

Entangled Identities: Drama as a Method of Inquiry

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Abstract

This paper tells the story of using process drama to “create spaces to encourage multicultural conversations” in response to the “ever increasing globalisation of education”. A little over ten years ago Ackroyd and Pilkington redesigned and implemented a drama work, the purpose of which was to provide a drama for children to challenge essentialist assumptions and actively construct their own identities in the UK. Following the work of Ackroyd and Pilkington, the purpose of this study was to use drama as method to *generate* data through exploring and listening to children in a postcolonial situation. I tell this methodological story drawing on Clandinin and Connelly’s three dimensional inquiry space as a framework and weaving the children’s small stories throughout as they travelled with me; in and out of a fictive world.

Keywords: Identity, drama method, inquiry, postcolonial, globalisation

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A little over ten years ago Judith Ackroyd and Andrew Pilkington redesigned and implemented a drama experience to explore a new phase of globalisation in the UK (Ackroyd & Pilkington, 1997, 1999). This new phase in globalisation involved the critical characteristic of “time-space compression” where we “struggle to find new ways of living alongside one another in shared time and shared spaces” (Winston, Lo, & Wang, 2010, p. 8). This is significant in education where we find increasing numbers of culturally and linguistically diverse children learning in one space (Winston et al., p. 7). Aligned with a shift in how social theorists understand the twin concepts of culture and identity, globalisation provides an opportunity for children to “draw on different cultural traditions, enabling them to widen their cultural repertoires and in some cases allowing them to construct new hybrid identities” (Stephens cited in Ackroyd & Pilkington, 1999, p. 444).

The rationale for Ackroyd and Pilkington’s research was:

If drama in education is to respond to recent developments in social theory, we need drama which does not privilege the notion that individuals have one essential identity and that cultures should be preserved in their entirety, but one that allows pupils to explore how people construct their identities, within social constraints. (Ackroyd & Pilkington, 1999, p. 451)

Ackroyd and Pilkington developed a drama evolved from an original drama (*Jump for Joy* by Paul Doust) that explored multiculturalism where the intention was primarily to “challenge prejudice and encourage a respect for other cultures” (Ackroyd & Pilkington, 1999, p. 447). The key assumption of this original drama was that cultures are distinct, homogenous and static. Ackroyd and Pilkington adapted the drama to provide an opportunity for children to actively challenge essentialist assumptions and blend different cultural traditions to construct their own identities.

In 2007, I attended a postcolonial conference at Northampton University and had the opportunity to talk with Judith Ackroyd and Andrew Pilkington on their work using process drama to explore children’s construction of

ethnic identity. I decided it would be useful to use the same process drama as a method of inquiry, but in a postcolonial situation, to *generate* data through exploring and listening to Pākehā children's understandings of ethnic identity. Pākehā are usually understood as the white European partner in New Zealand's bicultural relationship with Maori – the indigenous people of New Zealand (Bell, 2009). As I tell my story of this research, alongside me is the voice of my co-author who travelled this journey with me in her role as supervisor. As Pākehā educators, both my supervisor and I were interested in how children of the dominant population group in New Zealand (Pākehā) construct a positive identity. For a period of four weeks the children and I travelled in and out of the fictional world of the Unicom and Ebbites. During our travels we explored, in a variety of ways, what it means to be Pākehā.

The purpose of this article is to tell my story of using process drama to create spaces to encourage multicultural conversations as a method of inquiry (Denzin, Lincoln, & Smith, 2008). Importantly I tell this methodological story drawing on Clandinin and Connelly's (2000) three dimensional inquiry space as a framework: place, personal and social, and past, present and future. Process drama as a method of inquiry is discussed under each of these three dimensional subheadings. Throughout the article my experiences with process drama as a method of inquiry are illustrated by the participant's small stories as they travelled with me; in and out of a fictive world. This fits with Denzin's directive that "as researchers we need to find new ways of connecting persons and their personal troubles with social justice methodologies" (Denzin & Lincoln, 2011, p. ix).

