

A/r/tography as Pedagogy: A Promise without Guarantee

L'a/r/tographie entant que pédagogie: une promesse sans recours

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Writings around *a/r/tography* have frequently focused on research, methodology, and artistic purposes. This article foregrounds the pedagogical lens of *a/r/tography* and outlines six features of *a/r/tography* as pedagogy in theatre teacher education. The paper reports findings from an investigation into the experiences of a university instructor of a secondary theatre methods teacher education course at a Canadian university. The instructor introduces teacher candidates to *a/r/tography* as a pedagogical approach while assisting them in understanding the connections between complex system learning theory and secondary theatre teaching.

Les écrits sur l'*a/r/tographie* traitent souvent de recherche, de méthodologie et de visées artistiques. Cet article privilégie l'aspect pédagogique de l'*a/r/tographie*, décrit six caractéristiques pédagogiques de l'*a/r/tographie* au regard de la formation d'enseignants en théâtre et relate les conclusions d'une étude fondée sur les expériences vécues par un professeur d'une université canadienne dans le cadre d'un cours de formation à l'enseignement sur les méthodes théâtrales au secondaire. Ce professeur initie les futurs enseignants à l'*a/r/tographie* en tant qu'approche pédagogique et les aide à mieux saisir les liens entre la théorie de l'apprentissage de systèmes complexes et l'enseignement du théâtre au secondaire.

Introduction

Drawing specifically on the pedagogical approach of a university instructor who was working with 10 teacher candidates, this paper explores an *a/r/t*ographical assignment called “The Complexity Project” that the group undertook as a part of a theatre curriculum methods course. As students felt meaning making was “promised to them” this notion became a central theme in their work. The students’ art, conversations and writings inform this paper suggesting that knowledge is co-constructed and has multiple meanings and interpretations. The framework for this paper includes: a brief overview of *a/r/t*ography; information on the instructor, his students and their work in class; and a section that highlights six features necessary to understand *a/r/t*ography as pedagogy.

A/r/tography

A/r/tography is an arts and education practice-based research methodology that emphasizes living inquiry and an examination of the spaces between arts-making/researching/teaching (*a/r/t*). Artist/researcher/teachers, through multiple identities, give attention to the in-between:

where meanings reside in the simultaneous use of language, images, materials, situations, space and time...[and create] the circumstances that produce knowledge and understanding through artistic and educational inquiry laden processes. (Irwin & Springgay, 2008, xix & xxvi)

Negotiating these multiple identities is further complicated by being in-between the identities of student and teacher. This creates a constant state of flux that is difficult to embrace in a theatre-focused teacher education program. Using *a/r/t*ography as a focus for inquiry, theatre teacher candidates begin to recognize that they are connected to, not separate from, all of these identities and their practices, and thus, need to be engaged in researching, teaching, and art making processes.

A/r/tography borrows from the work of Gilles Deleuze and Felix Guattari (1987) who describe how ‘rhizomes’ metaphorically relate to a network of connected identities, ideas, and concepts. Rhizomes are horizontal stems of plants that grow longer roots underground and send out shoots for new plants to grow above ground. The roots grow in all directions, with one point connecting to any other point. Like a mesh of lines on a road map, there are no beginnings or middles, merely in-between connections. In this sense if one visualizes a series of strong roots connecting the artist’s work to that of the writer, teacher and researcher the spaces in

between these seemingly separate identities disappear. Instead each identity is strengthened by another allowing for new directions/approaches/ideas to emerge—unrealizable when one chooses to “plant” themselves in a particular epistemology/subject/way of thinking or being.

Kari Winters, George Belliveau and Lori Sherritt (2009) echo this sentiment by reiterating that, “In *a/r/tography*, process matters. This is because meaning is alive—always moving, always growing. *A/r/tographers* view constructions of knowledge as infinite and in-process” (p. 8). In this quotation the inference is that not only is an *a/r/tographer* in a unique state of constant becoming; their view of knowledge is always emerging and evolving. This unique ability to constantly adapt and see the world and its needs in new ways holds significance for those who believe that the problems that exist in the world cannot be fixed by the minds of those who created them. This signifies, in an *a/r/tographical* sense, that the mind is no longer an object that becomes more deeply entrenched in certainty as the individual allows him or herself the freedom to think and imagine in new ways (Carter, 2010).

