

## **A Selected Bibliography of Writing on Performed Ethnography and Research-Informed Theatre by Tara Goldstein**

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Performed ethnography which is also known as performance ethnography and ethnodrama, involves turning the findings of ethnographic research into a play script that can be read aloud by a group of participants or performed before audiences. As a researcher who has been trained as an educational ethnographer within anthropological traditions, I locate performed ethnography within the literary turn of American anthropology in the mid-1980s-early 1990s as an example of Behar's anthropology. It can also be seen as an example of postmodern/postfoundational qualitative research within the literature of contemporary qualitative research methods.

My own work with performed ethnography began in the late 1990s with an ethnographic play I wrote from my ethnographic research project on multilingualism and schooling called *Hong Kong, Canada* "performed ethnography". Two years later, I wrote a second ethnographic play script, *Snakes and Ladders*, from an ethnographic research project on homophobia and schooling. Readers and spectators of my performed ethnographies have included school administrators, teachers, and students, community educators and the general public.

In 2004, I enrolled in a MFA playwriting program at Spalding University to develop my skills as a playwright. After completing the degree in 2006, I began to write other kinds of research-informed play scripts working with research that did not come from own ethnographic projects and/or did not use ethnographic research methods. For example, my play *Lost Daughter* is based on interviews and written documentation undertaken by other social science researchers and my play *Zero Tolerance* is a dramatic adaptation of an investigative report on school safety. I use the term research-informed theatre to describe these projects, which can still be read aloud or performed, and are still usually followed up by discussion.

### **RESEARCH-INFORMED PLAY SCRIPTS**

(Some scripts available on [www.gaileyroad.com](http://www.gaileyroad.com) and on T-Space:  
<https://tspace.library.utoronto.ca>)

- Goldstein, T. (2012) *Ana's Shadow* (transnational adoption in a same-sex/queer family)
- Goldstein, T. (2010) *Speaking is a Political Act* (an adaptation of an academic essay)
- Goldstein, T. (2010) *Harriet's House* (transnational adoption in a same-sex/queer family)
- Goldstein, T. (2008). *Zero Tolerance* (an adaptation of a report on school safety)
- Goldstein, T. (2008). *Lost Daughter* (Canadian anti-Semitism in the 1930s)
- Goldstein, T. (2007). *Pound Predators* (women, fat bodies and weight loss)
- Goldstein, T. (2004) *Alliance* (30-minute adaptation of *Snakes and Ladders*)
- Goldstein, T. (2004) *The Card* (10-minute adaptation of *Snakes and Ladders*)
- Goldstein, T. (2004/2010) *Snakes and Ladders* (homophobia and activism at school)
- Goldstein, T. (2003) *Satellite Kids* (immigration, language issues at school)

Goldstein, T. (2000/2003) *Hong Kong, Canada* (immigration, language issues at school)

## DISCUSSION GUIDES TO ACCOMPANY PLAY SCRIPTS

Gullage, A. and Goldstein, T. (2012) (Eds.). *Ana's Shadow* Discussion Guide. Toronto: Ontario Institute for Studies in Education, University of Toronto. With contributions from Sarah Bardwell, Jessica Cleeve, Georgia Cowling, Carly Glazberg, Kali Greve, Natalie Kauffman, Sarah Peek, Sarah Popoff, Adam Saifer, Laura Sparling, and Spiros Vavouj. Available on [www.gaileyroad.com](http://www.gaileyroad.com) and T-Space.

Gullage, A. and Goldstein, T. (Eds.) (2012) (Eds.). *Harriet's House* Discussion Guide. Toronto: Ontario Institute for Studies in Education, University of Toronto. With contributions from Sarah Bardwell, Jessica Cleeve, Georgia Cowling, Carly Glazberg, Kali Greve, Natalie Kauffman, Sarah Peek, Sarah Popoff, Adam Saifer, Laura Sparling, and Spiros Vavouj. Available on [www.gaileyroad.com](http://www.gaileyroad.com) and T-Space.