The focus in this study was making sense of how children, who identify with the group, Pākehā, describe their ethnic identity. Pākehā as a term is contentious with some Pākehā preferring to be called New Zealander European (Bell, 2006). Because the term Pākehā is increasingly used in official documents, media and general conversations, for this study I decided to refer to this group as Pākehā (Bell, 2006). The study contributed to the under-researched area of how children, of settler origin, construct and explain their ethnic identity (Grossman & Charmaraman, 2009). Little is known

about the development of a Pākehā ethnic identity in middle childhood and the characteristics utilized by children, in general, to make sense of their emerging identities (Marks, Szalacha, Lamarre, Boyd, & Coll, 2007). Further, the study was a response to the call for more qualitative studies to explore how children conceptualize ethnic identity and, in particular, what role in New Zealand skin color has on their emerging understandings (Callister, 2008).

Pertinent to this study was Bell's argument that many Pākehā encounter significant problems with "belonging" (Bell, 2009). She suggested that Pākehā struggle with belonging because of inherited guilt and a lack of knowledge of their ancestral stories. The issue of Pākehā struggling to develop a sense of belonging has also been identified through recent research with adolescent students where students often described themselves as "normal" and identified with a national rather than an ethnic identity (Webber, 2011).

Theoretical Framework

For the purpose of this study I employed a postcolonial theoretical framework. Fraught with a myriad of contentious meanings (Ashcroft, 2001; Maver, 2006), I use the term postcolonial to embrace *all* culture impacted by colonisation and consequent Eurocentric hegemonic structures and systems. The site of postcolonial discourse is recognised as transitional where cultural identity is in a constant process of "becoming" (Girkandi, 1996, cited in Maver, 2006, p. 20). For Pākehā "becoming" often involves subtle changes that occur over time as they constantly engage with Māori – the indigenous culture of Aotearoa New Zealand. Pākehā identity is understood as transformative, having history, yet subject to a constant engagement with "culture and power" (Hall, 1990) where we are "positioned by, and position ourselves within, the narratives of the past" (Ashcroft, 2001, p. 4). Stasiulis, Yuvat-Davis and Helm (1995), described the unevenness and fragility of a settler position and attributed this to their position as "Human Hinges" caught between both the metropolitan and indigenous worlds. I argue that Pākehā's in-between position resonates with ideas of entanglement and

emerging hybrid identities in postcolonial nations. Bell (2004) illustrated the dynamic engagement between Māori and Pākehā by using Said's (1993) musical counterpoint metaphor and argued that the process of "entanglement" is an essential part of identity development in postcolonial societies. Hybridity, in postcolonial discourse, refers to the production of new transcultural forms through the interweaving of cultural signs and practices (Bhabha, 2005; Meredith, 1999). The subject positioning of hybrid identities straddles both cultures, and occupies a space "in-between" the colonizer and colonized: a "third space" (Bhabha, 2005).

Method

The "three dimensional inquiry space"

Clandinin and Connelly drew on Dewey's theory of experience to conceptualize a metaphorical three dimensional narrative inquiry space since, they argued, experience is what is studied in narrative inquiry (Clandinin & Connelly, 2000; Clandinin & Rosiek, 2007). Dewey's narrative inquiry space included the three dimensions: continuity, interaction and situation (Dewey, 1938, 1998), these are inherent in Clandinin and Connelly's later dimensions: place, personal and social, and past, present and future (Clandinin & Rosiek, 2007).

Clandinin and Connelly (2000) also extended two of Dewey's dimensions (continuity and interaction) by considering the direction of the inquiry: inward and outward, backward and forward. They argued these four directions are important when researching an experience and need to be explored concurrently.

Place - The landscape of the inquiry

As researchers we travel into a particular world. Although throughout the lifetime of the research these places may change, they still represent a concrete physical world with topological boundaries (Clandinin & Connelly,

2000; Clandinin, Pushor, & Orr, 2007).

