

Nobel Women: Drama Pedagogy for Global Citizenship Education

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Abstract

In response to the need for teacher training in global citizenship education (GCE), a workshop was designed and led for a group of teacher educators at a large, southeastern university in the United States. Research-based instructional approaches for teacher training in global education were combined with the Oxfam (2006) GCE framework, drama pedagogy, and the lives of women who have won the Nobel Peace Prize. The result was a workshop that encouraged teachers to include elements of GCE in their teaching, as well as the belief that the individual can make a difference.

Introduction

Global citizenship education (GCE) is a vital part of educating today's youth. This, in part, means encouraging children to broaden their world views to encompass not only their immediate surroundings, but the world at large. "For our children to live successfully and peacefully in this globalized world, we need to help them develop the appropriate skills, knowledge, attitudes and perspectives" (Reimers, 2008, p. 25). In order for students to understand the interconnected nature of global relationships, however, teachers must first be aware of the concept of global citizenship. Considerable training is needed in this area. For example, Robbins, Francis and Elliot (2003) found that while three quarters of trainee teachers agreed that global citizenship should have a high priority in the secondary school curriculum, only 35% felt confident to contribute to the teaching of global citizenship.

There is agreement among global educators that equipping pre-service teachers with the tools, conceptual frameworks, and authentic information for teaching with a global perspective is imperative (Haakenson, Savukova, & Mason, 1999; Kirkwood, 2001; Osunde, Tlou, & Brown, 1996). As Zhao (2010) states, "This requires a new generation of teachers who are able to act as global citizens, understand the global system, and deliver a globally oriented education. To prepare this new generation of teachers, we need a teacher education system that is globally oriented" (p. 429).

Review of the Research

In response to the need for teacher training in global citizenship education (GCE), a workshop was designed and led for a group of teacher educators at a large southeastern university in the United States. The researcher first analyzed the relevant

literature in the field for teacher training GCE. These research-based instructional approaches were combined with the Oxfam (2006) GCE framework, drama pedagogy, and the lives of women who have won the Nobel Peace Prize. The result was a workshop curriculum that encouraged teachers to include elements of GCE in their teaching, as well as encouraging the belief that the individual has the power make a difference.

The Oxfam Framework for Global Citizenship Education

Components of global education were first described by Hanvey (1976), and have been expanded upon and refined since then. Oxfam's (2006) outline of global citizenship education was selected for the basis of this research. The Oxfam framework divides global citizenship education into three categories, each with five or six sub themes: (1) knowledge and understanding, (2) skills, and (3) values and attitudes. The sub themes of knowledge are social injustice and equity; diversity; globalization and interdependence; sustainable development; and peace and conflict. The skills to be developed are critical thinking; ability to argue effectively; ability to challenge justice and inequality; respect for people and things; and cooperation and conflict resolution. The values and attitudes to be encouraged are a sense of identity and self-esteem; empathy; commitment to social justice and equity; respect for diversity; concern for the environment; and the belief that people can make a difference.

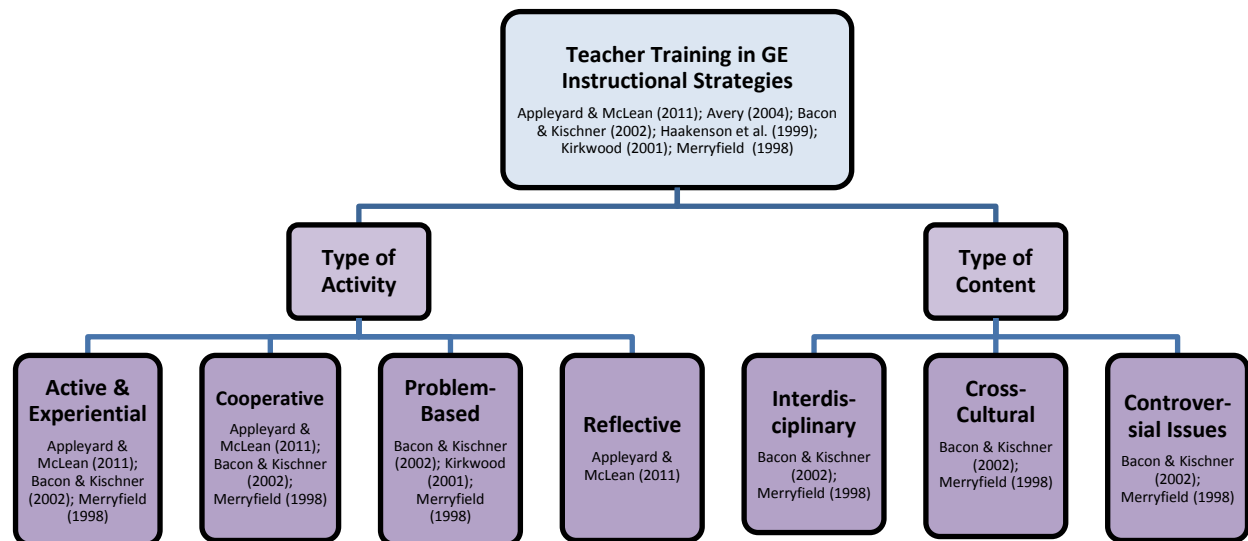
The Oxfam (2006) component that was of primary importance to the workshop was the belief that one can make a difference. It was this sense of self-efficacy and empowerment that was most important to be encouraged with the Nobel Women Readers' Theater (NWRT) curriculum. As Banks (2004) stated, "When we teach students how to critique the injustice in the world, we should help them to formulate possibilities for action to change the world to make it more democratic and just" (p. 300). If we teach students to critique the world without hope of making a difference, we may leave students disillusioned and without agency (Freire, 2000).

