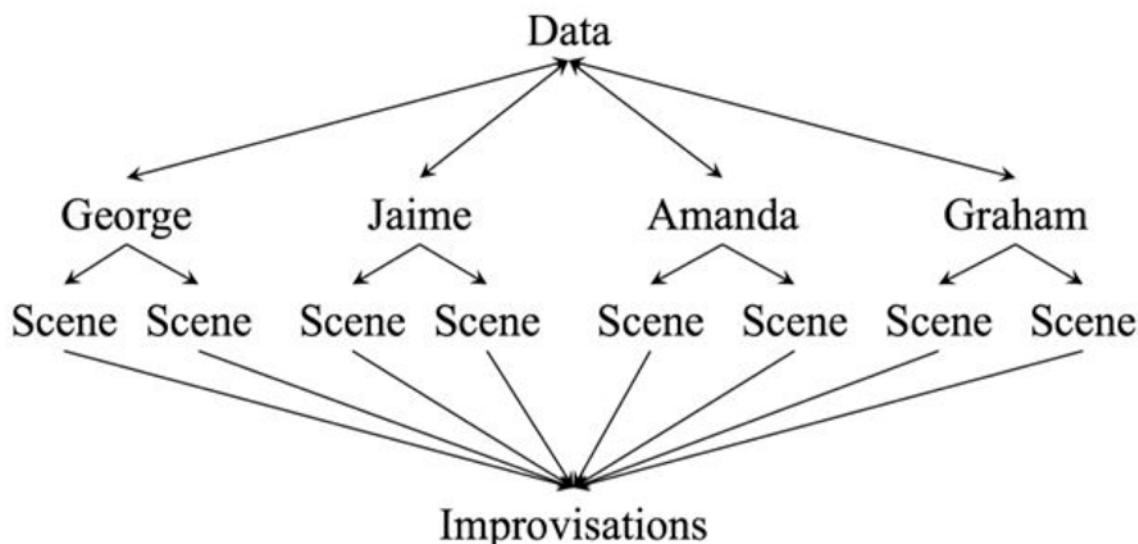

Figure 1. Process of creating the scenes from the data.

By early February, we developed individual script ideas and were ready for our first rehearsal session. Based on the collective approach to developing research-based theatre used by Norris (2000), we intended to warm-up with a few drama activities and explore the scenes we created through improvisation in an effort to use "dramatic activities [to] shape the presentation" (p. 45). However, instead of jumping directly into the warm-up drama activities, we hesitated. There was a palpable awkwardness as ten seconds of silence fell among us. In a post-rehearsal journal entry, one of the researchers noted:

> After this first session it appeared we were negotiating who would lead the activities – there were unspoken tensions within the group. From my perspective, the professor was in a position of authority; my instinct was to defer leadership to him. I refrained from taking the lead as I questioned what I could offer? and how I could lead these people? (Researcher field notes, 2009)

These ten seconds of silent negotiation lead to new understandings and new questions for both the data we were working with and the form in which we were working.

While the project was designed to explore the experiences of English language learners during an after-school drama program, the moment of silence spoke loudly as our original research questions evolved (Irwin, 2008) through the experience of theatrically reflecting upon the data. Irwin (2008) suggests "it may be that in rhizomatic form, various individuals within the community will come to different understandings" (p. 77). Not only do understandings vary, the questions being explored by the community of inquirers may as well. The collective re-quest(ion)ing, embodied by the moment of silent tension, allowed our own living inquiries to evolve over time.

Contiguity

A/r/tographic contiguity emphasises a "coming together" to foster interrelatedness and to "make visible the spaces *in between*" (Springgay et al., 2005, p. 900). One of the hallmarks of theatre is that it is a collaborative art bringing together writers, directors, designers, actors, managers, technicians, and audiences to co-exist in a contiguous relationship, creating a unified theatrical experience. The development and production of *Drama as an Additional Language* forged the creation of contiguous communities among the creators and aspects of the presentation.