## DESCRIPTIONS OF RESEARCH-INFORMED SCRIPTS

(1) Goldstein, T. (2012). *Ana's Shadow*. *Canadian Theatre Review*, 151.

A sequel to *Harriet's House* (see below) that continues the project about negotiating the challenges and politics of living in a transnationally adoptive same/sex queer family. Three years after *Harriet's House*, Luisa is planning to study medicine, Ana is an emerging singer songwriter, and Clare is in high school and excited about her upcoming trip to Colombia with Luisa to start building the health clinic the family has raised money for. However, the breast cancer that Harriet was diagnosed with three years ago is back, and Ana's reaction is pure panic. When Luisa starts pressuring her to go back to Colombia for the summer to reconnect with their birth family, Ana refuses. She is furious that Luisa is leaving when she is needed at home, and the two sisters stop talking. When the chemotherapy stops working, however, Harriet needs to find a way to help Luisa and Ana reconcile. Quickly. *Ana's Shadow* features three original songs performed by Ana and composed by British singer songwriters **Chantelle Pike and Hannah Dean** from *Eyes for Gertrude*: "Absent Impact", "Chanting" and "Heaven". To listen to Chantelle and Hannah's music visit: [www.myspace.com/eyesforgertrude](http://www.myspace.com/eyesforgertrude). *Ana's Shadow* was performed as a staged reading in August 2011 at the 519 Church Community Centre.

### Accompanying Discussion Guide

Gullage, A. and Goldstein, T. (2012) (Eds.). *Ana's Shadow* Discussion Guide. Toronto: Ontario Institute for Studies in Education, University of Toronto. Available on T-Space. With contributions from Sarah Bardwell, Jessica Cleeve, Georgia Cowling, Carly Glazberg, Kali Greve, Natalie Kauffman, Sarah Peek, Sarah Popoff, Adam Saifer, Laura Sparling, and Spiros Vavouj.

The Discussion Guide that accompanies *Ana's Shadow* is organized by theme so that the important issues that are present in the play can be explicitly named. This intention of the guide is to support teachers in identifying connections between the play, their own curriculum and the lives of their students.

(2) Goldstein, T. (2010). *Speaking is a Political Act* (Currently unpublished)

An adaptation of an academic essay on the silencing of women in the academy called *A Discourse Not Intended for Her*. The piece was performed in the spring of 2012 at a conference honouring the work of Professor Roger Simon. The essay was written by Professor Simon and his then graduate student, now professor, Magda Lewis in 1986 and was published in the *Harvard Educational Review*.

(3) Goldstein, T. (2010). *Harriet's House* (Published in my book *Staging Harriet's House: Writing and Producing Research-Informed Theatre* (Peter Lang 2012). (Also available on [www.gaileyroad.com](http://www.gaileyroad.com) and T-Space and from Playwrights' Guild Canada: [www.playwrightsguild.ca/pgc](http://www.playwrightsguild.ca/pgc))

A research-informed play about the challenges and politics of transnational adoption in a same-sex/queer family based on personal narratives and documentary films produced by and about transnational adoptive families as well as interviews with these families. As the play opens, Harriet reluctantly gives her 17-year old adopted daughter Luisa permission to return to the orphanage in Bogotá where she spent three years of her childhood. When Harriet falls seriously ill, however, travels to Bogotá to bring Luisa home. *Harriet's House* was performed in July 2010 at Hart House Theatre as part of the annual Toronto Pride Festival.

#### Accompanying Discussion Guide

Gullage, A. and Goldstein, T. (2012) (Eds.). *Harriet's House* Discussion Guide. Toronto: Ontario Institute for Studies in Education, University of Toronto. Available on T-Space. With contributions from With contributions from Sarah Bardwell, Jessica Cleeve, Georgia Cowling, Carly Glazberg, Kali Greve, Natalie Kauffman, Sarah Peek, Sarah Popoff, Adam Saifer, Laura Sparling, and Spiros Vavouj.

