Engaging in Drama:
Using Arts-based Research to Explore a
Social Justice Project in Teacher Education

George Belliveau
University of British Columbia

Abstract

This arts-based research invites the reader to consider the complex learning that emerged when a group of pre-service teachers collectively developed a play about anti-bullying as part of a teaching practicum. To capture the learning that emerged during the collective writing and rehearsing, the author engages in an artistic process by writing the key findings in the form of a drama. By using drama as a method of inquiry, as well as a way of documenting the learning, the author attempts to capture the multiple voices within the collective pre-service teacher process.

Over the last few decades, the arts, including drama, have become meaningful methods of inquiry in qualitative research (see: Barone and Eisner, 1997, 2006). This paper explores the use of drama as a way to investigate as well as represent findings of a research project in teacher education. Instead of analyzing data and reporting on the research in a traditional academic essay, I undertook an arts-based approach by playwriting data findings (Saldana, 2003, 2005). Consequently, scenes from the play I developed, *Collective Playbuilding: Writing Ourselves*, become key examples to illustrate and examine some of the learning that emerged in the drama-based research project.

In the multi-layered play *Six Characters in Search of an Author*, playwright Luigi Pirandello invites the audience to explore the inner dynamics of theatre by creating a play within a play. This reflexive genre of playwriting has been effectively applied by a number of other dramatists

aside from Pirandello as a means to consider and question the nature of drama. In an effort to capture the learning that emerged when a group of pre-service teachers developed a play about anti-bullying for a teaching practicum, I created - *Collective Playbuilding: Writing Ourselves* - a play about a playwriting process. This research play makes use of a dramatic structure and methodology to investigate the learning process within a teaching practicum. The nature of the experience for the pre-service teachers involved in the playbuilding process became the focus of the exploration. More specifically, this arts-based inquiry examines the kinds of cognitive and affective learning that emerged during the collective writing and performing process. As well, in the context of the drama, I investigate how the group of pre-service teachers came together as a collective, and how they grew apart. What were the group dynamics? What were some of the doubts, challenges, benefits experienced by the participants during the playbuilding process? And finally, I return to methodology and question what happens when an artistic process is used to represent findings. The drama *Collective Playbuilding: Writing Ourselves* has been presented at two academic conferences and feedback from audience members was sought to offer further insights into this research.[1] The entire drama is available from the author, but in the interest of space and to focus this paper, only excerpts are used to highlight the method, learning and process.

Professor:[2] (Sitting at a desk reading through a stack of application letters.)
Wow! How do I choose from these thirty-five applications? Who's better suited? Why? They practically all suit my inclusive criteria – so much for criteria!

> Chorus *(Standing behind the Professor, their backs to the audience, they turn one by one as they deliver their respective paragraphs, trying to convince the Professor with their letters of intent.)*:
>
> *When I was in school, I was always saddened to see kids being teased, hassled and coerced into actions they usually wouldn't even consider. In my last teaching practicum with grade 4s, I was disappointed to see that these behaviors still exist. I want to be part of a team that can help students understand the painful feelings one suffers from being bullied.*
>
> *My unique contribution to this project is the fact that I am taking a huge risk in my learning! I've never done any drama and I am generally quiet and shy, but I want to step out of my comfort zone.*
>
> *I feel that the strongest quality that I will bring to this project is my empathy towards children and adolescents that experience bullying. I was bullied as a young girl, and I know firsthand the damage it can inflict to your self-esteem and confidence.*

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[1] The drama was presented at the following conferences: Provoking Curriculum (Victoria, B.C., Feb. 2005) and Investigating our Practices (Vancouver, B.C., May 2005). It will also be performed for the Arts-Based Educational Research SIG at AREA (San Francisco, April 2006).
[2] All text in Arial font represents excerpts from *Collective Playbuilding: Writing Ourselves* (Belliveau 2005).

Professor: *(The following lines overlap one another.)* How many people do I need with drama experience?
 Chorus: *I've never done any drama.*

Professor: I only have two applicants with any drama experience.

 Chorus: *I was involved in a number of plays in elementary and junior high.*

Professor: Group and team dynamics is key for the success of this project. O.K., how many should I select? I was initially thinking … eight, but I have nearly thirty women applying.

 Chorus: *Being one of the only males in the elementary program, I think I could add a valuable perspective to the project.*

Professor: How important is gender balance? How about Elementary/Secondary balance?

