



Polygon Arts
Initial Teacher Education Global Citizenship Initiative
September 2006 – July 2007
Pilot Project Evaluation



Acknowledgments

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Introduction

The issue of Global Citizenship is much talked about as we find ourselves in an increasingly globalised world. We are increasingly dependent on other countries for the basics of everyday existence – the food we eat and the clothes we wear. Economies are more and more interconnected and communications (internet, telephone) and travel link us easily to the most distant parts of the world. We are under mounting pressure from problems that are global in scope, for example environmental concerns. Although none of these issues are new, the scale has soared in the last thirty years or so.

In the same period, there has been a shift away from knowing about others to understanding our own role and the interconnectedness of societies, that our lives are linked inextricably with other people across the globe and affect one another. There has been a general revived interest in citizenship, examples of this is action can be seen in large scale 'activism' for example, Live8, the Make Poverty History campaign and Stop the War Coalition amongst others.

The National Curriculum demands that teachers address these complex and sensitive issues across the range of curriculum subjects. Drama and the arts are increasingly being seen as a valuable way to tackle such issues.

It was in this context that Polygon Arts initially approached Canterbury Christ Church University with the idea to pilot a project integrating drama skills and the global dimension into the Initial Teacher Education programme.

Aims

Polygon Arts (specialists in drama INSET and Global Citizenship) teamed up with Canterbury Christ Church University (CCCU)

1. to embed **drama techniques** for teaching Global Citizenship into **Initial Teacher Education**
2. to embed the **Global dimension** into the **Citizenship PGCE** course

CCCU invited Polygon Arts to explore the way their PGCE course can be run, investigating the following questions:

- How can global dimension be embedded in Citizenship ITE?
- How can (non-drama) teachers use drama in the Global Citizenship classroom?
- How can drama be embedded in ITE?

In detail:

At secondary level (Key Stages 3 and 4 ages 11-16) Citizenship became a National Curriculum foundation subject at in August 2002. It is complemented at Key Stages 3 and 4 by separate non-statutory PSHE. Although statutory at secondary level, the Programme of Study for Citizenship is brief compared to the National Curriculum for other subjects because it has been designed to be a 'light touch' subject. It is intended that Citizenship can be taught in various ways and it is left open for individual schools to decide their own approach – across the curriculum, through distinct lessons or through whole school initiatives; most schools choose to use a combination of these three models.

As a new subject area, Citizenship was often (and frequently still is) taught by other subject teachers with gaps in their timetable. However, there are now 12 English universities offering PGCE courses in secondary Citizenship, so specialist teachers are starting to graduate with this expertise. This is still a growing area, as there are not enough qualified teachers yet to cover the whole country, and the government has not made sufficient additional funds available to schools to ensure that all schools can have a specialist teacher on their staff.

At secondary level, pupils consider their rights and responsibilities and think about issues of fairness, in the context of the communities to which they belong. They consider the role of citizens in a democratic society. They learn about the importance of ground rules for discussing and debating issues. Pupils discuss and review their previous experiences in school and elsewhere, and think about how their involvement in their communities will change over time. Pupils also learn about how the school runs and their rights and responsibilities within the school community.

Assessment of Citizenship is less rigid than other subjects. Partly because of the nature of what is being taught, also assessment is designed to reflect the flexible nature of the non-statutory

framework for PSHE and citizenship at key stages 1 and 2 and the programmes of study for citizenship at key stages 3 and 4. Guidance and example assessment activities from the Qualifications and Curriculum Authority (QCA) represent different approaches to assessing citizenship. They range from source-based assessment exercises, which may be used at any time during citizenship lessons, to a set of activities fully integrated into a unit of work. A primary objective of the assessment is to motivate pupils by making them partners in the assessment process, and encourage improvement through assessment.

The main development agencies (Oxfam, Save the Children, UNICEF, VSO) have played a major role since the 1980s in producing Global Citizenship education materials for schools and young people. The global dimension is not mainstream in formal education contexts. In schools it is often seen as something to be 'brought in' (perhaps provided by outreach workers from a local Development Education Centre, Oxfam or Save the Children) not something they do 'in-house' it is only just beginning to be integrated into and across the curriculum.

A UNICEF 2004 survey highlighted some of these issues:

- Across the UK, in general just one teacher per school tends to have participated in formal citizenship training (over and above their main subject, not as a specialism). In most cases, the dissemination of what has been learnt to colleagues is patchy and incomplete.
- In terms of value-added impact, English and Scottish teachers believe that citizenship has enriched the curriculum, positively influenced school ethos and encouraged (their) school to become more democratic. Against this, appreciable numbers of teachers, and especially English secondary teachers, believe that citizenship has put pressure upon an already overcrowded curriculum.

Citizens All? Children's Rights and Citizenship Education (UNICEF 2004)

This project established a partnership between Polygon Arts and Canterbury Christ Church University where they do offer PGCE Citizenship, but importantly the project aimed to give Citizenship awareness and skills to teachers across the range of curriculum subjects.

Objectives

This project is the first to include drama as an integrated, established part of a Citizenship PGCE course. It set out to equip new teachers with an advanced toolkit of techniques particularly suited to teaching Global Citizenship. They will have the time during their training to develop their confidence in using these techniques. It aims to send out graduates who are better equipped to deliver the highest quality of Global Citizenship teaching.

Polygon Arts replaced a set number of tutored days during the PGCE course with practical workshops demonstrating drama techniques and giving students chance to practice, as well as participate to understand the pupils' experience.

