

Fostering Global Citizenship Through Drama Education in Secondary Schools:

An Inquiry-Based Proposal

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## Chapter One: Introduction

### Purpose of Project

As an emerging educator, I continue to struggle with my two vocations – science and the dramatic arts – and how they will fit together for me as a teacher. While deciding what to do for this project, I had a bit of an epiphany as to why I have always been so attracted to two seemingly opposite subjects: both of these subjects aim to hold a magnifying glass up to the world, just in different ways. As all of my BEd work so far had been focused on science, I decided to switch it up, and focus my inquiry project on my other true love: drama.

When I ask myself, “What is worth teaching, and why?” I always come back to the same answer: We want our young people to survive in the world, hopefully with acceptance, kindness, and generosity for self and others. These ways of life become difficult to focus on as our world becomes increasingly populated and convoluted, and we continue to face battles like climate change, resource depletion, environmental destruction and poverty (to name a few!). I believe the only way to begin solving these problems is together, as a global population. We want the next generation, the generation that will eventually inherit these problems, to be *global citizens*. In my opinion, drama holds a key to this doorway in a way that no other subject does. By “doing and showing” rather than “describing and explaining”, by physically exploring relationships developed through the context of fictional places, drama can be a powerful tool in the examination of human identity. It brings a “unique pedagogical dimension” to global citizenship education (McNaughton, 2014, p.18). Thus, my purpose for this project was to explore the connections between drama education and global citizenship. My research question unfolded into: Can drama education help foster global citizenship in secondary students?

### **Significance**

This project will provide a unique contribution to the existing body of knowledge regarding the power of drama education. There is a vast amount of literature concerning identity formation, identity exploration in drama, and global citizenship education; however, there is limited research that focuses on drama and global citizenship, and no known research on identity formation through drama fostering global citizenship. The significance of this study lies in its approach to global citizenship education, starting with an individual's sense of identity, and working outwards. Through drama, this research will provide students with the framework to answer the question "Who am I and how do I fit into the world?" in an effort to encourage students to explore how their ideas and opinions relate to others on a larger scale.

### **Rationale**

Although I began this inquiry project before the COVID-19 outbreak, my research topic becomes more relevant than ever as we look at the world around us. The idea of global citizenship is a vital one, as we sit in our homes, interacting solely through technology, seeing both the advantages and disadvantages of an interconnected world. We feel a "common humanity" raw before us, and (hopefully) realize how important it is to think and act globally. The coronavirus does not care about borders, and it is the responsibility of every citizen in the world to do their part to stop the spread. Conversely, the pandemic has introduced a new uncertainty in global affairs, as many nations have closed their borders, increasing nationalistic citizenship. As these borders close around the world, it maybe becomes more important to remain a global thinker, and to act and react with empathy and understanding.

The rationale for this research is warranted by a rise in globalization, subsequent interconnectedness of the world, and its disconnect in education, but, is exemplified by the

effects of the current global pandemic. As we harbour feelings of fear, anxiousness and uncertainty, maybe this will create some empathy for people in the world that live like this every day, for example, those living in occupied Palestine. This is the reason for this research. The high school classroom is just a safer way to explore these feelings and situations. A recent article in by Ahmad (2020) summarizes my rationale perfectly: "...the world is our work...May this tragedy tear down all our faulty assumptions and give us courage of bold new ideas...On the other side of this journey... are hope and resilience."

### **Personal location**

When I left Prince George for the first time and auditioned for theatre school in Toronto, I heaved a sigh of relief, because, for the first time ever, I had found "my people". Being 19, I did not know what that meant yet, only that I felt an overwhelming sense of belonging with the humans around me. As I travelled, experienced and grew through my twenties, I moved back to Prince George, and felt the same connection to the acting community here. I thought to myself, *Why are theatre people "my people"? Am I being incredibly naïve and biased? Is it just because they are like me?* I have come to realize that this is not the case. We are all very different humans, but we do have some things in common; We are accepting, respectful, empathetic beings with a global mindset. I have asked myself for years, *Why are all of these humans so amazing? How can a bunch of people from different demographics, religions, races and cultures come together and have such wonderful conversations, making art that stands for something?* I believe the answer is our dedication to the dramatic arts. We are seeking to answer questions about the world and getting to know ourselves via these explored questions. So, not only have I learned valuable life lessons from the roles I have played, the people I have connected with, and the historical contexts of the plays that I have been a part of, but I also see these same