The physical location of the research story was an urban middle-school classroom situated in an ethnically, socially and culturally diverse community in Auckland, New Zealand. The children in the classroom had regularly used inquiry as an approach in their learning experiences. Importantly, they were also accustomed to having specialist teachers come and work with them for specific periods of time. I had also established a relationship of trust with the local educational community as: a previous teacher of a local contributing school, parent of children who had attended the school, and recently a University lecturer visiting students.

The fictional world the children and I travelled into and out of, started off with a tale of two groups of island dwellers the Ebbites and Unicoms, who lived on separate islands and had no knowledge of each other. The children began their journey with either pretending to be an Ebbite or Unicom. Facilitated by myself as researcher, signifiers were established at the beginning to identify when we were entering and exiting the fictional world (Heyward, 2010; O'Toole & Dunn, 2002). A series of narrative activities were then utilised which enabled children to become emotionally engaged and commit to a fictive identity (Ackroyd, 2004; Heyward, 2010). Words were chosen to be inscribed on an imaginary "great rock" that sat above their village; children chose a name for themselves, made flags, costumes and wrote songs to express who they were. For example:

A - Yo

We're gonna make technology

A - Yo

Everyone's quality

A - Yo

We're gonna take a bow

Come on

Let's chill now (Ryan¹, Journal Entry Two)

I later pretended to travel into this fictive world as a representative of

the United Nations (UN) to inform them, during the drama experience, that unfortunately due to disastrous volcanic activity both groups had to leave their respective homes and make a new home, together, on an island safe from volcanic activity. The following days involved a series of process drama activities where the children experienced having to negotiate living with a culturally different group of people.

Personal and social – participants in the research

The dimension of personal and social requires the researcher to consider the *interactions* that occur between the personal and the social conditions, and the landscape of the inquiry, over time. The personal condition is described as the inner “feelings, hopes, desires, aesthetic reactions, and moral dispositions”; while the social condition is the existential “environment, surrounding factors and forces, people and otherwise, that form each individual’s context” (Clandinin, et al., 2007, p. 23).

The participants in this study included me as the researcher, the classroom teacher, and child participants. As the researcher I was cognisant of my own journey of becoming Pākehā. This was reflected on throughout the study in my own research journal and was especially significant when I used the drama convention researcher-in-role.

“Researcher-in-role”, adapted from the drama convention “teacher-in-role”, provided an opportunity to create an environment where both children and researcher are participants. Along with other researchers who use this convention (Aitken, July 2012; Fels & Belliveau, 2008; Gallagher, 2011). I rename teacher-in-role as “researcher-in-role”. This convention allows me to establish belief in the fictive world and protect participants through establishing rules of the fictional world (Heyward, 2010). As researcher-in-role I positioned myself inside the drama experience, generating data through the drama process using a variety of narrative activities to capture student’s voices. The researcher-in-role simultaneously plays the role of researcher and artist inside the frame of the drama experience. When

Gallagher (2011) considers the researcher as “doer” rather than “observer” in the drama experience she talks about “taking the research into the Arts frame” (p. 327). In this article I argue, alongside key researchers (Fels & Belliveau, 2008; Gallagher, 2011) the importance of finding new ways of entering inside the research moment and becoming a researcher alongside the research participants. This was exemplified when I played the part of the UN representative informing children they would need to share an island.

The immediate reaction of the children to being informed about moving from the island was fear and anxiety. In line with the Ackroyd and Pilkington (1999) drama, I asked children to relinquish their role of Ebbite or Unicom and discuss the issue, now as members of the UN responsible for the resettling project. As researcher-in-role I chaired the meeting. The discussion that followed was very emotive. Children found it difficult to put aside their role as Ebbite or Unicom, and consider the issue dispassionately. There was a lot of arguing and name calling. Fortunately, as researcher-in-role, I was able to ensure all members of the discussion were able to voice their fears and anxieties in a safe environment, directing the discussion when necessary. As researcher-in-role I also experienced the tension and anxiety in the moment where one participant later explained in a reflective journal entry:

..... they are getting evil and forgetting that their three words are technology, relaxed and fairness..... starting to forget about how they give people chance and not to start a war or kill them [the Ebbites]..... not showing they are relaxed..... Ebbites are starting to get frightened.....

