"Education must inspire the faith that each of us has both the power and the responsibility to effect positive change on a global scale" - Daisaku Ikeda

10th Annual SOKA EDUCATION CONFERENCE
FEBRUARY 15-17, 2014
SOKA UNIVERSITY OF AMERICA
ALISO VIEJO, CALIFORNIA
The 10th Annual
Soka Education Conference
2014

Soka University of America
Aliso Viejo, California
February 15th - 17th, 2013
Pauling 216
Disclaimer

The contents of the papers included in this volume do not necessarily reflect the opinions of the Soka Education Student Research Project, the members of the Soka Education Conference Committee, or Soka University of America. The papers were selected by blind submission and based on a brief proposal.

Copyrights

Unless otherwise indicated, the copyrights are equally shared between the author and the SESRP and articles may be distributed with consent of either part. For permission to copy a part of or the entire volume with the use of the title, SESRP must have given approval.

The Soka Education Student Research Project is an autonomous organization at Soka University of America, Aliso Viejo, California.

Soka Education Student Research Project (SESRP)
Soka University of America
1 University Drive
Aliso Viejo, CA 92656
Office: Student Affairs #316
www.sesrp.org
sesrp@soka.
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory Letter</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>What is Soka Education?</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Conference Program</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Keynote Biography</td>
<td>Winston Langley</td>
<td>7</td>
</tr>
<tr>
<td>Special Speaker Biographies</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>Presenter Biographies</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Workshop Information</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td><strong>Soka Education and Teacher Education in India:</strong> Restructuring the Life of a Teacher</td>
<td>Swati Raj</td>
<td>20</td>
</tr>
<tr>
<td><strong>Makiguchi’s Pedagogy as Applied to English Language Education in Japan</strong></td>
<td>Ritsuko Rita</td>
<td>40</td>
</tr>
<tr>
<td><strong>Dialogic Educational Practice for Development and Becoming</strong></td>
<td>Melissa Bradford, Cassidy Bradford</td>
<td>62</td>
</tr>
<tr>
<td><strong>Realizing Soka Education – Design and Implementation</strong></td>
<td>Padmini Hands, Shanti Hands, Krishanda Williams</td>
<td>84</td>
</tr>
<tr>
<td><strong>Putting the Theory into Practice: Reflections on the Implementation of Soka Mathematics Education</strong></td>
<td>Ryan Hayashi</td>
<td>103</td>
</tr>
<tr>
<td><strong>Creating Value Through Art in Action: A Documentary of Edu-Culture and Hip Hop in Ecuador</strong></td>
<td>Jennifer Hayashi</td>
<td>130</td>
</tr>
<tr>
<td><strong>School on a Hill: Soka, Rural America, and the Transformative Power of Education</strong></td>
<td>Michael Strand</td>
<td>142</td>
</tr>
<tr>
<td><strong>Designing an ESP Course for University Administrative Staff Based on the Pedagogical Framework of Tsunesaburo Makiguchi</strong></td>
<td>Kazuhiro Iguchi</td>
<td>161</td>
</tr>
<tr>
<td><strong>Soka Education as Literary Genre</strong></td>
<td>Maria Sanchez</td>
<td>199</td>
</tr>
<tr>
<td>Fostering Global Citizenship through Dramatic Art</td>
<td>Rekha Gokhale</td>
<td>209</td>
</tr>
<tr>
<td>Refugee-Migrant Education and Soka Education: A Value-Creative Approach to Practicing Global Citizenship Education</td>
<td>Takako Yoshizawa</td>
<td>249</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td></td>
<td>268</td>
</tr>
</tbody>
</table>
Dear Reader,

We would like to extend a warm thank you for participating in the 10th Annual Soka Education Conference taking place on February 15-17, 2014. We have been working on realizing this conference for over a year now, so it is with great pleasure that we present these three busy days to you. This booklet that you are reading will serve as a document and reminder of our 2014 conference, a final compilation of everyone’s efforts as well as a point of departure for future inquiries into Soka Education.

As you know, this year marks the 10th anniversary of Soka Education Conferences. This weekend is full to the brim with the thorough research of students, alumni, faculty, and professionals across a multitude of interest focuses. This year, presentations range from education through the art of drama, hip-hop as an agent of social change, the practice of exerting social control by banning books, and a dialogue with Dr. Daisaku Ikeda, the founder of SUA, about Dewey and Soka Education, just to name a few. In addition to the academic brilliance of this conference, it is also a celebration of the progress Soka Education has made over the decades. With every conference, we become more and more curious as to how Soka Education or humanistic education in general is being implemented in communities around the world, in both traditional and non-traditional educational spheres. As this conference marks the 10th year of providing an academic venue for people to come together to discuss Soka Education and humanistic education at SUA, we hope that this discussion will increasingly incorporate experiences of the theoretical and tangible applications of humanistic education. We hope to partake in this historic conference with you and set the tone of humanistic education for decades to come.

This year’s keynote speaker is Dr. Winston Langley, who currently serves as Provost and Vice Chancellor for Academic Affairs at the University of Massachusetts Boston, working to deepen the culture of research and the quality of a student-centered education. His fields of interest include human rights, international relations, religion, and international political power structures. Dr. Langley’s publications on human rights have received numerous awards, including Choice Outstanding Academic Book Award and Gustavus Myers Center for the Study of Bigotry and Human Rights Award for Outstanding Book on Human Rights in North America. We are excited to say the least to share this experience with Dr. Langley and to hear his impressions and directions of humanistic education.

In addition to Dr. Langley, we will have two SUA alumni, Simon Hoffding and Gonzalo Obelleiro, join us for a special conjoined facilitation of a discussion on Soka Education, value, and creativity. Two Dewey scholars, Dr. Jim Garrison and Dr. Larry Hickman, will also be joining us to present their research on their dialogue with Dr. Ikeda. Finally, Jason Goulah will be presenting his research, called “Soka Education or Human[istic] Education: A Historical and Bicultural Analysis of Daisaku Ikeda’s Educational Philosophy and Practice.” We are so grateful to have such an amazing lineup of guest speakers alongside the SUA students and alumni.

From around the corner or across the world, thank you so much for coming to the 10th Annual Soka Education Conference. We sincerely appreciate the continued support of the students, faculty, alumni, family, and community members in understanding more deeply the significance of humanistic education in today’s world. Please enjoy this booklet and all its contents. We hope to see you next year!

Warmly, Soka Education Student Research Project
What is Soka Education?

The starting point and essence of Soka education is the spirit to treasure each student individually so that they can become happy and enjoy a glorious future. Education does not exist for the sake of the nation, for business, or for religion. The aim of Soka education is the happiness of oneself and others, as well as society as a whole, and peace for all humanity. - Daisaku Ikeda, Founder of Soka University of America

Soka Education was founded by Tsunesaburo Makiguchi (1871-1944), a Japanese educator in the early 20th century. Emerging out of 40 years of classroom experience, Soka Education is one of the first full-fledged educational theories ever put forward by a Japanese elementary school principal.

Soka (創価) is derived from the Japanese characters "sozo" (creation) and “kachi” (value), and literally means value creation. Soka education seeks to empower students to perceive value in every aspect of life. A key element of Soka Education is the quality of the relationship between teacher and student. Rather than exercise authority over the students, teachers are expected to engage in the learning process and grow together with the students. Thus, Soka education is not a mere injection of knowledge, but a humanistic process that nurtures wisdom and enables the individual's potential to bloom to the fullest. The teacher's genuine care and concern for the student, and their efforts to nurture the unique character and potential of each learner, make up the heart of Soka education.

Makiguchi established this pedagogy based on his firm belief that the happiness of children should be the purpose of education. This was a radical idea in Japanese society, oppressed under fascist militarism before and during the war. Individuals were forced to place precedence upon national prestige rather than their own happiness, and children were taught at school to serve that purpose. It was against this backdrop that Makiguchi advocated that the happiness of children be the utmost priority of education.

Today Soka education is being practiced globally: in Japan the Soka education system encompasses kindergarten through university; in the United States, Soka University of America was founded in California; and there are Soka Kindergartens in Brazil, Hong Kong, Malaysia, Singapore and South Korea, as well as other parts of the world.

The Soka Education Student Research Project (SESRP) is a student-initiated and student-run project at Soka University of America. Project members engage in the study, research, and exhibition of Soka Education as a unique educational philosophy.

The purpose of SESRP is:

- To inspire individuals to embody and perpetuate the spirit of Soka Education
- To create a community united in protecting the values of Soka Education
- To encourage thorough and rigorous research into the meaning, possibilities, and development of Soka Education

The objectives of the SESRP are:

- To establish Soka Education as an acknowledged field of research
- To develop a centralized source and venue for information and discussion on Soka Education

To build and maintain relationships with other institutions to promote Soka Education
# Soka Education Conference 2014 Program

## Day 1: Saturday, February 15th, 2014

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30 – 9:40</td>
<td>Opening Words</td>
<td>President Danny Habuki</td>
</tr>
<tr>
<td>9:40 – 9:50</td>
<td>Introduction to SESRP</td>
<td>SESRP</td>
</tr>
<tr>
<td>9:50 – 10:50</td>
<td>10th Anniversary Booklet: Audience Input</td>
<td>Renae Zelmar, Nikki Inamine</td>
</tr>
<tr>
<td>10:50 – 11:20</td>
<td>Soka Education and Teacher Education in India: Restructuring the Life of a Teacher</td>
<td>Swati Raj</td>
</tr>
<tr>
<td>11:30 – 12:30</td>
<td>Lunch Break</td>
<td>Bistro</td>
</tr>
<tr>
<td></td>
<td><strong>Bookstore opening hours</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Bistro closes at 12:30</strong></td>
<td></td>
</tr>
<tr>
<td>12:30 – 13:00</td>
<td>Makiguchi's Pedagogy as Applied to English Language Education in Japan</td>
<td>Ritsuko Rita</td>
</tr>
<tr>
<td>13:10 – 13:40</td>
<td>Dialogic Educational Practice for Development and Becoming</td>
<td>Melissa Bradford, Cassidy Bradford</td>
</tr>
<tr>
<td>14:30 – 14:45</td>
<td>Break</td>
<td>Outside Pauling 216</td>
</tr>
<tr>
<td>14:45 – 15:15</td>
<td>Putting the Theory into Practice: Reflections on the Implementation of Soka Mathematics Education</td>
<td>Ryan Hayashi</td>
</tr>
<tr>
<td>15:25 – 15:55</td>
<td><strong>Soka Education or Human[istic] Education: An Historical and Bicultural-Bicultural Analysis of Daisaku Ikeda's Educational Philosophy and Practice</strong></td>
<td>Jason Goulah</td>
</tr>
<tr>
<td>15:55 – 16:10</td>
<td>Break</td>
<td>Outside Pauling 216</td>
</tr>
<tr>
<td>16:15–17:45</td>
<td><strong>Keynote Presentation</strong></td>
<td>Winston Langley</td>
</tr>
<tr>
<td>17:45 – 18:00</td>
<td>Closing Words</td>
<td>Jay Heffron</td>
</tr>
</tbody>
</table>
# Day 2: Sunday, February 16th, 2014