 Chorus: *I'm a high school science major and I want to find ways of integrating the arts in my subject area. I really think this project would help me to do that.*

 (Slight pause as the chorus turns and faces back.)

Professor: If this project is to be a collective, how can I make the selection process more inclusive? Could I have the candidates become part of the selection process? Is this possible? Will I favor people I know, who took classes with me? The known over the unknown? *(Face in hands, frustrated, yet realizes he must move on.)*

 Under my guidance as practicum supervisor, 12 (non-theatre) pre-service teachers engaged in the creation and touring of an anti-bullying play as part of their final teaching practicum. The participants in the collective playbuilding project were second year pre-service teachers at the University of Prince Edward Island (UPEI). The fourth and final teaching practicum in UPEI's two-year Bachelor of Education program can be completed as an alternative project where the future teachers can opt to spend their six weeks exploring teaching and learning outside the traditional classroom/school setting. The learning experiences during the building and touring of this anti-bullying drama were numerous for participants - pre-service teachers, in-service teachers, elementary students, and myself; however, a full exploration of the research possibilities and findings is beyond the scope of this paper (see: Belliveau, 2004a; IN PRESSa; IN PRESSb). Therefore, I focus this arts-based inquiry on the learning experienced by the pre-service teachers during the playbuilding process. It should be noted that this alternative practicum for pre-service teachers was created as an opportunity to learn about social justice,

self, and others through drama in an effort to better understand and address bullying, rather than aimed at finding a solution to bullying in schools.

Professor *(providing direction)*: Let's break into three groups. I want each group to choose a place in school where bullying happens other than the classroom. Once you've decided on a location create a possible conflict between students. You will show the incident through tableaux[3] – just showing, no talking.

> Chorus (they show the following three tableaux):
>
> *We set the conflict in the lockers. It began with physical bullying. Then, it continued with ignoring.*
>
> *We set the bullying scene on the bus, where two of the so called popular kids were picking on a boy for no apparent reason.*
>
> *We set the scene in the cafeteria with two girls basically using another one because they wanted her potato chips.*

Tracey *(breaks away from the last tableau in the cafeteria while the other two chorus members remain frozen in place as the bully and bullied)*: The tableaux evoked strong images and the bullying and tension became very clear. After sharing our respective tableaux we reworked them by expanding them further using dialogue. *(Noticing the audience, begins to address them directly.)* Oh, by the way, I'm Tracey, an elementary teacher, and one of my tasks during the project was to pull the group's ideas together into one script. I guess I'm the playwright, if that's still the term to use in a collective! I also play Courtney, a bystander in the play. In our cafeteria scene, one of the popular girls doesn't have her lunch or any money so she lures a less popular girl to come and join her - figuring she has money or goodies in her lunch. That was basically our first tableau. *(Enters the tableau again as the bystander.)*

Professor: Stay frozen in this image. *(The three chorus members in the cafeteria tableau remain frozen as the Professor addresses the audience.)* As spect-actors, using Augusta Boal's term, I want you to provide spoken thoughts for these characters on stage. I'm going to tap one of the people in the tableau on the shoulder and I want you as spect-actors to imagine first, then vocalize, what that person may say – internally or externally - in this situation. Begin your sentence with "I want …" *(Taps the aggressor on the shoulder.)* For instance, "I want to humiliate you." If you have an idea please raise your hand, or I'll ask for volunteers.

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[3] A tableau is a frozen image or picture with participants using their bodies to illustrate their meaning in a realistic or symbolic manner.

Chorus *(those not involved in the cafeteria scene tableau):*
I want to hurt you.
I want to take advantage of you.
I want to grab your chips.

Professor: Now, the same process, begin with "I want …" but his time what would the bullied individual say internally or externally?

Chorus:
I want to fit in.
I want to share what I have.
I want to be respected.[4]

Tracey *(breaks from the tableau again and addresses the audience):* This process gave us great insight on what each individual in the tableau may be thinking or what they would possibly say. It provided us with plenty of dialogue ideas. In fact, we discovered that by the body language and internal dialogue that one of the two so-called bullies in the cafeteria scene was really a follower, a bystander. This deepened our scene by creating more tension, because I (as Courtney) was this so-called bystander who didn't really want to bully … yet I wanted to be part of the popular group.