Teacher Training in GCE

Solid research has been conducted on effective ways to train teachers in global education by Avery (2004), Haakenson et al. (1999), Merryfield (1998), Bacon and Kischner (2002), and Appleyard and McLean (2011), to mention a few North American researchers. Avery (2004) identified six components of teacher education programs that can contribute to world-mindedness. The first component was the need to help teachers and students understand the development of their own perspectives as well as the perspectives of others. This concept, known as *perspective consciousness*, was first expressed by Robert Hanvey (1976). It is the awareness that one's own culture, family, acquaintances, and experiences have an impact on how each of us interprets the world. The second component identified by Avery (2004) was that global issues need to be incorporated into teacher education courses because most U.S. citizens are not acutely aware of international issues. Third, teachers should be prompted to understand young people's perspectives about social and political issues. Fourth,

teacher education programs should introduce teachers to methods that will enable students to make correlations among concepts. This refers not only to the need for interdisciplinary instruction, but also helping students to make connections between ideas. The fifth component is that teachers should be provided the ability to analyze school materials to understand how the nature of citizenship is established in these materials. Not only must students be encouraged to critically evaluate source material, teachers also must be critical consumers of educational material. Avery's (2004) final component is that American teacher education programs should help teachers develop the ability to understand the difficulties marginalized groups go through in developing civic identities, both within the United States and around the world.

Figure 1
Teacher Training in GE Instructional Strategies



Haakenson et al. (1999) outlined three steps in preparing pre-service teachers to teach with a global perspective. Teachers must first gain knowledge of the world and perceptual understanding. Teachers in training must also be exposed to a myriad of instructional strategies that promote knowledge of the diverse world. Finally, they must be personally committed to globalizing their teaching approaches. Merryfield (1998) and Bacon and Kischner (2002) stated that preparing teachers to teach from a global perspective included having cross-cultural experiences, cooperative learning, interdisciplinary thematic instruction, problem-solving tasks, experiential learning and community based learning. Research by Appleyard and McLean (2011) found that best practices for professional development in GCE included consistent use of pedagogies such as experiential learning and explicit modeling; targeted instruction in specific intellectual, affective, and action domains of GCE; providing pre-service teachers with opportunities to practice and reflect on the implementation of GCE in classroom

settings; and developing collaborative networks of support. These approaches to teacher education (see Figure 1) were considered when designing the global education workshop.

Drama Pedagogy

Drama can be a powerful pedagogical tool, especially for affective learning like building attitudes. It is a multidimensional, multi-skilled, holistic approach to learning that simultaneously evokes and extends students' intellectual, social, emotional physical, moral, creative, communicative, and aesthetic abilities (Verriour, 1994). Types of dramatic activities include short plays, readers' theater, simulations, mock trials, reenactments, role play, choral reading, and other strategies that draw students into the action of their own learning (Turner, 2004). The integration of drama into the social studies provides a vehicle with benefits for both social science and language arts. Reading and writing skills are developed through historical dramas (Almeida & Cullum, 1994; Howlett, 2007). Students that act out history enhance their understanding of historic content (Howlett, 2007; Kelin, 2005; Mattioli & Drake, 1999).