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00 – 12:10</td>
<td>Opening Words</td>
<td>SESRP</td>
</tr>
<tr>
<td>12:10 – 12:40</td>
<td>Creating Value Through Art in Action: A Documentary of Edu-Culture and Hip Hop in Ecuador</td>
<td>Jennifer Hayashi</td>
</tr>
<tr>
<td>12:50 – 13:20</td>
<td><strong>What Do We Know? Knowledge to Tsunesaburo Makiguchi and John Dewey</strong></td>
<td>Ian Read</td>
</tr>
<tr>
<td>13:30 – 14:00</td>
<td>School on a Hill: Soka, Rural America, and the Transformative Power of Education</td>
<td>Michael Strand</td>
</tr>
<tr>
<td>14:00 – 14:15</td>
<td>Break</td>
<td>Outside Pauling 216</td>
</tr>
<tr>
<td>14:15 – 15:00</td>
<td><strong>Value Creative Education: A Philosophical Investigation of the Concepts of “Value” and “Creativity.”</strong></td>
<td>Simon Hoffding, Gonzalo Obelleiro</td>
</tr>
<tr>
<td></td>
<td><strong>Workshops</strong></td>
<td>(see pages 10-12 for more details)</td>
</tr>
<tr>
<td>15:00 – 16:00</td>
<td>1. Roundtable Discussion on <strong>Value Creative Education</strong></td>
<td>Simon Hoffding, Gonzalo Obelleiro, Robert Allinson, Michael Golden, Phat Vu, Jennifer Hayashi, Handrio Nurhan</td>
</tr>
<tr>
<td></td>
<td>2. Banned Books and the Social Control of Knowledge</td>
<td>Ryan Caldwell, Anel Rallin, Kristi Wilson, Esther Chang, Tomas Crowder-Taraborelli</td>
</tr>
<tr>
<td></td>
<td>3. What would the ideal second/foreign language education be like in the light of Soka Education and Progressive Education?</td>
<td>Hiroshi Matsumoto</td>
</tr>
<tr>
<td></td>
<td>4. School Memories and Good Education: Remembering and Speaking</td>
<td>Michael Strand</td>
</tr>
<tr>
<td>16:05 – 17:05</td>
<td><strong>Special Presentation: Jim Garisson &amp; Larry Hickman on Their Dialogue with Daisaku Ikeda</strong></td>
<td>Jim Garrison, Larry Hickman</td>
</tr>
<tr>
<td>17:05 – 17:35</td>
<td>Designing an ESP Course for University Administrative Staff Based on the Pedagogical Framework of Tsunesaburo Makiguchi</td>
<td>Kazuhiro Iguchi</td>
</tr>
<tr>
<td>17:45 – 18:00</td>
<td>Closing Words</td>
<td>SESRP</td>
</tr>
</tbody>
</table>
### Day 3: Monday, February 17, 2014

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00 – 10:10</td>
<td>Opening Words</td>
<td>SESRP</td>
</tr>
<tr>
<td>10:10 – 10:40</td>
<td>Realizing Soka Education – Design and</td>
<td>Padmini Hands,</td>
</tr>
<tr>
<td></td>
<td>Implementation</td>
<td>Krishanda Willams,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shanti Hands</td>
</tr>
<tr>
<td>10:50 – 11:20</td>
<td>Ongoing Dialogues with Children</td>
<td>Maria Sanchez</td>
</tr>
<tr>
<td>11:20 – 12:30</td>
<td>Lunch</td>
<td>Bistro</td>
</tr>
<tr>
<td>12:30 – 13:00</td>
<td>Fostering Global Citizenship Through Dramatic</td>
<td>Rekha Gokale</td>
</tr>
<tr>
<td></td>
<td>Art</td>
<td></td>
</tr>
<tr>
<td>13:10 – 13:20</td>
<td>Closing Words</td>
<td>SESRP</td>
</tr>
<tr>
<td>13:30 – 15:00</td>
<td>Alumni Chat, Networking</td>
<td>Bistro</td>
</tr>
</tbody>
</table>
Keynote Speaker: Provost Winston Langley

**Dr. Winston Langley** currently serves as Provost and Vice Chancellor for Academic Affairs at the University of Massachusetts Boston, working to deepen the culture of research and the quality of a student-centered education. His fields of interest include human rights, international relations, religion, and international political power structures. Dr. Langley's publications on human rights have received numerous awards, including Choice Outstanding Academic Book Award and Gustavus Myers Center for the Study of Bigotry and Human Rights Award for Outstanding Book on Human Rights in North America.
**Special Speakers**

**Jason Goulah** is Associate Professor and Director of Bilingual-Bicultural Education and Director of World Languages Education in the College of Education at DePaul University. He holds a PhD in second and foreign language curriculum and instruction, an MEd in teaching English to speakers of other languages, an LLM in fundamental laws (Kwansei Gakuin University, Japan), and a BA in Japanese and Russian languages and cultural studies. He is a former high school teacher of Japanese, Russian and English as a second language and former Dean of Japanese Credit Abroad with Concordia Language Villages, Concordia College. He served as a research fellow at the Center for Latino Research where his work focused on Soka education in praxis in Brazil (2010-2011); as a research and translation fellow in Makiguchi Studies at Soka University, Tokyo (2008); and as a research fellow in the Law and Buddhism Project in the Baldy Center for Law & Social Policy in the Law School at the University at Buffalo (2004-2005). His research interests include transformative world language learning; Makiguchi and Ikeda studies in education; and language, culture, identity and multiple literacies. His scholarship has appeared in multiple edited volumes and scholarly journals. He is the editor of *Daisaku Ikeda, Language and Education* (Routledge, 2013) and (with Andrew Gebert) *Makiguchi Tsunesaburo (1871-1944): Philosophy in Context* (Routledge, 2013). He was awarded the 2009 *Stephen A Freeman Award* from the Northeast Conference of Teachers of Foreign Languages.

**After graduating SUA in 2008, Simon Hoffding** went to get an MA in philosophy at the University of Liverpool and another in phenomenology and philosophy of mind at the University of Copenhagen. Currently, he is in his hometown, Copenhagen, working on his PhD at the Center for Subjectivity Research where he investigates the experience of musical immersion from a phenomenological point of view. He also enjoys thinking about the philosophical perspectives of Soka Education how to apply these perspectives in Danish society.
<table>
<thead>
<tr>
<th>Bio</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gonzalo Obelleiro</strong> is a doctoral candidate in the program of Philosophy and Education at Teachers College, Columbia University, and a graduate of Soka University of America. His current work focuses on cosmopolitan education, value creation, and the educational philosophies of Daisaku Ikeda and John Dewey. He is the first recipient of Soka University of America's highest academic award, the Founders Award, a former Education Fellow at the Ikeda Center for Peace, Learning, and Dialogue, and a founding member of LAPES (Latin American Philosophy of Education Society). Gonzalo is also an Innovation Fellow at EdLab, Teachers College where he works on design and development of educational technologies and learning environments.</td>
<td><img src="image1.jpg" alt="Gonzalo Obelleiro" /></td>
</tr>
<tr>
<td><strong>Jim Garrison</strong> is a professor of philosophy of education at Virginia Tech, Blacksburg, Virginia where he also holds appointments in the department of philosophy, the science, technology, and society program as well as the alliance for social, political, ethical, and cultural thought. He is a past-president of the Philosophy of Education Society and John Dewey Society and is currently president of the Society of Professors of Education. His most recent books are a co-edited work with A. G. Rud titled Reverence in Teaching (2012) and John Dewey's Philosophy of Education – An Introduction and Recontextualization for Our Times (2012) with the Stefan Neubert and Kersten Reich.</td>
<td><img src="image2.jpg" alt="Jim Garrison" /></td>
</tr>
<tr>
<td><strong>Larry A. Hickman</strong> is Professor of philosophy and Director of the Center for Dewey Studies at Southern Illinois University Carbondale. His monographs include <em>John Dewey’s Pragmatic Technology</em> (1990) and <em>Pragmatism as Post-Postmodernism</em> (2007). He is also the editor of the electronic edition of the <em>Collected Works of John Dewey</em>, <em>The Correspondence of John Dewey</em>, and <em>The Essential Dewey</em>. Hickman is the past president of the John Dewey Society and other esteemed organizations. He is honored to serve as a member of the Board of Trustees of SUA.</td>
<td><img src="image3.jpg" alt="Larry A. Hickman" /></td>
</tr>
</tbody>
</table>
# Speaker Biographies

Raised in Dehradun, a suburb in the Northern part of India, **Swati Raj** gained her undergraduate degree in Bachelors of Commerce and then attended graduate school to pursue her Master’s in Business Administration. She specialized in organizational behavior and industrial relations. After graduation, she joined her 1st teaching job in the year 2010 as an assistant lecturer in a private college in her town. She developed interest for language teaching and teacher education and then joined a teacher education firm in 2012 to experience 1st hand training. She was actively involved in teacher training and professional development of teachers. To pursue her interest in language teaching and enrich her academic life, she applied to Soka University, Japan and is now currently pursuing her Masters in International Language Education and her major is Teaching English to the Students of Other Language (TESOL). Her research interests include teacher and learner autonomy, attitudes and beliefs of language teachers, and identity of a learner. Her goal is to become an effective language educator and eventually a teacher-educator. She is determined to actualize the principles of Soka education locally in whichever place she works.

Born and raised in Toyama, a rural area in Japan, **Ritsuko Rita** pursued her undergraduate education at Soka University of America as a member of the class of 2012. During her time at SUA, she joined the Soka Education Student Research Project (SESRP) and served as a committee chair and coordinator in her second and third years at SUA. Upon her graduation, she started her graduate study in the International Language Education program at Soka University, Japan in 2013, and her major is Teaching English to Speakers of Other Languages (TESOL). Her research interest in the field is teaching academic writing and critical thinking skills to students who study English as a foreign language (EFL). With the knowledge and profession in TESOL, she hopes to explore teaching methodologies to incorporate Soka education pedagogy into the EFL education in Japan and worldwide.

**Melissa Bradford** studied philosophy as an undergraduate at Northwestern University, and was inspired to go into education after learning about the ideals of value-creating pedagogy. As a result, she received her M.S. Ed. in 1988 and taught eighth grade for seven years. Searching for a better way to practice soka education, she founded Sudbury schools in 1997 and 2008. She is currently a second year education doctoral student with a focus on Ikeda Studies at DePaul University, where she also works as a graduate assistant and teaches algebra as an adjunct faculty member.
**Cassidy Bradford** has experienced a wide variety of educational settings, from Sudbury to Montessori to public school to homeschooling to community college, all before the age of 15! She is currently a freshman at Soka University of America, where she is looking forward to immersing herself in soka education for the next three and half years. She enjoys doing this by learning from upper classmen, organizing “Soka” birthday parties, being a Spirit Department representative, and making deep bonds of friendship with people from across the globe.

**Padmini Srinivasan Hands**, Ph.D. has been a Computer Science Professor and Information Architect in New Product Development in chemical and pharmaceutical fields. She is now putting her new product development research skills to use in creating a learning community in South Orange community that serves its students at the level envisioned in Soka education. She is a lover of world cultures and a musician trained in Western Classical, Indian Classical (Carnatic) and world music. She is an administrator and music teacher at Creative Learning, A Global Village Academy.

**Shanti F. Hands** is an accomplished digital artist with a passion for technique and a quirky imagination. Her work can be seen on her tumblr: [http://shantihands.tumblr.com/](http://shantihands.tumblr.com/). She wants her students to be able to draw anything you want to draw, and will provide tools and insightful guidance to bring out the artist in everyone.

**Krishanda Williams** is a preschool education specialist with extensive Montessori training in early childhood as well as a developing interest and competence in the Doman method. She offers innovative teaching strategies that support differentiating learning styles of children ages two through twelve. She brings nine years of early childhood experience. Observations of the child’s specific physical, emotional, social and psychosocial needs are the pillars of her teaching strategies. She believes that the child will reveal a natural motivation to learn if engaged in an environment designed to his/her individual progression. Krishanda is dedicated to creating a peaceful environment that allows children to happily flourish, carry out problem solving and cultivation of independence as Assistant Direct of Creative Learning, A Global Village Academy.
<table>
<thead>
<tr>
<th><strong>Ryan Hayashi</strong> is currently a high school mathematics teacher in Anthony, New Mexico. As a member of the Teach for America program, he teaches at an alternative school called Desert Pride Academy. The school serves students who have had various struggles in the traditional educational setting including low attendance, drugs, discipline, and teenage pregnancy. He is currently working to incorporate elements of Soka Education, critical thinking, and creativity into his Algebra I and Geometry classes. He graduated from Soka University of America in May 2012 as part of the 8th class. His research interests include Soka Education, humanistic education, culturally relevant pedagogy, social justice mathematics, and education for disadvantaged, minority populations.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jennifer Hayashi</strong> is currently a senior at Soka University of America. She was born in Santa Fe, New Mexico. She has also lived in Idaho, Massachusetts, and Maine. She recently returned from Ecuador where she studied abroad for a semester. She spent the semester doing an internship at Virgilio Guerrero, a boy's prison in Quito. She was part of a project teaching the culture of hip hop for personal and social change. After her study abroad program ended, she spent the remainder of the summer filming the hip hop culture in Quito and returned in January to complete her project. In addition, she is passionate about environmental sustainability, Soka Education, and using art as tool for transformation. Her dream is to create documentaries and create a environmentally sustainable Soka school in the Amazon rainforest.</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td><strong>Ian Read</strong> is Assistant Professor of Latin American Studies at Soka University. His first book was titled <em>The Hierarchies of Slavery in Santos, Brazil</em> (Stanford University Press, 2012). He is currently working on a new book project that examines a period of destructive epidemics in Brazil. In the classroom, Ian has long taken inspiration from educational constructivists.</td>
</tr>
<tr>
<td><strong>Michael Strand</strong> is a graduate of SUA class of 2008. He lives in the world. Specifically, he dwells on a farm in Minnesota where four generations of strands have lived. Currently he is a freelance writer and co-founder and lead editor of Sic Semper Serpent, a value-creative publishing company focused on sci-fi, fantasy, and young-adult fiction. The company’s latest book was published in January under the title, <em>The Adventures of Israel St. James, part I: Archimedes’ Insight</em>. His interests included humanistic education and publications, novel writing, and producing great art with great artists.</td>
</tr>
<tr>
<td>Kazuhiro Iguchi is a MA student at Soka University of Japan studying in the field of International Language Education / TESOL. He is fluent in both English and Japanese. His field of research includes language education, comparative education, Steiner Education, and Soka Education. Kaz has completed his studies in a variety of educational context including, Canadian public education, Steiner education at Toronto Waldorf School, Japanese language program, BA in Education and MA in ILE/ TESOL at Soka University, Japan. After graduating, Kaz plans to work as a teacher applying what he has learned from these values.</td>
</tr>
<tr>
<td><strong>Serena Malkani</strong> is a proud member of the class of 2012 and first encountered Soka Education as a member of the Soka Education Student Research Project. Although she is neither an educator nor a student in the field of education, she is constantly inspired by the transformative and creative ways people think about and actualize the values of social justice. After working as an anti-domestic violence advocate with the Asian Women’s Shelter and housing resource volunteer with an organization that works with recently paroled and homeless individuals in San Francisco, she has decided to pursue her graduate degree in Social Work to advocate for women and refugee rights.</td>
</tr>
</tbody>
</table>
### Maria Sanchez