transformations in the rest of my “theatre people”. I feel like the theatre has given me a strength in identity, a sense of self-worth, and a mind for change. Somehow, drama is a recipe for global citizenship, and I want to find out exactly how this is so, beginning with this project

### **Theoretical Framework:**

Globalization is a double-edged sword; It has many positive implications, but also many negative ones. Cantón and Garcia (2018) argued that an increasingly interconnected world begs for global citizenship, that is, individuals taking ownership of their own voice and using it to make positive changes in the world. British Columbia’s reformed K-12 curriculum supports these notions, with newfound emphasis on “social responsibility” (BC Ministry of Education, 2019). Yet, Moffa (2016) countered that there is still a deficit of global citizenship education. Reyson and Katzarska-Miller (2017) further complicated these concepts, claiming increasing connectedness affects us on an individual level, particularly concerning our identities. How can we encourage global citizenship education centred in social responsibility if our identities are skewed or unhealthy (ironically enough) due to globalization? The high school drama classroom is a wonderful place to investigate this confusion. The dramatic arts is already a medium which *unites* students with a common goal of exploring the human condition through creative storytelling. Bhatia & Pathak-Shelat (2019) showed that drama students question their personal prejudices by engaging in critical thinking, and McNaughton (2014) found that learners can be provided with meaningful contexts for extending their learning about global issues by exploring global storylines. My inquiry project approaches global citizenship education with a different lens. It will encourage to students to first think of self, eventually extending to a global level of critical thinking and empathy, using drama as a vehicle to get there.

## **Chapter Two: Literature Review**

### **Fostering Global Citizenship Through Drama Education in Secondary Schools:**

#### **A Literature Review**

Adolescents in twenty-first century Canada find themselves facing many obstacles and barriers (Korczak et al., 2020). High school years have always been difficult years to navigate, but the ever growing reach of globalization and infinite expansion of social media platforms makes it harder than ever to find one's identity (Reyson & Katzarska-Miller, 2017). How can we expect young people to think about social responsibility, when they do not have a sense of identity? Arts-based interventions, more specifically drama, are a good way to connect to self, develop empathy, perspective and communication skills (Perry, Maffulli, Willson, & Morrissey, 2011), fostering global citizenship . Little research has been done on the topic; therefore, the goal of this literature review is to critically analyze the concepts of global citizenship, drama, and the goals of British Columbia's new curriculum, in order to make the argument that drama education in secondary schools can help students become global citizens.

#### **The Global Citizen**

##### **Defining Global Citizenship**

Making sense of citizenship in a global context is challenging, as globalization is complicating previous notions of the concept (Bachen, Hernández-Ramos, & Raphael, 2012). Cantón and Garcia (2018) argued that, additionally, it is difficult to define a term that does not exist at the legal or constitutional level, but is instead, a state of mind. They described global citizenship as more of an awareness of global context, that can be thought of as common humanity working towards a world where human rights are respected, diversity is embraced, opportunities prevail for all, and economic growth is possible through production processes and

sustainable consumption. Global citizens are interculturally competent, and knowledgeable about the world and its problems. The authors discussed other conceptualizations of the term as a “shared fate” of all people, and the promotion of social responsibility abroad.

**Student perceptions of global citizenship.** Most of the literature is focused on overarching definitions, implications, and on global citizenship education, but one article by Myers (2010) studied adolescents’ perceptions of the concept. Students were asked to discuss their thoughts on the purpose and membership of global citizenship, as well as its compatibility with national citizenship. Myers indicated that students were divided on each topic, however, the majority of students believed that global citizenship means having a moral commitment to improving the world by “benefitting the world by whatever means possible” (p.485).