The Discussion Guide that accompanies *Harriet's House* is organized by theme so that the important issues that are present in the play can be explicitly named. This intention of the guide is to support teachers in identifying connections between the play, their own curriculum and the lives of their students.

(4) Goldstein, T. (2010). *Snakes and Ladders: A Performed Ethnography*. *International Journal of Curriculum and Pedagogy* 3(1):68-113

*Snakes and Ladders* presents findings from an 18-month critical ethnographic research study (2001-2003) on anti-homophobia education in the Canadian city of Toronto. The play tells a story of what happens when high school teachers and students in a fictional high school attempt to put on a Pride Day at their school. Coalitions are built, homophobia is resisted and reproduced, and teachers and students learn that they can't take their human rights for granted. Originally written in 2004, the script has been updated and edited for publication in the *International Journal of Curriculum and Pedagogy* in 2010.

(5) Goldstein, T. (2008). *Zero Tolerance* (Currently unpublished, available on T-Space). (Excerpts published in *Qualitative Inquiry* 15[10]:1552-1568)

*Zero Tolerance* is an adaptation of an investigative report on school safety entitled *The Road to Health*, which was commissioned after the shooting of 15-year Jordan Manners in the

hallway of his Toronto school in May 2007. The 30-minute adaptation was performed by OISE students, staff and faculty at the 2008 Safe Schools Conference and performed again by Equity Studies students at the University of Toronto at Hart House on February 25, 2010.

- (6) Goldstein, T. (2008). *Lost Daughter* (Currently unpublished, available on T-Space) (Also available from Playwrights' Guild Canada: [www.playwrightsguild.ca/pgc](http://www.playwrightsguild.ca/pgc))

*Lost Daughter* is a historical drama inspired by William Shakespeare's *The Merchant of Venice*. Based on based on interviews and written documentation undertaken by Canadian historians, the play is set in the Canadian city of Toronto in the summer of 1933, a summer of intense heat and wide spread unemployment. It is also a summer when Gentile youth wear swastika badges to keep the city's Jews out of the public parks and beaches. Based on historical research of the era, and written as a sequel to *The Merchant of Venice*, a play that is taught in secondary schools across Toronto, *Lost Daughter* imagines what happens to Shylock's daughter Jessica after the play has ended. Do Jessica and her husband Lorenzo live happily ever after now that Jessica has converted to Christianity? Or does the antisemitism and xenophobia of their community tear their marriage apart? *Lost Daughter* won the 2005 Canadian Jewish Playwriting competition and was performed at the Toronto Fringe Festival in July 2008.

- (7) Goldstein, T. (2007). *Pound Predators* (Currently unpublished, available on T-Space) (Also available from Playwrights' Guild Canada: [www.playwrightsguild.ca/pgc](http://www.playwrightsguild.ca/pgc))

*Pound Predators* is based on six months of ethnographic fieldwork I undertook in a Weight Watchers program in 2006. The play takes a satirical look at the war against weight by telling the story of five women and their award-winning leader who are "fighting fat" on a program called Pound Predators. *Pound Predators* was performed at the Toronto Fringe Festival in July 2007.

- (8) Goldstein, T. (2006). *The Card*. Published in Towards a Future of Equitable Pedagogy and Schooling. *Pedagogies: An International Journal* 1 (3), 151-169.