My professional training in theatre has enabled me to work in diverse areas of the field, including playwriting, so I took advantage of my artistic experience to facilitate and open up possibilities for research through drama practices. In using drama as a method of inquiry, as well as a way of documenting the learning, I felt I was able to better capture the spirit of the collective process and represent the multiple voices of participants. My conviction is that the lives, voices, and events represented within the drama have a life and power that is unique compared with other forms of presentation (Pifer ,1999). For instance, the conventions of performance writing present opportunities to illuminate multiple data findings through physical embodied representations and textual devices such as the use of chorus, inner monologue, and dialogue. In playwriting data findings, the diverse (and often conflicting) voices that shaped the creative process of the pre-service anti-bullying drama are, I argue, readily revealed and brought to life.

The data for the drama, *Collective Playbuilding: Writing Ourselves,* emerged from four primary sources: the pre-service teachers' reflective **journals** during the playbuilding process; my personal **notes** and observations; scenes from the final draft of the collective **script** they

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4 This activity of building silent tableaux then asking viewers to project ideas as to what the players in the tableau could be thinking or saying is borrowed and adapted from Boal's *The Rainbow of Desire* (1995).

developed and toured - *You Didn't Do Anything!* (Belliveau, 2004b); and unsolicited **comments** from viewers during the opening performance.[5] In my effort to succinctly highlight the emerging, dominant, controversial and/or surprising findings, I shortened sentences and ideas, blended and juxtaposed thoughts, yet kept the meaning and essence of the recorded data.

Also, to better capture the collective playbuilding process the 12 pre-service teachers underwent, I frequently made use of a chorus. The chorus in ancient Greek drama typically represented the voice of the people, a collective voice that questioned, supported, and challenged the protagonist or ideas within a drama (Cuddon, 1982); as a result, multiple perspectives often existed within the chorus. I attempted to create in the chorus (and to a lesser degree with the character Tracey, who is also a composite of a few voices) the varied and divergent voices that existed within the project.

Tracey: *(alone, writing in her journal)* I feel kind of like what I assume [our Professor] must feel like. In that, I know he has ideas about what the play might look like, yet he is holding back on his vision in order to allow *us* to create it collectively. I'm finding it incredibly challenging to let go of my own ideas and include all the other voices. There are so many great ideas, and … I can't include them all. Yet, I fear others won't feel validated if I don't use their suggestions. Somehow, I have to funnel and blend all the ideas into our 30 minute piece. The play is three distinct scenes (bus, cafeteria, lockers) right now, so we need to work towards combining characters and plot to make it cohesive.

Chorus *(enter from different areas and sit as a group)*:

Great to have our first draft.
We can finally start rehearsing.
I can't believe she cut out Lauren's monologue.
It was one of the best parts of the play.

She didn't incorporate any of my suggestions!
The guy parts are pretty slim.
All our ideas are nicely meshed in this script, …
but we still don't have an ending.
We need something at the beginning.

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[5] All pre-service teachers signed a waiver allowing me to use their journal reflections for research purposes. The audience comments were retrieved from the project's website. The research project was ethically approved from University of Prince Edward Island's Research Ethics Board. Any names mentioned are fictional to maintain anonymity of the participants.

Johnny Saldana (2003, 2005) suggests that a key question researchers need to ask is which mode of presentation works best to credibly, vividly and persuasively inform an audience about their research. As a form of arts-based research, Saldana and other qualitative researchers refer to the term ethnodrama when dramatic writing or performance is used to analyze and articulate journal entries, interview transcripts, field notes, or other written and visual artifacts (Conquergood 1991; Diamond & Mullen 2000; Donmoyer & Donmoyer 1995; Finley & Finley 1999; Gray 2003; Mienczakowski 1997, 2001; Saldana 1998, 2003, 2005). Goldstein (2001), who has used ethnodrama to share her research on immigrant experiences, points out that "[w]riting up ethnographic data in the form of a play reminds us that ethnographers invent rather than represent ethnographic truths. […] Ethnography is an interpretative, subjective, value-laden project" (p. 294). While writing my drama, which could be considered an ethnodrama, I became increasingly aware of the interpretive and subjective nature of this approach to research. For instance, as I analyzed the data for recurring themes I was also continually thinking about the performance of the research - how particular findings would work dramatically. And, even though I tried to honor and represent the most significant research findings into my script, I was cognizant that during the creative process I may have privileged elements that "worked" dramatically.[6]

Another arts-based research methodology that shares characteristics of ethnodrama is performative inquiry (Fels, 1998; 2004). Fels defines performative inquiry as a research methodology that uses the medium and processes of drama as a way of knowing (1998). This qualitative approach investigates how performance (improvisation, tableaux, role drama, playbuilding) creates a co-evolving interaction between participants, their environment and the subject/theme within which moments of learning emerge (Fels, 2004). The pre-service teachers in the drama project engaged in performative inquiry, in particular through the playbuiding (Tarlington & Michaels, 1995), an approach where a group collectively builds a play around a particular issue or theme. In the anti-bullying playbuilding project, the pre-service teachers were involved in researching bullying (through text and improvisation), writing about it, and finally finding meaningful ways to perform their learning.

