

Dramatizing the Data for Dialogic Dissemination

Insights in Qualitative Research Methods



 **ATLAS.ti**
QUALITATIVE DATA ANALYSIS



THE UNIVERSITY OF BRITISH COLUMBIA
International Qualitative Research Toolkit
Okanagan Campus



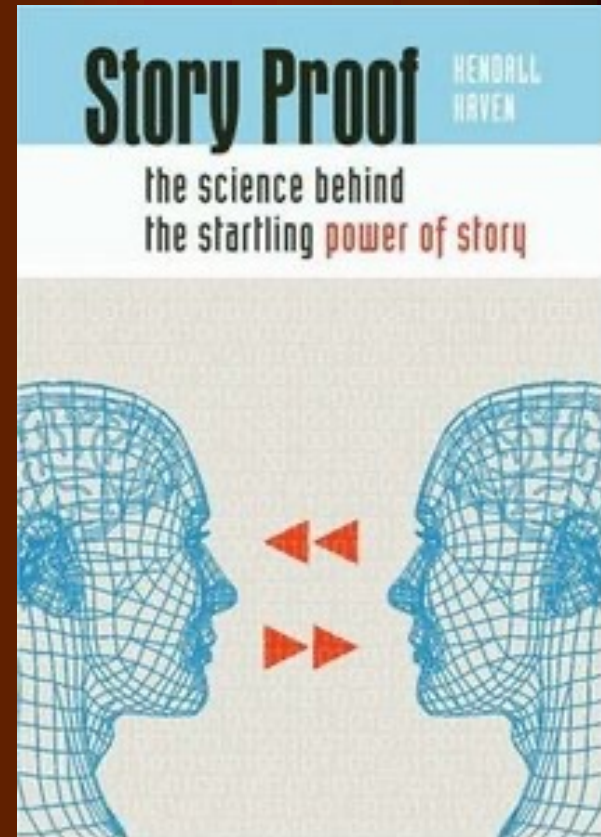
SCHOOL OF EDUCATION
INQUIRY METHODOLOGY

Joe Norris, Professor Emeritus, Brock University



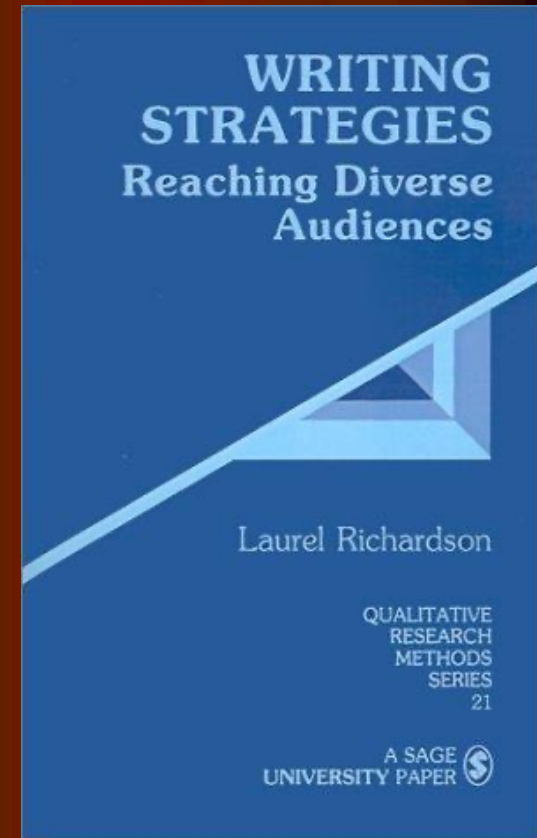
Haven, K. (2007). *Story proof: The science behind the startling power of story*. Westport, CT: Libraries Unlimited.

- “People are eager for stories.
- Not dissertations.
- Not lectures.
- Not informative essays.
- For stories” (p. 8).



Richardson, L. (1990). *Writing strategies: Reaching diverse audiences*. Newbury Park: Sage Publications Inc.