### **The Role of Identity**

Reyson and Katzarska-Miller (2017) argued that globalization does not only affect the world on a global level, but on an individual as well. The authors claimed that globalization impacts individuals’ psychological function, specifically revolving around issues of identity. The authors examined global citizen identity and the environment that promotes viewing the self as a global citizen. The study concluded that, if one’s normative environment is filled with contexts, peoples or artifacts that are pro-global, then their self-identity is likely to be shaped by and reflect these. The extent to which individuals are embedded in such environments may also influence their degree of global citizenship identification. Karlberg (2008) echoed that if we grow up in these pro-global environments, immersed in discourses of caring, compassion, equality and social justice, then we are likely to perceive the world in those ways, and to act accordingly.



**Identity clarity.** How can we expect young people to act accordingly, with empathy and a socially responsible mindset, if they do not have a strong sense of self? This notion is especially concerning in a world where communication technology usage perpetuates identity and relationship problems (Cyr, Berman, & Smith, 2015). Identity development is becoming increasingly complex due to “social comparison” on social media (Yang, Holden, & Carter, 2018). Wirling (2014) unpacked the concept of imagining oneself being someone else – walking in someone else’s shoes. The author argued that, we can imagine about an individual without imagining them having any of their actual properties, but to *meaningfully* imagine oneself being someone else is different. Wirling advocated that the imaginer needs to ascribe some qualitative property to the target individual for the imaginative project to get off the ground, concluding that strong concepts of self must come into play in order to truly be empathic towards another’s situation.

## **Drama**

### **What is Drama?**

Though there are many definitions of drama, this review will focus on “Drama” the subject, as defined by Stinson (2018), which is:

...the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges. Students create meaning as drama makers, performers and audiences as they enjoy and analyze their own and others’ stories and points of view. In Drama, students physically inhabit an imagined role in a situation. By being in role and responding to role...their intellectual and emotional capacity grows, specifically the capacity to feel and manage empathy. (p.92)

### **The History and Purpose of Drama**

Scholars agree that drama grew out of ritual-based activity, and has been around since the cradle of civilization (Llamas, 2013). Drama has been used for many purposes, including: religious worship, entertainment, and social commentary. Mamet (2000) suggested that, at its core, *good* drama is used to state a problem. He asserted that we live in a savage world and the purpose of drama is to remind us of that. We go to the theatre “to find out what the hell is going on in the world” (p.36). Drama exists to deal with problems of the soul and the mysteries of human life.

### **Why Drama in Secondary Education?**

There are many reasons why drama education should have focus within our secondary schools. Research has shown that those studying the dramatic arts question their personal prejudices by engaging in critical thinking (Bhatia & Pathak-Shelat, 2019) and gain new perspectives, while enhancing their communication skills (Perry et al., 2011). A study by Lightfoot, Taboada, Taggart, Tran, and Burtaine (2015) even displayed that drama can be used for sexual education, an important topic for adolescents. Drama can also be used to navigate emotions, focus on mental health, and to explore one’s identity (Goodwin & Deady, 2012; Perry et al., 2011; Reisman, 2016; Futch, 2016).

**Mindfulness and mental health.** Mental health problems and suicide are at an all-time high for adolescents in Canada (Korczak et al., 2020). Goodwin and Deady (2012) discussed how practicing drama, more specifically, employing the theories and techniques of Stanislavski<sup>1</sup>, can be used to combat stress and heighten self-awareness. Focusing on three components of Stanislavski’s System – *Relaxation*, *Concentration of Attention*, and *Affective Memory* – the authors argued that these techniques can help mental and physical relaxation, and encourage

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<sup>1</sup>Konstantin Stanislavski (1863-1938) was a renowned and revolutionary acting theorist who based his work on that of behaviour psychologists. His methods are still practiced around the world today.

mindfulness and reflective practice. Reflective practice will help students examine the way an experience made them feel and react; essentially, learning from experience. Stanislavski believed that training the senses should be an integral part of our education systems, and that “average people” are not capable of understanding other people, nor do they have the skills necessary to “actively grasp the complex truths of life” (Stanislavski, 1936, p. 92). He believed, we can examine life from the outside-in, but ultimately, by finding the inward, we can “see” outward.