Maria Sanchez was a part of the first undergraduate class at SUA, and went on to attend SUA’s Masters of Arts program in Second and Foreign Language Education, focusing on Teaching English to Speakers of Other Languages. After experiencing Soka's humanistic education, she went on to teach conversational English at Tokyo Soka Junior High School for three years, where she deepened her understanding of the history and the Founding Spirit of the Soka schools.  

Maria started working for Pono Learning, an alternative early childhood center in Manhattan that was in its founding stage. As the first Spanish and administration intern of the school and working closely with the director, she learned first-hand the challenges of starting a school based on a humanistic approach to education. The experience at Pono triggered her interest on alternatives to traditional education, home-schooling and unschooling in the U.S and Latin America specifically. Now she is in the process of applying for teaching positions in different schools with the determination to continue growing so that she can offer her best as a teacher and as a citizen of our world.

---

### Rekha Gokhale

Rekha Gokhale is a graduate of the third class of SUA. She has been employed as an instructor of English as a Second Language and Drama for the Primary Years and Middle School Program at Indus International School, Pune, India, since 2012. Her research interests are educational leadership and comparative studies in culture and literature. Rekha has cleared Level 1 of the National Proficiency in Japanese Language and work as a part-time J-E and E-J translator as well. I enjoy singing, playing the piano, dancing, writing, reading and tennis.

---

### Takako Christina Yoshizawa

Hi from ‘down under’. Takako Christina Yoshizawa (commonly known as 'Taki') graduated Soka University of America (SUA) in May 2011. She was heavily involved with the Soka Education Student Research Project (SESRP) during her four years at SUA, mainly working in the what-was-then-called SESRP Library Committee. After completing her capstone on Psycholinguistics at SUA, she returned to her hometown in Melbourne, Australia to work as a Teach for Australia Associate for 2012-2013. However, after the Teachers’ Union interfered with her employment, she chose to pursue Master of Laws (Juris Doctor) instead. She continues to explore her fascination on how Migration Law affects school-related policies. She has written her paper based on her work as a Programs Director at a Melbourne non-profit called Embrace Education. Her future plan is to get involved in International Appropriate Dispute Resolution in the Asia-Pacific region and work in an area that positively influences refugee education.
Workshops

Workshop 1: Soka Education, Value and Creativity – A Discussion

Simon Hoffding
SUA Class of 2008
Gonzalo Obelleiro
SUA Class of 2005

Workshop Summary

This is a roundtable that picks up on the papers from the session: Value Creative Education: A Philosophical Investigation of the Concepts of “Value” and “Creativity”. Two students (Handrio Nurhan and Jennifer Hayashi) as well as three members of faculty (Robert Allinson, Michael Golden, Phat Vu) will share critical remarks and open to a brief discussion on the themes in question.

After graduating SUA in 2008, Simon Hoffding went to get an MA in philosophy at the University of Liverpool and another in phenomenology and philosophy of mind at the University of Copenhagen. Currently, he is in his hometown, Copenhagen, working on his PhD at the Center for Subjectivity Research where he investigates the experience of musical immersion from a phenomenological point of view. Simon also enjoys thinking about the philosophical perspectives of Soka Education how to apply these perspectives in Danish society.

Gonzalo Obelleiro is a doctoral candidate in the program of Philosophy and Education at Teachers College, Columbia University, and a graduate of Soka University of America. His current work focuses on cosmopolitan education, value creation, and the educational philosophies of Daisaku Ikeda and John Dewey. He is the first recipient of Soka University of America’s highest academic award, the Founders Award, a former Education Fellow at the Ikeda Center for Peace, Learning, and Dialogue, and a founding member of LAPES (Latin American Philosophy of Education Society). Gonzalo is also an Innovation Fellow at EdLab, Teachers College where he works on design and development of educational technologies and learning environments.
**Workshop 2: Banned Books and the Social Control of Knowledge**

Ryan Caldwell, Kristi Wilson, Esther Chang, and Tomás Crowder-Taraborrelli  
SUA Professors

**Workshop Summary**
Daisaku Ikeda warns, “Education should not be based on or limited by a nationalist agenda. Education must cultivate the wisdom to reject and resist violence in all its forms. It must foster people who intuitively understand and know—in their mind, in their heart, with their entire being—the irreplaceable value of human beings and the natural world. I believe such education embodies the timeless struggle of human civilization to create an unerring path to peace.” It is this kind of warning about the agenda to ban books, surveillance around educational materials, educational censorship, and erasures that we will discuss in this hands-on workshop. Framing our discussion against the ongoing phenomenon of book banning, workshop facilitators will take turns to

1. investigate knowledge creations as products of power ideologies.

2. consider how modernist theories paradigmatically rest upon a foundation of reason and rationality as the privileged locus for both objectivity and claims of universal truth and how within this theoretical canopy, ideas of justice, fairness, and liberty have been conceptualized as products of the Western Enlightenment Project. As a part of this modernist paradigm, reason is defined as a coherent and healthy balance within society, and it is argued that rationality itself allows for the organism of society itself to function properly.

3. interrogate how the paradigm of modern thought, which directly informs foundational modern theoretical presuppositions, in turn comes to define notions of what constitutes "good," and thus serves to both reify and maintain given modernist social constructions of reason and rationality.

4. explore how these modernist presuppositions instruct social conceptual schemes from which society is understood and organized. Modernist notions of reason and rationality become the symbolic measure for theorizing and conceptualization, and subsequently the associated social constructions of knowledge that spring forth. Thus, these constructions themselves come to represent and function as the standard for thought, order, and the very basis of what some consider "respectable science"-- and as applied to this workshop, "respectable book reading" and the further suppression of educational materials.

5. scrutinize how modernist grand-narrative schemas serve to facilitate an oppressive and privileged position that is justified with reference to only certain conceptions of reason and rationality, namely those of the socially powerful, and to ban books.

We will conclude the workshop by inviting audience members to join with us in reading from banned books. *(Workshop presenters’ biographies on following page)*
Ryan Ashley Caldwell is a Sociologist and Philosopher whose research interests focus primarily on social and cultural theory, gender and sexuality, feminism, and the ways in which embodied identity is performed on social and individual levels. Her book entitled Fallgirls: Gender and the Framing of Torture at Abu Ghraib provides an analysis of war crimes in Iraq using social theory, feminist and gender theory, and tries to make sense of the court-martials of several American soldiers tried for torture. Ryan’s identity as a scholar is shaped by her many interactions with her students as well as with her attempts at creating meaning in the world through understanding the ways in which others define themselves. Ryan has recently been recruited to join CARAS, which is an ethics committee aimed at researching diverse and alternative sexuality studies housed at San Francisco State University and UC Berkeley.

Tomás Crowder-Taraborrelli is a visiting assistant professor of Latin American studies at Soka University of America. He is coeditor (with Kristi Wilson) of Film and Genocide (2012) and the Latin American Perspectives issue Political Documentary Film and Video in the Southern Cone (2013).

Kristi Wilson is Assistant Professor of Rhetoric and Composition at Soka University of America, two of her classes being Advanced Communication Skills and Writing About Film. Her research interests are comparative literature, classics, and gender studies, all of which include topics such as postcolonial theory and Roman satire. Kristi’s past positions include founder and director of The Stanford Film Lab and Assistant Director of the Hume Writing Center at Stanford University.
Workshop 3: What would the ideal second/foreign language education be like in the light of Soka Education and Progressive Education?

Hiroshi Matsumoto
Associate Professor of Japanese Language and Culture

Workshop Summary
This workshop intends to explore what the ideal second/foreign language education would be like based on the philosophy of Soka Education and Progressive Education. We will first examine some points about the purposes of second/foreign language education. In the light of Soka Education and Progressive Education, what should the most important purposes or foci of second/foreign language education be? We would like to discuss that the ideal second/foreign language education should aim to help students not only enhance their language proficiency (and attain more instrumental outcomes), but also broaden their perspectives about other cultures and values in the world (i.e. experience more integrative/intrinsic outcomes). Furthermore, it should also help students eventually unlock their hidden potential, come to understand who they really are better, and find their true identity. Secondly, we would like to examine various curriculum issues of second/foreign language education in the light of Soka education and Progressive Education. For this topic, we will mainly discuss how the concepts of “experiential learning” and “exploratory learning” can be applied to the area of second/foreign language education and its curriculum. What Dewey argued in regard to the importance of “experience” can still help make a difference in the area of second/foreign language education and curriculum. While discussing how these two methods of learning/teaching can be put into practice in the area of second/foreign language, we would like to explore any creative ideas for curricular innovations in the area of second/foreign language education.

This workshop will include small-group discussions and activities. Concrete examples from actual second/foreign language classes will be provided in order to facilitate the discussions.

Professor Matsumoto teaches Japanese language and culture as well as second language acquisition and linguistics. He graduated from Kyoto University (for the undergraduate program) and the University of Washington for the Master’s in Education (in TESL: teaching English as a second language) as well as Ph.D. in second language acquisition (SLA) research. His hobbies include planting cherry-blossom trees.
Workshop 4: School Memories and Good Education: Remembering and Speaking

Michael Strand
SUA Class of 2008

Workshop Summary

This workshop will focus on school memory and the role of those primal memories in shaping life-long learning. We will engage in exercises to evoke memories of our own past, and then share those memories in dialogue. Through the process of remembering and speaking, a shared image of education emerges among the participants. What is good education? What is bad education? Through investigating our memories and their ramifications, we’ll find out.

Michael Strand is a graduate of SUA class of 2008. He lives in the world. Specifically, he dwells on a farm in Minnesota where four generations of strands have lived. Currently he is a freelance writer and co-founder and lead editor of Sic Semper Serpent, a value-creative publishing company focused on sci-fi, fantasy, and young-adult fiction. The company’s latest book was published in January under the title, The Adventures of Israel St. James, part I: Archimedes’ Insight. His interests included humanistic education and publications, novel writing, and producing great art with great artists.
Soka Education and Teacher Education in India: Restructuring the life of a teacher

Swati Raj

“The teacher is the most important element of the educational environment. This creed of Makiguchi is the unchanging spirit of Soka Education.” Daisaku Ikeda

Abstract

A teacher creates all other professions (author unknown). This quote has been often shared while discussing the role of teachers but how many of us truly believe and practice this. In ancient times Indian teachers were considered as the guiding agent for the transformation of darkness into light. As years progressed and technology advanced the role of teachers changed dramatically and this led to a reduced importance of teachers in daily life. Now the role of a teacher is just confined to preparing students for examination and entrance tests because technology and the web world seem to replace the teacher. There are national drives that have started to educate and train teachers and make them more effective, however, still the teachers lack motivation, have low self-esteem, unclear teaching pedagogies, and above all reduced importance and pride towards their profession. This paper shares how the elements of Soka education can be included in teacher education in India so that the lost importance of teachers can be reinstated.