I have italicised the words in the quote below to emphasise the “Othering” that also occurred in the conversations where Amy described in her third journal entry how she felt:

Today we had to share our island. It was tough because we do not like technology and *they* do like it. They wanted real houses – we wanted a flax house. It was really annoying and *they* wanted heaps of things we did not like. I hope we really don’t have to really share an island with *them*.

The story above illustrates how the convention of researcher-in-role enabled me to participate alongside the research participants throughout the process and also create a safe place for children to have voice. Birbeck and Drummond (2007) explain that the ethical dilemmas of working with children are lessened when the researcher takes on the role of a “participant adult”. Conducting the research alongside the children in their accustomed routine and place of work creates a “normal” and caring environment (Birbeck & Drummond, 2007). Reflecting back on my adoption of researcher-in-role I am cognisant that important questions to consider are how the adoption of role impacts on discourse between the researcher and researcher, and the way as researcher I developed an understanding of the children’s narratives. My later discussion on the researcher “travelling inwards” captures some of my experiences as researcher-in-role, however I suggest further research is required to specifically explore these questions.

The collaborative relationship with the classroom teacher involved negotiating the process of participant selection and ensuring the purpose of the study and safety of the individuals was considered throughout. The role of the classroom teacher was also as a consultant and “outside” observer throughout the study. As the researcher I negotiated regularly with the teacher to provide a research experience that fitted with the usual inquiry timetable and practice of the class.

Participants were selected through, first, ascertaining those children who identified themselves as Pākehā, or European New Zealander. This was done through an initial journal entry completed in their usual classroom program. Permission and consent to participate for the 23 children (10-12 years old) was obtained from the school, guardians and the children themselves, following the granting of ethical approval for the study.

Listening to children’s stories involved valuing the role of students in the research process. Important then in this study was the establishment of a relationship between the researcher and the participants where both were given voice in the storying process. As stressed by Riessman, when working

with children we must “listen generously” (Salmon & Riessman, 2008, p. 82). A range of methods was used to listen to their small stories, which corresponded to their previous experiences and routines. Small stories are a deviation from the grand story in an attempt to recognise the “doing” of narrative through interaction with others (Bamberg, 2006). The children’s small stories encapsulated the performative nature of identity construction through the building of narratives in negotiation with others (Bamberg, 2006). Listening to children’s small stories throughout the drama experience provided an opportunity to capture their dynamic emerging ideas and the transformative quality of identity development over time. One such example is when the children suggested we create a plus, minus, interesting chart to make sense of their experiences.

Positive	Minus	Interesting
Win war against Unicom	Have to share Have to abandon island	Could turn to war

Figure 1. Sean’s PMI chart: Journal Entry Three. This figure illustrated what Sean considered to be the positive, negative and interesting factors at this stage in the relationship between the Unicoms and Ebbites.

Cross (2009) emphasized when working with children aged 10-11 years, that our role as the adult is to participate alongside the children as a learner in the research process, and importantly to let the children be who they want to be. This involved firstly attending and listening to the voice of each participant, where they were given an opportunity to begin telling their story (Connelly & Clandinin, 1990). This was achieved through beginning the journey with a reflective journal activity followed by a set of semi-structured interviews.

The reflective journal was introduced at the beginning of the study, when children were asked to self-identify and describe their ethnic identity following a brief class discussion. The reflective journals provided a tool for children to record through a variety of narrative activities their responses within, and to, the drama throughout the research process including: drawing diagrams, charts, maps, illustrations, and writing poems and captions to

explain their photos. These journal entries included narratives composed by the children when they were in role and out of role, mapping the brief journey we travelled on and the transformations that took place. Through utilizing a variety of techniques, it is believed that children have greater choice and control, enabling them to voice their understandings of complicated, sensitive and often abstract issues (Fargas-Melt, McSherry, Larkin, & Robinson, 2010).