In addition to *a/r/tographers* questioning the inter-relationships and inter-subjectivity of arts and education practices, *a/r/tographers* also *conceptualize how* to inquire about their practice. While there is overlap between *a/r/tography* and other arts-based or inquiry-based methodologies, *a/r/tography* is distinct with its commitment to relationality as a condition for its enactment, and its commitment to renderings as conceptual frames for its processes and representations. While relationality is certainly inherent in the current study, renderings are particularly intriguing since few theatre-based studies have described conceptual organizers for interpreting qualities deemed significant within teacher education programs. *A/r/tography* starts with these renderings: Contiguity, Living Inquiry, Metaphor & Metonymy, Openings, Reverberations and Excess (Irwin & Springgay, 2008, p. xxix-xxx). However, depending upon the study, other conceptual organizers may become as, or more, important than the ones mentioned here. *A/r/tographers* need to be attentive to their arts and education practices to determine the appropriate renderings. While research methods may still be employed (i.e. data collection strategies) *a/r/tographers* remain committed to extending their work conceptually.

Secondary Theatre Methods Course at The University of British Columbia

The Class

The instructor¹ in focus for this study has taught the secondary theatre methods course multiple times. The instructor was ready to venture into new territory and consequently began the undertaking with the question: “How does *a/r/tography* support a secondary theatre education program?” This course involved ten teacher candidates who were theatre majors or

minors in their first degrees. The teacher candidates took this course twice a week for eleven weeks. Each class was 3 hours long, for a total of 63 hours. During this time, the instructor exposed students to standard beginning theatre teaching topics such as drama games/activities, models of theatre teaching, lesson and curriculum planning, assessment, classroom management, internet and library resources, production and others. This took up two thirds of the class time. The final one third of the class was dedicated to an a/r/tographical assignment. It is this assignment that will be focused on for the remainder of this paper.

The A/r/tographical Assignment & Complexity Theory

One of the courses that teacher candidates take in addition to their methods courses is called "Principles of Teaching". This course emphasizes how a theory of complex systems (Sumara and Davis, 2006) can be connected to classroom practice.

Complexity in education proposes that the classroom and all its components—students, teacher, environment, context, and frameworks of curricular engagement and interpersonal relationship—can be understood as a complex learning system. In other words, a classroom is itself a learner. (Fels & Belliveau, 2008, p. 26)

In this way, complexity theory requires the educator to understand that "teaching and learning seem to be more about expanding the space of the possible and creating conditions for the emergence of the as-yet imagined, rather than perpetuating entrenched habits of interpretation" (Davis, 2004, p.184). As a way to briefly describe complexity, Frances Westley, Brenda Zimmerman, and Michael Patton (2007) highlight how complex systems are different from simple and complicated systems. Simple and complicated systems involve step-by-step linear blueprints such as baking a cake (simple) or sending a rocket to the moon (complicated). If you follow all the steps in a linear and systematic fashion, then this will increase the chances for a desirable and predictable outcome. In contrast, they likened complex systems to that of raising a child, in which the outcomes remain uncertain and often times contradictory.

In regards to complex system learning theory, Mitchell Waldrop (1992) explains how learning is structured determined—if enough building blocks are provided, like dendrites, human DNA, or a tree seed, a complex system can grow from its rudimentary structure. In other words, complex systems are learning systems because they have the ability to adapt to their surrounding influences. For this a/r/tography assignment, the instructor was interested in the process of creating a play based on a few words. Eventually, a collaborative play-creating format (coined as *The Complexity Experiment*) emerged based upon discussions on complex system learning theory and theatre education.