The benefits of using drama in the social studies have major implications for global education. These benefits include perceiving a sense of connection, approaching a situation from multiple points of view, thinking critically, and examining issues, ideas, values, and perspectives from a safe position (Chilcoat & Ligon, 1998; Kelin, 1997; Morris, 2003; Obenchain & Morris, 2001). Morris (2003) concluded that, through plays, students studied questions raised in the past and applied them to current social problems. Students thought critically about interconnections between well known people and important issues. Obenchain and Morris (2001) also spoke about connectedness; they found that the use of melodramas had students addressing multiple perspectives, examining values, and making historical connections across time and space. Chilcoat and Ligon (1998) found that through drama students explored the meaning of self-determination and activism, and that the lessons were a forum for discussion of real problems and a means for social action. Kelin (1997) had upper elementary students use dramatic role play and improvisation to explore the American decision to use the Bikini Atoll for nuclear testing. Through the use of drama, students practiced skills of community, participation, cooperation, collaboration, problem solving, and decision making (Gay & Hanley, 1999).

Women Who Have Won the Peace Prize

Women who have won the Nobel Peace Prize were chosen as the basis for the drama curriculum. They were likely subjects to represent the concept that one individual could make a difference in the world. Alfred Nobel was an inventor in the 19th century, best known for the invention of dynamite. A friend, Bertha von Suttner, encouraged Nobel to give financial support to the peace societies of the 1890s, and he promised the baroness that he would "do something great" for the movement (Abrams, 1994, p. 83). In establishing his prizes, he specified that the peace prize was to be given "to the person who shall have done the most or the best work for fraternity between nations, for

the abolition or reduction of standing armies, and for the holding and promotion of peace congresses” (Abrams, 1994, p. 83).

The first Peace Prize was presented in 1903, and since then has been awarded to 79 men and fifteen women (http://www.nobelprize.org/nobel_prizes/peace/laureates/). The selection committees, made up of past prize winners and international world leaders, have made awards to six distinct types of recipients: international organizations; successful national officials working in an international context while pursuing legal solutions to conflict; peace activists working in an international context, some with, but many without governmental approval; individuals nonviolently seeking justice, freedom, security, or rights as a preliminary to peace; leaders who have used or sanctioned the use of force but who have agreed to a peace settlement; and altruists who render exemplary service to others. There has been at least one Nobel woman in each category except the first, that of an international organization (see Table 1).

Table 1.
Women Who Won the Nobel Peace Prize

Name	Year	Country	Criteria	Topic
Bertha von Suttner	1905	Austrian Empire	Peace activist	Anti-war writer
Jane Addams	1931	United States	Peace activist	Hull House
Emily Green Balch	1946	United States	Peace activist	Pacifist against the World Wars
Betty Williams Mairead Corrigan	1976	Northern Ireland	Peace activist	End Civil War
Mother Teresa	1979	Macedonia/India	Exemplary care	Aid poor
Alva Myrdal	1982	Sweden	National official	Nuclear Disarmament
Aung San Suu Kyi	1991	Burma/Myanmar	Non-violent justice	Against military dictatorship
Rigoberta Menchu Tum	1992	Guatemala	Renounces force	Indigenous Rights
Jody Williams	1997	United States	Peace activist	Ban Land Mines
Shirin Ebadi	2003	Iran	Non-violent justice	Legal Rights for Oppressed
Wangari Muta Maathai	2004	Kenya	Non-violent justice	Environment/Reforestation
Tawakkol Karman	2011	Yemen	Non-violent justice	Freedom of Press
Ellen Johnson Sirleaf	2011	Liberia	National official	End Civil War/Economic
Leymah Gbowee	2011	Liberia	Non-violent justice	End Civil War

In selecting four Nobel women for readers’ theater script development, care was taken to have representation from different Peace Prize criteria, as well as geographic variety.

With this in mind, Rigoberta Menchu, Alva Myrdal, Shirin Ebadi, and Wangari Maathai were selected for further GCE curriculum development.

The Nobel Women Workshop Design

The purpose of the workshop was to educate the participants about GCE, and to demonstrate how drama pedagogy could be used in their classrooms to encourage global citizenship with their students. The underlying components of the workshop were threefold: The elements of GCE as described in the Oxfam (2006) framework, the use of drama pedagogy, both for teacher and student pedagogy, and women who have won the Nobel Peace Prize as role models for global citizenship.