The method of process drama was adopted to fit the epistemological approach of storying as a dynamic process. Process drama, like narrative inquiry is concerned with stories (Booth, 2008). Process drama provides opportunity through a form of communal story sharing for children to access and discuss concepts that they often find difficult or elusive in their everyday encounters (Winston et al., 2010). Further, through direct participation in fictive drama, children are able to “unlock internal comprehension”, and to extend, reframe and refocus their own stories; as their ideas are shared in interaction with the stories of others (Booth, 2008). Comprehension was further established through opportunity to explore, analyse, and synthesise understandings of the real world in juxtaposition with the imaginary world (Cramer, Ortlieb, & Early, 2007). Gallagher described the process as the self-other dialogue that takes place for each of the participants and the shadowy interplay between the real and imagined world for the group as a whole (Gallagher, 2006). The juxtaposition of these two worlds was evident near the end of the study as the children began to discuss aspects of racism, such as in Ryan’s interview transcript below:

I think I am a Pākehā New Zealander but I also think I relate to Māori cultures because my family (cousins, aunties, uncles, relatives) is mainly all Māori people. I would call myself a Pākehā-Kiwi. I have learnt that two cultures can’t always be friendly straight away but it may take time.

Ryan articulates clearly his in between position; entangled with his Māori extended family he gives himself a hybrid identity – Pākehā-Kiwi. Ryan also identified in his statement the racial tension that often exists between different cultural groups in New Zealand. As children involved

themselves in the drama process many recognised that the racist comments and actions that were made in the fictional drama situation correlated with New Zealand society. In the last Journal entry 14 out of the 20 entries referred to their new understandings about racist attitudes. Ben simply said:

I've learnt a lot and how easy it is to not realise you're being racist when you are.

Lara related it to the:

..... many different cultures and some people just can't live with that. That is why we have racism because we can't accept each other's culture.

Through reflection, inside and outside the drama, I argue that the children could consider the different ways of being and deepen their understanding of both who they were and who they were becoming (Fraser et al., 2007).

Joseph articulated his learning clearly in his last entry:

I have learnt from drama that it's not always going to be a smooth ride and how hard it is for two cultures to come together..... made me compromise and learn to accept people the way they are.....

Past, present and future – narrative flow

The temporal nature of narrative inquiry is significant in the storying of the research (Clandinin & Rosiek, 2007). Temporality is inherent in Dewey's dimension of continuity where "every experience both takes up something from the present moment and carries it into future experiences events, people, and objects under study are in temporal transition and narrative inquirers describe them with past, present, and a future" (Clandinin & Rosiek, 2007, p. 69). The participants and I travelled together for four weeks where we wove ourselves in and out of the fictive world of the Ebbites and Unicoms, and in and out of our own unique histories, and contemplated

our futures.

Children in drama, when working in *dramatic time* (Mattingly, 2007) are particularly attentive to understanding and trying to shape the story that is unfolding before them. Through drama children are able to construct and share their own small stories, like episodes within a larger narrative, drawn both from their real worlds and the imaginative space they occupied. They are not simply given “voice” but are afforded “a speaking position through the narrative mode” (Carroll, 1996). Responding to Denzin and Lincoln’s call for social justice methodologies, the process enabled children to challenge and expose the constraints of “objective realities” and dominant hegemonic ideologies to consider creative possibilities and begin to address issues of social justice (Gallagher, 2006; Neelands, 2006).