Whenever we write science, we are telling some kind of story, or some part of a larger narrative. Some of our stories are more complex, more densely described, and offer greater opportunities as emancipatory documents; others are more abstract, distanced from lived experience, and reinscribe existent hegemonies. Even when we think we are not telling a story, we are, at the very least, embedding our research in a **metanarrative**, about, for example, how science progresses or how art is accomplished

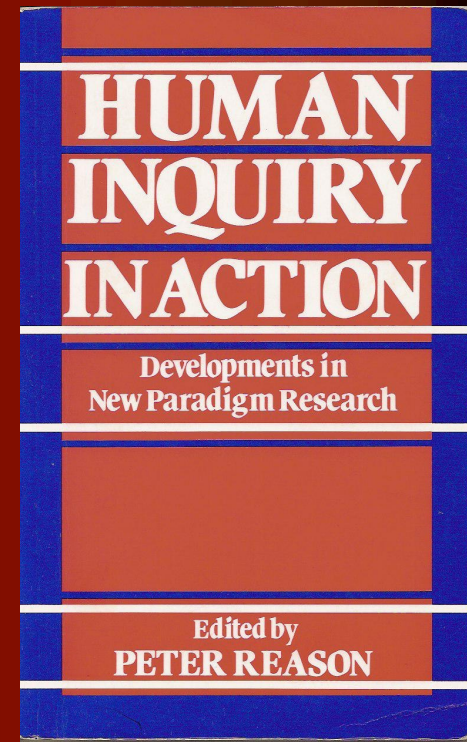


The Current (CBC) Interview with Dr. Neeja Bakshi Oct 4, 2021

You know, we're seeing a lot more deaths in Alberta in the last 10 to 12 days. And I know that people are sick of COVID, they're sick of hearing about numbers, and the numbers start to mean not a whole lot, but I think we have to really pause and remember that **each number is not only a person, but a family.** It's also health care providers that are sharing that information with that family. And there's a lot of people that continually are affected on a daily basis, and I don't think we should become numb to that.

Reason, P., & Hawkins, P. (1988). Storytelling as inquiry.
In P. Reason (Ed.), *Human inquiry in action* (pp. 79-101).
Newbury Park: Sage Publications Inc.