The content of these days was focused on the global dimension of the curriculum because alongside the teacher training the project set out to change the ethos of the Citizenship PGCE to integrate a strong global dimension from the earliest stages of training for new teachers. CCCU are keen to incorporate Global Citizenship into the ITE curriculum, which is why they wanted to work with Polygon Arts, to tap into our expertise and specialist knowledge of this area.

The project aimed to increase

- the students' own understanding of the issues within Global Citizenship
- their ability to see these issues as relevant to the school curriculum
- their confidence in being able to address them in their own professional life

In detail

- Drama is particularly suited to teaching of global citizenship - it enables students to **actively** and **physically** engage with the theme – concepts can be internalised and become more meaningful.
- Drama can reach students with other **learning styles** than reached by traditional 'chalk and talk' methods thereby increasing access to the curriculum
- The project gives non-drama teachers **knowledge** of drama techniques and the **confidence** to use them to explore Global Citizenship themes
- Students will be trained in drama techniques including – teacher in role, theatre of the oppressed & forum, facilitating effective role play.

Workshops

We led 12 workshops over the course of the year for the following subject areas:
Citizenship, Geography, Music, History, Maths, Science, ICT, MFL & English departments.

There was demand from other subjects but the session could not be fitted into their schedule. In general, scheduling was difficult as students spend so little time at college – only 60 days throughout the whole academic year – as they are mostly in school on placement.

Polygon Arts brought a team of 6 facilitators to the project who worked in pairs to deliver workshops. The team planned the workshop together. Each session was reviewed by the facilitators who delivered it, taking into account their own observations together with participants' and tutors' responses and feedback. The workshop plan was adjusted where necessary after every session to improve the workshop for the next group.

We aimed to introduce students to two techniques – 'class in role' and Image Theatre – and decided the best way to do this would be to lead students through a workshop as we would run it with school students, but at various points ask them to 'step out' of the workshop and analyse and reflect on the methodology. We decided this for two reasons: (1) we think that it helps to gain a deeper understanding by experiencing first-hand and (2) it would also be helpful for teachers to understand how students in their classroom might feel if they were to use these techniques.

The morning would be spent participating and reflecting and the afternoon would be an opportunity for participants to practice the new techniques and think about how they would apply them specifically to their own subjects. They would devise an activity and be able to lead the rest of the group through it. We would then all be able to constructively critique the exercises to help hone the techniques and sharpen their skills. This would also be an activity that they could go into their classroom and run with confidence, having practised it in a safe and encouraging environment first.

Workshop outline – appendix 1

Workshop resource handout – appendix 2

Evaluation

SUMMARY OF RESPONSES FROM STUDENTS

POSITIVE

- ❖ Really enjoyed getting involved in the session on use of drama in lessons and the ideas were interesting
- ❖ I was apprehensive before the session (due to previous experiences of role play) but I will be able to take these ideas forward and feel comfortable about applying them in my classroom
- ❖ Polygon Arts gave me some great ideas for role plays in lessons
- ❖ Good ideas for classes
- ❖ Polygon – interactive activity
- ❖ Fun
- ❖ Informed planning
- ❖ Working with performance arts people
- ❖ Relevant to school practice
- ❖ Active learning through role play made me think about the context of learning
- ❖ Many of us took away useful strategies we went on to use in the classroom as well as in our focus day
- ❖ It was useful being shown good practice and having the session leaders telling us how/why they implement it
- ❖ Activities very useful.
- ❖ Ideas for implementing theory into real teaching
- ❖ Useful to see all types of strategies
- ❖ Informative about how to teach
- ❖ Active
- ❖ Skills transferable
- ❖ Liked the banana game
- ❖ Good to hear different viewpoints from the polygon team re teaching drama
- ❖ Hypnotism exercise very good
- ❖ Good resources e.g. case study
- ❖ Team worked well together – complimented each other
- ❖ Generally extremely enjoyable and very worthwhile – thank you
- ❖ Covered a lot of ideas that could be used during lessons
- ❖ I have used the 'find your partner' game in some lessons and it really does work
- ❖ the afternoon session of working on how we could relate the ideas to our own subjects was very good and produced some good ideas
- ❖ I did enjoy the day and I came away thinking of how I could use some of the activities in my lessons
- ❖ 50% of the Citizenship students regarded this as one of the best sessions (out of 35), while 13% considered it one of the less useful. The concern expressed by them was more about length of session than about content.

FOR DEVELOPMENT

Comments from Polygon Arts inserted in purple italic type

- Analysis went on a bit long
- Would have liked more autonomy in expressing *our* views
- Not many breaks – went on a long time
We have noted these comments and will look carefully at pace of workshop for the future
- I found it hard to see any links between music and citizenship in the activities we were doing
- Some more specific examples of how citizenship could be incorporated into music would be useful
- Teamwork and being aware of other cultures are already addressed in music by the nature of the subject
Music students found it most difficult out of all subject areas to find the connection or how they could use the activities, we have taken their comments on board and will plan carefully to be useful to music students in the future
- Would have been more helpful to look at the subject of citizenship as a whole rather than an aspect of citizenship
We assumed that students had an existing awareness of the Citizenship curriculum – we note that some did not, and consequently that we need to build this in
- I didn't learn much about fair trade itself: how it works, who runs it, how it helps people in third world countries. How would fair trade help someone like Mara? These are all questions I had, but they weren't answered in the session
We assumed an existing level of knowledge about the 'issue' within groups and chose to focus the session on technique – it wasn't the aim of the workshop to teach the issues, but obviously this needs to be built in – if they haven't got subject knowledge in the first place, there is no point learning how to teach the subject
- It would have been good to have collaborated with the History students, to create lessons that showed how different subjects can work together. Then expand on this further by discussing the benefits to pupils.
It would be interesting to think about cross-curricular possibilities within schools and we will consider this in future planning
- Perhaps it would be better if facilitator himself also got into a role?
This changes the technique – we note that we need to make clear to students why teacher is not in role in this case
- The class was a bit too big
This would be avoided if working with professional studies groups instead of subject groups, this has been suggested for when the project is run in the future
- Role play activity is not something that I would be confident in using in a music lesson
In future planning we will consider whether more time should be spent on this, or whether we accept that not all techniques suit all students in the same way

FROM ACADEMIC STAFF

POSITIVE

“Very helpful session, well planned and presented. There was evidence of its influence in lessons we observed.”