This essay explores what it takes to work towards a future of equitable pedagogy and schooling through the presentation of my short ethnographic play entitled *The Card* (originally written 2004 as a 10-minute adaptation of *Snakes and Ladders*). The essay begins with a discussion of how critical performed ethnography works as an example of "engaged pedagogy", and the ways in which its form and content can promote anti-oppression teacher education. This discussion is followed by the presentation of the play. *The Card* tells the story of Roberto Rodriguez, a high school teacher who comes out as a gay man when he tries to help a student being bullied. Embedded in the ethnographic play are the kinds of social practices and beliefs needed to achieve an educational future that recognizes social difference and strives for equity. Following the play, a short commentary discusses these practices and beliefs in a more explicit way. The essay concludes with a brief discussion of the questions and issues a recent performance of *The Card* raised for other teacher educators. This discussion allows me to examine the ways that the play encourages readers, performers and spectators to both recognize and respond to social difference in ways that will move schools towards a more equitable future.

- (9) Goldstein, T. (2004). *Alliance* (Currently unpublished.)  
Excerpts published in *Educational Insights*, 12(2), 18 pages.  
[Available at:  
<http://www.ccfi.educ.ubc.ca/publication/insights/v12n02/articles/goldstein/index.html>]

A 30-minute adaptation of *Snakes and Ladders*.

- (10) Goldstein, T. (2003). *Hong Kong, Canada* (Published in my book *Teaching and Learning in a Multilingual School: Choices, Risks and Dilemmas* from Lawrence Erlbaum, now from Routledge).

Originally written in 2001 and published in 2003, *Hong Kong, Canada* is based on findings from a four-year critical ethnographic case study (1996-2000) of a Canadian high school that had recently enrolled a large number of immigrant students from Hong Kong. The play tells the story of Joshua, Wendy, and Sam, the editor, assistant editor and advertising manager of the student newspaper as they struggle with the fallout of having published a controversial issue of the school paper.

- (11) Goldstein, T. (2003). *Satellite Kids* (Currently unpublished.) (Excerpts published in *Asian Pacific Journal of Education* 27(2): 131-155)

*Satellite Kids* is a companion piece to *Hong Kong, Canada*. It tells the story of Wendy Chan, Evelyn Chan and John Lee, three students living and going to high school in Toronto, while their parents live and work in Hong Kong. Rather than take their children back to Hong Kong, some parents decide to keep their adolescent children in Toronto and commute back and forth. The play focuses on the ways the guidance counselor at the school engages with the Chan and Lee families and the ways that Wendy, Evelyn and John engage and disengage with the task of learning and speaking English.

## **WRITING ABOUT CREATING AND ASSESSING RESEARCH-INFORMED THEATRE AND PERFORMED ETHNOGRAPHY**

- (1) Goldstein, T. (2012a). Performed Ethnography and Research-Informed Theatre: A Reflective Assessment. *Youth Theatre Journal*, 26(1):88-100.

In this article I argue that performed ethnography and research-informed theatre scripts can be difficult to evaluate. They are hybrid texts created by practices that have evolved in two different worlds each with multiple ways of evaluating the strengths and limitations of individual projects. I use Laurel Richardson's five criteria for evaluating "creative analytic practices" as a framework to assess the strengths and limitations of one of my research-informed plays *Harriet's House*. In doing so, I hope to illustrate how the framework might be used by other playwrights and researchers to assess both their own and other people's performed ethnography and research-informed theatre projects.

- (2) Goldstein, T. (2012b) *Staging Harriet's House: Writing and Producing Research-Informed Theatre*. Peter Lang.

Written as a personal narrative, *Staging Harriet's House* tells the story of how I wrote and produced my ethnographic play *Harriet's House* for the stage during the 2010 Toronto Pride Festival. In doing so, the book offers practical advice for established qualitative researchers, students of qualitative research, and theatre artists who want to produce their own ethnographic/research-based scripts on stage. Performed ethnography is one of the most

pedagogically powerful genres of the alternative ethnography movement and the book provides a comprehensive guide to writing, workshopping, rehearsing, funding, marketing, publicizing and archiving an ethnographic theatre production. The book contains the script that was used to stage the 2010 production *Harriet's House* as an appendix.