The research on teacher training for global education of Merryfield (1995, 1998), Haakenson et al. (1999), Avery (2004), and Appleyard and McLean (2011) was utilized in designing the teacher training activities in the Nobel Women Workshop. Table 2 lists in the first column the recommendations for global pedagogy that are displayed graphically in Figure 1. The second column of Table 2 relates how those strategies were incorporated into the Nobel Women Workshop activities. The workshop activities are described in detail in the next section.

Table 2
Workshop Design

Teacher Training Instructional Practices/Researcher	Workshop Activity
Instruction in GE and GCE (Appleyard & McLean, 2011; Avery, 2004; Haakenson et al. 1999; Kirkwood, 2001)	<ul style="list-style-type: none"> • Defining GE/GCE • Categorizing Oxfam GCE components • Discussion • Written Reflections
Cross-cultural experiences (Appleyard & McLean, 2011; Merryfield, 1995)	<ul style="list-style-type: none"> • Nobel Phone Call from Nobel Woman background • Video of <i>Hummingbird</i> • Readers' Theater of Wangari Maathai
Cooperative learning (Appleyard & McLean, 2011; Merryfield, 1995)	<ul style="list-style-type: none"> • Definition building of GCE • Categorizing Oxfam GCE characteristics • Paired Phone Calls • Discussions • Readers' Theater practice and production.
Interdisciplinary thematic instruction (Merryfield, 1995)	<ul style="list-style-type: none"> • Readers' Theater is LA/SS • Activities of Wangari Maathai are Science and Social Studies
Problem-solving (Kirkwood, 2001; Merryfield, 1995)	<ul style="list-style-type: none"> • Categorizing Oxfam GCE characteristics • Discussion of RT incorporation and Oxfam application

Experiential learning (Appleyard & McLean, 2011; Merryfield, 1995)	<ul style="list-style-type: none"> • Nobel Phone Calls • <i>Hummingbird</i> and <i>Nobel Women Readers'</i> Theater
Reflection of practice (Appleyard & McLean, 2011)	<ul style="list-style-type: none"> • Journal reflections each day • Discussion of RT application, day 2 • Final discussion of Oxfam chart.
Controversial Issues (Merryfield, 1995)	<ul style="list-style-type: none"> • Nobel Women Readers' Theaters: • Rigoberta Menchu: Indigenous Rights • Alva Myrdal: Scientific Ethics, Nuclear Weapons Disarmament • Wangari Maathai: Environmental Protection, Dynamics of Power • Shirin Ebadi: Rape, Blood Money, Legal Protection Against Injustice

The GCE Workshop Lesson Plan

The workshop was divided into three broad strands. The goal of the first strand was to develop a common understanding about what GCE is, based upon the Oxfam (2006) framework. This was accomplished by defining GE and GCE, categorizing the Oxfam components of GCE, and relating a personal story based on one of the components. The second goal was to have the participants become familiar with women who had won the Nobel Peace Prize, which was accomplished through the activity of the Nobel Phone Call. The third goal was to use drama pedagogy to explore these topics. A video of one of the Nobel Women, Wangari Maathai, was used for an example readers' theater script. Finally, four readers' theater scripts, each about a different Nobel Women, were performed in the workshop by the participants. The lesson plan for the workshop is available in Appendix A.

The Nobel Women Workshop

Workshop Logistics

The workshop was given to a graduate level education course titled "Drama and Storytelling in the Classroom" on two successive Thursday evenings in September, 2012. On the first evening, all nine students enrolled in the class were present. On the second evening, six of the students attended.

Participants

The participants' ages varied widely. Three were over 40, two were between 30 and 40, and four were between 20 and 25. They were a diverse group in terms of their teaching experience, degree program, and subject matter and grade level. Two students were working on doctorate degrees, and seven were working towards their master's degrees. One participant was trained in K-12 studies, two were secondary school, three upper elementary, and three lower elementary. When asked their primary content area, one declared history his specialty, one stated art, one math, one special education, and the remaining five wrote general or elementary education. Two of the

participants were Asian; the other four were Caucasian. Six of the nine declared that they had lived or traveled overseas, and four stated they spoke a language other than English.

Workshop Activities

Defining GCE. The goal of the first strand was to develop a common understanding of GCE. The first activity in the workshop was for participants to define global education and global citizenship education. They were asked, individually, to write down words and phrases that came to mind. The one word that was written on each paper was “culture”. In most cases, that was the only descriptor. The participants further crafted their definition through discussion with a partner. Finally, the whole group came together to contribute pieces to the whole definition.