“They were professional, well focussed educationally and lively. As a result they communicated well with the students. What they offered was valuable in teaching terms - there were lots of ideas here which could be applied directly in the classroom.”

“Please encourage funders to support Polygon Arts. This is an efficient and cost effective way of getting a global dimension into ITE courses.”

“I feel there is a natural link between Geography and Global Citizenship. I was very keen to participate in the session as well as encourage the students as they ought to be able easily to see the connections.”

FOR DEVELOPMENT

“I felt one of the activities was too simplistic as it relied on participants’ pre-existing ideas (possibly reinforcing preconceptions or stereotypes?)”

Case Studies will be reviewed to ensure images etc are given so as not to rely on participants’ imagination at any stage of the activity.

Key Findings

- High demand from within the education faculty to have this kind of input on their courses
- Polygon Arts would need to deliver more days of workshops to meet the demand from departments
- Majority of participating students enjoyed and found value in the Polygon Arts sessions
- Students have been observed by faculty members successfully applying the techniques they learnt during the sessions in their classrooms
- Feedback from faculty members – it would be preferable to work with students during the *Professional Studies* element of their course rather than in subject groups
- Students were offered the opportunity to contact Polygon Arts for support during their teaching practice, however the observations were not taken up – suggestion for future is to work with placement schools as well as ITE institution. In partnership with schools we could observe lessons as part of the programme rather than leave it to students to request, we suggest also working with mentors and senior management in the schools so that the project is integrated across the training

The Future

- More Citizenship PGCE courses are being established and gaining more applicants
- Universities send their graduates to schools across the UK, taking skills and techniques they have learnt with them
- The project was piloted with secondary teachers, but the same methodology is applicable for the primary sector – we are keen to explore how this could be applied
- This project was designed to create a model that can be replicated in any Citizenship department for a global ethos to the course and incorporation of drama into established teaching – we plan to disseminate the learning from the pilot with the intention of creating new partnerships with other Universities
- We are actively seeking funding to develop the programme with CCCU in a number of ways:
 - Working over a 3-year period, thereby reaching many more trainee teachers
 - Expanding the project to include placement schools – working with senior management, mentors and trainee-teacher observations
 - Workshops with faculty staff to build in levels of support for trainee teachers
- We will also be sharing the learning with other Development Education agencies with a view to developing new relationships

Appendix 1 – Workshop Outlines

WORKSHOP 1 OUTLINE – REFUGEES/ASYLUM SEEKERS

1. Introduction and games (20 mins)

Going to be demonstrating techniques and thinking about how drama can be useful for teaching other subjects – best way to do that is to participate so we are going to run through a workshop and stop along the way to reflect on what we are doing. Then in the afternoon, you'll have chance to practice leading yourselves.

Main points:

Whatever you start with, you get to know it in your own body (physicalise) – make personal connection so that you then want to do something.

citizenship is participatory so is drama, so learn by living/doing.

Our example is a workshop about REFUGEES/ASYLUM SEEKERS.

Games - Colombian hypnosis and variations

2. Name and one word that expresses what you know or feel about the issues of refugees, asylum seekers (5 mins)

3. Definitions game (10 mins)

Why have we begun with this activity?

Why these words? (esp. responsibility?)

Reflect: why did we do these activities? How did you feel participating?

4. Read Beatha's story (5 mins)

We're going to read a personal account.

As you read, try to empathise – this is a true story but we are going to interpret this, read as a character, towards an understanding of the issue.

Brief background of Rwandan genocide – Tutsi and Hutu, April 1994, 1 million killed in 100 days

5. Speak in first person, answer questions, start to build up character (10 mins)

Why did you leave your country?

What have you left behind?

What do you miss?

What are your hopes for your new life?

What preparations did you make before leaving?

Reflect: why is this good way to approach character? Building empathy. Looking for emotional responses – we have same emotions though not same experiences.

Point out types of questions we are using.

6. In small groups (5) - still pictures of moments from the story (10 mins)

Tableau and title – show group

7. All 'Beathas' etc group together – take same position and add thoughts - different perspectives (Uncle, Girls, Grandma, Mother, Missionary, killers) (5 mins)

8. Talk as members of community about refugee, 'Beathas' walk amongst (5 mins)

How did that feel?

Reflect:

What else could you start from other than text/case study?

9. Neighbourhood meeting – give out cards with specific characters to small groups – 2 minutes to discuss opinions, then bring to meeting and share (10 mins)

What prejudices come out in the meeting? How are people's opinions constructed?

10. Talks to child about life back home/ Rwanda (5 mins)

11. 'Children' - in groups of 5 or 6 make piece about 'home' based on what they have heard (5 mins)

12. Then ask – what situations might she have found herself in, in UK?

Divide into smaller groups – devise short scene of moment of conflict eg: immigration officer/ member of family/ refugee of different nationality, share with group – bystanders in each situation

13. Discussion: (10 mins)

What are the issues surrounding refugees/ asylum seekers in this country?