**Exploring identity.** If looking inward is so important, then teaching the dramatic arts seems important too. Drama offers many strategies that negotiate between self and social context (Prawdzik, 2013). One study offered a rather spiritual approach to finding self through drama. Using the ideas of Bond (2000) and Indian philosophy, Sahni (2008) discussed the conception of self. She argued all “knowing” is really self-knowing, that humans undergo qualitative changes through processing different experiences, knowledge, skills and memories, and that these changes are essentially different constructions of self. She further emphasized that self is a “palimpsest of maps”, which she refers to as the “palimpsest self” – many selves existing on the same plain. Sahni argued that drama has special access to the palimpsest self, by providing the site to do the self-work that is needed to know and/or construct self. Sahni also discussed reconciliation with colonial powers by finding this self, and advocated that women, especially, can construct a more empowering idea of themselves in the universe through drama.

**Empowering students.** Echoing Sahni’s work, Oyserman et al. (2017), attested that we have multiple identities that we use in different situations and contexts, and, the more sensitive we are to our identities, the more self-regulation we are able to have. Self-regulatory factors, such as curiosity and self-concept, are linked to academic abilities, and may be a predictor of success and general health (Malanchini, Engelhardt, Grotzinger, Harden, & Tucker-Drob, 2019).

Futch (2016) argued that these collective identities arrive from self-categorization. Thus, the mere act of belonging to a group, such as is found in the brotherhood of drama class or a community theatre project, can lead to improved health and well-being.

### **Putting the Pieces Together: BC's New Curriculum**

#### **The Goals of BC's New Curriculum**

British Columbia's K-12 curriculum has transformed massively in the last decade. The redesigned curriculum is a concept-based and competency-driven curriculum that supports inclusion, diversity, personalized learning, and values Aboriginal knowledge and perspectives through the lens of the First Peoples' Principles of Learning (British Columbia Ministry of Education, 2019). The curriculum focuses on developing "The Educated Citizen", through intellectual, personal, social and emotional proficiencies known as "The Core Competencies". The three core competencies: 1) Communication, 2) Critical and Creative Thinking, and 3) Personal-Social Learning, allow students to engage in lifelong learning.

**Personal-Social learning.** Though research has shown that communication skills (Perry et al., 2011), as well as critical thinking skills (Bhatia & Pathak-Shelat, 2019) are developed when studying drama, the rest of this review section will focus on the Personal-Social competency, and is outlined eloquently in a study by Halbert and Kaser (2015). The authors argued that, as the realization occurred that intellectual accomplishments alone were not enough to create the kind of society we desire as British Columbians, one of the focuses moving forward in BC's education was progressing social responsibility. These curriculum changes were co-developed by the practitioners and professionals from around the province. Social responsibility is generally understood in British Columbia as recognizing and appreciating diversity, defending human rights, and solving problems in peaceful ways in order to contribute to global issues.

Most importantly, these notions are supported by a sense of empathy (Halbert & Kaser, 2015). This study aimed to investigate whether framing student learning around the question “Who am I?” would improve students’ social and emotional well-being, and found that, as students gained self-confidence and began answering the question, they were more open to academic learning, and more open to learning about themselves. Self-discovery led these students to express more gratitude for their families and the environment, and allowed them to find greater connection to their community. Supporting this, research by McNaughton (2014) suggested that drama that explores global and cultural storylines, provides learners with meaningful contexts and real purposes for extending their learning about, and responses to, the environmental, social, economic, and political issues facing humanity in the twenty-first century.