Categorizing the Oxfam components. Next, partners were given an envelope with strips of paper, each containing one of the subthemes from the knowledge, skills, and attitudes of GCE. In addition, “global citizenship education,” “knowledge,” “skills,” and “phrases” were written on strips. Each pair was asked to sort and classify the concepts, and was given a hierarchical outline to place the terms in. For example, the pairs were intended to classify all of the knowledge components together: diversity; peace and conflict; social justice and equity; sustainable development; and globalization and interdependence. They were not, actually, expected to be able to accomplish this classification without assistance; the activity was intended to spark discussion about the meaning of the terms and phrases. After the pairs were provided with the information that “knowledge, skills, and attitudes” were the three main headings, they were able to complete the activity successfully.

Personal narratives. The third activity was the first that involved a dramatic activity. Each participant was asked to relate one of the sixteen GCE concepts to his or her own life, and tell a “Personal Narrative Story” that related the experience. In every case, participants were able to describe how the Oxfam tenants had been important at some time in their lives. For example, one Pakistani woman talked about *diversity*. She had been raised in a wealthy household in her home country, and felt that she had been fully aware of the American culture of Elvis and movies, and vinyl records. Another participant, Mr. C, also discussed *value and respect for diversity*. He talked about his experience in the military, and how his unit had been comprised of various ethnic and regional groups. They did not mix socially together. Mr. C related, “One day, a Korean guy named Kim talked 30 or 40 of us in the unit into coming to his place for a little R and R (rest and relaxation). After that, the racial lines were down, and we really became a team.”

Another participant, Ms. K, related her personal story to *peace and conflict*. She described an incident that occurred during the two months she spent in Mexico living in an orphanage. “One night there was machine gun fire... The next day, half a mile away, the hotel wall was found covered with bullet holes from drug cartel infighting.” Another participant, Ms. V, focused on *sense of identity* and *social justice*. She told a

story about her family emigrating from North Vietnam. After they moved to America, they were very poor. According to Ms. V, they did not have a television or books. When she was 10, the family revisited Hanoi, Vietnam. "Then I realized what poor really was! They had no beds, no blankets.... After that, we never complained to our parents anymore!"

Ms. G. related her experience to *cooperation and conflict resolution* as well as *peace and conflict*. Her narrative concerned visiting East Berlin, before the fall of the Berlin Wall, and what it meant to her to go from prosperity to a militarized zone of poverty. Ms. T. discussed being a Marine posted in Japan, on the Oxfam topic of *peace and conflict* and *ability to challenge injustice*. She described how welcoming the country had been to the American troops, until three soldiers raped a little Japanese girl. After that episode, the relationship cooled between the military and the host country.

According to the participants in later interviews, the stories were powerful. Not only did they come to know each other deeply for the first time, but many realized that they did, in fact, know about global citizenship. It had been important in their lives, and would be important to their students. One avenue for future research would be to replicate this activity with a participant group that had less experience overseas.

Nobel Phone Calls. Participants were again paired up, and each group was given a biography of one of woman who had won the Nobel Peace Prize; Wangari Maathai, Shirin Ebadi, Rigoberta Menchu Tum, or Alva Myrdal. They were asked to embark on another dramatic activity. This time, they were asked to synthesize the information in the biography and create a skit where the Nobel Prize winner was receiving a phone call, informing her that she had won the prize. This activity was designed to educate the participants about the lives and accomplishments of the Nobel Women within a limited time frame. Each pair analyzed the essential life details of one Nobel Woman, and presented that information to the rest of the class in a dramatic way.

Maathai and The Hummingbird. The next step in the workshop was to describe to the participants the drama pedagogy called readers' theater. The members of the class learned that readers' theater is an activity where students enact a play script with as much emotion as possible, but without having to memorize parts, prepare sets or props, or even prepare costumes. Students do, however, practice the script and the repetition involved in the preparation has been shown to help in the comprehension of complex ideas (Allington, 1983; Dowhower, 1987). An example was developed using a video of a Nobel Woman, Wangari Maathai. A two minute video was shown with Dr. Maathai narrating a fable, *I Will be a Hummingbird*, which is available on YouTube (http://www.youtube.com/watch?v=-btI654R_pY). The message of the fable from Japan is that, while all the other animals of the jungle stood and watched in despair, the little hummingbird tried to do its best to put out the forest fire.