Many of the children during the process drew on their knowledge of New Zealand’s history and decided that what was needed was a Treaty. Some drew maps to demonstrate how they could respect each other yet stay separated. One phase of the drama involved planning a celebration of living together for 20 years. The children worked in groups on different aspects of the celebration. One group wrote a national anthem – very reminiscent of the New Zealand national anthem:

Ebb of nations at thy feet,
In the bamboo hut we meet,
Be kind to nature and you will see,
Ebb will always love our land,
Guard the tropics where we are,
Use technology and you will get far,
Make our heroes heard afar,
Ebb defend the Unibites.

The notion of an emerging entangled identity, as proposed by Said (1993), resonates throughout this poem as the children draw on what they know, what they have experienced, and interweave cultural signs, to make sense of the now. They cleverly demonstrate in the song above respect for

both cultures as distinct yet also indicate their togetherness where they reconstruct Unicom and Ebbite to create something new: Unibite. The Unibite occupies what Meredith (1999) and Bhabha (2005) describe as a space in between, a third space; a hybrid identity.

Direction of the inquiry – Inward and outward, forward and backward

Clandinin and Connelly extended the metaphorical inquiry space to include the direction of an inquiry, to make sense of the interactions between the different dimensions. An inward direction considers the internal personal condition while the outward direction considers the existential social condition. The backward and forward directions consider the temporality of the study – past, present, and future (Clandinin & Connelly, 2000).

Forward and backwards – Analysis occurred cyclically throughout where I was constantly travelling in and out of the data reflectively and responsively. Initially analysis occurred as an iterative and progressive act as I noticed, collected and thought about data (Saldana, 2009). A dynamic relationship existed in the process between reading and evaluating of relevant literature, collecting data, analysing data and writing up findings. This involved reading through journal entries, observational notes, and initial interview notes, to begin sorting the information into categories (Saldana, 2009). Conversations with my supervisor, classroom teacher and mentor were ongoing throughout the process to critique my initial and later analysis of the data.

A second stage of analysis involved coding, line-by-line, all transcriptions of participants' interviews. This involved reducing and interpreting the data into themes that emerged throughout the process. These themes were then used to cycle to and fro through other data (such as journals, observational notes and photos) to saturate the categories (Saldana, 2009). It was possible then to rigorously analyse and make meaningful connections between various categories that emerged. Cycling back through

the stories and relevant literature I find is an ongoing iterative process where even in writing this article I reframe the research story using Clandinin and Connelly's narrative inquiry space.

Travelling inwards to an imaginative world enabled children to consider other perspectives and to reinvent themselves through role. Children, through the experience of process drama, could "walk in the shoes of someone new; someone who was not constrained by the child's current identity, nor by other people's expectations" (Fraser, et al., 2007, p. 45). This resonates with the belief that we are consciously aware of "being different in different worlds" (Lugones, 1987, p. 11) and of being simultaneously in the imagined world and the world of the classroom (Winston, et al., 2010). In process drama, many children experienced a tension when they adopted the role of a fictional character and experienced a dual perception of themselves and their other self, sometimes in collision. As Carl stated in his journal:

We all argued because we wanted two different things but finally we came to a conclusion. *It felt quite weird arguing for something we didn't even want.*

Drama enabled participants to be engaged in the research process, to renegotiate power relationships in their social environments, and to reconstruct their own identities through the drama frame (Carroll, 1996). As Chris stated in his last reflective journal entry:

Who cares what other people think of your culture as long as you know what you believe in you do or whatever the drama..... like it taught us how to get along with other people as well and dig in deep and really think what your culture is and what you believe in.....

For me the direction of inward was primarily experienced when I positioned myself as researcher-in-role. As exemplified in the earlier story when I was a UN representative, it was in this inward position that I was able to work alongside the children, exploring and making sense of the world and at times experiencing the "feelings, hopes, aesthetic reactions and moral

dispositions" (Clandinin & Connelly, 2000, p. 50). Working alongside children as researcher-in-role afforded me an opportunity for a position of negotiation. Throughout the research process I was provided with the flexibility to be responsive to the children, and the situation, and adapt accordingly. This also allowed opportunity to clarify assumptions and explore responses in greater depth, to achieve greater understanding in the moment. These responses added to the trustworthiness of the study.