Why have we explored the issue in this way? (understanding different perspective, broader than just this issue)

How does it affect us personally? (bystanders)

Critical eye on media etc

Any questions about Rwanda?

14. Conclusion: (5 mins)

One thing about this session – reflection, something you enjoyed, feel you have gained

Discussion:

What is Global Citizenship?

What does a global dimension mean for your subject?

Why is drama useful for teaching it?

After lunch:

Recap image technique

In small groups, devise exercise on any Global Citizenship theme using image theatre

Groups run activities - Polygon Arts and rest of group critique

4.00

Close, give out handouts.

WORKSHOP 2 (amended) OUTLINE – FAIRTRADE

Intro

Name and one word

Stop go

Colombian hypnosis

Definitions game

Talk about games

Mara case study

- mention world map activity including where are your clothes from?
- discussion about designer clothes
- read case study
- class in role
- talk about class in role
- images – real, ideal, transition
- talk about image technique
- refer to list and add extra considerations? Conclude – learning about fairtrade (role of consumer) through example of Mara

Images reveal a connection between Mara and us...

After lunch

Game

Images from words

What is Global Citizenship? What does a global dimension mean for your subject? Why is drama useful for teaching it?

Exercises to practice the techniques

- case study – come up with class in role questions
- run it and discuss

Close

Appendix 2 – Handout

Polygon Arts at CCCU

Drama across the Curriculum and for teaching Global Citizenship

The aim of this one-day course is to give you a sense of the possibilities that drama can offer in your classroom.

- Think about using the *space* differently
- Appeal to different learning styles
- Make *personal connections* to distant people and places – *empathy*
- Learn *from*, rather than *about*, other people
- Global Citizenship starting from appreciation of *what people have in common*, before expressing differences

Citizenship education has two sides –

1. *values* = behaviour eg: listening, morals, helpfulness, tolerance etc
and

2. *facts about being a UK citizen* = the electoral system, monarchy/parliament, justice/legal system, rights & responsibilities – encouraging students to become ‘ACTIVE CITIZENS’.

Citizenship – global perspectives

As we enter the 21st century we find ourselves in an ever more globalised world. We are increasingly dependent on other countries for the basics of everyday existence – the food we eat and the clothes we wear. Economies are more and more interconnected and communications (internet, telephone) and travel link us easily to the most distant parts of the world. We are under mounting pressure from problems that are global in scope, for example environmental concerns. Although none of these issues are new, the scale has soared in the last thirty years or so.

In the same period, there has been a shift away from knowing about others to understanding our own role and the interconnectedness of societies, that our lives are linked inextricably with other people across the globe and affect one another. There has been a general revived interest in citizenship, examples of this is action can be seen in large scale ‘activism’ for example, Live8, the Make Poverty History campaign and Stop the War Coalition amongst others.

A global dimension to your teaching means bringing global perspectives (viewpoints, opinions) into the classroom as well as themes.

Global Citizenship and the National Curriculum

The National Curriculum includes a global dimension in its overarching statement and within specific subjects.

The values and purposes of the National Curriculum state: *“Education influences and reflects the values of society, and the kind of society we want to be... Education is... a route to equality of opportunity for all, a healthy and just democracy, a productive economy, and sustainable development. Education should reflect the enduring values that contribute to these ends. These include valuing ... the wider groups to which we belong, the diversity in our society and the environment in which we live... education must enable us to respond positively to the opportunities and challenges of the rapidly changing world in which we live and work ... we need to be prepared to engage as individuals, parents, workers and citizens with economic, social and cultural change, including the continued globalisation of the economy and society, with new work and leisure patterns and with the rapid expansion of communication technologies.”*

Aim 1 of the National Curriculum is *“The school curriculum should aim to provide opportunities for all pupils to learn and to achieve.”* It states that *“The school curriculum should contribute to the development of pupils’ sense of identity through knowledge and understanding of the spiritual, moral, social and cultural heritages of Britain’s diverse society and of the local, national, European, Commonwealth and global dimensions of their lives.”*

Aim 2 is *“The school curriculum should aim to promote pupils’ spiritual, moral, social and cultural development and prepare all pupils for the opportunities, responsibilities and experiences of life.”* It states *“The school curriculum... should develop their knowledge, understanding and appreciation of their own and different beliefs and cultures, and how these influence individuals and societies. The school curriculum should pass on enduring values, develop pupils’ integrity and autonomy and help them to be responsible and caring citizens capable of contributing to the development of a just society. It should promote equal opportunities and enable pupils to challenge discrimination and stereotyping. It should... secure their commitment to sustainable development at a personal, national and global level.”*

What are the key elements of Global Citizenship education?

Oxfam has devised a curriculum for Global Citizenship that identifies the key elements for developing responsible Global Citizenship as:

Knowledge and understanding:

- Social justice and equity
- Diversity
- Globalisation and interdependence
- Sustainable development
- Peace and conflict

Skills:

- Critical thinking
- Ability to argue effectively
- Ability to challenge injustice and inequalities
- Respect for people and things
- Co-operation and conflict resolution

Values and attitudes:

- Sense of identity and self-esteem
- Empathy
- Commitment to social justice and equity
- Value and respect for diversity
- Concern for the environment and commitment to sustainable development
- Belief that people can make a difference

Global Citizenship themes include: Human Rights, the environment, issues surrounding refugees & asylum seekers, immigration, racism, Fairtrade, poverty, international organisations/politics (eg: United Nations, World Trade Organisation etc), Child Labour, war.