Professor *(giving instructions to the chorus)*: This activity is called the Status Game.[7] In pairs, I want you to decide who will be high status and who will be low status. The setting is a bus stop where there is only one seat. No talking to begin. *(The chorus animates the status game for a few moments. The high status person may act nonchalant and superior, anxiously awaiting the bus, whereas the low status takes on a timid, self-conscious approach, maybe offering the seat, not making eye contact … A minute or two pass by.)*

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[6] In an effort to address the possible privileging of certain themes over others, I kept revisiting the data after each draft of the drama so that my artistic process would never get too far away from the research data. In addition, I asked my research assistant, who helped code some of the results, to read earlier drafts and comment on the representation of voices.

[7] Keith Johnstone (1979) explores a variety of status activities and he argues that most drama centres on status identity, the taking and giving of status between characters.

Stop. Reverse status roles. Same setting, but you can include some dialogue this time. Begin to play!

> Chorus *(mimes doing the status activity while articulating the following lines)*:
>
> *Being low status is pretty easy.*
> *It's tough to be high status - it's just not me.*
> *What's the point exactly of this activity?*
>
> *It's easier to give status than take away status.*
> *Some people play the high status really well … maybe too well!*
> *When are we actually going to begin writing the play?*
>
> *These activities are great. They free me up. I'm losing my fear to perform.*
> *It's difficult to create dialogue. I'm more comfortable with the non-verbal.*
> *How does this help create our bullying play?*

Boal's (1995) notion of metaxis (playing/existing in two worlds) is useful in describing the experience of participants, because the chorus in the above example is in two worlds, doing two things at once: they are performing the status activity while speaking the reflective lines. The sense of metaxis was also experienced throughout the project by the pre-service teachers, in that they were in role as actors yet always thinking about how this project fit into their teacher development. On yet another level, as I was playwriting the data for the drama, I was constantly analyzing the research findings and at the same time in the process of crafting the performance text.

Professor *(more instructions)*: Now keep in role as your high or low status character and the bus is coming by to pick you up. Intermingle on the bus in character. *(Professor animates driving the bus and one by one the chorus mime entering and riding on the bus in either their high or low status character interacting with one another.)*

> Chorus *(improvises actions on bus while saying the following lines)*:
>
> *I found it easy to relate to the low status people.*
> *Is this going to be a scene in our play?*
> *It's hard to be mean to others. I wanted to give them my seat.*
> *It's helping me feel like someone bullied would feel.*
> *Is there a point to this activity, besides it being fun?*

This was just so much fun.
We were all into our roles on the bus.
The group is really gelling.
When's the script going to be written?

I felt the tensions between high and low status through movement.
I felt the tensions between high and low status through tone of voice.
The high and low status personalities in the group are surfacing.

 The tensions between high and low status connect to the bully and bullied.

The dramatic play unpacks some of the complex learning that emerged during the playbuilding process, learning that is often challenging to capture through text alone. For instance, the artistic method of representation invited diverse (and at times conflicting) perspectives of the participants to physically come to life, and allowed for the intangible and/or unvoiced learning to emerge through embodiment and dialogue. Denzin (1997) suggests that the "performance text is the single, most powerful way for ethnography to recover yet interrogate the meanings of lived experience" (p. 94-95).

As I read and re-read the pre-service teachers' journals, my field notes on the project, and the anti-bullying play they created, *You Didn't Do Anything!*, what continued to catch my attention was how their collective play and lived experience seemed to increasingly blend over the course of the playbuilding process. Through the readings, improvisations, and playbuilding work around the issue of bullying, the pre-service teachers began to understand power imbalances and recognize roles people play in relationships. As a result, they played out their understandings during improvisations, and in turn progressively (and likely subconsciously) wrote themselves into the script.