**BC’s drama curriculum.** The redesigned BC drama curriculum (grades 9-12) appears rather impressive, with overarching goals such as: exploring identity and sense of belonging, and gaining insight into perspectives and experiences of peoples from a variety of times, places and cultures. It focuses on cultivating collaboration through critical reflection, creative co-operation, and the exchange of ideas in an effort to build community and nurture relationships. It encourages the use of a unique sensory language for creating and communicating ideas and emotions through movement, sound and imagery. Finally, it confirms that “Drama is a way of sharing and understanding traditions, perspectives, cultures and worldviews” (British Columbia Ministry of Education, 2019).

### **Conclusion**

Based on the review presented, it is important to continually ask ourselves: “What is worth teaching and why?” (Sahni, 2008). In response to an increasingly interdependent world, there is a growing interest in global citizenship (Bachen, Hernández-Ramos, & Raphael, 2012),

yet, there seems to still be a deficit of global citizenship education (Moffa, 2016). This deficit produces the need to examine current schooling practices that focus on global citizenship. One solution could be to give greater focus to the dramatic arts, indirectly cultivating global citizenship through a greater understanding of self and the human condition. Drama promotes critical-thinking about complex social issues, and can enrich student understanding of the human condition. This enhances self-efficacy regarding social and emotional life (Khoo & Graham-Engeland, 2014). Drama may allow individuals to see “self” in others, fostering empathy on a global scale, by providing framework for students to discover self.

### **Gaps in the Research**

While there is a multitude of research on exploring identity through drama, as well as the growing need for global citizenship, the use of identity formation through drama to promote global citizenship has not been a topic of extensive theory or research, though there is good reason to believe that there are important linkages between them. We can see strong linkages, for example, when looking at the definitions of “social responsibility” and “drama” discussed in this review. It is important to note that, historically, in addition to drama being used for “good”, like stating problems within society, it has also been used for promoting “bad”, for example, for advancing supremacy of colonizing powers (Manderson, 2018). Thus, topics of exploration should be chosen carefully by teacher. Furthermore, research shows that teachers act as agents to influence students’ knowledge and dispositions in ways that either promote global citizenship, or focus on a view that ignores or devalues global problems (Moffa, 2016). This review does not address any aspects of the drama teacher, including training, beliefs or identity, and the impact this may have on students. Therefore, areas of future research may include exploring aspects of the drama teacher herself/himself. Additionally, further research is necessary to clarify the topics

covered in this review in the context of a secondary classroom, as much of the research is exclusive to either adults, or elementary learners. Other areas that could be explored further include bridging secondary drama classrooms into community programs, as well as how different genres of drama impact student development.

## Chapter Three: Methodological Framework

### From Theory to Practice

The above theory will be put into action in the classroom through various activities. Below are some sample activities. Ideally, these activities would be geared toward a Drama 11 or 12 class, but could be modified for any grade. It would be my intention as the facilitator to gear the entire semester toward global citizenship, but I would start with some exercises in identity and work outward from there. Each activity described below will discuss the purpose/importance of the activity, instructions for carrying out the activity, as well as a reflection piece that will create a discussion/be written in journal. Reflection is “a key feature of educational drama... which allows the participants to look back, out of role, and critically reflect on their (characters’) actions and responses during the drama activities” (McNaughton, 2014, p. 17). Assessment for these pieces will be tricky, and may vary depending on personalities in the room. Students will be asked to keep a journal and be given time in class to write reflections on each activity after discussion.

### Activities

#### **Activity 1 – “Just by Looking at Me” (Jodi Tandet, 2019)**

**Purpose/Importance:** This activity aims to break down stereotypes, by revealing information about a person that may be surprising, based on their appearance. As social media platforms like Instagram focus on appearance and perpetuate social comparison (Yang, Holden, & Carter, 2018), activities like these become important to emphasize that you cannot know everything about an individual by their appearance, and we should not categorize people as so.



**Instructions:** Students sit in a circle, and, one at a time, will share their answers using the following prompt: “My name is \_\_\_\_ and I am from \_\_\_\_\_. One thing you cannot tell just by looking at me is \_\_\_\_\_. This is important for me to tell you because \_\_\_\_\_.” Participants may choose to disclose anything, varying from highly personal to something light and fun. Teacher will hand out slips of paper for participants beforehand to create less anxiety for learners with less memory capability.