Acknowledgments

This paper is my first attempt towards my life long journey in Teacher education. Though this is a small work, I would like to extend my heartfelt appreciation to my old school teachers who have been a source of inspiration in my life for the last 18 years. I would also like to thank my parents, friends, colleagues, and previous employers who have been instrumental in my development as a teacher. Specifically for this paper, I would like to thank Aishani Khurana, student of SUA (class 2015) for assisting me in formulating the ideas for this paper. A heartfelt gratitude to the SEC10 committee for giving me the opportunity to share my ideas today. Lastly, I would like to thank Dr. Ikeda, my greatest teacher and the strongest inspiration who has thoroughly encouraged me to fulfill my dreams in education.

1. INTRODUCTION

1 Ikeda, Daisaku. Soka education: A Buddhist vision for teachers, students, and parents. Middleway Pr, 2001
Seven years ago when I shared my dream of becoming a teacher, my parents were unhappy with this decision of mine. I was surprised to witness this reaction from them because both my parents have been teaching for over 25 years and both of them have been incredible teachers. I never questioned their unpleasantness towards the teaching profession and continued to pursue my dream. But as I progressed towards my dream, I realized how unhappy many of the teachers were with whom I interacted. This may sound as an exaggerated statement but I have met some of the unhappy teachers in my limited two years of experience in education sector. These teachers often shared with me their unpleasant experiences. Most of the experiences emanated from policy failures, government norms, and institutional policies, yet lack of motivation, low self-esteem, and no pride in the profession were some of the internal challenges that these teachers felt. I realized during my limited professional experience that the life of the teacher has a huge impact on the classroom environment, life of a student, and of course the society where she functions. This is the story of my interaction with teachers in my town but I am convinced that like these, many other teachers exist in the entire country battling with the external and internal challenges. There are various measures to suggest how conditions of such teachers can be improved, such as better salaries, improved working conditions, clear policies, but again these measures will take years to implement and till then can we afford to let teachers continue to feel negative. In my attempt to write this paper I wish to share how key aspects of Soka education can elevate the lives of the teachers at the most fundamental level so that the teachers are enabled to function effectively even in the adverse circumstances. This paper is the first step towards my life-long endeavor to work in the teacher education sector. Specifically, this paper will share the background information of teacher education in India and its challenges, and how philosophy of Soka Education can address the development of a sound pedagogical base for teachers.

2. BACKGROUND

In all my research about various educational philosophies addressing the problems of teachers in India, I have not come across any philosophy that can elevate the life of a teacher at the most fundamental level. There are philosophies and policies propagated in India that describe teachers as revolutionaries and change agents, but none describes the teacher as a student-a being that aspires to learn, grow, and feel empowered. In the year 2009, National Curriculum Framework (N.C.F) for Teacher Education was seen as a major effort to rejuvenate the pedagogical base of teachers where focus was to develop and train teachers as facilitators of learning. This framework applies to the schools and teachers that work under the government regulations, but what about teachers in the private sector or the low-income private sector schools. To add to the concern of the government, the UNESCO Institute of Statistics generated a report in the year 2010 that said that the world would need two million new teachers by the

---

year 2015 to ensure primary education and the major part constitutes in India since India is among the world’s biggest public-funded school education systems and has around 5.8 million teachers in 1.3 million schools. Young generation does not want to join the teaching profession since the profession does not have a high status and the teachers are not well paid. The existing teachers feel a tremendous challenge to increase their motivation levels in order to sustain in their professional lives. Increase in salaries, better work environment, and recruitment of capable teachers appear to be the most viable solutions and motivational tools to address the current challenges, however these solutions require great effort and transformation. This transformation cannot occur unless the current teachers learn to create value in adverse circumstances and set examples for other teachers and the young generation of India. Lets us now focus on Teacher education, its challenges and how can the challenges be addressed.

3. TEACHER EDUCATION

Definition

Teacher education can be defined as a dynamic process to educate teachers constantly on various aspects depending on the needs of the teachers. Teacher education is a program that is related to the development of teacher proficiency and competence that would enable and empower the teacher to meet the requirements of the profession and face the challenges therein. According to the Goods Dictionary of Education, Teacher education means, “all the formal and non-formal activities and experiences that help to qualify a person to assume responsibilities of a member of the educational profession or to discharge his responsibilities more effectively.”

Teacher Education in India

Teacher education in India is now considered as an important factor for improving school education by uplifting the teachers through developing their necessary skills, and providing them with a sound teaching pedagogy. In ancient times Indian teachers were considered as the guiding agent for the transformation of darkness into light. As years progressed and technology advanced

7 National Council for Teacher Education (NCTE) 1998 NCTE Document New Delhi, published by Member secretary, NCTE.
8 Ibid.
the role of teachers changed dramatically and this led to a reduced importance of teachers in daily life. Now the role of a teacher is just confined to preparing students for examination and entrance tests because technology and the web world seem to replace the teacher. Teaching profession in the nation has witnessed a dropout because there is no system in place where teachers can be educated and motivated to increase academic achievements or an educational philosophy that can equip the teachers with necessary professional skills, and motivate them to adopt secular teaching pedagogy. The current state of Indian teachers demands attention from the government and various private educational institutions.

The National Council for Teacher Education (N.C.T.E) is one of the central bodies that functions to facilitate teacher education in India. N.C.T.E acknowledges a teacher as the key individual for the successful implementation of educational programs and thus has understood the need to invest in teacher education through teacher educational programs that encompasses teaching skills, professional skills, and sound pedagogical base. After studying about the challenges that teachers face in India in teaching, I have adapted the model that N.C.T.E discusses and this is shared in latter part of the paper.

Developing a strong pedagogical theory is the key to facilitate teacher education as it raises the level of consciousness of the teachers and helps the teachers to truly feel capable and convinced of themselves. Though these objectives are well articulated in theory, there has been a dilution in the efforts to implement these principles. The reason is that the N.C.T.E itself feels a challenge to develop sound pedagogical theory for teachers. Though teacher education as a national policy has gained popularity, it has failed to address the needs of teachers. The policy makers may have drafted a great vision for teacher education; however the lack of conviction and action has led to failures in implementation.

Challenges and concerns of Teachers and the Teacher Education system

Many Indian educators and philanthropists have suggested ways to improve school education and teacher education but again the ideals are lost either due to religious intolerance or lack of action. An emergence of teacher education institutions across the country has been witnessed lately that focus on building solid foundation for teachers however due to lack of funds, proper action, and wisdom these institutions have been unsuccessful.

Teacher education programs are essentially institution-based. Their students need to be exposed more and more to the realities of school and community. Internship, practice of teaching, practical activities and supplementary educational activities need to be better planned

---

10 National Council for Teacher Education (NCTE) 1998 NCTE Document New Delhi, published by Member secretary, NCTE
11 Ibid
and organized more systematically. The curriculum, pedagogy and evaluation of teacher education programs need to be made more objective as well as comprehensive. Despite improvement of service conditions and perks, the profession is yet to attract the best talent.\(^\text{13}\)

Now let us see some of the current challenges of teachers and the teacher education system in India: \(^\text{14}\)

**Institutional inertia:** Due to divergence of State, Society, Judiciary and Education there is institutional inertia. Who is accountable? The State? The Society? The Judiciary? The Education? Or all of them? Education has its own identity. However it has been heavily commercialized where return on profit is measured the material profit gained rather than on the development of human being: teacher.

**Lack of humane and professional teachers:** Teacher Education for preparing humane & professional teachers needs to be holistic. Along with content & methodology there is a need to integrate emotional competencies, such as, self-awareness and self-management, social sensitivity and social management. There is a need to integrate life skills, such as, self-awareness, empathy, interpersonal relationship, effective communication, critical thinking, creative thinking, decision making, problem solving, and coping with emotions and stress. There is a need to integrate spiritual intelligence dimensions, such as, spirituality, inner being, self awareness, quest for life values, convention, commitment and character, inter-personal relations, acceptance and empathy, love and compassion, and flexibility.

**Poor Integration of skills:** The term skill has become a misnomer, particularly, in education. All the skills, such as, life skills, techno-pedagogic skills, techno-savvy skills, info-savvy skills, emotional skills, human development skills, spiritual skills need to be integrated in teacher education. The study conducted by Helaiya (2009) (as cited in Goel & Goel, 2013) very well presents how the life skills can be developed in the pre-service teachers and integrated in the teacher education programs. The study insists that all the life skills need to be integrated in the teacher education programs. There should be simultaneous focus on creative thinking and critical thinking, as well as, self-management and social management. The present century teachers ought to be highly skilled in management of stress and emotions.

**Rare innovations:** Teacher Education is a discipline which educates the progressive generations on what has gone by, where we are, where we want to go, and what we like to create, observing healthy, meaningful and long life. Innovations in Teacher Education are very rare. It may be attributed to various factors. Novel ideas do not incubate because of the adverse external conditions.

**No Teacher education policy:** There is no teacher education policy in India. But, who will formulate Teacher Education Policy? To preserve the identity and sanctity of education, it is high time that we introduce Indian educational services. It is unfortunate that education is not even

---


considered as an entity. Irrespective of geographical and cultural context, education is needed for all and therefore, it should be a national priority instead of leaving the subject in the domain of States. For this education should be shifted to the central list of the constitution from the concurrent list. In order to make it locally relevant, the financial and administrative arrangement be jointly shared, both, by the Centre and States. This would hopefully loosen the chains of political interference in the education system.

Some of the other challenges teachers face is low self esteem, low motivation, inappropriate teaching skills, low confidence, and no classroom management. These challenges also impede the process of teacher education. Every fault of Teacher Education can be attributed to the National Council of Teacher Education, but rather than finding faults let us try to meet the gaps between our policies and programs, vision and mission, wish and will. There should be open forums and public debates on Teacher Education Policy, rather than leaving it to some selected committees, and commissions. As studied the challenges are both external and internal. The challenges that emanate from the failures of government policies, lack of institutional support, and other external factors will take years to change. However, as stated earlier, the purpose of the paper is how these challenges can be addressed locally. How can the internal challenges of the teachers dealt with and how can the teachers learn to maximize their potential even in the most adverse circumstances.

4. THE TRIANGULAR PEDAGOGICAL BASE

The sound pedagogical base originally has been suggested by NCTE, and focused only on theoretical aspect of teacher education which was centered on psychological, sociological, and philosophical aspects. I have adapted the model and have included the cultural aspect with sociological to make it socio-cultural. I have included a new element which is curriculum development and this includes the philosophical aspect too. I have made changes in the model since I wish to merge theory and practice. So what teachers learn and share, they are able to implement in their teaching. The triangular model looks like this:

---

15 National Council for Teacher Education (NCTE) 1998 NCTE Document New Delhi, published by Member secretary, NCTE
Construction of the relevant knowledge base for each stage of education requires a high degree of academic and intellectual understanding of matter related to teacher education at each stage. This involves selection of theoretical knowledge and the application from disciplines such as psychology, sociology, and converting it into forms suitable for teacher education. The cultural understanding is imperative for teachers to broaden and deepen the cultural awareness since India has a multicultural background.

The **Psychological** aspect helps the teachers develop insights into human behavior. This enables the student-teachers to understand their self, their students and the learning situations such that they are able to provide meaningful and relevant learning experiences to their students. This includes the change in attitudes and beliefs of teachers, increased motivation levels, self esteem, and moral development.

The **Socio-cultural** aspect helps the teachers to understand the role of society and its dynamics in the educational system of a nation and the world at large. It encompasses the ideals that influence national and international scenes. The cultural understanding helps the student-teachers challenge their cultural bias attitude and develop the ability to fully comprehend the multicultural background of the nation. Teachers also raise their awareness on their role in society.

The **Curriculum development** includes the development of teaching philosophy and practices, and the methods and strategies to develop the art of writing effective lesson plans. This can be divided into two parts:

- **Teaching philosophy and practice** - provides insights to the teachers about the implications of the various schools of philosophy, ancient and modern philosophical thoughts, educational thoughts of philosophical thinkers on education and its various aspects such as curriculum construction and discipline. This includes developing of a value system that a teacher can rely upon in adverse situations.

- **Teaching and professional skills** - this includes providing effective training on teaching methods that can affect classroom instruction and how to effectively use instructional materials. In addition, assisting teachers that can help them grow in their profession, for example, building management skills, counseling skills, etc.