- **EXPLAIN**
- **EXPRESS**



Epistemology of Discourse

Both have value

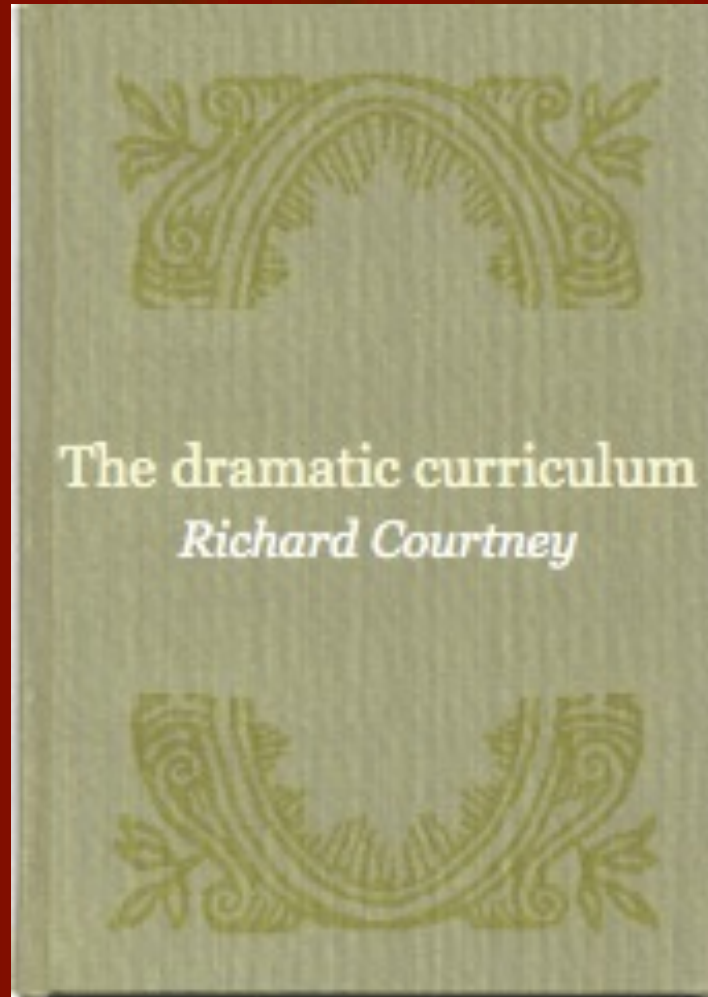
Closed Discourse

- Explain
- Convince
- Control
- Truth Claims

Open Discourse

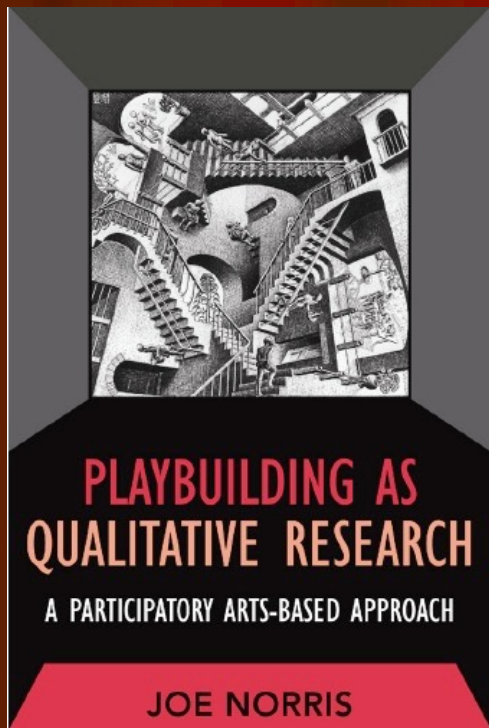
- Express
- Evocative
- Metaphoric
- Dialogic
- Situational

Courtney, R. (1980). *The dramatic curriculum*. Drama Book Specialists.

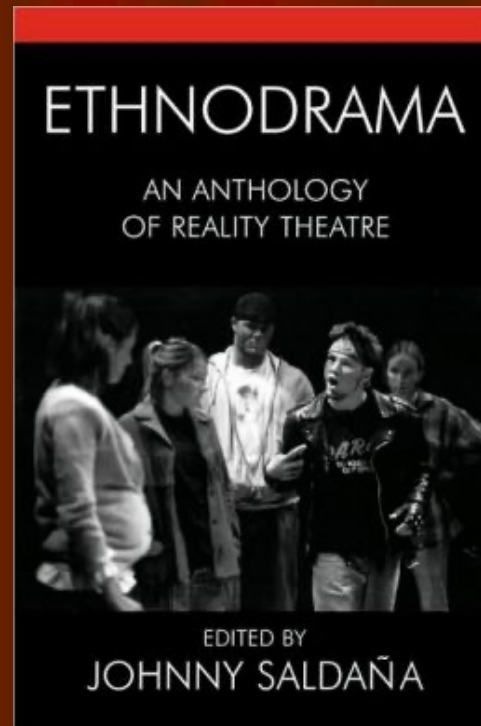


EXPRESS - Dramatizing

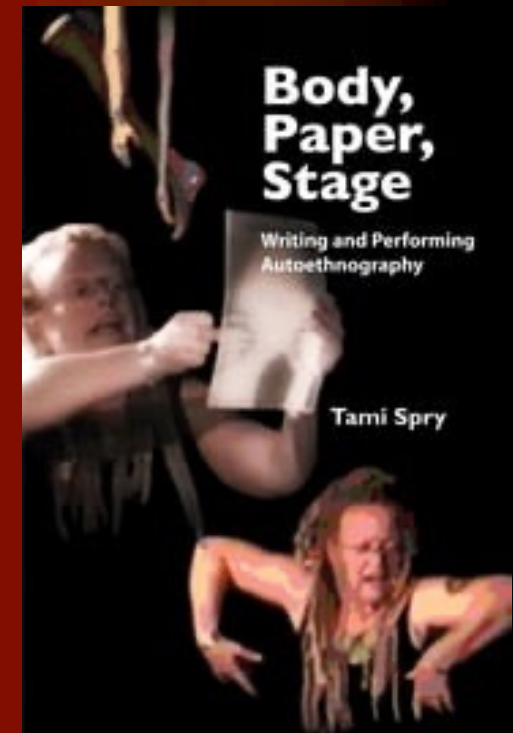
Playbuilding





Ethnodrama



Ethnography



EXPRESS - Dramatizing



About Mirror Theatre

Find Press, Publications and Accolades about Mirror Theatre
Discover Our Applied Theatre History
Meet Our Board & Members

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Mirror Theatre Performances

These performances were designed for video/web distribution. We also provide live performances and



Mirror Theatre Process

Behind the scenes of how we work. View examples and rehearsals & workshop ideas from Mirror



Booking Mirror Theatre

Book a current performance or workshop (live or virtual) or commission a project to meet your needs.