Tracey: *(writing and thinking out loud)* I sometimes wonder how close the play we created relates to us as a group. We've invested so much in this as teacher/actors that we're maybe writing our story, without realizing it. The bullying we're presenting, which we think is based on research – what we read and experienced in schools – may be bullying tendencies and bullied experiences from inside us. I wonder, sort of like *Lord of the Flies* – where the evil is not out there but within!

In my analysis of the journals and from the literature on drama education (Booth 1994; Gallagher 2001; Heathcote 1984; Needlands 1992) I suggest that this phenomenon of pre-service teachers writing themselves into the script occurred because as the group became more at ease with one another they felt more comfortable to take risks and share their inner stories. Their increasing familiarity about bullying and their increasing comfort of dealing with the issue coupled with the drama processes gradually freed them to test out their knowledge and understanding during improvisation activities. Their openness to readily share a part of

themselves heightened the creative work, and this became evident in the monologues and scenes which became more authentic as they reached deeper into the personal. Within the safe environment created in the writing and rehearsal process, the improvised and scripted text moved beyond the stereotypical and more towards the personal. However, when the collective playbuilding reached a point where a unified script needed to be created, a number of the participants were frustrated, in fact angry, that some of their contributions were omitted. This tension is represented through the chorus:

> *I can't believe she cut out Lauren's monologue.*
> *It was one of the best parts of the play.*
> *She didn't incorporate any of my suggestions!*

Tracey, in her role as playwright in the drama, discovers that it is not feasible to include all the voices and realizes the potential tension this may create:

There are so many great ideas, and … I can't include them all. Yet, I fear others won't feel validated if I don't use their suggestions.

To a certain extent, this delicate balance of who and what to include permeates the entire drama. In the first scene, the Professor tries to rationalize (with no real success) why certain individuals should be selected over others:[8]

Will I favor people I know, who took classes with me? The known over the unknown?

In the next few scenes, decisions are made in the playbuilding process, yet not to everyone's satisfaction. People get hurt, are offended, angry, frustrated in the process, because, as mentioned, part of themselves is invested in the characters and the play. Therefore, when a line, monologue or character was cut, it was *their* story, *their* lived experience, they felt, that was judged by the playwright as not good enough.

These moments of frustration, similar to the high points (the excitement, the rewards gained through risk taking, the joy of sharing and creating something meaningful), eventually became learning points for the pre-service teachers as they realized they could offer their own students such empowering opportunities in the future. The challenges of working in a collective came to represent sites of learning how to negotiate, listen, and accept other perspectives.

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[8] The playbuilding process was largely student-centered, whereby the pre-service teachers were responsible for creating the anti-bullying drama. My role was to facilitate an environment where these soon to be teachers would feel empowered and confident to creatively write and eventually perform their social justice play for a school audience. As a result, in the dramatic play I maintain the voice of the Professor as a facilitator, rather than developing him as a reflective practitioner.

Moreover, the points of tension the pre-service teachers experienced fed into their anti-bullying script and in their characterization of the roles, and in turn this passion impacted, and fueled energy into, the development of the collective play. I suggest that the moments of frustration and disagreement inadvertently became constructive artistically, because a play without tension and passion generally fails to engage an audience. Nevertheless, from a pedagogical perspective, too much tension within a drama process can hinder the learning of individuals (Belliveau, 2004a)

The meaning-making that happens either within the moment of action, within an artistic activity, or upon reflection and sharing with others is a critical component to drama-based inquiry (Fels 2004; Gallagher 2001; O'Neill 1995). A few days after a decision was made (e.g., a monologue being cut), a number of pre-service teachers would reflect in their journals how perhaps they had initially reacted too strongly. This suggested that they gradually understood how they needed to let go of some of their ideas for the benefit and growth of the whole. Creating opportunities for students to make decisions, to listen to the different perspectives of others, to respond to situations in a variety of concrete and imaginary worlds, provides them with skills of communication, empathy, listening and decision-making required to navigate their world(s), both imaginary and real (Booth 1994; Fels 2004; O'Neill 1995).

Chorus *(spreads out across the stage):*

Sometimes I wonder if I'm doing enough
to help our group deal with the inner tensions.

I'm glad I chose this practicum.
Even though at times I wasn't so sure.
In the end, we weathered the storm.

The challenge of working so intimately and intensely with others was tough, but I learned so much about teaching through this drama experience and about differences in people.

Tracey: *(writing and thinking out loud)* Presenting a play we wrote and created really makes it powerful – part of ourselves were invested in the work. […] When I think of our first tableaux and how we developed them it's incredible what we created and experienced. The process has been a transformative learning experience in terms of teacher and self-development. Opening tomorrow!