Developing sound pedagogical base can lead to increasing self- efficacy (a belief in one’s capabilities) of the teachers which is positively related to student achievement (Denham & Michael, 1981). It has been widely researched that teachers who perceive themselves efficacious will spend more time on student learning, support students in their goals, and

---

reinforce intrinsic motivation (Bandura, 1993:140). It is important to understand that the students learning experience depends on the teacher and thus it is imperative to focus on teacher education- a major step to restructure the life of teachers.

5. THE NEED FOR SOKA EDUCATION

After learning about some of the major challenges of teacher education in India we can draw an inference that though most of the challenges are external, there are challenges such as absence of philosophy from teacher’s life, low self-esteem, lack of motivation, societal issues and challenges, prejudices and predispositions, that are internal. The triangular pedagogical base addresses the psychological, socio-cultural, and curriculum development aspects. These three aspects are mutually dependent on each other and so none of the aspect can exist without the other. Considering the challenges that teachers face in India, developing this triangular base in the life of the teacher can raise the consciousness of teachers. There is a need for a practical educational philosophy or an idea that can provide impetus to the teachers of India locally, to establish a sound teaching philosophy for themselves so that they can continuously contribute to their own lives, lives of their students, and to the whole nation that is seeking to liberate itself from the shackles of restricted educational norms.

The philosophy of Soka education is the core idea that can positively contribute to the lives of Indian teachers by assisting them to develop a sound pedagogical base. The approach of Soka education is “secular and focuses on curriculum, pedagogy, professional development, and standards for interpersonal relationships within schools”. These elements of Soka education can be instrumental in developing the required pedagogy that will fully address the psychological, socio-cultural, and curriculum development needs of the Indian teachers. Since the philosophy of Soka education is secular, it certainly can address a diverse nation like India where diversity exist not just on national borders but in every classroom. Also, teacher education is seen as a continuous and a dynamic process, it is therefore crucial that this process never reaches to a stagnant point. Ikeda (2001) mentions that it is important that teachers draw forth the creative energy that exists within students, but how will teachers draw forth creativity when they themselves struggle to be creative. Teachers can learn to draw creativity when they are trained and developed to do so. The system of Soka education emerged with a deep desire that generations to come will witness the warmth and impact of this humanistic philosophy (Ikeda, 2001) and it is no exaggeration to assert that this humanistic philosophy, if shared, will be felt by the teachers of India.

Soka Education Pedagogy is the theory that deals with the cultivation of individuals capable of creating value that is necessary to lead a life of happiness- happiness for self and for

\[ \text{Bandura, Albert. "Self-efficacy: toward a unifying theory of behavioral change."} \text{Psychological review 84.2 (1977): 191.} \]
\[ \text{Gebert, Andrew, and Monte Joffee. "Value creation as the aim of education: Tsunesaburo Makiguchi and Soka education." Ethical visions of education: Philosophies in practice (2007): 65-82.} \]
\[ \text{Ikeda, Daisaku. Soka education: A Buddhist vision for teachers, students, and parents. Middleway Pr, 2001} \]
\[ \text{ibid}\]
society. Makiguchi defined teacher as an “Educational Technician”\(^{21}\), he also believed that raising the consciousness of teachers is to raise their ability to deal with any conditions whatsoever. According to Makiguchi, competency in a teacher meant that teachers have the “maximized flexibility” to respond to any situation and this meant to train teachers toward ultimate objectives of education.\(^{22}\) This aspect certainly applies to the teachers in India since teachers often face challenges that stem from educational policies, institutions, and more so from within themselves. Teachers lack motivation, have low self-esteem and do not take pride in their role as a teacher. Some teachers feel discouraged when they compare themselves with other teachers who are liked and appreciated by all. Therefore the teachers need to develop the skills to maximize their flexibility and become ready for adverse situations.

Teaching is certainly an art; however this does not mean that teaching is a gifted art. Makiguchi was completely egalitarian in his view of human potential and learning about this view can really encourage teachers. He strongly opposed the idea that gifted human beings had better understanding of life.\(^{23}\) He believed that each individual can become a source of value creator and a skilled participant in the life of his community and society. Makiguchi insisted that a learner can become a potential value creator depending on his educational experience. In the same light, we can say that teacher as a learner can develop the potential to create value through meaningful learning experience\(^{24}\) in teacher education programs and classroom teaching experiences. Makiguchi hoped to change the Japanese Education System by improving the teachers and the teaching system. In *Soka Kyoikugaku Taieki*, he wrote, “We have to start by helping teachers comprehend the fundamental concepts of life, education, and society. Otherwise we can never escape the long established customs and patterns of traditional education.\(^{25}\) He stated that the government did nothing to encourage creative teaching and so he suggested the idea of implementing educational centers. Makiguchi critically examined the Japanese education and society and asserted that not just any system but only value creating pedagogy can bring about changes in human attitudes (Bethel, 1973). I strongly feel that the ideas of Makiguchi completely resonate with the current challenges of teacher education in India.

### 6. APPLICATION OF SOKA EDUCATION

After examining the major and minor challenges that teachers face in India, we also briefly studied that why Soka education is needed is needed in India. Though there are various

\(^{23}\) ibid  
\(^{24}\) ibid  
\(^{25}\) Bethel, Dayle M. *Makiguchi the value creator: Revolutionary Japanese educator and founder of Soka Gakkai*. Tokyo: Weatherhill, 1973
key elements when we study the philosophy of Soka Education, but I have chosen three main elements that have the potential to address the key challenges of teacher education. These three key elements together can initiate the development of a sound pedagogical base as discussed above. The key elements used from Makiguchi’s theory are:

1. Teacher as “Educational technician”
2. Community Studies
3. Theory of Value: beauty, benefit, and good

Educational technician- Makiguchi describes a teacher as an Educational technician and discusses the evolving role of teachers. He states that the teachers need to be sensitive in understanding the social and natural environment she teaches (Makiguchi, 1989). Teachers of India need to be aware of their role in society and of the multicultural environment they teach in. Makiguchi stresses that teachers should make students self-reliant and this thought in tandem with one of the Indian educators, Vinobha Bhave, who stresses on the importance of developing independent thinkers. But before teachers teach students to become independent thinkers, they need to become independent teachers and develop skills on how to think critically or develop what makiguchi calls: an enquiry based approach which is rooted in experiential learning. Makiguchi says, teachers must first learn to “practice and experience in their own lives the principles and techniques of learning that they are seeking to help their students understand and acquire” (Makiguchi, 1989:179).

The role of teachers as educational technicians is to develop an enquiry based approach towards their teaching and learning of new methods because what the teachers learn, they implement. The Indian teachers can be nurtured to become Educational technicians by focusing on:

- Rethink teaching practices and teaching philosophy
- Mission and Vision of their teaching
- Learning new strategies to teach- Curriculum development- effective lesson planning
- Focusing on developing new skills : computer skills, counseling skills
- Understanding the role of society in teaching and vice versa
- Moral development: Unification of thoughts and action
- Challenging limited perspectives: to go beyond their specialization- Creativity

Community Studies- Makiguchi asserted the concept of community-based learning where the community was utilized as a means for learning. According to this approach the learning

---

27 ibid
30 Ibid
31 Ibid
begins not only in the classroom but also in the community outside the classroom.\textsuperscript{33} Though this concept was originally thought about students, this can also be applied in teacher education. Teachers can learn from other teachers from different schools, also teachers can engage in interdisciplinary teaching. According to Makiguchi, a person is related to the community and thus the community becomes a pedagogical tool (Bethel, 1973).\textsuperscript{34} Teacher can use various examples from their local communities to teach students and also engage students in community based work. Makiguchi further states “welfare of each was dependent on the other and the purpose of education, and should be closely connected in practice with actual social life so that it can transform unconscious living into fully conscious participation in the life of society” (Makiguchi, 1981: 204 as cited in Goulah, 2013).\textsuperscript{35} This concept, according to Makiguchi, is the basic starting point for all study and courses. Thus the concept of community studies can focus on:

- To understand the structure of society
- To challenge caste bias attitude
- Embrace children from all kinds of religion
- Cultural pedagogy
- Interdisciplinary teaching and collaborative learning
- Environmental studies

\textit{Theory of value: beauty, gain, good-} Central to Makiguchi's educational approach is his philosophy of value, which stresses the importance of human agency in creating the values of "beauty, gain, and good" to enhance the personal and collective lives of people. Makiguchi positions the creation of value as the ultimate purpose of human existence, defining a happy life as one in which the capacity to discover and create value has been fully deployed (Gebert & Joffee, 2007: 65-66).\textsuperscript{36} Teachers in India can be encouraged to create value in the circumstances that they work in. Makiguchi defines this ability as “maximizing flexibility” (Makiguchi, 1989: 120). This means to raise consciousness of teachers to increase the effective flexibility of teachers to meet adverse circumstances. Teachers often face challenges that are external such as policy failures, restricted government norms, and these challenges often affect the motivation, attitudes, beliefs and self-esteem of teachers. External challenges can take years to change, however if teachers develop the capacity to create utmost value in situations they work in then the teachers can surely overcome their internal challenges. By beauty, Makiguchi meant the

value perceived by an individual with the five senses and has a temporary existence, gain meant the relationship of the individual and the object that contributes to the maintenance of life, and good meant social value- where individuals not only create value for themselves but for others in their communities.  

The scope of Makiguchi’s value creating pedagogy is certainly wide and it can be applied to any human being. Teacher and teacher educators are to be prepared as value educators with reference to the concrete realities in which they have to function. This though is in tandem with what Makiguchi’s value creating pedagogy emphasizes upon. Value creating pedagogy is thus not encouraging learners [teachers] to create a separate environment from reality, but rather encouraging the learner [teacher] to create the utmost value within the set circumstance and conditions (Goulah, 2009). The theory of value can actualized in the following ways in Indian context in the following ways:

**Beauty:**
- Increasing motivation and self esteem
- Encouraging teachers to take pride in their profession
- Learning about the success stories of previous teachers

**Benefit:**
- Focusing on teacher autonomy and efficacy- teachers become independent thinkers and decision makers. To decide the curriculum, understand the needs of the students, and raise their level of aspiration which in turn affects the achievements of students.

**Good**
- Establishment of learning forums within schools- teachers act as facilitators and train other teachers and share their learning. Untrained teachers instead of receiving training outside the school can receive training within the school. This is also economical for the institution as they not have to rely all the time on training centers outside the schools.

### 7. PEDAGOGICAL IMPLICATIONS

Though no primary data has been collected for this paper, however based on the secondary data and the interpretation that I have made about Soka education, I would like to suggest a teaching and learning course that will aim on developing a sound pedagogical base for teachers and incorporate the key ideas of Soka education, i.e., education technician, community studies, and theory of value. The idea of teaching and learning course is adapted from one of the teacher training courses I attended in my city; however the content is based on the study of the secondary data.

---


38 National Council for Teacher Education (NCTE) 1998 NCTE Document New Delhi, published by Member secretary, NCTE

Course design: The course is designed for teachers of a low income private school in India. The course duration is 16 weeks and the session will be held once a week for two hours. The underlying framework of the course will be the key ideas of Soka Education that are discussed above. The main goal of the course is to implement a learning center in school with Soka education as the founding philosophy.

Teacher and Learning course description

A teacher and learning course for the low income private school

Purpose of the course: The purpose of the course is to deepen teacher’s understanding of the art and science of teaching. This course will challenge and excite teachers to consider what makes effective teaching including a focus on teaching practices, classroom planning, group work, pedagogy, using talk to learn, and critiquing videos of lessons using knowledge and understanding developed in the course. The final aim is to implement a teacher learning center within school.