A readers' theater script of *I Will be a Hummingbird*, written by the workshop leader, was acted out by the participants. An explanation for how to convert a variety of media and print sources into readers' theater scripts followed. In addition, topics like age level,

reading ability, and dramatic interpretation were discussed. The script of the readers' theater can be found in Appendix B.

Nobel Women readers' theater scripts. The final drama activity of the workshop was the distribution and class presentation of four more readers' theater scripts. Each pair selected a Nobel Woman script to "teach" the class. Interestingly, in each case, the partners chose the same woman that they had selected for the Nobel phone call. Each script was acted out, and the use of the theme for various grade levels was discussed.

Results and Discussion

The question of most import for the teacher training was what impact the workshop might have on the participants' belief that they could make a difference, for better, in the world. Three types of data addressed this issue: two questions on a pre- and post-survey, written reflections by the participants after each workshop, and interviews that followed the workshop.

Survey Data

Two questions were posed in the surveys that asked participants if they felt individuals in general and students in particular could make a difference in global issues. In response to the belief that individuals can make a difference, 78% of the participants strongly agreed and 22% agreed before the workshop. After the workshop, 83% strongly agreed, and 17% agreed with the statement. These results reflect a high degree of optimism and self-efficacy in the participants. However, none of the participants strongly agreed that their students perceived they could make a difference. In fact, pre- and post-survey responses were 44% and 56% neutral or in disagreement. That is a perception worth pursuing in future research.

Interview and Reflection Data

Each participant, through interviews and workshop reflections, provided data in response to the questions about making a difference. There were two main types of responses. One strand addressed whether students would feel empowered by the curriculum. The second strand described the feeling of empowerment by the participants themselves. Written reflection and interview data from one participant, Mr. C, is used to illustrate these two points.

Students' beliefs. As a high school administrator and former history teacher, Mr. C commented that *the belief that one can make a difference* was one of the most important of the Oxfam components. He reflected that students need to feel concern for others, and also feel that they have the power to address complex problems.

The most important aspects of global citizenship education to address with students are interdependence and the belief that people can make a difference.

In my teaching experience, I have found students, like most people, are quite self-centered and unconcerned about the welfare of the people around them. And sadly, the students I have encountered who do feel concerned for their fellow man tend to believe that the problems they face are too large and complex to be fixed... It (the curriculum) gives a focus to the study of the people of the world, brings the problems faced by people around the planet to light, and shows that individual people can make a difference.

Encouraging in students the belief that they can make a difference in the world, for the better, was the most important desired outcomes of the NWRT curriculum.

Teachers' beliefs. The second strand in the data indicated that many of the participants were inspired, themselves, by the Nobel Women workshop. When asked what he had learned about GCE during the workshop, Mr. C cited increased optimism and inspiration. He spoke about aging, and how he had come to focus on those close to him, rather than the wider world.

And it may be a cynical nature, but you know, I think as time wears on, and you get a little bit older... as I got a little bit older... I came to the point where, you know, I'm just one person. What can I do? I'm just gonna go on. I'm going make myself comfortable and happy, and those who are immediately around me... I'm going try to take care of them. But from reading the biographies of the Nobel women, and some of them extremely young-- it makes me feel extremely old-- and what they were able to accomplish and the courage that they had... not only was I exposed to different cultures, something outside of what I thought of, something that I saw in documentaries ... or taught in the classroom, I was exposed to that. But I was also kind of inspired by the fact that these individual people-- who were not working towards a prize, they weren't working towards a prize-- they were working in anonymity mostly, simply for the fact that they wanted to make their lives, and the lives of others, and of the world if they could, a better place. And I think that optimism is something that is the key to actually improving our situation, as defined by everyone around us.

The stories of the Nobel Women had impressed upon him the power of the individual, the anonymous, to make the world a better place. At a later point in the interview, Mr. C talked about a sense of helplessness to combat complex problems.

Interviewer: So are you saying that through those stories you did feel more empowered?

Mr. C: Oh yes, definitely. I would say definitely. I think there was also... As I think back, it was maybe more of a feeling of helplessness and maybe a sense of just not knowing what to do... For a specific reason-- I think of a specific problem, a global problem like the rainforest being cut in Brazil. And it's easy to say "Man, that's gotta stop!" But when you really narrow your focus, when you really zero in just a little bit more... there are some people who are making their livelihoods who are not wealthy fat cats (people of money and power). There are

poor people who are making—who are feeding their families-- by cutting down the rainforests.... So there's a helplessness in that. You say, "Man, we gotta stop these fat cats from cutting the forest..." And then you might hear in the background this little tiny voice that says, "Hey, I got to eat, too." So what do you do? The problem seems so big sometimes....There's a helplessness there. But when you read the stories, and especially when you go in depth with the stories like we did in the workshop, I did feel inspiration. And I felt a little motivation, too, maybe even by comparison... I had little bit of jealousy that these people were able to do something here.