The outward experience occurred, where, as the researcher, I looked from the outside at the "existential conditions"; for example, through the semi-structured interview process where my role was more distant and objective. Children were interviewed at the beginning of the study and at the end. The initial journal entry was followed by a set of semi-structured interviews. A basic semi-structured interview schedule was used as a guide through the process which involved open-ended questions and common language to encourage in-depth tellings (Elliot, 2005); allowing for deviation when required. The purpose of the interview at the beginning was to gain clarification and elaboration on children's ideas of Pākehā as an identity. Each interview was taped to allow the interviewer to focus on the conversation. A second interview at the end of the research process enabled children to "look back" and reflect on their understandings (Elliot, 2005). It provided a way to capture these reflections, where through the social interaction children's identities had been inflected, reworked, and reconstructed over a relatively short period of time. I focus on Joseph's story below to capture explicitly the changes that occurred over the four weeks of the study for most of the children involved.

Joseph I noticed right at the beginning. Joseph had a presence that demanded to be noticed. In the initial class discussion he was full of enthusiasm, asked a lot of questions, and made a lot of suggestions. He had no hesitation saying that he was a Pākehā in his first journal entry, although later on expressed that his Grandfather did not like the word Pākehā. Joseph's enthusiasm and influence in the classroom was noted early on when one of the participants who had also described herself as Pākehā in her journal

entry, began to change her mind when we had the first interview:

I just hear some children will say that Joseph is white and he's Pākehā and he (Joseph) said white people are Pākehā – so it was like – oh!

In my initial interview with Joseph he also seemed confident on the significance of skin color explaining that:

Pākehā are pretty different to every other culture – usually got white skin

..... most of my family actually have been in New Zealand their whole life, my mum was born in New Zealand and so was my mum's Grandma and my Grandfather is mostly New Zealander..... so I thought that I was pretty much only Pākehā New Zealander.

Joseph demonstrated here his belief in the strength of being born in New Zealand as a marker of ethnic identity by listing himself, his parents and grandparents who were born in New Zealand. Joseph went on to describe Pākehā today as people who wore gumboots and black singlets, often work on farms and drove loud cars.

Joseph then described Pākehā culture as a unique Kiwi style where the women wear “normal” clothes and Pākehā eat “normal” food. I thought this was intriguing so asked what normal Pākehā food was. He sat there silent and thoughtful. “Well” he explained “not like the Indians who eat different food like curry”. “Oh” I said – “have you ever eaten curry?” He sat up straight and looked at me “yes I have – heaps”. “Well” I said – “does that make you an Indian?” Joseph looked back at me with a surprised look on his face and shook his head.

Joseph's story highlighted the way many of the children, unable to describe Pākehā culture, instead described it as normal, comparing it to some other distinct cultural experience they could describe. Children describing their culture as “normal” demonstrated a similarity with research in other postcolonial societies where white children often perceive what they do as

“proper ways to be” (Kincheloe, 1999) and assume a standard of normality against which Others are measured (Addy, 2008).

When we travelled into the fictive world Joseph seemed to be enthusiastically engaged in all the drama activities. As a Unicom he soon learnt that he had to share his island with the Ebbites. Joseph busily mapped up ammunition plants and drew up plans for battle. He had gathered a small bunch of Unicoms alongside him. In one class discussion the conversation between the Unicoms and Ebbites got quite heated with name calling happening on both sides. I remember Joseph shouting “You’re just a bunch of tree loving hippy Ebbites!” Children found it difficult to put aside their role as Ebbite or Unicom, and consider the issue dispassionately.

In the last phase of the drama the children created photo shots with captions of what might be happening on the island 50 years after they shifted there. One caption stipulated:

Joseph: We are driving and throwing tree seeds around the Island.
We’re saving trees. We are Unibites.