Duration of the course: 16 weeks

Time: Once a week for 2 hours

Main goal: To establish Soka education pedagogy as the foundation philosophy of the learning center

Goals of the course:

1. To help teachers understand the role of their teaching in society and vice versa
2. To increase teachers self-efficacy thus impacting student achievement
3. To increase teachers autonomy
4. To make the teachers the facilitators of the teacher learning center

Objectives:

1. Teachers will be able to understand and actualize their teaching philosophy in class
2. Teachers will be able to raise their motivation level and develop positive attitudes towards teaching
3. Teachers will be able to function effectively within several departments in school
4. Teachers will develop skills to be learner centered
5. Teachers will be able to function effectively as facilitators of the learning center

Teaching materials

1. PowerPoint presentations
2. Course books
3. Videos/audios
4. Testimonials and portfolios

The course structure:
<table>
<thead>
<tr>
<th>Weeks</th>
<th>Topic</th>
<th>Focus</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to the course goals</td>
<td>1. Teachers expectations from the course</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and objectives</td>
<td>2. Facilitator to explicitly share the goals and objectives of the course</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Developing the learning center is the primary goal</td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>Revisiting our teaching philosophy</td>
<td>1. Understand our philosophy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Why is philosophy important?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Understand the school’s philosophy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. <strong>Exercise</strong>- to see if teachers philosophy matches with the school</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. Articulating the vision &amp; mission of school</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. <strong>Exercise</strong>- A. What is my mission and vision? B. How can I align/incorporate the vision of my school with my mission and vision?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7. Discussion with other teachers and writing <em>my vision</em> in teaching and <em>my mission</em> for the current academic year</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8. Materials: PowerPoint on Mission, vision, and philosophy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Record work in Teachers’ portfolio</em></td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Attitudes &amp; beliefs</td>
<td>1. Attitudes and beliefs test</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Sharing the importance of attitudes and beliefs</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Assessing my attitude</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Suggesting ways to improve attitudes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. My beliefs towards teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Record work in Teachers’ portfolio</em></td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>Language &amp; literacy skills</td>
<td>1. Developing conversational competency – so that language does not limit teaching and learning potential</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Written work, spotting of mistakes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Bilingual teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Record work in Teachers’ portfolio</em></td>
<td></td>
</tr>
<tr>
<td>Week 5</td>
<td>Curriculum development &amp; planning</td>
<td>1. Importance of lesson plans</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Making effective lesson plans</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Learning about MY LEARNER</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Model of experiential learning</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. Suggestion for activities</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. Writing goals and objectives of class</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7. Writing sample lesson plans</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Record work in Teachers’ portfolio</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Articulating goals and objective for the next class</td>
<td><em>Drafting a lesson plan</em></td>
<td></td>
</tr>
</tbody>
</table>

---
| Week 6 | Differentiated instruction (enquiry based approach) | 1. Checking the lesson plans  
2. Suggestions for improvement  
3. Introduction to differentiated instruction  
4. Why students learn differently  
5. How to transact ‘Differentiated Learning’  
6. The importance of Questions in Learning  
7. The ‘Six Hat’ Theory of Questioning  
*Record work in Teachers’ portfolio* |
|---|---|---|
| Week 7 | Interdisciplinary teaching | 1. What is the need of Interdisciplinary teaching?  
2. How to plan to teach an Interdisciplinary Unit?  
3. How do students respond?  
4. Effect of Interdisciplinary teaching on student’s performance  
5. Discussions- interdepartmental teachers  
*Sample lesson plan to incorporate another course in your course*  
*Teachers to prepare two lesson plans using another discipline and incorporate them.*  
*Record work in Teachers portfolio* |
| Week 8 | School Leadership Team | This session is for the leadership team of the school. Focus is on:  
1. Write at least one quality of each Team Member, individually.  
2. Write only ONE professional weakness of each Team Member, individually  
3. When should the others on the team come to you? (e.g., “Come to me for…”). This may be to take advantage of particular experience, expertise or strengths that you have.  
4. What should they avoid coming to you for? (“Don’t come to me for…”). This may be things that aren’t in you.  
**MYSELF**  
1. What is my understanding of my role?  
2. My target/goal for this year-2014.  
3. 5 tasks which comprise in my role.  
4. Two ways that I shall adopt to improve my efficiency.  
5. What did I say I was going to do today and what did I actually do? |
| Week 9 | Value creating education | 1. What is value?  
2. Introduction of theory of value-Makiguchi  
3. How can teachers apply the theory of value in their life  
4. How can they apply in their teaching?  
5. Restating goals and objectives |
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
|   | 6. Role of teacher as Educational Technician  
|   | 7. Study of Makiguchi’s philosophy in detail  
|   | 8. Why it is applicable in an Indian context?  
|   | 9. How is Makiguchi’s philosophy similar to yours”  
|   | 10. What is the difference?  
|   | 11. What do you want to add in your philosophy from the study of Makiguchi?  
|   | 12. **Values-Based Model of Teaching & Learning**  
|   |   - The x-axis represents the extent to which the student is the researcher, whether the curriculum KNOWLEDGE creation is student-led or tutor-led.  
|   |   - The y-axis represents the extent to which the ethos or LEARNING CULTURE is individualistic and competitive, or collaborative group work.  
|   |   - The z-axis represents AUTHENTICITY, that is, the extent to which it is perceived to include: theoretical and abstract, and relevant and real-world dimensions.  

**Different topics:**

1. What is Creativity?
2. How can the relation between the teacher and student be fostered?
3. What are the various attributes of a teacher?
4. How does the school management and teachers coordinate?

*Sample lesson plan- connecting theory into practice*

*Record work in Teachers portfolio*

<table>
<thead>
<tr>
<th>Week 10</th>
<th>Understanding your students</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Identifying our learning styles</td>
</tr>
<tr>
<td>2.</td>
<td>Learning strategies and styles of learners</td>
</tr>
<tr>
<td>3.</td>
<td>Multiple intelligences</td>
</tr>
<tr>
<td>4.</td>
<td>Incorporating into lesson planning</td>
</tr>
</tbody>
</table>

*Sample lesson plan incorporating learner styles*

*Record work in Teachers’ portfolio*

<table>
<thead>
<tr>
<th>Week 11</th>
<th>Creating awareness- Slow learners</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>How can slow learners be identified- their various characteristics?</td>
</tr>
<tr>
<td>2.</td>
<td>Intervention techniques and teaching methodologies for slow learners.</td>
</tr>
<tr>
<td>3.</td>
<td>Behavioral issues with Slow Learners</td>
</tr>
<tr>
<td>4.</td>
<td>Classroom Recommendations</td>
</tr>
</tbody>
</table>

---

8. CONCLUSION AND SUGGESTIONS

This focus of the paper is to share how Soka Education philosophy can be applied in improving the life of a teacher in India. This paper shared the challenges of teachers in India, specifically related to teacher education. The key to restructuring the life of a teacher is shared, which is developing sound pedagogical base and that comprises of: psychological aspect, socio-cultural aspect, and curriculum development. The need for Soka Education is shared in detail and three key elements are drawn forth that can facilitate in developing the sound pedagogical base of the teacher in an Indian context. The key elements of Soka Education are: Educational technician, community studies, and theory of value. The pedagogical implication is shared in

| Week 12 | Community studies- I | 1. Use of nature across the curriculum  
2. Using outdoor spaces to stimulate learning.  
3. Embedding ideas into a curriculum and practical activities  
Sample lesson plan  
Record work in Teacher’s portfolio |
| Week 13 | Community studies- II | 1. Visit to another school  
2. Discussions with teachers  
3. Sharing experiences  
4. Understanding the culture of another school  
Record work in Teachers’ portfolio |
| Week 14 | Assessment | 1. How to develop assessment criteria  
2. Introduction to formative and assessment  
3. What to assess in a learner?  
4. Developing assessment criteria  
Record work in Teachers’ portfolio  
Teachers to develop complete lesson plans, syllabus, and assessment criteria |
| Week 15 | Final touches | 1. Sharing their experiences  
2. Sharing Teachers’ portfolio  
3. Motivation and attitudes belief test  
4. Volunteers to come up to be facilitators of the learning center- three  
5. Voting to choose one |
| Week 16 | Introducing the learning center | 1. Formulating goals and objectives based on what learnt in the course- Collaboratively  
2. Handing over the materials |
form of a course design which takes into account the three key elements. The main goal of the course structure is to facilitate a learning center within the school with Soka education as a founding philosophy.

As stated before that this work is the first attempt to a lifelong endeavor toward Teacher education, the next step will be to conduct a need analysis and study thoroughly the works of Ikeda and Makiguchi, and develop an intensive teacher education course. Since the literature in English on Soka Education is limited, this does become one of the major challenges. However, the current course design can be implemented with some changes not just in Indian context but in any nation.
Works Cited


National Council for Teacher Education (NCTE) 1998 NCTE Document New Delhi, published by Member secretary, NCTE
Makiguchi’s Pedagogy as Applied to English Language Education in Japan

Ritsuko Rita
SUA Class of 2012

Abstract

The present study examined the relevance and applicability of Makiguchi’s pedagogy to current English language education in Japan. The author conducted field and archival research at two high schools in Toyama, Japan in January 2012. The findings suggested that Makiguchi’s pedagogy and educational philosophy are still relevant even after almost 80 years have passed since his publication of *Soka Kyoikugaku Taikei* [The System of Value-Creating Pedagogy]. Although Makiguchi did not discuss issues specific to English language education, some of the core issues remain present in current English language education: entrance examinations as the purpose of English education, a lack of appropriate teacher training, and insufficient teaching methods. The present research also presented new issues: the absence of evaluation of teachers and the English program and dilemmas that teachers find in English language instruction. The examination of applicability of Makiguchi’s pedagogy and educational philosophy proposed that teachers are crucial in improving English language education in Japan.

Acknowledgements

This paper is based on my senior capstone project completed in 2012 and on additional research conducted since. I wish to thank my capstone mentor, Dr. Tomoko Takahashi, for her guidance and continuous support. I also thank Professor James Spady and my classmates, Ryan Hayashi, Takako Masui, and Satomi Ueno for their support for the Makiguchi translation project, which became the inspiration for my capstone research. I also thank the Soka Education Conference selection committee reviewers for their feedback on my proposal.
Makiguchi Tsunesaburo (1871—1944) was an educational reformer and geographer, who lived around the turn of the 20th century in Japan. The educational system at that time did not seem to produce much benefit for many students. According to the editorial notes to Soka Kyoikugaku Taikei [The System of Value-Creating Pedagogy] (hereafter Value-Creating Pedagogy), authored by Makiguchi in 1930, more than 30% of the students failed to enroll in junior high school as a result of entrance examinations between 1893 and 1940 (5: 417). This increased to 67% in 1921 (417). Consequently, many students committed suicide due to failing their examinations (5: 417). Employment was another obstacle for many students. In 1930, more than 40% of college graduates were unemployed (5: 8-9). Makiguchi believed that the causes of such misery lay in the current educational system. Through his teaching career, he developed his educational pedagogy, Soka Kyoikugaku [value-creating pedagogy], based on his observations and analyses of classrooms and society. In his three major works, Jinsei Chirigaku [The Geography of Human Life] in 1903, Kyoju no Togo Chushin Toshite no Kyodoka Kenkyu [The Research into Community Studies as the Integrating Focus of School Education] (hereafter Community Studies) in 1912, and Value-Creating Pedagogy in 1930, he argued that the purpose of education had to be reexamined to ensure the happiness of learners and formulated ideas about the roles of educators based on his proposed purpose of education.

In Makiguchi’s time, the purpose of education was widely thought to be determined by the scholars and philosophers of education (5: 111). Makiguchi observed that those purposes did not correspond with the ordinary people’s purpose of life, which varies from person to person. He believed that people commonly upheld guiding principles of life, and such principles led them to have certain ideas about educating younger generations (5: 111-112). However, studying those ideas was difficult because they are unobservable (5: 112). Therefore, scholars could not have had any way of developing theories about the purpose of education based on inner guiding principles (5: 112). Makiguchi claimed that the existing theories about the purpose of life had presumably been derived from previous scholars’ subjective perceptions of life based on some mystical (i.e., unrealistic) revelation (5: 112).

Bestowing knowledge was considered to be the purpose of education in Makiguchi’s time, and cramming education, which is usually characterized as the impartation of vast information from teachers to students, was the dominant mode of education during this time (Makiguchi Vol. 3). It provided extensive information to students but resulted in unproductive learning experiences. In Community Studies, Makiguchi observed the irrelevance of the subject matter to students in various classes such as geography, science, and Japanese (Chapter 2). He argued

---

41 Kumagai and Kimata (1982), the editors of The System of Value-Creating Pedagogy, added the explanations about the historical context in which Makiguchi developed his ideas.

42 Same as above

43 Same as above

44 Same as above

45 The Complete Works of Makiguchi, Vol. 3 is divided into three major sections. The first section includes chapters one through 10. The second section includes chapter 11 through 14. The third section has chapters 15 through 30. “Chapter 2” here refers to “chapter 2 in section 1.”
that the concepts taught in these courses were too advanced for students to understand (3: 16-17). Discrepancy between the content and the students’ daily lives resulted in students’ extra time and effort in studying, leading to the loss of interest in studying (3: 17). Makiguchi described the effect of teaching irrelevant subjects as follows: “because the abstract concepts, which are very difficult even for adults, are provided to ten-year-old students, they may feel unwilling or helpless to understand those concepts and may reach a state of petrifaction” (3: 17, Trans. by author). As seen in the results of cramming education, the purpose of education in Makiguchi’s time did not benefit students’ learning.