**THE COMPLEXITY EXPERIMENT:
A Collaborative Play-Creating Process
Based on the Non-Linear Interconnectivity of a Few Words**

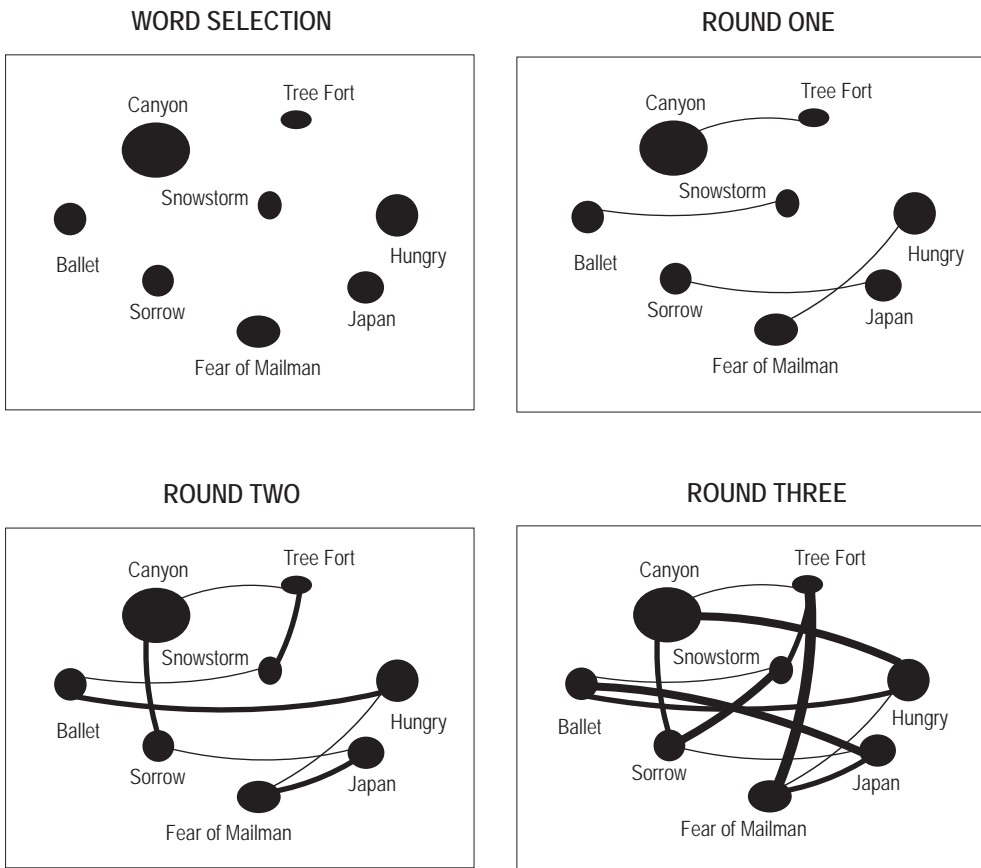


Figure 1: The above visual guideline illustrated to teacher candidates the structure of the collaborative play-creating process.

The Complexity Experiment

Figure 1 illustrates a visual guideline for *The Complexity Experiment* (See Figure 1)² and how the apparently random words serve as anchor points for the collaborative play-creating process. First, the class is divided into groups with one word assigned to each group. For Connection #1, all groups are paired up, and then each pair creates a short scene to illustrate how the two words connect. Afterwards, the Connection #1 scenes are presented to the class and reflected upon through class discussions. Connection #2 and Connection #3 follow the same procedures, except with different pairings. In addition, once a character is created in Connection #1, each person maintains their character for Connection #2 and Connection #3. As the number of rounds of connections increases, the complexity of the system and range of reflectivity increases. The overall aim of the *a/r/tography* assignment is for the teacher candidates to experiment with various theatre strategies, examine multiple perspectives, discover emerging ideas, and explore inquiries about complex system learning theory and secondary theatre teaching/learning.

Contiguity

Since the class was limited by time, the instructor focused primarily on the rendering of contiguity (Beare, 2009). Contiguity examines the in-between spaces of one idea touching another (or laying adjacent or in presence with another). The inquiry of in-between spaces disrupts dualistic thinking and encourages the interconnectivity of social and cultural differences, opposites, and unknowns. In-between spaces are “not merely physical location or object but a process, a movement and displacement of meaning” (Irwin & Springgay 2008, xx). Upon discussion, the group agreed to work democratically, collaboratively, and *a/r/tographically* by exploring the in-between spaces of student, artist, and teacher.

In general, the *a/r/tography* assignment stemmed organically from earlier classroom assignments/activities derived from works such as *Structuring Drama Works* (Neeland, 2000) and *Theatre For Living* (Diamond, 2007). As a way to begin this *a/r/tographic* process, the instructor and teacher candidates agreed to tape three giant lines to form a large triangle to cover most of the classroom floor. The three corners of the triangle consisted of three words: *Student*, *Teacher*, and *Artist*. The teacher candidates co-created this art-making foundation based on combined drama strategies learned in the first half of the course.