WORKSHOP OUTLINE with notes in red

INTRODUCTION/GAMES

1. Sitting in a circle, go round and say your name and one thing that you know or feel about 'Fairtrade'.

2. Stop-Go

Begin by walking around the space, introduce instructions one at a time.

Stop/Go

Clap/Jump

Ask for gesture/action to represent two words (introduce one at a time) that came up in first exercise.

Reverse pairs of instructions – eg: Stop means Go, Go means Stop.

Play until there is a winner (people are out if they do the wrong thing).

3. Colombian Hypnosis

In pairs, one partner leads the other with palm in front of face. Stretch, different heights etc. Then swap over so 'led' becomes 'leader'.

4. Definitions game

Hand out words and definitions, group must find their 'other half'.

Read out words and discuss any that are new/interesting.

Reasons and benefits of beginning with these games:

Gently easing group in to a different way of working

Ice-breaking

Mix the group up – interact and work with people you wouldn't normally work with/collaboration

Informally assessing existing knowledge in group

Links to other countries (through their games)

Learning new words and phrases

Focus/concentration

Introduce theme (& using names introduce ourselves to each other if group is new)

Changing environment by using it differently – change/break routine

Physical actions to reinforce language

Repetition – reinforcing vocabulary & ideas

Aware of others/interaction

Trust

FUN (& funny?!)

Classroom as creative space – students not just receiving from teacher

Circle – taking energy down

CASE STUDY SECTION

PART 1 – MAP ACTIVITY

Resources:

Blank world maps

Atlas page

Coloured pencils

1. Split the class into groups of 5-6. Give each group an outline map of the world an atlas and five coloured pencils.

2. Ask students to colour in (in one colour) all countries with which they have family ties

Next – different colour for all countries where they have been on holiday or lived

Next – where someone they know has lived

Next – different colour for where they have eaten food from this country this week (where food/ingredients are grown and sourced from, NOT CUISINE).

Next – where their clothes are from (look at labels)

After each one, teacher gathers all the countries mentioned – may need extra maps if they get covered. Facilitator emphasises the connections between countries at each stage, especially in terms of culture, travel and global trade.

3. Discussion:

Patterns: what do you notice – difference/similarities between categories? Are there certain categories which group responses in one part of the world?

How do people depend on each other all over the world: cultures influence each other.

Discuss the word globalisation – what does it mean?

Globalisation describes the way in which people, goods, money and ideas are able to move around the world faster and cheaper than ever before. This is mostly due to better transport and technology and the fact that countries are more open to trading with one another.

Discuss that globalisation affects people in different ways: some positive – what might these be? (hint: creates opportunities; jobs; the chance to travel for work or holiday) and some negative (hint: companies can move around freely and tend to keep moving to the countries with the lowest labour costs).

Ask questions such as:

If we did not import food from other countries, what might our typical daily diet look like?

"Before you've finished your breakfast this morning, you'll have relied on half the world" *Martin Luther King*

PART 2 – DISCUSSION ABOUT DESIGNER CLOTHES:

Why are designer-label clothes affordable to us in the UK?

Which trainers are 'in' now?

What makes them special?

How much do they cost?

Why do people buy them?

Where are they made? (See background information here, page at end 'Cambodian Garment Industry')

Who gets the profit from them, do you think?

PART 3 – INTRODUCE MARA

Resources:

World map

Case study sheet

Photos of Cambodian textile workers

1. Hand out case study sheet and photos. Introduction:

"Big sportswear brands do not manufacture their goods in richer countries, like the UK as they used to. Now that we have quicker travel, easier communications and computers, they can arrange for them to be made in countries where wages and other costs are lower. The companies save money by having the sportswear made in countries like Bangladesh, Turkey, Cambodia, Thailand and Morocco. This could be good news for people in these countries, but too often, they are treated very unfairly."

2. Ask a volunteer to read Mara's story aloud, while the rest of the class follow and look at the photographs.

3. Locate Cambodia on the world map.

4. Place class in role as Mara by setting situation as follows:
“You are all Mara. You have just finished another 12-hour shift at the factory. You had to work overtime to meet your daily target otherwise your wage would be cut. I wonder if I could ask you some questions about your work?”

Ask questions and encourage students to respond in the first person as Mara. Repeat each question a number of times and take a range of responses for each question to uncover the complexity of the situation and Mara’s feelings (see notes at the end ‘Class in Role – techniques for encouraging participation’).

What does your job in the factory offer you?
How did you feel about leaving your life in the country to go and work in the city?
What do your family feel about you working in the factory?
What does volunteering as an activist mean to you?
What are your ambitions?
What are your hopes for the future?

Reasons and benefits for using a case study to explore a theme:

Taking a big issue down to a small scale

Personalising the issue – the person has a name, you like the person, you can identify with the person

Emotional connection with that person – similarities between us become clear

Learning directly *from* someone rather than learning *about* someone

Humanising

Improving the class’s emotional literacy

AND/OR...

YOU CAN PUT THE CLASS IN ROLE AS MORE THAN ONE CHARACTER IN YOUR CHOSEN CASE STORY IN THE SAME WAY TO EXPLORE OTHER PERSPECTIVES ON THE THEME.

PART 4 – IMAGES/TABLEAUX

In groups of 5–6 create a tableau of Mara – ‘real’ and ‘ideal’.