The initial proposal for the panel session included a research-based theatre centerpiece framed by more traditional research dissemination models. The presentation was to begin with a formal paper to contextualize the study: the after-school drama program, drama's influence on the English language learners, and current developments in research-based theatre. Following

the first paper, we were to present a short research-based theatre piece based upon the data collected and analysed. After the theatre piece, we intended to share a second paper analyzing the data and the artistic, methodological, and ethical considerations we encountered during the theatrical development. This initial design created three metaphoric communities: context, theatre, and analysis (see left side of Figure 2). In our initial proposal, these three communities, while referring to each other, remained isolated.
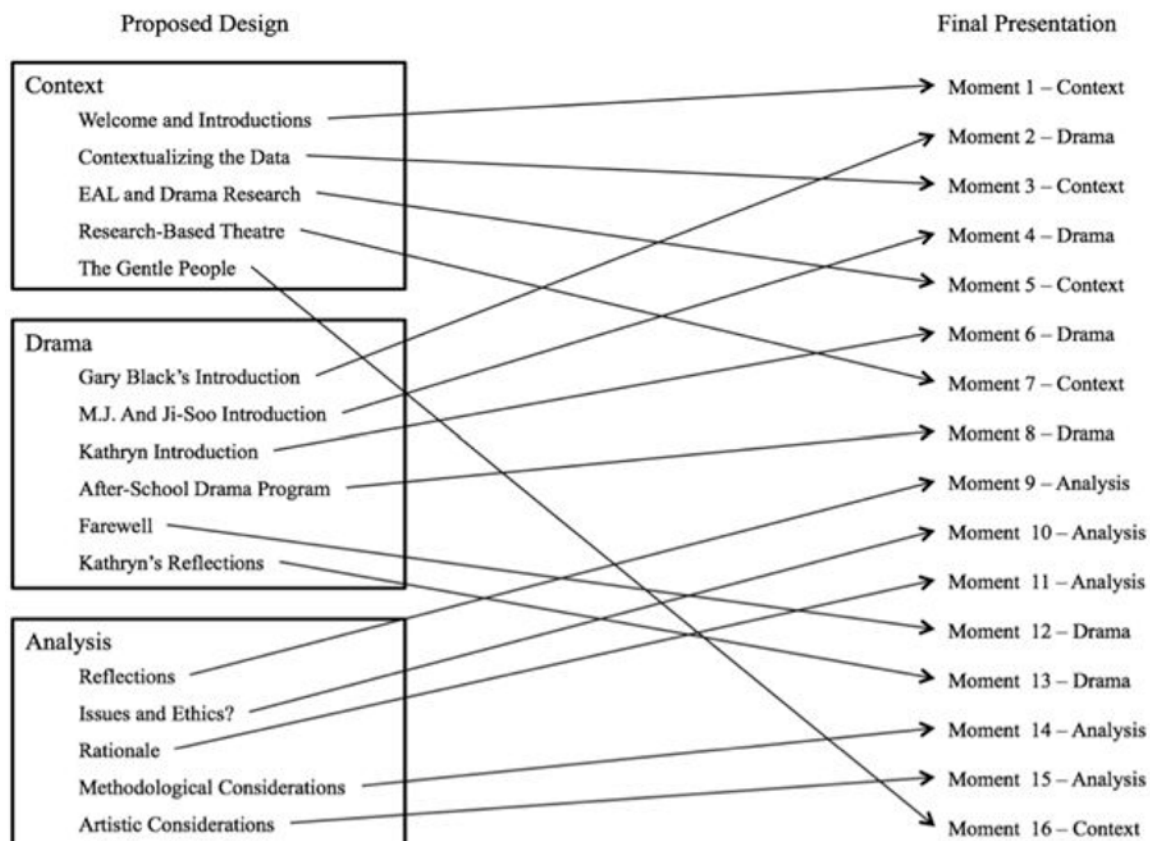

Figure 2. Decomposition into moments.

During our initial improvisations, we explored various entry points into the presentation. This exploration led to a collapse of the intended three-part presentation. As "a/r/tography exposes the dissolution of the boundary between the 'creative' and the 'theoretical,'" (Springgay et al., 2005, p. 909) the emergent structure of *Drama as an Additional Language* dissolved boundaries between the theatrical and theoretic elements (see right side of Figure 2). No longer were the three communities of context, theatre, and analysis separated, they became an amalgam (Hasebe-Ludt, Chambers, Oberg, & Leggo, 2008).

