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The perspective employed in this report is that of the theatrical performance; the principles derived are dramaturgical ones. I shall consider the way in which the individual in ordinary work situations presents himself and his activity to others, the ways in which he guides and controls the impression they form of him, and the kinds of things he may and may not do while sustaining his performance before them (Goffman, 1959, p. xi).

This quote, excerpted from the preface of Goffman's (1959) book, "The Presentation of Self in Everyday Life," exemplifies the theme of the present issue of the *Research Strand* of the *Ubiquity* Journal. The theme invites the readers to consider "performance" and performative arts" that are staged performance, formal presentations of one self and one's activity to others, or non-stage performance in "ordinary work situations" whereby one engages in interaction with other human beings in order to influence and be influenced by them.

 In the context of this journal's mission, ordinary work situations are the places and spaces where literacy, literature, and the arts are summoned as "objects and instruments of action" (Wolterstorff, 1980, p. 3) that enable individuals to perform their intentions in front of and in interaction with others. Eventually, these performative acts help individuals realize their life, personal or social, as students, teachers, teacher educators, researchers, and artists, in local and global contexts and communities.

The authors of the articles included in this issue investigate various dimensions of this theme across different contexts, media, and performative arts. They also employ traditional and

innovative methodologies and theoretically rich frameworks for their scholarship. A brief

overview of these studies is presented next.

In a qualitative study, Cappello, Kendig, Badeu, and Hopkins, the authors of "In.Love:

Analyzing Participatory Photographic Data" focus on the audience not only as receivers but also

as participants and an object of inquiry during the public performance of dance and theatrical

adaption of Shakespeare's *As You Like It*. The researchers provide the audience with iPods so

that they might be able to capture through images what they are seeing, thinking, and feeling.

They also furnish the audience members with prompts to guide the recording of their perceptions

during the performance. This new approach to performative inquiry, informed by the spectator-

performer relationship theories of Dolan (1988) and Freshwater (2009) and visual literacy

(Crovitz & Montgomery, 2015) (Cappello et al., 2016, pp. 11-12), leads the researchers to

insights into the audience's reactions to the performance. It also yields new understandings about

photography elicitation technique and "text message prompting" as the methodology for

capturing the audience's reaction to the performance and their ways of making sense of the

world they were not only seeing but also participating in. This choreographed elicitation method

of audience response during the enacted performance shows promise but it also evinces certain

challenges. We trust the readers will find invaluable the multiple facets of the innovative

methodology that is presented in this study.

In a case study that the author indicates draws on discourse analysis (Gee, 2009)

(Meacham, 2016, p. 44), "Exploring a Secondary Student's Cross-Contextual Critical Literacy

Practices," Meacham probes the ways in which one adolescent performs a critique of children's

ads and other cultural artifacts using a number of social media platforms as venues for

disseminating his criticism to the public. The researcher notes that although this adolescent's

critical analysis embeds a self-interpretative critical response to children's ads and cultural artifacts to which he had access, he finds his critique lacking a sense of "social reflexivity." Meacham argues that social reflexivity engages not only the personal but also the social. He concludes with exemplar practices to assist teachers in helping their students develop a multiperspectival critical stance to mass media texts such as ads and cultural artifacts, paying significantly more attention to the social agendas that these products embody and the social justice implications that they offer to youth, who are heavy social media and advertising consumers. Meacham also suggests directions for future research, asking researchers to consider "how students not only enact a cross-contextual critical stance but also how that stance might get maintained as they matriculate."

McIntyre, Reeves, and Curry, the authors of "A Case Study of One Adolescent's Poetry Writing Processes Using Think-Aloud," explore an adolescent poet's ways in which she saw "the world with a poet's senses and heart and imagination" (Leggo, 2008, p. 165). The researchers choose "think aloud" protocols as means to enable their young writer/participant to perform, interpret, and interrogate the language and the composing process she employed for constructing the world she described in her poems. Their findings open questions and insights into the ways of capturing the poetry writer's craft and performance through think-alouds as well as ways of supporting young poetry writers in today's classrooms that the researchers argue tend to favor expository and persuasive forms of writing over poetry composing.

I hope that the collection of these articles will encourage readers to examine their own conceptions and experiences with performative arts and that it will also offer new possibilities for understanding not only overtly staged performative arts but also covertly staged performance in any literacy and creative activity. This is because any human interaction is a socially

constructed performance enacted by actors for and in interaction with the audience (Goffman,

1959). Finally, I hope these articles will offer inspiration for developing additional

methodologies and technologies for uncovering the complexities of broadly conceived human

performance in academic and non-academic settings.

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