Truth/Fiction

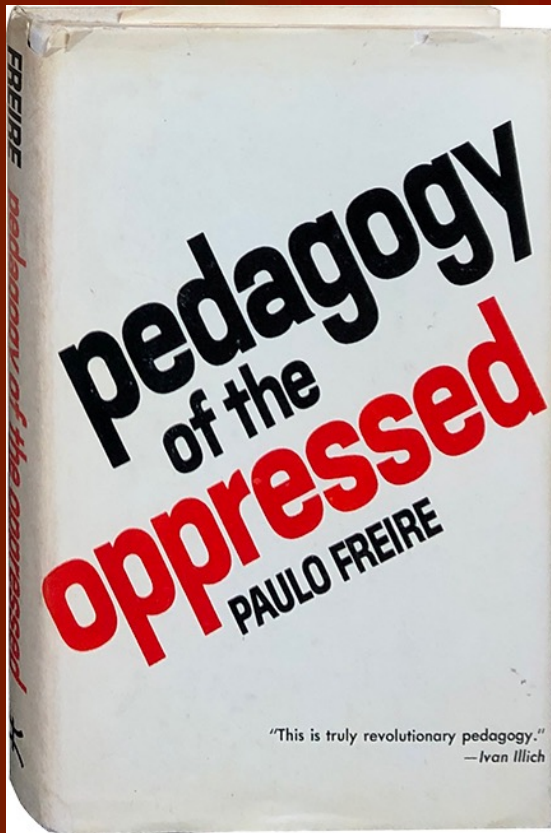
The opposite of fact isn't fiction but something like error. The opposite of fiction isn't truth but something like objectivity or actuality. Any genre or piece of writing that claims to be objective, to represent the actual, is a writing that denies its own existence, as David Lock said. In other words, **no text is free of self-conscious constructions: no text can act as a mirror to the actual...** ...The imposition of fiction into the divide between fact and error doesn't negate the possibility of a real world: all it does is recognize the impossibility for others to be objective.

Banks, A., & Banks, S.
(1998). *Fiction and social research: By ice or fire*. Walnut Creek: AltaMira Press.

Axiology of Discourse

Dialogic

Freire



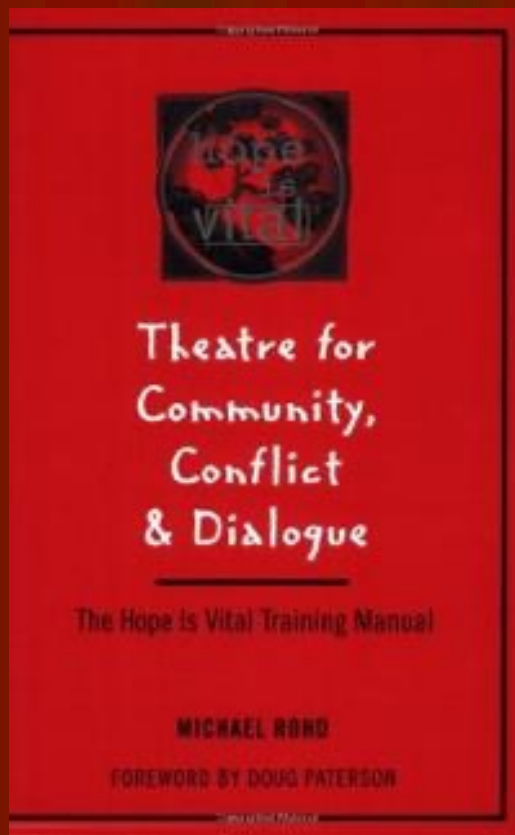
Boal



Dialogic Discourse

Rohd, M. (1998). *Theatre for community, conflict and dialogue*. Heinemann.

Rohd



An activating scene grabs everyone in the room. It's a scene that you create with your group. People need to care about it, recognize it, and be pulled into the drama of it. Most important, people must want to effect change in what they see. They need to see a clear opportunity to get involved and to explore options. An activating scene does not show *what to do*. It does not have a message. It asks *what can be done* (p. 97).