Engaging in the performance text, *Collective Playbuilding: Writing Ourselves,* helped create space for a convergence of lived and performative worlds to be played out simultaneously, and allowed individual and collective voices to be heard and negotiated at the same time. In creating a play about the pre-service teachers' playbuilding process, I was able to capture aspects

of the complex and layered learning that emerged during the creative process through an embodied approach. As well, by using drama as a methodology to examine a drama process, I illustrate how arts-based research enables readers to experience the complexities of interpreting and researching art processes. This endeavor supports the work of Barone and Eisner (2006) who suggest that arts-based research generally includes a *purpose*, often associated with an artistic activity, and the presence of certain aesthetic qualities or *design elements*.

Because I was the sole author of the dramatic text my experience was not fraught with the same tensions as in the collective writing of the pre-service teacher play. Nonetheless, creative writing is a relentlessly reflexive process (de Freitas, 2003) and the multiple possibilities and voices (Boal, 1995) emerged during my playwrighting experience - different, yet resonant of the collective writing experience of the pre-service teachers. Furthermore, when I began to rehearse the drama in preparation to present the play for conferences (with UBC pre-service teachers interpreting the roles), the multiple voices of the collective playbuilding group re-emerged and further complicated (as well as enriched) the process. Through the rehearsing of the drama I relived and heard once again the multiple voices expressed during the collective playbuilding journey.

Working through and collectively developing the drama illuminated for me (and hopefully the audience who witnessed it) the multiple sites of learning, resistance, and resolution that emerge through arts-based inquiry. In the end, the artistic process explored in this drama broadened the conversation about the dynamics and meaning-making within collective creations; it revealed tensions and moments that otherwise may not have been noticed; it raised more questions than it answered; and finally it focused on a specific process within teacher education that no doubt holds significance and relevance to other groups and research areas.

Over thirty people responded to a brief questionnaire after witnessing the presentation of *Collective Playbuilding: Writing Ourselves* at two academic conferences. Recurring themes articulated by audience members when asked what they took away from the research performance text included *drama's ability to depict the (inner and outer) voices of all stakeholders*, and the importance and relevance of *playing out the process, journey, not only the product and destination*. Audience members also offered their feedback on the question: "Do you feel that performed research is a viable form of research dissemination, why or why not?" A sampling of the recurring written comments include:

> *This research approach revealed the process in a multi-layered and unique fashion.*
> *The playing (acting) helped us constantly question so-called "truth."*
> *Allows the research to become vibrant, in present time, yet timeless.*
> *The research presentation was evocative and integrated feeling into education rather than crippling us with non-feeling products and facts.*

Further research into the reception and the meaning-making that occurs for audience members who witness drama as a form of research dissemination would help refine and deepen

future research endeavours of this genre (Diamond & Mullen, 2000). Consequently, a drama could be created from audience responses to *Collective Playbuilding: Writing Ourselves*, which would then become a play about a play about a playbuilding process!

Within this paper I examined how drama can be used to investigate as well as represent research findings within an educational context, and by illustrating specific examples from the creative text I aimed to show rather than tell how this process can occur. As with other forms of research, limitations exist within drama-based inquiry, and in this case the excerpts chosen to appear in the script may be deemed selective and subjective. In addition, the shaping of the piece, for artistic and aesthetic appeal, arguably, offers a particular lens or perspective. Nonetheless, turning research data into an artistic piece also opens possibilities, in that the kinaesthetic and emotional can be observed (i.e. through body, gesture, voice, tone), which is not necessarily as accessible in other forms of research. Furthermore, a key objective of this research was to engage in a reflexive process by using an arts-based approach (drama) to creatively examine an arts-based project (drama process), thus using drama to inquire about drama.

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About the Author

George Belliveau is Assistant Professor in the Faculty of Education at the University of British Columbia where he teaches drama education. His research interests include theatre/drama education, drama and social justice, Canadian theatre, and arts-based educational research. His research in these areas has been published in journals such as the *International Journal of Arts and Education, Canadian Modern Language Review, Theatre Research in Canada, English Quarterly, Canadian Theatre Review,* among others. George also continues to perform professionally as an actor – he most recently appeared in *The Tempest* in Charlottetown, PEI, Canada (2006), where he was also the assistant director for the outdoor production.

International Journal of Education & the Arts