Some of the global problems are very complex. As Mr. C said, it is not just the "fat cats" who profit from cutting down the rain forest. Even so, through the stories of the Nobel Women, this participant felt motivated and inspired to make a difference himself.

The lives of Nobel Prize winning women were incorporated into readers' theater scripts with the purpose of providing a GCE curriculum for teachers. The primary outcome of the workshop was to promote the Oxfam attitude, *the belief that the individual can make a difference*. It appears from the data just discussed that there was some success in this arena.

Conclusion

If one accepts the premise that global citizenship education is important, then it follows that the training of teachers in GCE must also be important. The purpose of Nobel Women: Readers' Theater for Global Citizenship Education was to create a workshop that combined a framework of GCE, a powerful pedagogy of drama, and the curricular topic of Nobel Women to encourage teacher understanding of GCE, as well as a curriculum to use with students. This workshop lesson plan and curriculum package has good potential for teaching about Global Citizenship Education at all levels. The next logical step for future research is to investigate the application of Nobel Women readers' theater scripts in elementary and secondary classrooms in the hope that students, too, will feel empowered to make a difference.

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About the Author

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Appendix A

Workshop Lesson Plan

Goal: The goal of the workshop is to promote greater knowledge and positive attitudes about teaching global citizenship.

Objectives:

- Students will be able to define GE and GCE by writing a class definition of the terms.
- Students will be able to identify the knowledge, skills, and attitudes of GCE by completing a graphic organizer with 80 percent accuracy.
- Students will explore the use of drama pedagogy to teach GCE by participating in a readers' theater about a woman who has won the Nobel Peace Prize.
- Students will evaluate the effectiveness of the NWRT curriculum by responding to journal prompts eliciting their feedback.

Classroom Activities and Procedures:

DAY 1 (3 HOURS)

1. **Definition:** As individuals, students will be asked to write a definition of global education and global citizenship. Volunteers will offer ideas as the whole class builds a definition. A definition will then be handed out and compared with the class description. (Purpose: To understand the meaning of GE and GCE)
2. **Matching:** Pairs of students will be handed an envelope with 19 strips of paper which each contain one of the items from the Oxfam GCE topics on knowledge, attitudes, and skills. Students will be asked to organize these phrases in any way that is logical to them, and then create a graphic organizer that highlights the relationships between the words and phrases. Afterwards, students will explain their GO to the class. The Oxfam chart will be handed out and compared with student results. (Purpose: Understand the components of GCE)
3. **Personal Narrative Storytelling:** Each participant will be asked to tell a personal narrative story that relates to one of the 16 categories of GCE. The workshop leader will first model this technique by telling the story "Hauli Go Home" which is related to the ideas of diversity/peace and conflict, and respect for people and things. (Purpose: To relate the themes to their own lives, reflecting upon and personalizing the experience, as well as developing a sense of community and trust within the workshop participants.)
4. Workshop participants will be paired up, and each set of partners will be given a brief biography of a Nobel Woman. They will be required to draft and perform a short telephone call between the Nobel Committee and the Nobel

Woman that conveys as much information as possible about that particular Nobel Peace Prize. (Purpose: To gain biographical knowledge of the Nobel Women)

5. Reflection: What do you know now that you didn't know when you came in the room? Is there anything you can take forward with you into the classroom or your life? (Purpose: Reflect and analyze experience)

DAY 2 (3 HOURS)

1. Readers' Theater: Definition (hand out) (Purpose: What is Readers' Theater?)
2. Readers' Theater: Example. Show the two minute video clip of Wangari Maathai telling the Hummingbird folktale. Have student volunteers perform the Hummingbird readers' theater. (Purpose: Model Readers' Theater Development)
3. Discussion: How might you incorporate readers' theater into your level and subject? (Purpose: Help students analyze the usefulness of the pedagogy)
4. Nobel Women RT: Jigsaw groups are given scripts of their Nobel Women. Time is given to practice and prepare.
5. Groups perform readers' theater for the class. (Purpose: Experience RT and GCE)
6. Reflection: Imagine student reaction to the topic of GCE, the pedagogy of readers' theater, and the lives of Nobel women. Discuss the implications for your teaching. (Purpose: Reflect and analyze uses of NWRT in the classroom)
7. Return to the Oxfam chart. Individually, then in pairs, then as a whole group, think about what methods you might use with your students and your topics in order to actively engage students in being world citizens. (Purpose: Review components of GCE and link to own class design)

Assessment:

Formative:

Participation in discussions, matching/categorizing, and drama activities.