- (3) Goldstein, T. with J. Wickett. (2009). *Zero Tolerance: A stage adaptation of an investigative report on school safety*. *Qualitative Inquiry* 15(10): 1552-1568.

This paper discusses the task of adapting a very large investigative report on school safety into a performance for the stage. As such, it provides a model for how arts-based researchers can move beyond the creation of performances from their own research studies to assisting in the dissemination of other writers' important research and investigative reports.

- (4) Goldstein, T. (2008) Multiple Commitments and Ethical Dilemmas of Performed Ethnography. *Educational Insights*, 12(2), 18 pages. [Available: <http://www.ccfi.educ.ubc.ca/publication/insights/v12n02/articles/goldstein/index.html>]

In this paper I argue that performed ethnography is characterized by multiple commitments which sometimes lie in competition or tension with each other and present ethical dilemmas for the researcher. Through a comparative analysis of two different ethnographic play scripts I've written from the same body of ethnographic data, I discuss what it means to honour multiple commitments to ethnography, drama, and critical discussion, and reflect upon what is gained and what is lost when one set of commitments is prioritized over another.

- (5) Goldstein, T. (2008) Performed Ethnography: Possibilities, Multiple Commitments, and the Pursuit of Rigour In Gallagher, K. (Ed.). *The Methodological Dilemma: Critical, Creative, and Post-Positivist Approaches to Qualitative Research*. New York, NY: Routledge.

Like the *Educational Insights* paper annotated above, this book chapter examines the methodological tensions between the multiple commitments to ethnography, drama and critical discussion in performed ethnography. While the *Educational Insights* paper was for written readers interested in arts-based research and arts in education, this paper was written for a volume on innovative approaches to qualitative research. Once again, I argue that these multiple commitments sometimes lie in competition or tension with each other and present ethical dilemmas for the researcher. Once again, I also reflect upon what is gained and what is lost when one set of commitments is prioritized over another. However, this essay ends with a discussion of the ways feminist theatre and performance work can assist researchers to address the tensions of multiple commitments in performed ethnography. The chapter is significant because it is the first time that these tensions have been discussed in the performed ethnography literature.

#### **WRITING ABOUT PROVOKING DISCUSSION WITH RESEARCH-INFORMED THEATRE AND PERFORMED ETHNOGRAPHY/PERFORMED ETHNOGRAPHY AS CRITICAL PEDAGOGY**

- (1) Goldstein, T. (accepted/2013) Learning About Other People's Families. *Teaching Education Journal*.

In this article I discuss the use of two of my performed ethnographies, *Harriet's House* and *Ana's Shadow*, to provide opportunities for teachers to learn about Other people's families in

ways that work against presenting a singular, dominant narrative of the Other's experiences and positioning Other students as experts. I argue that although the outcomes from educating teachers about Other people's families are unpredictable and do not always disrupt the prior, potentially harmful, knowledges teachers bring with them to teaching, ongoing labour to stop the repetition of harmful knowledges is important anti-oppressive educational work.

- (2) Goldstein, T. (2012) *Harriet's House: Mothering Other People's Children*. In: Springgay, Stephanie (Ed.), *Mothering a bodied curriculum: Relational theories of teaching and learning*. Toronto: University of Toronto Press.

The chapter in this book on mothering begins with a synopsis and several scenes from my play *Harriet's House*. The selected scenes, which focus on mothering and daughtering across cultural, linguistic, sexual borders, have something to say to teachers who are teaching and working across borders, and are discussed in a commentary that follows.

- (3) Goldstein, T. (2007). Educating World Teachers for Cosmopolitan Classrooms and Schools. *Asian Pacific Journal of Education* 27(2): 131-155 (includes excerpts from *Satellite Kids*).