The discrepancy between the scholars’ view of the purpose of education and the common people’s view of the purpose of life can be explained by the absence of collaborations between the scholars and practitioners of education. The former often solely engaged in introducing foreign studies to academia; on the other hand, the latter felt powerless in front of the scholars who seemed to be in an authoritative position with their knowledge of foreign educational pedagogies (5: 15-16). Even if some practitioners attempted to apply the introduced theories to their instruction, they often found the theories impractical (3: 16). As a result, educational pedagogies did not effectively reflect people’s learning experiences.

The stagnation of education was caused not only by the insufficiency of pedagogies but also by the blind faith of educators in scholars’ authority. This caused educators to deemphasize observed phenomena. On this subject, Makiguchi stated:

I argue that the practitioners of education must reconsider their dangerous attitudes with which they advance looking at the stars in the sky and keep their feet on the ground. If they reflect on their daily experiences, identify the cases of success and failure, and analyze the processes in which those cases develop, they will be able to find valuable principles. Therefore, it indeed is a great mission given to the current practitioners of education to stop solely counting on the research done by the scholars who remain in the offices, to integrate valuable experiences and establish principles, to test those in daily exercises, and to leave valuable principles and laws for the next generations; this is something that promises a development of education as well. (5: 18, Trans. by author)

This way, Makiguchi emphasized the importance of incorporating empirical knowledge into the development of more effective instruction.

Makiguchi argued that the purpose of education had to be same as that of the learners, which was ultimately to become happy (5: 111&120). The definition of happiness varies from person to person or situation to situation, but it is commonly regarded as the ultimate purpose in life among people (5: 120&124). Happiness as the purpose of education means to enable learners to lead fulfilling lives in society (5: 131). Therefore, because of the interrelatedness of lives, the happiness of each individual corresponds with the happiness of other members in society as well as the prosperity of society. Makiguchi found education to be significant, with educators playing a crucial role in the reformation of education as education can develop the youth who contribute to the betterment of society, (6: 14).
According to Makiguchi, the role of teachers is to teach how to learn and study, not to transmit knowledge (6: 285). Specifically, he stated:

Education is to help students find value in their environment, to help them explore physical and psychological principles, and to help them find new values by applying these principles to their lives. Essentially, it is to teach how to obtain the ways of observation, comprehension, and application. If they have the key to open the treasure box of knowledge, they can obtain the necessary knowledge of life without memorizing tens of thousands of books. Even in the era when many books and publications are available, [one] can easily find necessary knowledge if [one] has comprehension ability. (6: 285, Trans. by author)

In essence, one of the major roles of educators is to equip students with the abilities to learn on their own. To teach students how to study, teachers themselves need to be a model and constantly engage in their own learning (6: 286).

Makiguchi believed that educators need to achieve high proficiency in their teaching skills as their influence is extensive. Makiguchi likened educators to artists because as artists create a new piece of art out of raw materials such as marble, educators plan and create a better society by educating the youth (6: 13). The difficult part is that educators cannot choose whom to educate as opposed to artists who can choose raw materials before creating their work (6: 13-14). Like artists, teachers must have advanced techniques. Whereas full information may be obtained from books and textbooks, teachers must excel in helping students understand concepts, internalize them, and apply the obtained knowledge to understanding other concepts (6: 57). Because failures regarding education can result in a significant cost as the influence of education extends to various areas in society and to the future, teaching skills are important qualities of teachers.

Teachers should also be familiar with educational pedagogies, which are the foundation of the techniques. As doctors who only study medicine or who practice medicine without furthering their medical knowledge are not good doctors, teachers should also have both the knowledge of subjects as well as the pedagogical knowledge (6: 75). Because teachers have to deal with different types of students, they need to adjust their teaching methods according to the strength and weakness of their students. Consequently, teachers need to constantly examine their methods of instruction based on pedagogical and experiential knowledge.

Throughout Value-Creating Pedagogy, Makiguchi stressed inductive research over deductive research on teaching methods and their effects on students’ learning experiences. He explained the difficulty in understanding human nature only from the perspective of educational philosophy. Indeed, many educational practitioners waited for the advent of effective methodology for decades, but their patience had been in vain (5: 17). Rather, he encouraged teachers to examine their experiences gained from teaching and elicit the principles of effective teaching (5: 18). Makiguchi explained the process of inductive research as follows:

First, correctly identify the cases of success and failure and record them. Next, consider and analyze the causes of those cases, collect similar cases, compare them with those, and
identify the causal relation in each of the successful or non-successful cases. Then, conduct a critical analysis of this identification process, and conduct comparative research between the cases and the process of scientific development completed before. Then, derive logical concepts from the psychological concepts described above, and deductively critique them by using advanced criticism principles, make further evolutionary analysis, reflect on the past as well as look into the future, and finally recognize the principles and the values. (5: 19, Trans. by author)

Makiguchi valued the scientific aspect of the research of methodology because teachers cannot have faith in any theory if it is not established on experiential evidence (5: 24-25). Therefore, he proposed that educators should analyze their experiences, derive principles, apply them to different situations, and solidify their teaching methods.

Regarding teaching methodology, Makiguchi compared two types of teaching methods: blind, unrefined teaching methods (hereafter “unrefined teaching methods”) and clear-visioned, planned, systematic, and refined teaching methods (hereafter “refined teaching methods”) (5: 13-14). The unrefined teaching methods are modes of instruction that are simple to conduct and are practices that people naturally do in their daily lives (5: 13). He provided the example of teaching writing. With the unrefined teaching methods, teachers let students write sentences first and correct them afterwards (5: 13). This type of instruction—let students try first and then teach them individually—was ineffective (5: 13). Makiguchi stated:

The unrefined teaching methods are likened to fishermen fishing with rods without knowing how to use a fishnet or to farmers in the mountains cultivating lands with traditional plows and hoes without knowing the existence of the useful tools for cultivation; there is not much difference in terms of evolution, and there is no evidence that reflection or logical thinking was conducted. Considering the life style of cultured people, this instruction deserves contempt. (5: 13, Trans. by author)

Refined teaching methods, on the other hand, are rational and scientific. The goals and the means to accomplish them should be clear to instructors, and those methods should be easily handled by any teacher, even by inexperienced teachers (5: 14). Makiguchi envisioned that teachers could teach much more efficiently by setting goals and the ways to achieve them based on their experiential knowledge.

Problems of Japanese English Education in the 21st Century

Although almost 80 years have passed since the publication of Value-Creating Pedagogy, the problems that Makiguchi discussed there are still present in Japanese society. Kingston

46 Makiguchi used the expression 自然的 [shizen-teki]. 自然的 [shizen-teki] literally means “natural” or “unprocessed.” However, here, Makiguchi meant the teaching methods that are spontaneous, commonly used, and not refined.

47 The term Makiguchi used here was 文化的 [bunka-teki], which literally means “cultured,” “cultivated,” or “modern.” Makiguchi meant to express the teaching methods that are advanced and sophisticated.
reported in *The Japan Times* that the Japanese educational system sacrificed students’ learning, creativity, critical thinking, and curiosity. McVeigh contended:

> [T]he greatest tragedy of the education system is the emphasis on examinations and the consequences of this focus on students. . . . Because [learning] is used merely for testing, knowledge is sliced, disconnected, disjointed, stored, packaged for rapid retrieval, and is abstracted from immediate experiences. Consequently, knowledge loses its meaning as a body of information that points to something beyond itself, and acquires an overly practical, banal, and dull character. (qtd. in Kingston, para. 5)

These descriptions of the approach to education in Japan demonstrated the persistent challenges that the Japanese educational system has been facing over the past 80 years. English education has also been a subject of cramming education and has been widely criticized by various scholars for its ineffectiveness, largely due to its focus on examinations, not communication. Such ineffective ways of teaching English have caused much frustration to students (Baskin and Shitai). Not only the students, but also a majority of key players in the educational and political world felt equally the need to improve communicative skills in English (Aspinall).

In order to compete with other countries in a globalized society, the Ministry of Education, Culture, Science, Sports and Technology (MEXT) has been attempting to place more emphasis on communication skills in English (Hashimoto). *Kotogakko Gakushu Shido Yoryo [The National Curriculum Guidelines for High School]* clearly demonstrates the learning objectives of English language education. According to the guidelines, the purpose of a foreign language course is:

> to deepen the understanding of language and culture through learning a foreign language,
> to attempt to develop the positive attitudes to actively communicate, and to develop the practical, communicative ability to understand information and others’ views and to express one’s own thoughts. (MEXT, “The National Curriculum Guidelines”, Trans. by author)

MEXT has also provided learning objectives and outcomes for each of the required foreign language classes—i.e., Oral Communication I, Oral Communication II, English I, English II, Reading, and Writing (“The National Curriculum Guidelines”). These guidelines also direct each school to create its own lesson plans.

The innovations in English language education started with the Japan Exchange Teaching (JET) programme in 1987. In cooperation with MEXT, the JET programme has been recruiting and assigning native English speakers as Assistant Language Teachers (ALT) to junior high and high schools in Japan (Ohtani; “The JET Programme”). Oral communication classes were introduced to junior and high schools in 1994, and ALTs have been team-teaching with Japanese teachers of English (JTEs) in many schools (Arita, “Super English Schools”). In 2002, the Super English Language High Schools (SELHi) program began (MEXT, “Super English Language High School”). Every three years, designated schools explore and evolve from grammar-translation-focused teaching toward more communicative curricula (Arita, “Super English Schools”; Nuttall).
Despite the new policies and innovations to improve English language education, the instruction gearing toward college entrance examinations has continued to prevent students and teachers from improving their English communicative skills. Although the national college entrance examination (the “Center Examination”) includes reading, writing, and listening tests, it does not test students’ English speaking abilities. As a result, the English language instruction is heavily focused on developing reading, writing, and listening skills. A common instructional practice is the grammar-translation approach, where teachers lay emphasis on grammar and literal translation of English. Although the ineffectiveness of grammar-translation has been argued against in a globalized society, in which communication skills are required, it has still been a dominant part of English courses (Nuttall). In fact, many schools still teach grammar during oral communication classes in order to prepare students for college entrance examinations (Arita, “Super English Schools”). This excessive importance placed on college entrance examinations has prevented schools from transitioning to communication-focused instruction.

Another challenge to improving English language skills is the disconnection that students find between English language instruction and their daily lives. Shunichi Sugiura, one of the six winners of the 2011 Global Cambridge English Competition, in which effective teachers from all over the world competed with one another on their successful teaching experiences, explained the misfortune of Japanese students as follows: “When I think of the students in Japan, one of the disadvantages [is that] they have almost no chance to speak or listen to English outside of [sic] classroom. So we need to bring ‘world’ [sic] into the classrooms” (University of Cambridge ESOL Examinations). Students have disadvantages not only in their learning environment but also in their study materials in that content and vocabulary of their textbooks are often irrelevant to them. Some teachers have succeeded in attracting students’ interest by utilizing newspaper articles in class, but the emphasis on examinations again makes it difficult to teach English in a way that students feel familiar with (Arita, “English”; Kingston).

Lastly, inadequate training for JTEs also hampers the innovation of English language education in Japan. In Japan, the teaching credentials for English language teachers are issued to those who have earned the credits required by the government; however, those credits are not always specific to teaching. Therefore, English teachers may not have received adequate training and education to become experts in teaching English. Indeed, the university degrees that English teachers hold vary from English literature to international relations to commerce (MEXT, “The List of Universities”). In fact, when compulsory foreign language education was introduced to elementary schools in 2011, 68.1% of elementary school teachers did not have confidence in teaching English (Fukuda). This example illustrated the insufficient training for English teachers in Japan and the systematic constraints on their time to improve their teaching skills.