1. Split the class into smaller groups. Each group to create 2 tableaux – one showing Mara in her current situation and the second showing her in an ‘ideal’ future situation. Encourage students to concentrate on body language/shapes/staging/facial expressions.

2. Each group presents their tableaux to the rest of the class – show both tableaux together, making a silent transition from ‘first picture’ to ‘second picture’.

Ask the audience to read the pictures

What can they see?

What is the feeling of the picture?

What is represented by the picture?

What has changed from the first picture to the second?

How does Mara appear differently in each picture?

What has changed for her?

Discuss Mara’s real and ideal situations – are the ideal situations achievable for Mara?

What interventions would need to take place in order to make the ideal a reality?

AND/OR...

YOU COULD ASK THE GROUPS TO MAKE OTHER TABLEAUX – PERHAPS ADD IN A ‘CONSUMER’ INTO MARA’S ‘IDEAL’ PICTURE AND DISCUSS OUR OWN ROLE IN HER FUTURE... OR PERHAPS SHOWING THEIR OWN ‘REAL’ AND ‘IDEAL’ AND EXPLORING THE SIMILARITIES AND DIFFERENCES TO MARA...

THINK ABOUT OTHER CHARACTERS IN THE STORY TOO... THEIR RELATIONSHIP TO MARA... CAN BE DEVELOPED INTO OTHER TABLEAUX OR EVEN IMPROVISATIONS...

Reasons and benefits of using tableaux:

Easily accessible – don't have to 'perform'

Inclusive presentation – doesn't rely on language

Everyone participating (doing and commenting) valued contribution

Can be 'read' in any number of ways – all are equally valid (not a guessing game) – audience brings own feelings to each picture

Create supportive atmosphere

Find out common themes/shared understanding

Expressing feelings – emotional literacy

Imagination

Interpretation/description

Representation

Focus on core idea

Controlled

Team work – discussion

Resolution

Group work

Reflective

Physicalisation – take the personal connection a stage deeper – feel it physically in your body

Other characters

Movement

Creative

Out of book/writing

Performance

PART 5 – CLOSING DISCUSSION

Refer to earlier discussion about designer clothes – and add extra considerations

Did images reveal a connection between Mara and us?

Conclude learning about Fairtrade (role of consumer) through example of Mara.

ADDITIONAL IDEAS

CHAIRS GAMES

1. Everyone who...

Everyone sitting on chairs in a circle, one person in the centre, no empty chairs in the circle.

Person in centre says (for example) "Everyone who likes ice-cream". Anyone who likes ice-cream stands up and swaps places. Person in centre tries to sit down as people move around. Person left in centre says a new "Everyone who..."

Mixes everyone up

Finds out things we have in common

Lively

Fun

2. Everyone apart from one person sitting on chairs randomly spread around the space. The person standing must try to sit down in an empty chair. The other members of the group must move (one person at a time) from chair to chair to prevent them sitting down. The person trying to sit should walk with their knees together. Others should walk, no running. No talking.

Mixes everyone up

Fun

Communication

Lively

Global Citizenship lessons can be drawn out...

IMAGE ACTIVITIES

Everyone standing in a circle, facing out.

Facilitator says a word, count down from 5 – everyone turns into the circle and makes a statue to show that word. Hold your statue whilst looking around the circle at others.

Draw out what can be seen – characteristics of the statues, feeling of circle.

Do a few eg: happy, sad, school, Global Citizen...

Ask group to find similar statues to their own and make group.

What do we learn about the words/this group from their statues?

AND/OR...

In groups of 5–6:

Representations of different words through presenting quick group statues.

Give each group a card with a word and questions on. Ask them to discuss the word using the questions on the card as a guide, find shared understanding of word to present. Each group should then create a tableau of their word, showing different elements of the word as discussed.

Each group presents their tableau to the rest of the class. Can the audience guess the word they are representing? Discuss the different aspects that come through in the pictures.

Eg: 'Community' – think about local and global

'Family' – think about values

'Poverty' – is it just a lack of money?

'Globalisation'

Benefits:

No talking so don't lose ideas

No explanations – can express oneself without having to justify

Starting point for talking

Friendly

Concrete

Pupil-led learning – obvious

Teacher as facilitator

Preparing a 'CLASS IN-ROLE' Session

Use these questions to help you prepare a 'class in-role' session. They will help you to construct the session, following the line of the story you will be exploring.

1. What part of the story will I **tell** (or have the class tell with me) in order to set the stage for the movement into action? (ie: your introduction and the handout material that will be read aloud)
2. Which parts of the story will I read in order to set the context for the **scene we are about to play and – if this is the first scene in the drama – for the drama as a whole telling?** (ie: what kind of *general* background is needed for the story as a whole? And what kind of *specific* background in order to enter into the particular scene I have selected reading?)
3. What is the **threshold moment** and the **threshold question** that, when I put it to the group, will take the group into voicing and play? (ie: launch the class into role and formally initiate the action phase).
4. **What do I want to make sure I cover in each scene?** (ie: kinds of situations to develop inside of a scene, parts of the story I want the group to do in action).
5. Which **characters** do I want to hear from?
6. What opportunities do I see for **tableaux** or **improvisations?**
7. **Where will the scene end?**
8. If this is not the last scene, then what kinds of **transitions** can I gracefully make to the next scene I want the group to play?

Preparing for the Last Scene

1. What will be the **final scene?**
2. What **note or mood** does the drama end on?
3. If the final mood might be distressful to the group – a death, a loss, a leaving, an injustice – then what do I have to do to provide some sense of **hope or positive closure?**
4. Who will be the **last character** I want to hear from? Can that character give the lift I need, or provide us with a thought, wisdom or hope that will bring some sense of harmony at the end?
5. What else do I have in mind to **harmonise the mood at the end?** The group will appreciate having a closure of some kind for them to try.

