Figure 1. Cover and inside of playbill created for the performance (not to scale).

Our Players

AUTHOR 1. *(Dionysus)* Found for many years on the other side of the boards, Author is pleased to be appearing as a doctoral candidate in Literacy Studies at the [name of institution] where she teaches children's literature and writing processes. Her research explores ideologies in and of children's literature and qualitative methodologies of text analysis.

AUTHOR 4. *(Chorus)* Making her comedic debut, Author was discovered trapped under a pile of books at the [name of institution], where she is a doctoral candidate in both the Literacy Studies and Special Education programs. Her research interests include new literacies for struggling or at-risk students.

AUTHOR 3. *(Zeus)* A long-time company player at the [name of institution], Author currently appears as [position]. Directing credits include Advanced Graduate Coordinator and the CLiCK (Children's Literature Collection of Knowhow) Conference, a multimedia workshop/conference for young authors and illustrators. Author's research focuses on writing development and writing instruction, multimedia composing, process drama, children's literature, and qualitative research methodologies, including the role of performance ethnography and ethno-theatre as tools for developing reflexive practice.

AUTHOR 2. *(Apollo)* Currently a company member of the [name of institution], where she is an [position], Author rejoins the cast for this theatricized production of "Busting Open Waterbusters." Author's research explores the personal and professional challenges faced by multilingual teachers and other educators and the methodologies employed in empirical studies of the language and literacy practices of language learners.

**LIVE!
FROM MOUNT OLYMPUS:**

"Busting Open Waterbusters:
Finding Meaning within the Visual, Aural, and
Choreographical Layers of an Imagined World"

Authors' Names and Institutions

Characters:

Zeus: Father of gods and men, god of the sky and of the heavens, brother to Poseidon (god of the sea) and Pluto (god of the underworld); married to his sister Hera, but many times unfaithful to her; "upheld law, justice and morals, [making] him the spiritual leader of both gods and men" (Zeus, 2005, ¶1). Wonder what Hera thought of that….

Apollo: Zeus's son by Leto, one of the Titans; twin to Artemis; associated with the sun; "god of theory, of… rational understanding", and "linked to the static arts of sculpture and architecture…of distanced introspection and repose" (Athanases, 2008, p. 119).

Dionysus: Zeus's son by Semele, a mortal; called by the Romans 'Bacchus'; "god of dynamic arts such as drama, music, song, and dance; of art as life in process" (Athanases, 2008, p. 119), or what we today might call one wild and crazy guy.

Chorus: The Chorus as an "element of production" adds "to the general pleasure and understanding of the audience" (Weiner, 1980, p. 210), and our Chorus does just that!

Setting: The scene takes place on the lofty heights of Mount Olympus, where the gods dwell between heaven and earth. From Olympus, the gods observe a group of mortal 6th grade students working with a pre-service teacher, under the direction of a faculty member, to create a video as part of a writing methods course and as part of a sustainability grant application.

The data sources: A student-produced video on sustainability (Learning Gate, 2011), produced under the direction of Jenifer Schneider, and the analyses of the video produced by Patriann Smith and Anne Anderson.

Questions considered by Apollo and Dionysus in this scene

How do we evaluate digital works, which may contain layers of multimodal texts, especially when produced by children? Each layer must be considered separately and in relation to the others. Such evaluations also raise the philosophical questions, debated through the ages, of:

- o what constitutes art,
- o what constitutes meaning, and
- o whether art and meaning are to be found in the process or in the end product.

The analytical methods and theoretical discussions:
Iterative viewings of the video; written description of the multimodal information contained in each level (Rodriguez & Dimitrova, 2009):

- Denotative / Literal
- Stylistic / Technical Choices
- Connotative / Symbolic
- Ideological / Iconic

Written discussion of the findings, drawing on various theories. In this presentation, we focus on Eco's (2003) idea of ostention, the de-realizing of a person or object to represent an entire class.

Dramatizing the analyses using theatrical processes (Saldaña, 2003). Athanases (2009) described the divide between two types of art / meaning / process in terms of the dichotomy between the Greek gods Apollo—"god of theory, of clear and rational understanding" and "linked to the static arts of sculpture and architecture and of distanced introspection and repose"—and Dionysus—"god of dynamic arts such as drama, music, song, and dance; of art as life in process" (p. 119). In that spirit, we present "Busting Open Waterbusters."

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