Axiology of Discourse

Both have value

Didactic

- To
- For

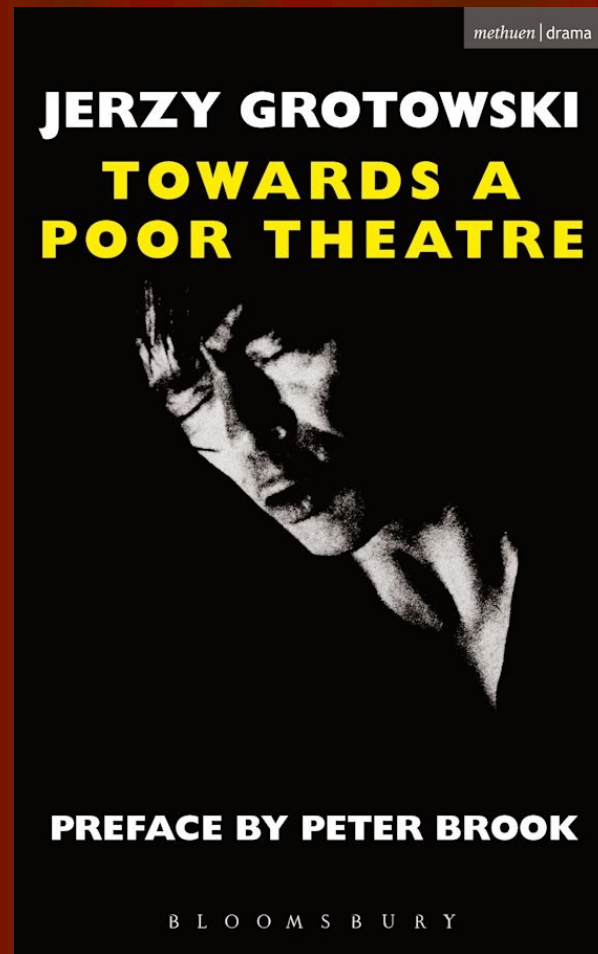
Dialogic

- With

Scene Examples

Source/Inspiration	Topic/Play	Scene	Style	Forum - Amoral
External Focus Group	Person Centred Care	Breakfast	Shadow	Define Expectations
External Interview	Challenging Myths Homeless Shelter	Better	Image Theatre	Image Theatre
External Client Data	University 101 Time Management	Setting the Pace	Machines	Fix Machine If Needed
External Twitter	Implicit Bias Titles	What's in a Title	On Line Variations	Role How to correct?
External/Internal News/Plausible	Challenging Myths Shelter Location	NIMBY	Choral	Hot Seating
External Literature	Common Knowledge Academic Integrity	Haunting Quotes	Quote Collage	Group Discussion Define Integrity
Internal Prior Experience	Common Knowledge Academic Integrity	Second Chances	Realism	Out Scene Later that Night
Internal Metaphor	Mental Health When Ready	When Ready V7	On Location	Group Discussion What is Help?
Internal During Devising	Challenging Myths Homeless Shelter	Parking Lot	Realism	Voices For/Against
Improvisation Metaphor	University 101 Budget	Drinks on Me	Impressionistic	File Cards
Internal Non-Actors	Youth Engagement Vaping	To Vape or Not to Vape	Voices For/Against	Voices For/Against

Grotowski, J. (1968). *Towards a Poor Theatre*. Simon and Schuster Inc.



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Source/Inspiration	Topic/Play	Scene	Style	Forum - Amoral
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External Twitter	Implicit Bias Titles	What's in a Title	Variations	Role How to correct?



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Improvisation Metaphor	University 101 Budget	Drinks on Me	Impressionistic	File Cards