**Reflection:** Why should we never “judge a book by its cover”? How can you find out meaningful information about your peers in the future? What is the value in that?

### **Activity 2 – “Personal/Social Identity Wheels” (Inclusive Teaching Initiative, UofM)**

**Purpose/Importance:** Oyserman et al. (2017), argued that we have multiple identities that we use in different situations and contexts, and, the more sensitive we are to our identities, the more self-regulation we are able to employ. This activity will encourage students to consider their identities critically and how identities are more or less keenly felt in different social contexts. It will also sensitize students to their shared identities with their classmates and the diversity of identities in the classroom, building community and encouraging empathy. These are important steps toward global citizenship (Khoo & Graham-Engeland, 2014).

**Instructions:** Students will fill out worksheets on “Personal Identity”, followed by “Social Identity” (Appendix A). Students will then be asked to contemplate questions, and teacher will use these questions to prompt discussion and subsequent journal entries. Which questions are asked will depend on personalities and dynamics in the classroom.

**Reflection:**

1. What part of your identity do you think people first notice about you?
2. What part of your identity are you most comfortable sharing with other people?
3. What part of your identity are you least comfortable sharing with other people?
4. What part of your identity are you most proud of?
5. What part of your identity did you struggle the most with growing up?
6. What part of your identity is the most important to you?
7. What part of your identity is least important to you?
8. What part of other people's identities do you notice first?
9. For what part of your identity do you feel you face oppression for most often?
10. For what part of your identity do you feel you receive privilege for most often?
11. For what part of your identity do you feel least comfortable with at school?
12. Which of your identities would like to learn more about?

### **Activity 3 – “Uta Hagen’s Six Steps: Step 1” (Respect for Acting 1972)**

**Purpose/Importance:** Actors must understand different facets of themselves, and be willing to explore their own sense of identity. They must be open to investigating the question “Who am I?”, as perceived identities and self-knowledge are main sources drawn from to portray different characters. “Who am I?” is the first of Uta Hagen’s Six Steps (Appendix B) that I will explore with my class, as answering this question will bring them closer to self, where they can harness the powers of empathy (Wirling, 2014), needed for global citizenship (Halbert & Kaser, 2015).

**Instructions:** Based on findings in Activity 2, students will do a free-write about themselves, including as much information as possible (Name, age, physical traits, relatives, education, personal opinions, likes, dislikes, hobbies, fears, ethics, beliefs, present state of being, etc.). For

each facet of themselves, students will also attempt to answer *WHY* they are that way. For example, if they believe in God, why do they believe in God? This assignment will be supported with discussions and other in-class activities. Students will be given several weeks to complete it.

**Reflection:** How difficult was it to complete this activity? Name one important thing you learned about yourself. Other question prompts could include:

- What parts of your identity do you choose for yourself? What parts of your identity do you think are determined by others, by society, or by chance?
- Whose opinions and beliefs have the greatest effect on how you think about your own identity?
- What dilemmas arise when others view you differently than you view yourself?
- What aspects of your identity do you keep private in order to be accepted? What aspects of your identity are you willing to change to fit in?

#### **Activity 4 – “Malala” (Malala’s Magic Pencil, 2017)**

**Purpose/Importance:** If all “knowing” is self-knowing (Sahni, 2008), then we can use understandings of our own identities to relate to someone else. This activity will challenge stigmatized or spoiled identities enforced by society, invoke critical thinking and empathy in students, taking privilege into account.

**Instructions:** Teacher will read “Malala’s Magic Pencil” (2017) – a children’s book about Malala Yousafzai, Nobel Peace Laureate – out loud to class. After, teacher will guide students in an exploration of Malala’s “Who am I?”, making sure to steer students away from inaccurate stereotypes or generalizations heard outside of class. Students will “put themselves in Malala’s shoes” and complete a shorter version of Activity 3, using First Person narrative.