After the floor was taped and labeled, the teacher candidates were invited to enter inside or outside the triangle and to create a series of tableaux (frozen statutes) based on their relationships and feelings with each of the three words. For example, some expressed

excitement about becoming a teacher, while others expressed overwhelming feelings with the responsibilities of teaching. Some expressed a gaping disconnect from their artistry, while others felt completely at home with their artist identity. In all cases, the tableaux were unique and each person established their various positions inside or outside the triangle playing space.

Once the various tableaux were created, the group participated in a meditation exercise that engaged them to reflect deeply and internally on the theme (and specifics of their tableaux). After the meditation each person wrote different words or phrases on a chalkboard, which highlighted the various images derived from the meditation or other drama activities. The words were divided into three categories: *Student*, *Artist*, and *Teacher*. In total, over a hundred words were put forth. In time, the participants were divided into six subgroups. The participants decided on the size and arrangements of groups based on what made sense at the time and on the needs of the co-creating process. Each of the six subgroups agreed to select one word from the chalkboard, which became their anchor point for the entire collaborative play-creating process. In total, six groups were created based on six words selected by the students, two from each list: *Box* and *Base-stealer* from the student list; *Paintbrush* and *Wooden Bowl* from the artist list; and *Play* and *Offering* from the teacher list.

Afterwards, the co-creation of scenes was divided into three rounds. In Round One, two subgroups came together and created a scene that connected their two words. The participants were encouraged to engage, create, reflect, talk, watch, listen, share, discuss, and dialogue throughout the entire art-making process. In addition, each scene created was required to stand on its own and to engage an audience. In time, each group shared their scene with the rest of the class, followed by a group discussion about the respective scenes and the art-making process.

In Round Two, the six subgroups were divided into three new pairings. At this stage in the process, each person was required to maintain the character that they developed in Round One. When the two new subgroups came together, they created a scene that connected their two words together (with each group keeping their same word from Round One). The instructor asked questions such as, *based on the scenes and characters that were developed in Round One, how do the word, characters, and stories connect to the new group's word, characters, and stories?* Again, in time, each group shared and reflected upon their scene. At the end of Round Two, the class decided on the main location (*high school*) and main conflict (*potential cancellation of a high school musical*). In turn, this discussion led the teacher candidates to shift and adapt their characters and storylines to an agreed upon location and main conflict.

In the third and final round, the six subgroups were once again divided into three new pairings. Again, each participant maintained the same character they developed in the earlier rounds. When the two new subgroups came together, they created a scene that connected their words, characters, and stories together. Questions such as the following were asked: “What scenes and details need to be created in order to make the stories and reflections clearer to the audience? How do we show multiple perspectives and contradictory voices in order to illuminate the complexities of this topic? Whose voices or perspectives are not being heard in this story?” Once again, each group shared scenes and reflected upon them. Due to restricted timelines, they agreed to stop after three rounds; the nine developed scenes provided enough scope to craft a play and illuminate the complexity of secondary theatre teaching.

Once all nine scenes were developed, the group agreed on what to share with an audience. All or a portion of some scenes were altered, edited, or deleted, and then all remaining scenes were ordered in a logical, artistic, and meaningful fashion so that the play as a whole was greater than the sum of its parts. In addition, the groups worked together to unite the scenes, themes, and technical conditions. Overall, all teacher candidates performed, and most took turns with the technical aspects of the presentation (i.e., lighting, program, signs, props).

It is important to note that none of the scenes were written down (with the exception of two songs and two monologues that were integrated into the nine scenes). Therefore, all scenes were improvised, based on repeated rehearsals and refinements; thus, each time the scenes were performed they were slightly different as it was influenced by the creation of other scenes and ongoing discussions and reflectivity. With each class, the teacher candidates became more aware and reflective of the art-making practice, and the play became more refined.