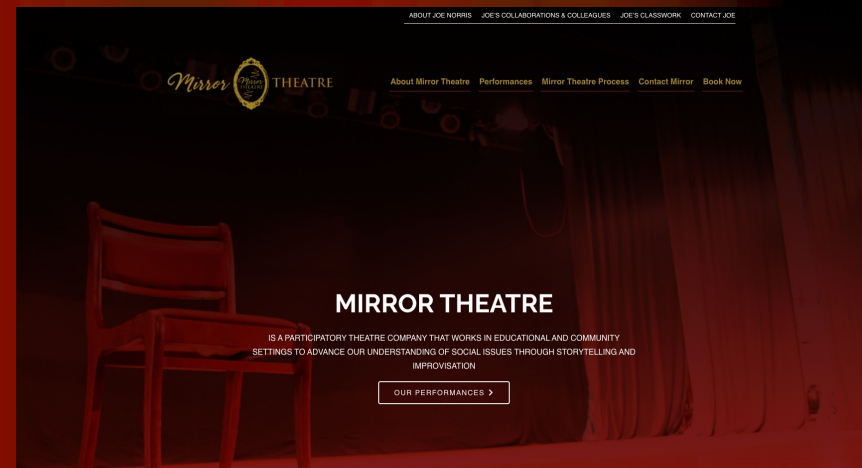


Source/Inspiration	Topic/Play	Scene	Style	Forum - Amoral
Internal Non-Actors	Youth Engagement Vaping	To Vape or Not to Vape	Voices For/Against	Voices For/Against



Web Dissemination

WWW.JOENORRISPLAYBUILDING.CA



jnorris@brocku.ca

Athabasca's Going Unmanned

An Ethnodrama About
Incarcerated Youth

Diane Conrad



SensePublishers

Kindred Spirits

RUFUS STONE

A film about love, sexual awakening and treachery



Written for the screen and directed by
JOSH APPIGNANESI
Based on a story by Kip Jones

Starring **WILLIAM GAUNT NIAL Buggy LIN BLAKLEY HARRY KERSHAW TOM KANE**
with Martha Myers-Lowe Frances Jester Mike Higgle End Cronin Philippa Stanton Jon Samuel Freya Faraday Janie Booth
Executive Producer: Kip Jones Producer: Cecilia Frugilele Cinematography: Annika Sommerson Design: Erik Rehl
Editor: Una Gunjak Costumes: Sophie Howard Sound design: Mauricio D'Orey Recordist: Victoria Franzan Make-up: Lauren Gregory

BU Bournemouth University nda dynamics of agency Bournemouth University City & Research Landscapes Research Project Parkville Pictures



THE UNIVERSITY OF BRITISH COLUMBIA

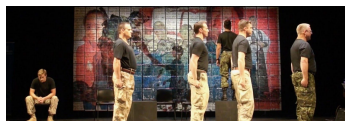


CONTACT! UNLOAD

VETERANS FINALLY AND FULLY COMING HOME

Performing at the Invictus Games Toronto 2017

We have been formally invited to participate in the Cultural Program of the 2017 Invictus Games in Toronto. Our team, consisting of primarily military veterans, is committed to present both the *East We Forget CANADA's* mural and performances of the play *Contact! Unload* throughout the course of the games.



Background

Contact! Unload is a theatre piece featuring Canadian Armed Forces veterans who share their stories of overcoming challenges as they transition home post-deployment. The 30-minute play has been performed 18 times, reaching over 1500 audience members. Two landmark productions include a private show for His Royal Highness Prince Harry of Wales at Canada House in London, England, and a performance on Parliament Hill for ministers and senators.

It is not only critical to make support services available for veterans, but also bring awareness to these programs for returning veterans, which is why including the *Contact! Unload* performance as part of the 2017 Invictus Games will be a tremendous benefit to both the participants and patrons.

Contact! Unload - 2017 Invictus Games Program

a. September 25 - Performance to Canadian Institute for Military and Veteran Health Research (CIMVHR) Forum

b. September 26, 27, 28 - Public Performances of *Contact! Unload*

- September 26 - 17:00 - 18:30 - Moss Park Armoury

- September 27 - 19:00 - 20:30 - Moss Park Armoury

- September 28 - 20:00 - 21:30 - Sheraton Hotel

To secure your seat, visit: <http://www.eventbrite.ca/contact-unload-2017-invictus-games-tickets-17742411416>

For more information on Contact! Unload and our role at the 2017 Invictus Games, please visit contactunload.org or contact info@contactunload.org

contact@contactunload.org

Critical Plays

Embodied Research for Social
Change

Anne Harris and Christine Sinclair



SensePublishers

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Formative Evaluation of SSHRC's Research/Creation Grants in Fine Arts Program (2007)

argues for “supporting high quality research and the advancement of knowledge in this field, and the dissemination and transfer of research outcomes to the academic community and **to the public at large**” (p. 12).

Accessible Available vs Comprehensible

- **Try it** as research producers
- Break the Hegemony of Discourse
 - Epistemology
 - Axiology
 - Ontology
 - Aesthetics
 - Pedagogy
 - **Appreciate**/Understand it as research consumers

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