Summative:

- Reflection journals
- Post Survey

Modification:

Modification to instruction will be made on an individual basis.

Materials:

Pre and Post Surveys
Paper and pencils
Chart Paper/markers/white board
Envelopes with Oxfam strips
Oxfam categories handout
Nobel Women biographies
Nobel Women guiding questions
Reflection Questions: Day 1 and Day 2
Readers Theater Handout: Definition
You-Tube: Wangari Maathai Hummingbird video
Hummingbird Readers Theater
Nobel Women RT Scripts

Appendix B **I Will be a Hummingbird Script**

Narrator: Once, all the whole forests of Africa were on fire. It was a huge blaze! The animals ran to the edge of the flames and looked on in despair. The most powerful creatures of the jungle stood together in quiet discussion. The lion, the tiger, the leopard, the elephant and the rhinoceros were joined by many others including the giraffe and zebra. They looked on in despair as the trees of Africa burned.

Leopard: Hey guys! We got a big problem here! Big! Big problem!

Elephant: We've got an emergency, that's for sure! Our home is on fire.

Zebra: My food is on fire!

Tiger: The rivers and streams are all evaporating! What am I supposed to drink?

Lion: My shade trees are burning. How am I supposed to stay cool in the heat? Where am I supposed to take my nice afternoon nap? But I'm helpless against a fire that big!

Leopard: Maybe so, but I don't see how. Hey, Tiger, you go do it right now!

Tiger: Roar! I may be the fiercest of all creatures, but there is nothing I can do against this blaze! How about you, King? Any ideas?

Lion: Who me? I may be the King, but I've got a very precious mane of hair that is likely to go up in smoke if I get too close! I'm powerless!

Narrator: The animals noticed a blur moving between the river and the burning trees. The little hummingbird thought, "I'm going to do something. I'm going to do the best that I can." The big animals snickered, then turned back to ponder the fire.

Tiger: Mr. Rhino? Your skin is thick and hard to burn... How about it?

Rhino: Oh, come on, Tiger, you know that my eyesight isn't worth a darn. What about the giraffe?

Giraffe: Ever heard of "Stop, Drop, and Roll?" You're supposed to stay down low in a fire! My head is up in the treetops, where the fire is hottest and the smoke is the worst. I'm helpless in a situation like this one!

Narrator: While the most powerful beasts of the forest argued, one little creature was at work. In fact, this bird flew so fast that its wings were a blur. The hummingbird, one of the tiniest creatures in Africa, flew to the Limpopo River and took one tiny drop of water in its beak. Then it flew to the fire and deposited the drop on one spark. Back and back went the hummer, returning to the fire each time with one tiny drop. Finally, the larger creatures seemed to take notice.

Elephant: Hey, hummer! Buddy! Whatcha doin'? Are you nuts? Are you insane?

Tiger: You are way too little! What can you do?

Rhino: Yeah, birdie! Give it up! You're wasting your breath!

Narrator: The hummingbird didn't waste its breath responding, even though she was very tempted to point out that the elephant had a nice big trunk, and the rhino had a huge mouth that might be a big help in carrying water. The lion was king of the jungle. If he were to help, others would join in. Never mind, thought the hummingbird. I can only choose my own actions.

Lion: What a crazy bird!

Elephant: Yeah! What a dodo!

Tiger: She sure is working hard. What a wasted effort!

Narrator: It took the hummingbird a long, long time. She made thousands of journeys from the river to the forest and back. One tiny area of the fire, on the eastern edge, began to wane. The elephant went to investigate.

Elephant: Hey, guys! Look here! I think that hummer might just have the right idea.

Narrator: The elephant went to the river, filled his nose full of water, and sneezed it all over the south side of the flames. It didn't make much difference, but perhaps...

Elephant: Come on, guys! If a little bugger like the hummer can make a difference on the fire, imagine what we can all do!

Narrator: The powerful creatures of the forest joined together. They decided that they would rather be hummingbirds, after all.