In this new form, theory and theatre continuously built upon and informed each other. To facilitate the complexities of weaving in and out of theory and theatre, we drew inspiration from Moisés Kaufman and his Tectonic Theatre Project to develop the piece as a series of "moments" (Brown, 2005; Kaufman, 2001). Through this subdivision we attempted to forge a dialogue between theory and theatre, encouraging, as Kaufman suggests, the "copulation" of theory and practice (Brown, 2005).

To guide our audience through our process of intertwining context, drama, and analysis, we dramatized the evolution in the opening of the production. Prior to beginning the presentation an outline of the three distinct communities (i.e. context, theatre, and analysis) was posted in view of the audience. As part of the theatre-based introduction, we physically moved the outline items from their original three categories into the woven moments that comprised the final presentation (see Figure 2). By recreating the dissolution of our structure as part of the presentation we attempted to both honour the original proposal and begin a theatrical sharing of our research process.

The evolution from three distinct communities of knowledge into a métissage of theory and theatre developed through the contiguous relationship of the inquirers in the collective development process. However, this contiguous relationship may have held us back from pushing the artistic and theoretical aspects of the project. Irwin suggests that a "commitment to troubling difference isn't comfortable for anyone" (Irwin, 2008, p. 79). As we developed *Drama as an Additional Language*, we seemed aware of this potential for discomfort due to differences in individual experiences, approaches, and styles. While we existed as singularities within a collective (Irwin, 2008), instead of embracing the continuously contiguous nature of the singular collective, we subdued our individuality for the perceived benefit of the collective. By not honouring the singular and not exploring the possibly uncomfortable, we may have missed more engaging and evocative possibilities in our presentation. Our cautious way of working may have been intensified as this piece was the first time we worked on a project as a group and, for some, it was the first time presenting research findings in a performative fashion.

Living Inquiry

Norris (2002) describes the theatrical explorations used in his graduate qualitative research courses as "works in progress" (p. 305) rather than fixed performances. Through the development process, participants "are continually in a process of de-centering and re-centering … and all perspectives are held as placeholders until the next insight" (pp. 305, 319). This centering and de-centering encourages a living inquiry through which meanings are continually and recursively excised from theory, data, and process in "a spiral, with much movement back and forth among them" (p. 316). These spirals in, out, and around the theory,

data, and art, create "multiple circulations traversing many directions simultaneously creating meaning" (Irwin, 2008, p. 71).

In the initial theatrical phase of developing *Drama as an Additional Language*, each researcher created scripted scenes based upon individual analyses of the data. These scripts formed the basis for data-informed improvisations and provided a structure through which we refined our work. The improvisation sessions became living inquiries informed by an evolving understanding and analysis of the data, the form, and ourselves. Through this process, our data evolved from the raw field data to include our continued artistic inquiry. The development process became a "continuous engagement with the works: one that interrogate[d] yet celebrate[d] meaning" (Irwin & Springgay, 2008, p. xxix). Each rotation through the development and rehearsal spiral recursively built upon our previous work. The continued exploration did not end with the development of a script or at our final rehearsal. Rather, each performance was a scripted improvisation in which new understandings were uncovered through performance, audience engagement, and reflection. By being improvisatory in nature, our presentation, and the understandings we gained through the work, became informed not just by ourselves and the data but also by the audience and context in which we were working.

Metaphor

The ten seconds of silence that emerged as we collectively hesitated during the initial development session created an opening through which new understandings and questions could emerge. While rehearsing we discovered that the hesitation *we* experienced reflected moments described in the data in which English language learner program leaders would defer leadership of activities to those more fluent in English. This was described in their written reflections as awkward moments when activities faltered and, without words, program leaders negotiated who would lead (Wager et al., 2009). We dramatized this hesitation in a scene where Kathryn, a native English speaker, and Ji-Soo, an English language learner, are leading a drama session with elementary students:[2]

> *Several students are seated around KATHRYN and JI-SOO.*

KATHRYN:
> Hi everyone! (KATHRYN looks to JI-SOO to say hello, but JI-SOO doesn't say anything.)

KATHRYN:
> First let's get to know everyone's names, I'm Kathryn. (KATHRYN looks to JI-SOO.)

JI-SOO:

I'm Ji-soo.

KATHRYN:

What are your names? (The students go around the circle and say their names.)

KATHRYN:

Nice to meet you everyone! Let's start our first drama game – What should we play Ji-Soo?

JI-SOO:

(somewhat timidly)   How about pass the energy?

KATHRYN:

Great! (There is a prolonged pause as KATHRYN waits to see if JI-SOO will take the lead, JI-SOO doesn't.)

KATHRYN:

Okay, this is how you play. . . (explains and starts the game. After a few moments of the game . . .)

JI-SOO:

And stop! (The group stops and everyone looks expectantly at JI-SOO. But JI-SOO looks at KATHRYN. Awkward pause.)

As actors develop characters, they become metaphors (Henry, 2000) for the characters; in the case of research-based theatre, they metaphorically embody the data being explored. As *we*, in *our* ten seconds of silence, negotiated who would lead *our* process, we became metaphors for the participants as our experiences reflected theirs. This provided an opportunity for us to understand the data at a lived, visceral, level – as an embodied understanding of the data and the experiences of the participants that would have been difficult to achieve using more traditional analytic techniques.

In *Drama as an Additional Language* we became metaphors for the participants, generating opportunities for new meanings to be created. We quickly realised that we had to cautiously manage these new meanings. We were most aware of this in relation to the language that we chose; we were re-presenting the experience of English language learners, but we were not English language learners ourselves. Saldaña (1999) suggests that when developing research-based theatre, authors should not "compose what your participants tell you in interviews. All you can do is creatively and strategically edit their stories" (p. 64). While sticking to verbatim language may lend verisimilitude (Mienczakowski, 2001, p. 468), the language used opened

the possibility for unintended and potentially harmful meanings to be created (Goldstein, 2002).

In discussing his theatrical collaboration with Saldaña on the development of *Finding My Place: The Brad Trilogy* (Saldaña, 2002), Wolcott suggests:

> [In Saldaña's] determination to remain faithful to my words, he seemed to have restricted his selection almost solely to phrases already in print. In my own self-interest I had to encourage him to take liberties lest I appear a stodgy professor unlikely ever to have become intimately involved with Brad [a case study participant] in the first place. (p. 135)

Similarly, had we maintained a strict adherence to verbatim language while developing *Drama as an Additional Language* we may have unintentionally misrepresented our research participants. Source data for the project included neither audio recordings nor transcripts of the student-participants involved in the research project; rather, our largest data source for the study came from their journal entries. One third of these students were English language learners and their journals were written in a distinct style. By using their words verbatim, trying to incorporate the language and accent, we, as fluent English speakers, may have been viewed as mocking our participants, as we become metaphoric representations. Compounding this, the language written in these class journals may not have represented the spoken language of the participants or their more formal written language. To avoid unintended meanings, we chose to not use verbatim language in the presentation. However we did indicate to the audience, through scripted dialogue, which characters were English language learners and when these characters were speaking in languages other than English.

JI-SOO:
> *(sitting on the bus – to audience)* We would be speaking Korean to each other right now. *(to M.J.)*   I am so nervous to be in this new country. Today is my first time leaving campus. There is so much difference here.

M.J.:
> *(sitting next to JI-SOO on the bus)*   It makes me think of Korea differently being here.

JI-SOO:
> It makes you realize the difference in values too . . .

M.J.:
> It is good that we are going to this school in Vancouver. We will get real life experience teaching here.

JI-SOO:

Yes, but I am so nervous. Do you think we are on the right bus?

M.J.:

(looking around) I have no idea.

Like Wolcott suggested to Saldaña, we took key moments from the data and altered the words. While Wolcott suggested this change to create a greater sense of realism, we suggest a move away from verbatim dialogue in cases such as this as a potentially more ethical way to metaphorically represent the experiences of our research participants.

Opening

In past research-based theatre projects with which some members of the research team have been involved (Belliveau, 2006; Belliveau, 2008; Lea, 1999) we have sought to affect change in the audience. To help elicit this change, openings were created to allow audience members to enter into and engage with the work using devices such as catharsis, back-story, intentional ambiguity, and open-endedness. Through these openings audience members could engage personally, emotionally, and intellectually with the work. Like these previous efforts, *Drama as an Additional Language* attempted to create openings through which audience members could engage with the work, particularly through the weaving of the theoretical and theatrical. The space created between the theoretical and theatrical allowed them to co-exist and inform each other, providing an opportunity for those less accustomed to research-based theatre to enter into the work. This intermingling became a space for audience members to be both comfortable and challenged.

The blending of the theoretical and theatrical within the production helped avoid conclusions; we wanted to present what we saw in the data not as concrete findings but as openings through which audience members could co-construct understandings. Throughout the presentation we raised concerns with which we wrestled during the development process such as the language used by the characters, the development of composite characters, excising and creating dialogue, and re-arranging time. Goldstein (2008) suggests that "the theatrical performance of ethnographic playwriting and the reciprocity of meaning making that occurs between the performance of a play and its audience discourages the fixed, unchanging ethnographic representations of research subjects" (para. 13). Similarly, by not providing concrete findings, we sought to generate a space where audience members could create new understandings with us. This space acknowledges that there are no fixed, unchanging, universal findings to our inquiries.

Reverberations

When developing a piece based on the classroom experiences of student teachers, Norris (2000) recalls one member of the development group stating that "'[cooperating teachers] don't give me enough space" (p. 45). He decided to use a trust fall exercise to explore this statement theatrically. In the center of a circle of students, Norris fell, trusting that the students would catch him. This exercise was repeated, expanding the circle each time. The larger the circle became, the harder it was for the students to keep Norris from hitting the floor. While debriefing the activity "the student claimed that he had not realized how much work it was for those who supported him [while a student teacher] to allow him the space he requested" (p. 45). Through the recursive reverberations of this activity, "a dynamic movement . . . force[d the participants] to shift their understandings" (Irwin & Springgay, 2008, p. xxx) of the relationship between cooperating and student teacher.

A similar moment occurred early in the development of *Drama as an Additional Language*. The ten seconds of silence in which we became metaphors for the participants was a significant reverberation through which a dynamic and dramatic shift in understanding began. The lasting significance of this shift was not just a new understanding of the experience of the participants, it was an understanding of the power of research-based theatre and of art in the research process; how theatre can be more than a method of disseminating data, that it can provide openings into data that may otherwise lie untapped. Had the data been explored using more conventional research approaches, the embodied understanding of the experience of the participants may not have been captured at this level.

Theatrical development is, by its nature, repetitive as continual rehearsals shape a piece. While rehearsing, one of the devices we used to differentiate the researcher from the character was a scarf – each researcher wore a distinctly coloured scarf while portraying their character. The continued scarf work through rehearsal and performance provided the opening for a shift in one of the authors' perception of both the character and understanding of the data.

> As I worked with the scarf, I noticed that, at times, I would start to play with the ends. I realised that my character, M.J., was using this as a way of expressing nervousness. As I continued to play with the idea of using the ends of the scarf as 'theatrical business,' I realised that M.J. was playing with the scarf not when he had to speak but rather when facing a new experience such as entering the new class, being asked to lead an activity, or entering the school for the first time. Through this slow and subtle reverberation I realised that M.J., an English language learner, was not as affected by working in English as he was by unfamiliar experiences, creating a distinction between M.J. and the other English language learner character, Ji-Soo. (Researcher field notes, 2009)

Excess

A/r/tographic excess provides the opportunity to explore "beyond the acceptable" (Irwin & Springgay, 2008, p. xxx) opening a space in which "control and regulation disappear" (Springgay et al., 2005, p. 907). *Drama as an Additional Language* both embraced and shunned this notion of excess contributing important elements to the production. The strength of our pushing the acceptable lay primarily in the form of the production. Experimenting with weaving in and out of theory and theatre pushed the form of research-based theatre allowing us to create links in the presentation and understandings that may not have been otherwise possible.

Norris (2002) suggests that as he works with groups he pushes his actor/participants to explore that which may lie outside of their acceptable and comfort. As a collective, we at times hesitated to impose ideas or push each other to a point of discomfort. As a result, our work may not have fully capitalized upon the analytic or aesthetic possibilities of research-based theatre. In the development of her community art project *Sisters*, Bickel (2008) notes that "honestly sharing our feelings about the art piece in process and at completion was, at times, a great challenge" (p. 86). Similarly, pushing each other to academic and artistic excess during the development of *Drama as an Additional Language* was a challenge. Irwin (2008) suggests, "as individuals share their own interpretations of knowledge, community members will engage in collaborative inquiry meant to reveal new understandings" (p. 77). While developing *Drama as an Additional Language* we, as a community of inquirers, had to not only share our interpretations of knowledge but also our understandings of how we would construct that knowledge.

Our hesitation as we silently negotiated the ten seconds of silence seemed to push us toward seeking collective comfort as we began our journey as a/r/tographic research-based theatre practitioners.

> Ironically, becoming a practitioner is less about practice and more about becoming. For communities of inquirers, *becoming a practitioner of inquiry* includes the early introductions and commitments . . . made by individuals within a community of inquirers. Yet the becoming never ends, for becoming is a continuous process inherent in the knowing-through-inquiry process. (Irwin, 2008, p. 77)

Identifying areas where *Drama as an Additional Language* may have further pursued excess allows us to see possibilities for future projects, ones where excess is pursued as we continue to unfold our research-based theatre becoming.

Reflections and Further Directions

Drama as an Additional Language evolved from a study of the experiences of English language learners in an after-school drama program to also become an experiment in using a/r/tography within the development of a piece of research-based theatre. The resulting production became an amalgam of our various theatre and research experiences and understandings. While *Drama as an Additional Language* contained many a/r/tographic elements, the production did not fully embrace the six renderings. Acknowledging these gaps allows us to build upon them to further strengthen ways of becoming a/r/tographic. While there were potentially missed methodological opportunities, our integration of art through the entire process and the continual efforts to reflect upon and share the experience of *Drama as an Additional Language* reinforce the piece's place within the expanding understandings of a/r/tography.

The process of developing the dramatic aspects of *Drama as an Additional Language* was inspired by Norris's (2000) suggestion that "the potential of drama as research is fully realised, not when one translates data into a play but when the dramatic activities shape the presentation in the same way as quantitative research uses numerical data through all stages" (p. 45). This use of theatre throughout the research process reflects the understanding that art should exist throughout the a/r/tographic process (Springgay et al., 2005). While theatrical techniques were not used to collect the data upon which *Drama as an Additional Language* was based, the project did move beyond using theatre as a method of dissemination to become an overt and integral component of the data analysis. This integration of theatre provides an example of how research-based theatre and a/r/tography may be integrated. In future projects, this integration may be strengthened by utilizing theatre not only in the analysis and dissemination but also in the data collection phases.

Notes

1. Three of the research team members were graduate students and one a university Faculty member. Among the group, formal theatre training ranged from limited to professional.
2. Sections of script are taken from the written version of *Drama as an Additional Language*. As the performance was an improvisation based upon this script, the performed version varied from the text presented in this paper.

References

Ackroyd, J., & O'Toole, J. (2010). *Performing research: Tensions, triumphs and trade-offs of ethnodrama*. Sterling, VA: Trentham Books.

Barone, T. (2000). *Aesthetics, politics, educational inquiries: Essays and examples*. New York, NY: Peter Lang.

Barone, T. (2008). Going public with arts-inspired social research: Issues of audience. In J. G. Knowles, & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues* (pp. 485-491). Los Angeles: SAGE Publications.

Barone, T., & Eisner, E. W. (1997). Arts-based educational research. In R. M. Jaeger (Ed.), *Complimentary methods for research in education* (2nd ed., pp. 73-98). Washington, DC: American Educational Research Association.

Beare, D., & Belliveau, G. (2008). Dialoguing scripted data. In S. Springgay, R. L. Irwin, C. Leggo & P. Gouzouasis (Eds.), *Being with A/r/tography* (pp. 141-149). Rotterdam: Sense Publishers.

Beck, J., Belliveau, G., Lea, G. W., & Wager, A. (2009). *Drama as an additional language: Creating community, confidence, and comfort*. Victoria, BC: International Association of Performing Language.

Belliveau, G. (2006). Engaging in drama: Using arts-based research to understand a social justice drama process in teacher education. *International Journal of Education & the Arts, 7*(5), April 26, 2009. Retrieved from http://ijea.asu.edu/v7n5/

Belliveau, G. (2008). *You didn't do anything!*: A research play on bullying. *Educational Insights, 12*(1), January 25, 2008. Retrieved from http://www.ccfi.educ.ubc.ca/publication/insights/v12n02/articles/belliveau/index.html

Bickel, B. (2008). Unveiling a sacred aesthetic: A/r/tography as ritual. In S. Springgay, R. L. Irwin, C. Leggo & P. Gouzouasis (Eds.), *Being with A/r/tography* (pp. 81-94). Rotterdam, The Netherlands: Sense Publishers.

Brown, R. (2005). Moisés Kaufman: The copulation of form and content. *Theatre Topics, 15*(1), September 30, 2009. Retrieved from http://muse.jhu.edu/journals/theatre_topics/v015/15.1brown.html

Freeman, M., deMarrais, K., Preissle, J., Roulston, K., & St. Pierre, E. A. (2007). Standards of evidence in qualitative research: An incitement to discourse. *Educational Researcher, 36*(1), 25-32. doi:10.3102/0013189X06298009

Goldstein, T. (2002). Performed ethnography for representing other people's children in critical educational research. *Applied Theatre Researcher, 3*, February 5, 2009. Retrieved from http://www.griffith.edu.au/__data/assets/pdf_file/0003/54975/performed-ethnography.pdf

Goldstein, T. (2008). Multiple commitments and ethical dilemmas in performed ethnography. *Educational Insights, 12*(2), February 20, 2009. Retrieved from http://www.ccfi.educ.ubc.ca/publication/insights/v12n02/articles/goldstein/

Hasebe-Ludt, E., Chambers, C., Oberg, A., & Leggo, C. (2008). Embracing the world, with all our relations: Métissage as an artful braiding. In S. Springgay, R. L. Irwin, C. Leggo & P. Gouzouasis (Eds.), *Being with A/r/tography* (pp. 57-68). Rotterdam, The Netherlands: Sense Publishers.

Henry, M. (2000). Drama's ways of learning. *Research in Drama Education, 5*, 45-63.

Irwin, R. L. (2004). A/r/tography: A metonymic métissage. In R. L. Irwin, & A. de Cosson (Eds.), *a/r/tography: Rendering self through arts-based living inquiry* (pp. 27-38). Vancouver, BC: Pacific Educational Press.

Irwin, R. L. (2008). Communities of A/r/tographic practice. In S. Springgay, R. L. Irwin, C. Leggo & P. Gouzouasis (Eds.), *Being with A/r/tography* (pp. 71-80). Rotterdam, The Netherlands: Sense Publishers.

Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice-based research. In S. Springgay, R. L. Irwin, C. Leggo & P. Gouzouasis (Eds.), *Being with A/r/tography* (pp. xix-xxxiii). Rotterdam, The Netherlands: Sense Publishers.

Kaufman, M. (2001). *The Laramie project*. New York, NY: Vintage Books.

Knowles, J. G., & Cole, A. L. (Eds.). (2008). *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. Thousand Oaks, CA: Sage.

Lea, G. W. (1999). *The genesis of Hamlet.* Unpublished manuscript.

Mienczakowski, J. (2001). Ethnodrama: Performed research – limitations and potential. In P. A. Atkinson, A. J. Coffey, S. Delamont, J. Lofland & L. H. Lofland (Eds.), *Handbook of ethnography* (pp. 468-476). Thousand Oaks, CA: Sage.

Mitchell, G. J., Jonas-Simpson, C., & Ivonoffski, V. (2006). Research-based theatre: The making of *I'm still here* . *Nursing Science Quarterly, 19*(3), 198-206. doi:10.1177/0894318406289878

Norris, J. (2000). Drama as research: Realizing the potential of drama in education as a research methodology. *Youth Theatre Journal, 14*, 40-51.

Norris, J. (2002). The use of drama in teacher education: A call for embodied learning. In B. Warren (Ed.), *Creating a theatre in your classroom and community* (2nd ed., pp. 299-330). North York, ON: Captus Press.

Norris, J. (2009). *Playbuilding as qualitative research: A participatory arts-based approach*. Walnut Creek, CA: Left Coast Press.

Saldaña, J. (1999). Playwriting with data: Ethnographic performance texts. *Youth Theatre Journal, 13*, 60-71.

Saldaña, J. (2002). Finding my place: The Brad trilogy. In H. F. Wolcott (Ed.), *Sneaky kid and its aftermath: Ethics and intimacy in fieldwork* (pp. 167-210). Walnut Creek, CA: AltaMira Press.

Springgay, S., Irwin, R. L., & Kind, S. (2008). A/r/tographers and living inquiry. In J. G. Knowles, & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues* (pp. 83-91). Los Angeles, CA: SAGE Publications.

Springgay, S., Irwin, R. L., & Kind, S. W. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry, 11*(6), 897-912. doi:10.1177/1077800405280696

Wager, A., Belliveau, G., Beck, J., & Lea, G. W. (2009). Exploring *drama as an additional language* through research-based theatre. *Scenario: Journal for Drama and Theatre in Foreign and Second Language Education, 2009*(2), December 7, 2010. Retrieved from http://publish.ucc.ie/journals/scenario/2009/02/wagerbelliveau/04/en

Walker, R., Pick, C., & MacDonald, B. (1991). 'Other rooms: Other voices' - A dramatized report. In I. F. Goodson, & R. Walker (Eds.), *Biography, identity and schooling: Episodes in educational research* (pp. 80-93). London, England: Falmer Press.

Winters, K., Belliveau, G., & Sherritt-Fleming, L. (2009). Shifting identities, literacy, and a/r/tography: Exploring an educational theatre company. *Language & Literacy, 11*(1) Retrieved from http://www.langandlit.ualberta.ca/Spring2009/Winters.htm

Wolcott, H. F. (2002). *Sneaky kid and its aftermath: Ethics and intimacy in fieldwork*. Walnut Creek, CA: AltaMira Press.

About the Authors

Graham W. Lea is a doctoral student in the Department of Language and Literacy Education at the University of British Columbia. He has presented and published on research-based theatre, theatre and additional language learning, Prince Edward Island theatre history, and Shakespeare in elementary classrooms as well as being involved in the creation and

production of four research-based theatre productions. As a high-school teacher he has taught computer science, math, English, and theatre in Canada and Kenya. He has extensive experience as a theatre practitioner both on and off the stage. Research interests include research-based theatre methodology, narrative in mathematics education, international education, and Prince Edward Island theatre history.
gwlea@interchange.ubc.ca

George Belliveau is Associate Professor in the Faculty of Education at the University of British Columbia where he teaches undergraduate and graduate courses in Theatre/Drama Education. His work has been published in journals such as *International Journal of Education and the Arts, Arts and Learning Research Journal, Canadian Journal of Education, Performing Ethos, Applied Theatre Researcher,* among others. His co-authored book with Lynn Fels *Exploring curriculum: performative inquiry, role drama and learning* (2008) was published by Pacific Educational Press.
george.belliveau@ubc.ca

Amanda Wager is a doctoral student in the Department of Language and Literacy Education at the University of British Columbia. Over the past seven years she has worked in the Netherlands, United States, Peru, and Canada with youth from diverse backgrounds in formal and informal learning spaces. She has presented and published on her research interests: feminist/critical/public pedagogy, applied theatre, youth studies, multicultural education, research-based theatre, and additional language learning. Amanda's passion lies in building safe spaces in which individuals can creatively and critically co-construct pedagogy in an educational context.
wageramanda@gmail.com

Jaime L. Beck is a doctoral student in the Faculty of Education at the University of Alberta where she is engaged in inquiry into beginning teacher experiences through arts-based methodologies. Her research interests include teacher attrition, education, induction, and mentorship; narrative inquiry; research-based theatre; and performative inquiry. Jaime has shared her passion for these and other topics at local, national, and international conferences.
jbeck@ualberta.ca

International Journal of Education & the Arts