**Reflection:** What struggles does Malala face? Do you think people face any of these same struggles in Canada? What do you and Malala have in common? Has your perception of school changed?

### **Connecting to Community:**

Throughout the semester, my class will explore Uta Hagen's other five questions using different dramatic texts. Using these principles, each student will be assigned (or pick) a monologue that is connected to a societal, environmental, or political issue. We will workshop<sup>2</sup> these monologues using skills and concepts learned throughout the semester and present them to the class.

In addition to the above, we will have had discussions and activities on accountability, communication and global citizenship. For the final project, at the end of the semester, students will break into groups and collaborate to complete research (Appendix C). The groups will research a charity or non-profit organization that supports a cause of their choice, and, as a class, we will choose which cause is best to support for the class, and how this performance will be presented to the community. A portion of ticket sales will go to the charity chosen. It is my hope, based on the cause, that other community groups would also get involved.

### **Final Note:**

I believe the theatre is an important place to explore and grow as a young human. It is (in a sense) a microcosm of the world, and develops a multitude of viable life skills. I have a friend who works in Admissions at the College of New Caledonia, and she has shared with me how

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<sup>2</sup> workshop (verb): to improve through collaboration

many prospective students ask about fine arts programs (other than visual arts). She unfortunately has to tell these young people that they do not really exist in Prince George. It is therefore my goal to eventually establish some sort of bridging program with Theatre Northwest or a local community theatre project for secondary students. Prince George has some amazing local art projects, and yet, there are no clear paths or opportunities after high school for aspiring artists.

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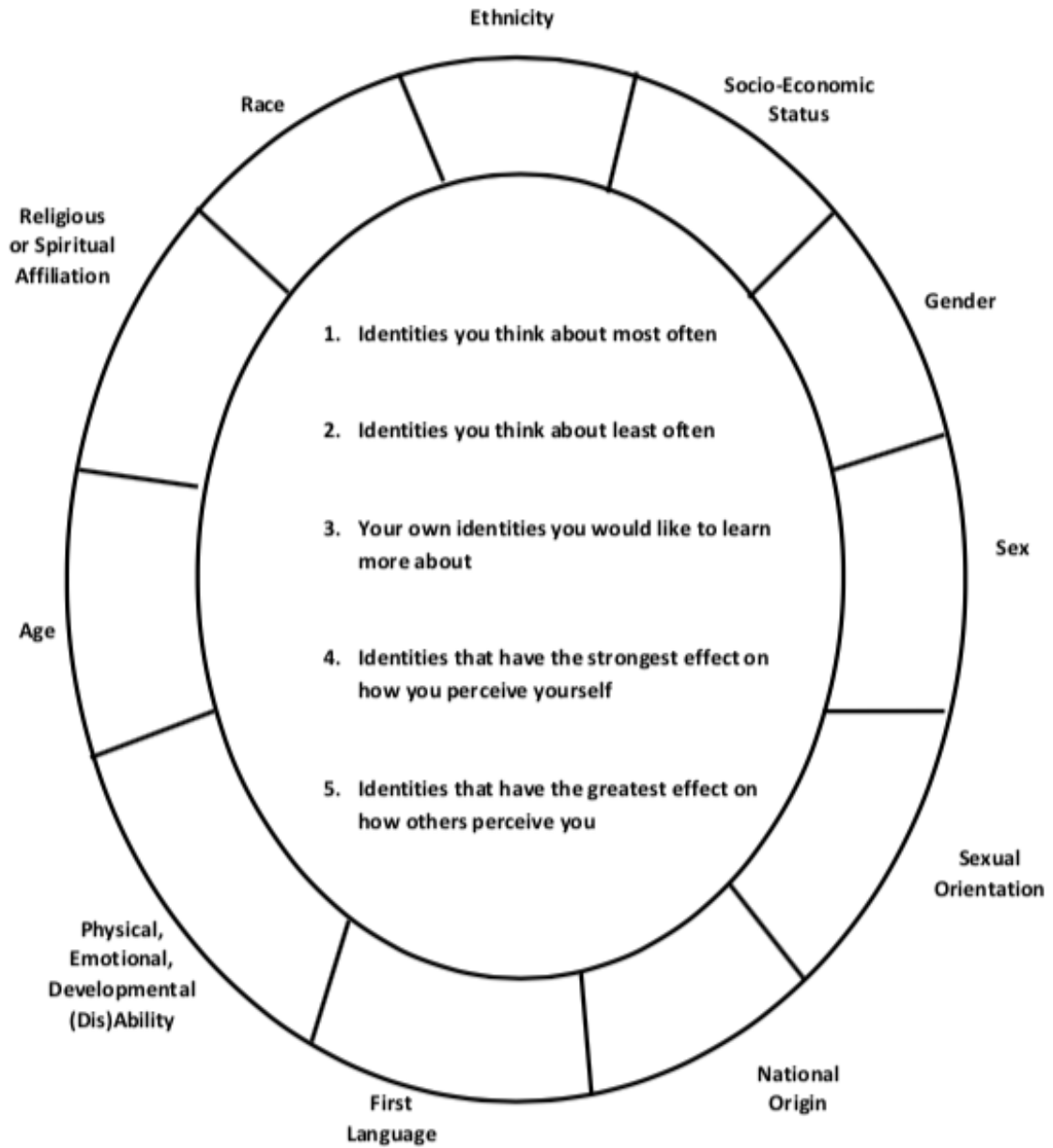
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Appendix A