Techniques for encouraging participation

Sometimes participants are shy or slow to enter into the action. No matter how well you have introduced the exercise, people may feel a little intimidated at the challenge of calling upon their spontaneity and voicing the characters. Their shyness may come across in their silence, or in the brief responses given to your questions. Sometimes they fall out of role. As facilitator, you can use these techniques to engage participants more fully in the exercise and draw out deeper responses.

1. **Wait** – after you ask the first direct question to the character. Leave a moment for the group to consider what they are being asked to do, and what their response might be.
2. **Repeat the question with the name of the character** – “how are you, David, feeling at this moment?” You can even repeat this each time you invite a different participant to respond.
3. **Take a variety of responses** – this helps us to understand the complexity of a character and the complicated mixed emotions that anyone may feel at a given time.
4. **Move into first person** – participant says “he feels frightened”. You say “So David feels frightened. You are David. David, tell me again how *you* feel” so they actually say it again, this time in the first person. You can even start the sentence off for them “I feel...”
5. **Say ‘thank you’** – to mark the transition from one participant’s contribution to the next. Try to use a genuinely appreciative tone – as facilitator you are reliant on their willingness to venture into play!
6. **Leading** – to deepen a response – participant says “I felt frightened”, you echo and then lead a little “I felt frightened because...” and let them finish the sentence.

Questions to use:

Open questions, questions about feelings rather than facts.

Questions to avoid:

Leading questions, closed questions, multiple questions/ Interrogation

Do not use “Imagine you were there...” or “what would you have done in her situation?”

Image Theatre

Freeze frames are a strong and simple way to present ideas and emotions.

Basic interpretation of how people are with each other, exposes tensions also possibilities for changing those tensions because it is possible to move people around before they say anything. You feel things in your body without realising, so it is both for the players as well as the audience.

Physicalising positions before you bring in text.

Not limited by text – good for students with limited language, or who are shy.

Freeze frames can be either improvised or rehearsed.

Benefits of improvised: instinctive, instant, greater variety of interpretations

Benefits of rehearsed: encouraging group work, considered, clearer characters/relationships

Encourage use of space – different heights, distances between people – think about relationships, status,

Group presents image to audience.

Audience encouraged to interpret, think about ‘ideal’, move characters around to change situation etc. Players are at the will of the audience, but they can give their feedback afterwards

Give voice to characters in ‘real’ and ‘ideal’ images. Ask characters in the freeze frame “How are you feeling/thinking now?” as well as “What is your character saying now?” – are these the same?

Image circle:

All players in a circle, facing outwards. Facilitator gives word, counts to 5 and all turn in and present their image at the same moment. All hold still whilst looking at others. Facilitator might select a couple of statues and ask the other players “what do you see?”

Group Tableaux:

Either – all players work together to create image, or one player sculpts group members into image they want, repeat for each member of the group.

Reference:

Boal, A. (1992) *Games for Actors and Non-actors*, London, Routledge

The Cambodian Garment Industry

About 20% of Cambodian women aged 18–25 work in the garment industry. Virtually all of Cambodia's garment production is exported, mostly to the United States and Europe. But there is little direct investment by Western companies.

Garment factories in Cambodia are mostly Asian-owned subcontractors (chiefly from Taiwan, Hong Kong, and China,) who compete to supply the shirts or trousers that may sell in the West for a hundred times what Mara and her co-workers are paid for producing them.

In a country where the average per capita income is around US 75 cents a day, the garment factories attract young people, nearly all of them women, from all over the country. New workers often pay a fee of \$15–25 to job brokers or a bribe to factory officials to secure jobs.

Once benefiting from garment-sector employment opportunities, most workers are young women with few alternative prospects after textile factories leave Cambodia. With scant education and families desperate for financial support, they will likely fall prey to recruiters for bars and prostitution in Phnom Penh, or sweatshops and brothels in other countries.

The big brands make enormous profits. For example, in 2003 Nike made US\$1,123 million (£611 million) profit (before tax). Workers like Mara are the last but essential link in the global sportswear supply chain – the people who get sportswear designed, made, transported, and into the shops. Like football or athletics, the global supply chain connects people across the world – but not in fair play.

BOOK AND RESOURCE LIST

Drama and Citizenship

Playing a Part: Drama and Citizenship

Danny Braverman

- Publisher: Trentham Books
- ISBN: 1858562414

Rehearsing Our Roles: Drama in Citizenship Education – A Teacher's Resource

- Publisher: Teachers in Development Education (TIDE)
- ISBN: 0948838817

Drama and Citizenship

Brian McGuire

- Publisher: Pearson Publishing
- ISBN: 185749699X

Global Citizenship

Global Citizenship: The Handbook for Primary Teaching

Mary Young with Eilish Commins

Chris Kington Publishing (Oxfam)

ISBN 1 899857 47 8

The Wealth we have in common: creative approaches to Global Citizenship in the primary school

The Commonwealth Institute

Developing the Global Dimension in the school curriculum

DfES March 2005

DfES 1409-2005DOC-EN

Education for Global Citizenship: A Guide for Schools

Oxfam GB 2006 Stock code 70369

www.oxfam.org.uk/coolplanet

Get Global! A skills based approach to active Global Citizenship

ActionAid 2003

Citizenship education: the global dimension. Guidance for Key stages 3 & 4

Development Education Association (DEA)