As a general overview, the co-created play revolved on the tension of one character—a new theatre teacher who was reluctant to direct a musical that was already planned and cast. The teacher tried to approach the musical in an alternative manner, but experienced a great deal of resistance from students, parents, and the school principal. Half way through the rehearsal process, the teacher canceled the play and attempted to direct a non-musical play that addressed a social issue that was felt to be more pedagogically sound. This event affected directly or indirectly all the other characters in the play. As the scenes organically unfolded, the teacher candidates were invited not to solve the problem, but rather to inquire into and to

consider different perspectives for further inquiry. Through the eyes of the characters, the teacher candidates dwelled in the fictional, yet very real, complexities of theatre teaching.

The group presented their forty-minute *a/r/tography* presentation to an audience of approximately forty people. The audience consisted of family, friends, and the faculty of education community. A one hour discussion between audience and performers followed the presentation in which they discussed issues about the art-making process, *a/r/tography*, and becoming pedagogical. Both the presentation and post-presentation discussion were videotaped. The ten teacher candidates met six months after the *a/r/tographical* project for a three-hour open discussion. During the discussion, the group talked about the project and ways the arts-based assignment (and course and teacher education program as a whole) supported (or not) their secondary theatre teaching experience during their 13 week teaching practicum.

Understanding the A/r/tography Assignment

Throughout the play-building process the instructor discovered that it was not necessary for the teacher candidates to theorize the core concepts of *a/r/tography* in order to use them as a pedagogical tool. While an overview provided the teacher candidates with some fundamental principles in order to engage in the assignment, it was more meaningful and natural for the teacher candidates to practice being actively engaged in the theatre-based actions and reflections. As a way to achieve this, the instructor utilized *a/r/tography* as a pedagogical lens to teach about secondary theatre teaching (or more accurately, to learn about secondary theatre learning). The *a/r/tography* assignment supported teacher candidates as they experienced and reflected upon significant learning moments that emerged organically in the process of art-making/researching/reflecting on secondary theatre teaching. Students were exposed to “top-down” and “bottom-up” learning strategies and explored the benefits and limitations of both.

Another area for consideration is on the art-making process itself. Since the teacher candidates all had strong acting, directing, singing, musical and/or technical theatre backgrounds, they wanted the performance of the play to be engaging for the audience. Since most of the play was unscripted and improvised, some parts were not as polished as other parts. For the instructor, the ultimate goal was not to create a polished piece of theatre, but rather to use the art-making process to illuminate living inquiry on becoming teachers and to stimulate dialogue between and among teacher candidates and the audience. Since the audience was not a part of the process, it was sometimes challenging for them to understand the depth of the teacher candidate’s exploration. Thus, the teacher candidates had to wrestle with the realization that the audience would only obtain a snapshot of a layered process. Nevertheless, since half the audience consisted of faculty of education staff and students, most interpreted the play through their own pedagogical framework.

There was some discussion on the quality of art in a/r/tography. On one hand, the art-making process provided teacher candidates with a means to reflect upon secondary theatre teaching. On the other hand, it was noticed that the entire a/r/tographical process seemed to take giant leaps forward whenever a strong piece of art was created and shared with the group. A strong piece of art propelled a process further because it inspired excitement, and generated unexpected openings of new possibilities. In hindsight, the instructor noticed that the teacher candidates' anxiety about the upcoming practicum both overshadowed and fueled the a/r/tography assignment. It came as no surprise when one of the teacher candidates created a powerful song about her desire to calm her fears about teaching.

*Wait don't panic
Breathe deep
This is only a moment
A moment that will pass
As quietly as this began*

The play began with everyone singing the song in a quiet and soft manner as they illustrated various tableaux that they created throughout the process. It ended with everyone humming the tune together, followed by breathing together, with the lights going down as the group took one last breath together. This song greatly inspired the direction of the play and eventually the group agreed to use the song to tie all the scenes together.

A/r/tography as Pedagogy

After analyzing the data surrounding *The Complexity Experiment*, a number of features emerged that might explain how a/r/tography could be considered a form of pedagogical inquiry. As these features are rhizomatically related an underlying pedagogical structure emerges. This structure requires art making, inquiry and teaching to exist and support one another symbiotically. For the theatre methods teacher candidates, this meant experiencing complexity theory through an on-going process of living inquiry where reflection upon art making enabled and allowed for the emergence of pedagogical reflections. Once students were given the opportunity to engage with this structure, data from the collaborative play building experience led to the acknowledgement of six components that help to indicate when and how a/r/tography is pedagogy.