Personal Identity Wheel (Activity 2)

The diagram is a circular 'Personal Identity Wheel' divided into 12 equal segments. The segments are labeled as follows, starting from the top and moving clockwise: 'Favorite Music', 'One Skill you are Proud of', 'Favorite Movie', 'Favorite Book', 'Favorite Food', 'Favorite Hobby', 'Favorite Color', 'Personal Motto', 'Number of Siblings', 'Birth Order', and 'Favorite Music'. The center of the wheel contains the text 'Three Adjectives to Describe Yourself' followed by three numbered lines (1., 2., 3.) for writing. Below this is a horizontal line labeled 'Name'.

Social Identity Wheel (Activity 2)



## Appendix B

## Uta Hagen's Six Steps (Activities 3 &amp; 4)

**UTA HAGEN - THE SIX STEPS****1. WHO AM I?**

- A). What is my present state of being?
- B). How do I perceive myself?
- C). What am I wearing?

**2. WHAT ARE THE CIRCUMSTANCES?**

- A). *What time is it?* (The year, the season, the day? At what time does my selected life begin?)
- B). *Where am I?* (In what city, neighborhood, building, and room do I find myself? Or in what landscape?)
- C). *What surrounds me?* (The immediate landscape? The weather? The condition of the place and the nature of the objects in it?)
- D). *What are the immediate circumstances?* (What has just happened, is happening? What do I expect or plan to happen next and later on?)

**3. WHAT ARE MY RELATIONSHIPS?**

How do I stand in relationship to the circumstances, the place, the objects, and the *other people* related to my circumstances?

**4. WHAT DO I WANT?**

What is my main objective? My immediate need or objective?

**5. WHAT IS MY OBSTACLE?**

What is in the way of what I want? How do I overcome it?

**6. WHAT DO I DO TO GET WHAT I WANT?**

How can I achieve my objective? What's my behavior? What are my actions?

Appendix C

Connecting to Community: Final Project Guidance

**Global Citizenship: A Cross-Curricular Opportunity**

*Project Planning Worksheet*

1. A current event or issue that is important to me is:

2. It's important to me because:

3. This topic relates to global citizenship in the following way(s):

4. A charity or non-profit organization that supports this cause is:

5. Here are some ideas for theatrical presentations that could raise awareness or funds for this topic (minimum of three):

6. Given the chance, of the three theatrical presentations from #5, I would most like to do:

7. The resources/materials I would need include:

8. What school subject (besides drama) could this project be related to? Describe how it relates: