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Drama and citizenship education in England and Japan

In this article the authors discuss their initial thoughts about a collaboration between Citizenship connected, and in doing so highlight some important dimensions of citizenship education. and Drama educators. They illustrate the range of ways in which these subjects could be

itizenship education emphasises

and students of citizenship and drama participation. The essence of drama in schools is experience and engagement. of common ground between teachers between these areas a group of people in Japan and England have started to work together on a project. We want to be able to clarify the nature of any teachers. In this article we raise a few of the issues make an impact on future practice by developing connections that might exist between citizenship As such there should be a good deal one of the ways we are using to begin to lay the Intrigued by the potential overlaps that we are beginning to explore. This article is they teach and learn and, crucially, we want to and drama, we want to see what people do as educational resources that help students and

idea that there may be a connection between these theatre as a lever to change the world: 'when art is has explicitly stated that drama cannot be used to work in citizenship (e.g. Ikeno, 2011) and drama change the world. Jonathan Levy (1987, p.8) has written eloquently of the danger of trying to use investigated. However, we should recognise that, fields is resisted by some. David Mamet (1994) perhaps curiously for citizenship educators, the indications of the areas that need to be further explored the relationship between drama and developing citizenship, and some of our own (Watanabe and Neelands, 2009) shows some In some ways our project will take place in fairly well trodden ground. Others have

teach, either (Jonathan When art is used to the teaching must suffer. or the art

Levy)

foundations for future work.

clarify the particular nature of citizenship education (Greene, Hitt, Kraybill & Bogulski, 2014). Perhaps, developing ideas from such things as contact theory, below that there are three main areas of connection: Firstly, one of the principal ways that Crick used to issues. Theatres, of course, are public spaces and to attend a play is to take part in a community event. tolerance and understanding of others' emotions was to declare that it was concerned with public for secondary school students is said to increase And, some have developed an argument about the value of such participation. Theatre going educators got to say to each other? We suggest What have citizenship educators and drama

methods of the drama teacher or if drama specialists suffer'. And, perhaps curiously for drama educators, interest in drama, whereas a review of journals such citizenship and drama (and, in Japan - despite the will be missed. The increasingly low status of both rich tradition of Noh, Kabuki, Bunraku, Shingeki interests in citizenship themes (including a recent educators simply 'steal' the motivational teaching educators about making connections with drama as Research in Drama Education: The Journal of link is loosely developed - perhaps if citizenship there seems to be some resistance by citizenship specialists. A review of the articles contained in special issue on human rights education). If the Applied Theatre and Performance shows strong and Sho-Gekijo - the absence of discrete drama citizenship education journals reveals a lack of content of current affairs then an opportunity use for their own purposes the stimulating lessons) may also prove to be a challenge.

simply to be in public with others is to allow for the What then could bring these fields together?

Citizenship and/or drama teachers wanting to know more and / or who wish to become involved in future project activities should contact the authors of this article by writing to Ian Davies (Ian davies@york.ac.uk)

potential to grow as a citizen.

society (e.g. see a drama activity on dementia by the young people of The Joseph Rowntree School, York the process of theatre-going is perhaps not the only Venice (and many others), modern classics such as David Hare and Tom Stoppard (and many others) Shakespeare's Julius Caesar and The Merchant of as the work of contemporary playwrights such as event that is about something. The experience or We are struck by how many plays focus on what and performed by young people that allow them Secondly, a member of a theatre audience or thing that matters; rather, content is important. we might broadly call social and political issues. those of Arthur Miller and J. B. Priestley as well a participant in a drama activity must watch an supported by the Joseph Rowntree Foundation stands alongside those drama activities written to explore key moments of past and present in are full of citizenship themes. This, of course, www.jrf.org.uk/film/breaking-thoughts).

sustain a spirit of lively and enjoyable exchange over Strand (2013) referring to drama work with young people in the specially written Tapestry declare that education allow for expression but are not designed for helping young people to think, to express their action but also feeling. For example, Winston and sensitive and difficult issues and to leave the great warm-ups, role play, hot seating, conscience alley, needed' (Fleer & Hammer, 2013, p. 241). It may to democratic dialogue in its ability to create and points of view and generally to develop the skills majority of participants with a spirit of goodwill' feeling. 'To work and play collaboratively within group settings, a level of emotional regulation is and society is valuable for helping people engage (p. 77). Drama has the potential to allow young Thirdly, the processes of drama may be ideal to promote an unhelpful, de-stabilising form of do so in a way that allows for mature responses of informed and responsible participation. The be possible that this positive exploration of self theatre in education has a 'special contribution people the space to experience emotion and to forum theatre allow not only for thinking and standard practices of drama specialists such as to challenging issues. Drama and citizenship critically in mature and responsible ways.

We need, of course, as we continue to develop our project to ask some searching questions about education. Perhaps the key question is whether citizenship and/or, theatre/drama are to be seen the connection between drama and citizenship as 'space', technique (motivational content

available to us as teachers in order to help promote Japan and the 1960s radical education movements with other forces in society allowing or debarring education in the Taisho-era (1920s and 1930s) in perhaps opening ourselves to the possibility of an of the west gave rise to forms of education which project in a very positive mind-set determined to content of plays, the processes of interaction that and to use the rich, engaging techniques that are other societal conditions exist. But we enter this unhelpful 'anything goes' approach. And we are understanding of society and participation in it. explore the public space, the social and political were not seen when other pressures dominated. aware of the ways in which education interacts tolerance and other citizenship-related matters, certain sorts of work. The liberal approach to help learners progress in relation to empathy, or process) or something more fundamental? If we allow for too much flexibility in how we characterise citizenship and drama we are Certain types of work are possible only when

emotion regulation, Australasian Journal of Early in group settings: a cultural-historical reading of Fleer, M., Hammer, M.D., 2013, 'Perezhivanie' Childhood, 38(3), 127-134. Greene, J. P., Hitt, C. Kraybill, A. & Bogulski, C. A. (2014). Learning from live theatre Education Next, 14(4).

http://educationnext.org/learning-live-theater/ accessed 16 December 2014. Ikeno, N. (ed. (20111). Citizenship education in Japan. Bloomsbury, London. The processes of drama

Levy, J. (1987) A Theatre of the Imagination (Charlottesville, Va.: New Plays Inc.)

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Watanabe, J. and Neelands, J.. (2009). Using essays. Faber & Faber. express their points of view and generally

Mamet, D. (1994). A whore's profession: notes and

Winston, J., & Strand, S. (2013). Tapestry and drama as a medium of instruction. Tokyo, Bansei Shobo Publications the skills of to develop informed and

encounter and civil exchange. Research in Drama the aesthetics of theatre in education as dialogic Education: The Journal of Applied Theatre and Performance, 18(1), 62-78.



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used to teach, either the teaching or the art must