Underlying Structures

In order for *a/r/tography* to be considered pedagogy in a theatre education course context, opportunities to teach and create art had to be present. If there wasn't any teaching, the teacher candidates wouldn't have a context for their studies, and conversely if there wasn't any art-making, their subject area (drama and theatre) and engagement in the *a/r/tographical* process would be unnecessary. Inquiry was also seen as an important feature of pedagogy, since questioning, reassessing, reflecting and considering various approaches, ideas and concepts are at the heart of both art making and teaching.

1–Teaching: For the students enrolled in the theatre methods course, a two-week practicum mid-way through their course gave them an opportunity to teach in a high school classroom. This practical experience allowed many students to make connections between the complexity theory they were considering in class and using these ideas in practice. The instructor was also increasingly aware of the way he was using *a/r/tography* to teach about teaching. This meant that rather than teaching teachers how to teach, he approached teaching *as a way of learning and being in a space where complexity and meaning making constantly occurred*.

2 –Art Making: Since *a/r/tography* is an artistic methodology in which theatre may be used, art making was a fundamental part of the students' experiences. Thus, including creative processes in their educational experiences was an important way for them to develop as pedagogues.

3–Inquiry: *A/r/tography* is conceptualized as a living practice in which one's life becomes a site for inquiry. This signifies that attention to memory, identity, reflection, meditation, interpretation and representation enable the *a/r/tographer* to expose a way of living in provocative ways. Since *a/r/tographical* inquiry permeates one's life, art making and teaching are naturally part of the experience in which one's art and teaching mutually affect their experiences in the world. This state of inquiry becomes a point of negotiation where ideas can be considered, re-considered, dismissed, extended, and/or enhanced.

Features of A/r/tography as Pedagogy

The intent of suggesting there are six features of a/r/tography as pedagogy in a theatre education context is not to suggest an exhaustive list that can be referred to in all instances. Rather, from the observations of this particular study, six features became evident. They are stated with the hope that if one is considering using a/r/tography as a lens for teaching theatre teacher education one might be able to start their own pedagogical inquiry by considering these features. This extends the literature on a/r/tography in teacher education and invites other educators across the arts to consider the apparent features of a/r/tography within their classes.

1–Moving in and out of space & time

Simply having students in a classroom environment that disrupts the traditional top-down learning model allows them to transcend and disrupt the particular pre-conceived notions of teacher and teaching that they might unknowingly hold. In this particular instance, the instructor related the words: student, teacher and artist to complexity thinking. He then found ways to use these identities to connect individuals and their stories. By moving around a classroom space (with tables and chairs pushed aside) and creating with one's whole body a tableau/scene/ action/sound that related to a particular word, students were invited to move into an imaginative state. This opportunity allowed a level of engagement that had the potential to transcend the university setting and perception of time allotted to a university course. In this sense, engaging in living inquiry in a teacher education context offered teacher candidates a way of engaging in 'becoming pedagogical'. Rather than focusing on learning to teach, they focused on learning to learn through theatre-based strategies.

2–Relationality

Disrupting the traditional classroom space by forming a creative environment affects teacher candidates' physical and emotional ways of learning with one another. For example when students must physically decide how close or far away from one another they should be during their improvisations, complex negotiations require one to "read" their partners level of comfort. Giving a teacher candidate the opportunity to interact with fellow colleagues in appropriate physical, communicative and emotional ways provides much needed pedagogical development in a profession that requires constant negotiation between students, staff, parents and other teachers.

3–Working the Muscle of Dwelling

Dwelling in the in-between in an a/r/tographical sense is seen as existing between ideas and identities. This is a difficult thing to do because it often means that one must accept ambiguity and chaos as complementing familiarity and reassurance. In this sense, dwelling allows an opportunity to try out numerous ways of living and being. Working the muscle of dwelling is thus conceptualized to mean that like a muscle the more one allows oneself to live with uncertainty, the easier this state of flux will be. In this study engaging in the complexity experiment helped students to strengthen a disposition toward becoming pedagogical while often being in the traditional public school and university settings. Rather than being encouraged to simply reproduce lesson and unit plans on their practica, they were encouraged to question their own identities and ideas related to the teaching profession in an artful way. This approach was often in opposition to their practicum placements (where they are asked to re-enact lessons, approaches and styles of senior teachers). Thus, by encouraging teacher candidates to question ideas about pedagogy and the arts, the instructor encouraged the creation of a more autonomous, critical and unique idea of “teacher” who is able to rely upon and enact their own ideas, strengths and approaches to the curriculum.