Can be downloaded from www.citizenship-global.org.uk

Drama Across the Curriculum

Taking Time to Act: A Guide to Cross-Curricular Drama

Willy Russell (Foreword), Chris Ball, John Airs, Bill Stott (Illustrator)

- Publisher: Greenwood Press
- ISBN: 0435086669

Move Back the Desks: Using Drama to Develop English and Cross-curricular Themes

(NATE Drama S.) Jim Crinson (Editor), Lesley Leak (Editor), National Association for the Teaching of English 9-14 Committee (Editor)

- Publisher: National Association for the Teaching of English
- ISBN: 0901291293

Stimulating drama: Cross-curricular approaches to drama in the primary school

Patrice Baldwin

· ISBN: 1873505000

ImaginACTION: Using drama in the classroom no matter what you teach

Bobbi Kidder

· Publisher: Cottonwood Pr

· ISBN: 1877673269

The Creative Classroom: Guide for Using Creative Drama in the Classroom

Lenore Kelner

· Publisher: Focal Press

· ISBN: 0435086286

The Drama Classroom: Action, Reflection, Transformation

Philip Taylor

· Publisher: Routledge Falmer

· ISBN: 0750707798

Drama & Diversity: A Pluralistic Perspective for Educational Drama

Sharon Grady

· Publisher: Greenwood Press

· ISBN: 0325002622

Useful websites:

Oxfam www.oxfam.org.uk/coolplanet

Save the Children www.savethechildren.org.uk www.savethechildren.org.uk/globaleyes

Global Gateway www.globalgateway.net

Global Dimension www.globaldimension.org.uk

Development Education Association www.dea.org.uk

UNICEF www.unicef.org.uk

CAFOD www.cafod.org.uk

Christian Aid www.christianaid.org.uk

Fairtrade Foundation www.fairtrade.org.uk

Why is Drama particularly suited to teaching Global Citizenship?

The notion of Citizenship is participatory – drama activity, which typically involves collective endeavour, debate, and cooperation, demonstrates by its very nature what citizenship involves.

Meaningful learning is internalising what is being taught to the extent that you change your behaviour. Students can ‘learn’ citizenship by living it – through participation. Freire (1971) talks about conscientization, of knowledge not being ‘transferred’ from teacher to student, but rather of students’ self discovery, and drawing their own conclusions – through participating in drama they live in and experience directly, a democratic community. The drama acts like a mirror to assist them in articulating what they believe to be appropriate behaviours. This is the experiential learning experience that has become known as process drama (O’Neill, 1995). Similarly, Boal describes his Forum theatre as a ‘rehearsal for life’.

Drama vs Theatre

Drama refers to the kind of ‘process’ work that doesn’t necessarily require an audience (O’Neill, 1995). Whereas theatre is an event that requires both an audience and a separated space to create a performance. Both modes may well be present in a workshop.

The central element of drama is the idea of ‘being someone else’. There are five ways in which this act of pretending to be someone else is of educational value (Braverman, 2002):

1. Empathy

This is central to citizenship and supports and develops young people’s innate abilities to discuss and negotiate. It is especially critical to create empathy within Global Citizenship education because we are learning about and from people with lives and experiences far from our own – different cultures, situations – we need to find a level where we can empathise by exploring first our similarities before we consider our differences. To be effectively empathetic we tend to recognise something of ourselves in the characters we play... and imagination enables us to build further belief in the drama from this simple starting point.

2. Playfulness

This offers a challenge to the established culture in many learning environments – often in school settings, ‘play’ is alternative to ‘study’, but with drama, play is intrinsic to the learning experience. Playfulness implies a sense of fun. If you watch young people at play you will see that games and recreation are at the same time great fun and intensely serious – we can try to harness some of these feelings in the drama workshop. It is important to

establish rules, just as in a game, within which creativity can flourish. Games also motivate people through their innate sociability whilst maintaining a focus.

3. 'From the Particular to the Universal'

Drama can help children generalise from personalised individualised stories to understand more abstract or much wider ranging problems to move "from the particular to the universal", a term coined by Dorothy Heathcote in the 1980s whose reputation was forged through her expertise working from within the group to build belief in a parallel fictional world designed to resonate with the everyday experiences of the group. Once the dramatic framework has been introduced, the facilitator must 'drop to the universal'.

4. Objective distance

Drama offers various techniques and models for students to learn first by doing and then by reflecting on the doing. They are able to replay situations using "what if", trying different approaches until a plausible course of action or change of attitude emerges. In so doing they inform each other what they believe to be appropriate ways of living together. They learn citizenship by living it and the debriefing assists them in understanding it. We can enter a 'third space' that which exists because there is something of myself in the other that I am representing. If participants are aware of this meeting point and can step out and analyse it, it may help them to make connections between themselves and the other.

5. Physicalisation

Using the body as well as the mind can help participants to internalise learning in a different way. Movement appeals to different learning styles enabling people to access the curriculum who may be excluded or side-lined by traditional 'chalk and talk' methods of teaching. Another aspect of this is that these teaching approaches can have a positive impact on pupils and can raise standards. Active teaching methods such as enquiries, drama and simulations are particularly successful in promoting learning.

Central to Global Citizenship is the importance of learning from the experience of others, both in our own society and beyond it. Drama education offers a multitude of opportunities to explore genuine cultural diversity for example, looking at different theatre traditions from round the world when teaching about different issues. Teachers should think carefully about the relevance of western traditions for looking at complex issues, perhaps the theatrical style will by its very essence inappropriately reinforce a western viewpoint which would undermine Global Citizenship values.