This paper responds to the question of what it might mean to educate "world teachers" for cosmopolitan classrooms and schools. I begin with the idea that teachers need to develop or build up "intercultural capital", that is, knowledge and dispositions that will help them in intercultural exchanges of teaching and learning. I then explore what such knowledge and dispositions might entail through an analysis of my second ethnographic play *Satellite Kids*. The play tells the story of three high school students living and going to high school in Toronto, Canada, while their parents live and work in Hong Kong. . The play's focus on issues of power, identity, and intercultural conflict within a Canadian cosmopolitan school makes an interesting case study for exploring what intercultural knowledge and dispositions might look and sound like and how the educational project of building intercultural capital is different from the project of multicultural education that has been dominant in Western teacher education throughout the seventies, eighties, and nineties.

- (4) Goldstein, T. (2006). Towards a Future of Equitable Pedagogy and Schooling. *Pedagogies: An International Journal* 1 (3), 151-169.

Through the presentation of a short ethnographic play entitled *The Card* (2004), this paper argues that working towards a future of equitable pedagogy and schooling must include spaces for teachers to work with students who are subject to homophobic bullying and asking questions about their sexual identities.

- (5) Goldstein, T. (2005). Performed Ethnography for Anti-homophobia Teacher Education: Linking Research to Teaching. *Canadian On-Line Journal of Queer Studies in Education*, 1(1): 25 pages.  
(<http://jqstudies.oise.utoronto.ca/journal/viewarticle.php?id=13&layout>)

This paper looks at the discussions provoked by my play about homophobia and anti-homophobia education in public schools entitled *Snakes and Ladders*. Particular attention is paid to issues facing anti-homophobia educators who work in secular public schools located in religiously diverse communities.

- (6) Goldstein, T. (2004). Performed ethnography for critical language teacher education. In: Bonny Norton and Kelleen Toohey (Eds.). *Critical*

*Pedagogies and Language Learning*. Cambridge: Cambridge University Press.

This paper describes the ways my play *Hong Kong, Canada* has promoted discussion and dialogue around issues of linguistic difference, linguistic privilege and linguistic discrimination. After providing a brief synopsis and several excerpts from the play, I describe several of the pedagogical activities I have used with *Hong Kong, Canada* in my own teacher and community education work.

- (7) Goldstein, T. (2002). *No Pain, no Gain: Student Playwriting as Critical Ethnographic Language Research*. *Canadian Modern Language Review*, 59 (1): 53-76.

This paper describes an ethnographic playwriting project I facilitated, which provided fifteen high school students an opportunity to develop their English language skills by writing and performing their own ethnographies through the genre of playwriting. The paper features an ethnographic play entitled *No Pain, No Gain* written by student Timothy Chiu. In its examination of the issues that arise when students speak in different accents and teachers evaluate students working in a second or other language, the play provokes discussions on equitable teaching and evaluation practices for English as a Second or Other Language (ESOL) students.

- (8) Goldstein, T. (2000). *Hong Kong, Canada: Performed Ethnography for Anti-Racist Teacher Education*. *Teaching Education Journal*, 11 (3): 311-326.

This paper provides a sample of the discussions my play *Hong Kong, Canada* provoked in a “rehearsed reading” of the play. The reading was given by a small group of pre-service teacher education students for their colleagues in my Equity in Education course at the Ontario Institute for Studies in Education of the University of Toronto (OISE/UT) in December 1999. The article includes with a discussion of the pedagogical activities that could accompany future readings and performances of *Hong Kong, Canada*.

The work of Tara Goldstein serves as a model for innovative research practices, applied theatre and creative pedagogy. I argue that Goldstein's plays highlight the need for institutional change, curriculum reform and whole-school pedagogies in the struggle to achieve genuinely inclusive education. There is no author summary for this article yet. Authors can add summaries to their articles on ScienceOpen to make them more accessible to a non-specialist audience. Abstract. This contribution takes as its point of departure the premise that despite recent efforts to build a more inclusive society, Canada as a nation has been founded by excluding certain groups from recognition as full citizens.