4–Making a Choice(s)

Once one works their “dwelling muscle”, at some point during the inquiry process, students must make a decision based upon their art making, inquiry and teaching processes. This decision must be made in order to move forward and deepen their inquiry as teachers and artists. This means that although allowing oneself to inquire and explore is essential for a/r/tography as pedagogy, also being able to discern what is a strong teaching moment or a meaningful piece of art must be understood and acknowledged. The song that was created in this particular theatre class is an example of a strong piece of art that once shared allowed the rest of the class to create and inquire through a stronger aesthetic experience and a more meaningful learning experience. In a sense, once a choice is made another process must also occur. This process can be articulated as a leaving behind, or grieving of other abandoned possibilities, in order to focus on the one aspect in greater depth. This does not preclude returning to other ideas later.

5–Awareness

Although one reflects, inquires, meditates, interprets and represents in artful encounters, the ability to apply these skills and abilities to all aspects of one's life does not necessarily occur. For this reason, a new sense of awareness develops toward becoming pedagogical as a way of professional and personal engagement. For the teacher candidates in this study, this sense of awareness was articulated after the students' final presentation. At this time one of the teacher candidates said that on her practicum she was able to allow the students the chance to “shine” as performers instead of feeling that she wanted to do this kind of work herself. This indicates that the teacher candidate is becoming attuned to the needs of the student, as well as her needs as a teacher.

6–Expansion Occurs

The final feature of *artography* as pedagogy is evident when expansion occurs. In a theatrical sense, this expansion can be described in the way an audience member at some point during a performance no longer feels as though they are watching a performance because what is going on on-stage has engaged them in a deep way. In a teaching context this might be described as a teachable moment when both teacher and student are all learning together and engaged in a topic in such depth that the idea/concept can no longer be contained and new directions and discussions emerge out of genuine engagement.

Conclusions

One of the core goals for the teacher candidates in this project was to engage them in a non-linear play-creating process as a way to investigate the complexity of a secondary theatre education classroom where a wide range of pedagogical experiences co-exist simultaneously. The *a/r/tography* assignment was not a teaching recipe intended for teacher candidates to duplicate in their high school classrooms, but rather served as a pedagogical approach for teacher candidates to engage in becoming pedagogical. As his first attempt, the instructor concluded that he provided students with too many options and possibilities during the play creation process. Thus, for the following year he planned to provide teacher candidates with a similar process, but in smaller increments.

Through the process of co-creating a non-linear play based on the interconnectivity of a few words, the students explored the in-between spaces of top-down and bottom-up learning. The *a/r/tography* assignment led teacher candidates to places of discoveries and discomforts as they continuously negotiated new ways to be together, to co-create art that was constantly changing, and to see the alchemy of two unrelated words, characters, and theories come together, thus preparing them to appreciate the complexities of learning and living in a world with no guarantees.

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Endnotes

¹ In addition to teaching the secondary theatre methods course, the instructor has taught numerous other teacher education courses. In addition, he also teaches theatre at a local Secondary School where his program focuses on exploring themes of peace education and conflict resolution with its students by co-creating plays. This collective approach allows the group to work co-operatively as a community and to involve over 200 performers in five grade levels each year.

² Over the course of nearly twenty years of co-creating original scripts with youth (and three years with teacher candidates), the instructor has experimented with several collaborative play-building models (such as Beare, 2003; Gonzalez, 2006; Tarlington & Michaels, 1995; Way, 1981).

³ In addition to the ten teacher candidates, this course also involved five practicing non-theatre teachers and one undergraduate student. While the ten teacher candidates met twice a week for the course, the additional six participants met only once a week and only participated in 4 of the 7 classes that involved the artography assignment. The teacher candidates gained knowledge about the practice of teaching from the non-theatre teachers, and the non-theatre teachers gained knowledge about theatre practice from the teacher candidates and the one undergraduate with a theatre major. For the purpose of this paper, the focus is mainly on the teacher candidates.