Illustrated above in Joseph’s caption, all children’s photo shots and captions in the last session of the drama demonstrated the entangled nature of an emerging identity. This shift in understanding was also apparent in many final descriptions of Pākehā. Wayne described it as:

..... when [Pākehā] first came in like stayed with their own cultures but eventually they just combined. Both respect each other’s cultures and as Pākehā..... the Māori language, they are starting to understand a lot about the Māori and what they do.....

Through the sharing of a language, the embracing of stories and traditions, and through the co-construction of new stories, language and traditions, Māori and Pākehā have become intertwined into an intricate, perhaps even, symbiotic relationship. This unique relationship is a consequence of the process of entanglement, which Bell (2006) described as a recognition of differences between Māori and Pākehā, *and* what they share.

In the last interview Joseph's definition of Pākehā demonstrated the shift that occurred for most of the participants during the drama experience. No longer were Pākehā described as white skinned and no longer did they have to be someone who was born in New Zealand:

Joseph: And you don't necessarily have to have ancestors from here..... to be defined a Pākehā New Zealander..... could be nearly anyone who's lived in New Zealand nearly all their life and knows a lot about New Zealand and kind of calls New Zealand home. I'm a Pākehā New Zealander – kind of like a Kiwi. You grow attached to the country..... in other countries you feel out of place – here you feel like in you feel a connection with the country. We all talk the same.

Travelling back to the stories

Similar to Ackroyd and Pilkington (1997, 1999) these children demonstrated their active involvement in the construction of their own identity. As illustrated by Joseph, the collaborative drama experience enabled children to challenge essentialist assumptions and articulate a richer understanding of what it means to be Pākehā. Further, resonating with postcolonial theory (Bhabha, 2005; Said, 1993), the children's narratives highlighted Pākehā today as an emerging identity entangled with Māori and becoming something new, positioned between and drawing on a range of cultural traditions. In this study, using drama as method to generate data, connected the children with issues of social justice and enabled them to identify and articulate tensions that have been identified in multicultural societies; such as racism.

Contemplating tomorrow

When using drama as a research method the three dimensional inquiry space provided me with a framework to travel back and forth through the stories that were generated. Due to the cyclic and messy nature of drama, as a form of narrative research, it was useful to have a framework to refer to,

to pose questions about what I was doing, and to demand rigor and respect. Revisiting the stories from this particular study also enabled me to further explore and better understand the three dimensions of the inquiry space and the directions proposed by Clandinin and Connelly.

The use of drama as a research method to capture the three dimensions of interaction, continuity, and situation was useful to watch the unfolding of the children's narrative – albeit for only four weeks. As I travelled with the children in these four weeks the dynamic construction of a child's identity was highlighted and more importantly the significance that interaction with others and their environment had on this construction. It has led me to ponder more critically on the role that educators have in enabling children to positively construct their own identities or vice versa. It has also awakened me to the importance of providing a research environment that uses the Arts as a method of inquiry to capture the experience of our travels into these worlds.

Jo: I think imagination is a massive part in our life because without it what would we do..... I ask questions like “Why do we need this?” “Who made it up?” And the biggest one – “Who am I?” I feel like I'm a Pākehā New Zealander so that's who I am.

Notes

1. Fictitious name

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此為上文摘要中譯

糾纏的身分：戲劇作為探究方法

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摘要

本文以案例分析，闡述如何以過程戲劇創造空間來鼓勵多元文化對話，以回應教育日漸趨向全球化的情況。超過十年前，Ackroyd 與 Pilkington 為兒童改編及製作一套戲劇演出，以挑戰本質主義者的假設，及主動地建構英國本土上的個人身分。本文後續 Ackroyd 與 Pilkington 的研究，目的是以戲劇為方法，在後殖民的處境裏探索及聆聽兒童來發展資料。本文闡述這個方法時，以 Clandinin 與 Connelly 的三維探究空間為框架，編寫兒童的小故事，猶如他們與作者一同遊歷，時而進入時而離開想像中的世界。

關鍵詞：身份、戲劇方法、探究、後殖民、全球化