Present Study

Almost 80 years have passed since Makiguchi published his educational pedagogy in 1930, but the current educational system still faces many problems. Especially, the problems of English language education in Japan have been widely discussed by scholars in and outside of
Japan in this globalizing society. Considering the similarities found between Makiguchi’s critiques about the Japanese educational system in the early 20th century and the problems of current English language education, Makiguchi’s insights into how to reform education hold promise. However, due to the incomplete English translation of Makiguchi’s works, there is little research on his educational pedagogy available in English. Previous research on Makiguchi was mostly on his educational philosophy, and few scholars have researched the applicability of his pedagogy to language education. The only known research that examined the applicability of Makiguchi’s ideas was conducted by Jason Goulah in 2009. He investigated how Makiguchi’s pedagogy applied to learning Japanese as a second language. In the present study, the applicability of Makiguchi’s educational pedagogy was examined by analyzing current problems in English language education in Japan. Then, solutions to improve English language instruction were proposed based on Makiguchi’s pedagogy. The practicality of these potential solutions was examined by conducting field work at two Japanese public high schools. Specifically, this research was conducted to answer the following questions: 1) How do the issues identified by scholars and Makiguchi reflect the problems that schools are encountering today? 2) How does Makiguchi’s educational pedagogy apply to English education in Japan?

Design
To examine how much the problems articulated by the scholars and Makiguchi reflect the current state of English language education, I conducted archival research and field work at Toyota (pseudonym) High School (HS) and Honda (pseudonym) HS, both in Toyama, Japan. Toyota HS focuses on academic excellence, and students learn to excel on English examinations. On the other hand, Honda HS offers an “English track,” where students have more English classes and chances to practice English outside of the classroom. Honda HS was selected to participate in SELHi program from 2004 to 2007, and the school still has some teachers who taught in the program. I observed a first-year Reading I class and a first-year Oral Communication (OC) class at both schools. I also interviewed Japanese Teachers of English (JTE) and Assistant Language Teachers (ALT) at both schools. In order to examine whether those schools create lesson plans that aim at achieving the learning outcomes outlined by MEXT, I collected course syllabi and assessment data for students’ academic achievement and teachers’ performance. Both the field work and the archival research were conducted in January, 2012.

Participants
In Honda HS, one JTE and one ALT were interviewed, and a first-year Reading class and the OC class were observed. The interview with a Honda JTE was held on January 7th, 2012. The interview with a Honda ALT and the class observations at Honda HS were taken place on January 12th, 2012. Both Reading and OC classes had 40 students each, but the OC class was divided into two groups of 20 students – i.e., two separate classes. According to the JTE at Honda HS, one ALT and one JTE are assigned to each class, but when I visited the school, one of the ALTs was absent. Therefore, one class was led by a JTE and an ALT, and the other class
by another JTE. In Toyota HS, I interviewed one ALT and two JTEs and observed an OC and a Reading classes for the first-year students. The class size was 40 in both classes. The interviews and observations were held on January 13th, 2012.

The interviewees were selected based on availability. For the interviewee at Honda HS, I used my personal connection to ask a teacher working there to introduce me to a Japanese teacher of English. This JTE participated in the SELHi program from 2004 to 2007. As for an ALT, the gatekeeper introduced me to an ALT who could participate in the study. For the interviewees at Toyota HS, I also used my personal connection to find a JTE (JTE-1). The personal connection of mine also introduced me to another JTE (JTE-2), who participated in a teacher-training course held at Denver University, Colorado, in summer 2011. I interviewed these two JTEs. As for an ALT interviewee, I asked the personal connection of mine to make an appointment with the ALT working for Toyota HS.

Data Collection Methods

Archival research. At both schools, I collected syllabi and assessment data for students’ academic performance in regards to English skills and for the performance of English language teachers (JTEs and ALTs). In the meantime, I also investigated the website of both schools to collect any data related to course designs and evaluations of students and teachers.

Field work (Observation). In order to understand students’ experience in different types of English classes, I observed an OC class and a Reading class in both schools. In the OC class, I also observed how students interacted with the ALTs and how the students participated in the class. The role of ALT and the interaction between ALT and JTE were observed as well. The points of observation are found in Appendix A.

Field work (Interview). At Toyota HS, I interviewed two JTEs and one ALT, and one JTE and one ALT at Honda HS. For JTEs, I used Japanese to conduct interviews because Japanese is their native language, and I expected to obtain more accurate answers in Japanese. For ALTs, I conducted interviews in English. In the interviews with the Toyota JTE-1 and the Honda JTE, I asked about their educational background, their daily usage of English, their educational philosophy, their experiences of teaching English, and their views about shifts in English language education. I asked the Toyota JTE-2 mainly about the training course held at Denver University. I also asked some of the same questions as other JTEs to JTE-2: educational background and views about the shifts in English language education. In the interviews with ALTs, the topics of questions included: their educational background, the amount and type of training in teaching they received, their educational philosophy, their teaching experiences in Japan, and their views on English education in Japan. The complete list of questions is found in Appendix B. After collecting the data, I examined the applicability of Makiguchi’s pedagogy to these two schools.
The interviewees were asked to sign on the informed consent. As a token of appreciation, a small gift was presented to each of the interviewees.

**Findings and Discussion**

The field research and archival research conducted at Toyota and Honda HS not only confirmed some of the problems discussed by contemporary scholars and Makiguchi but also presented new issues related to English language education in Japan. The examination of all these issues demonstrated that Makiguchi’s educational pedagogy and philosophy remain relevant to today’s English language education in Japan. The examination of the applicability of Makiguchi’s educational pedagogy suggested the prominent role of teachers in improving English language education.

**Purpose of English Education**

One of the major problems in the current English education system seems to be the inconsistent perspectives about the purpose of English education. Today, the objectives of high school English language instruction articulated by the government emphasize deepening the understanding of a target language and its culture as well as on developing communication ability in the target language. However, the instruction provided at Toyota and Honda HS seemed to be focused heavily on the preparation for college entrance examinations. In the Reading class observed at Toyota, students did not have many opportunities to speak English in class. Whereas the teacher did make efforts to create such opportunities by asking students to answer questions, read texts, and work on activities in pairs, the Toyota JTE-1 spent most of the classroom time correcting students’ translation of the English texts. Speaking on the goals of English learning, she indeed explained in the interview that the goal for most students was to pass college entrance examinations; therefore, the teachers had to make sure that students would develop necessary skills to achieve this goal.

Honda HS, which places more emphasis on improving English communication skills, also cannot escape from examination preparation. At Honda HS, the students can choose an English track starting in their second year, allowing those students more opportunities to practice English. According to the survey conducted at Honda HS in 2004, many of the students expressed their desire to obtain English communication skills (personal communication, January 2012). However, even at Honda HS, most of the students still have to study for entrance examinations. Therefore, the teachers are required to adjust their instruction so that students would be prepared for examinations.

The inconsistency between the goals of English education set by the government and the means to assess the achievement of these goals caused many dilemmas to students and teachers. According to the Honda JTE, although the national objectives of English language education have changed and now focus more on developing communication skills, the entrance examination system itself has not changed much. The JTEs seem to understand the importance of national guideline changes but still have to teach for successful examination results, due to the
fact that entrance examination results affect the future of many students. The JTEs shared that because of the excessive importance placed on the entrance examinations, students typically do not take the opportunities to study abroad during their high school years. The Toyota JTE-1 reasoned that students were afraid of being unprepared for college on time. Teachers feel pressured because they are responsible for both adjusting their instruction to the new national guidelines and helping students succeed in entrance examinations.

Because entrance examinations are not designed to assess students’ communication skills in English, teachers are forced to de-emphasize developing students’ communication skills. The mismatch between learning objectives articulated on syllabi and actual instruction serves as an example of prioritizing examination preparation over developing speaking skills in the target language. The Action Plans of both Toyota and Honda HSs demonstrated that the goals of their English language courses followed the national guidelines. However, the Toyota JTE-1 explained that the schools can decide the content of each course. For example, the current National Curriculum Guidelines for High School presented in 1999 states that high school students needed to take English I, English II, and Oral Communication I and II (MEXT, “The National Curriculum Guidelines”). The goals set by MEXT for these courses are somewhat similar except English I and II mainly focus on reading and writing and the OC classes focus on communication skills. The national guidelines do not clarify how the four language skills (reading, writing, listening, and speaking) should be taught (MEXT, “The National Curriculum Guidelines”). At Toyota HS, English I primarily focuses on reading and English II on writing. These focuses have been the same at Honda HS. The Toyota JTE-1 explained that although the national guidelines do not suggest teaching English grammar separately from teaching other language skills, Toyota HS used English II to mainly teach grammar and writing because this method effectively prepares students for examinations. The classroom observations at Toyota and Honda HSs also confirmed that syllabi were not placed into practice as they were designed.

The purpose of current English education and that of education in the early 20th century shares a similar point in that both ignored the purpose of ordinary people’s lives to become happy and focused on acquisition of knowledge. Such a discrepancy occurs because of a great emphasis placed on the entrance examination system and the strong effects of the exams on students’ careers. As a result, despite the government attempt to implement some innovations to the English education curriculum, teachers and students are in a dilemma between learning for exams and learning to develop communicative skills.

**Teachers’ Role in English Education**

Makiguchi articulated the roles of teachers as to instruct students how they can discover new knowledge; in other words, teachers teach students the ways to observe phenomena, comprehend the principles, and apply the learned principles to their environment (6: 285). To fulfill this role, he claimed that teachers need to achieve high proficiency of teaching, being familiar with educational pedagogy, and conducting inductive research to improve their
instruction. Field research indicated that JTEs are attempting to develop learners’ ability to think, but they need further instructions to help students become autonomous learners.

The JTEs at Honda have been attempting to develop students’ ability to think. The observations in the Honda OC class revealed that teachers challenged students to question and think, form opinions, and share them with others by incorporating pair work in their instruction. This activity enabled all students to practice speaking as well as careful thinking. In the Honda Reading class, students had less time to think and share thoughts due to the nature of the course. The questions that the JTE asked were primarily to confirm students’ comprehension of the text, and the only time during warm-up activities. Therefore, the students did not discuss much about the content of the text. Although not so much in the Reading class, the Honda JTE’s attempt to develop thinking abilities seems to help students become more autonomous by encouraging students to think and form opinions in the OC class.

Although the extent of the attempt varies, the JTEs at Toyota HS have also been trying to develop students’ active thinking and communication skills. In the Toyota Reading class, the JTE-1 encouraged students to share their answers before providing answers. The Toyota JTE-2 shared that he also often provides time to think for students, let them share their thoughts with the students sitting next to them, and let them share with class. After explaining his method of letting students find answers through the communication with others, he stated:

I often use this method. For example, when discussing textbook, I would say, “What do you think is the reason why he/she said this? I give you one minute, so please think about it.” “Now it is time. Share your opinion with someone sitting next to you.” “Okay, so those who are [sitting] on the right hand side, please share your opinions one by one [with class].” By doing this, not just giving answers but by listening to others’ answers, students would have the feeling of security [when sharing their opinions with class]. This makes so much difference…. I keep in mind not to give answers to students [right away]. (personal communication, January 13, 2012, Trans. by author)

In this way, some teachers are individually making efforts to develop students’ communication skills.

According to Makiguchi, teachers’ role is to teach students how to learn, the process of which includes comprehension, internalization, and application of knowledge. The classroom observations and interviews confirmed the effort by teachers to develop students’ critical thinking abilities by providing such opportunities and by facilitating discussion. However, based on Makiguchi’s idea on teachers’ role, there is much room for improvement. For example, teachers can incorporate more authentic materials and situations into their instructions and indicate the interconnectedness of learning contents and students’ own lives. By doing so, students can discover new knowledge from interacting with authentic materials and learn how to observe, comprehend, and apply the knowledge that they obtained to understanding other phenomena in their lives.

**Teachers as Helpers**
Makiguchi also articulated teachers’ role of helping students perceive their lives in relation to their local communities. On this account Makiguchi stated as follows:

Today’s teachers should understand the values of natural and social aspects of the environment in the local community, relate learners’ lives to those and help them adjust to living there, and guide them to live a happy life by teaching them how to appreciate all the values; if teachers understand that these are the true roles of teachers, they should realize their own status and become humble, and they should not forget that, as supporters, guides, and midwives, they are the helpers of learners who engage in [learning] activities. (6: 54, Trans. by author)

In the Reading classes at Toyota and Honda, teachers held authority in class and many students were dependent on the teachers to gain knowledge. In the Toyota Reading class, the students carefully corrected their translation based on what the JTE said in class. They were very cautious about copying provided answers word by word. However, the point of this activity should be to confirm their comprehension because there can be many ways to express the same idea. When the teachers went over the worksheet on the content of the textbook, they were held as the authority in knowledge whereas the students were expected to memorize information. Furthermore, the teachers hardly indicated how students could apply the knowledge that they learned in other situations or relate the content to students’ environment. As helpers of learners, teachers should consider how they can respect students’ answers and guide students to the right answers.

**Developing Teaching Methods through Inductive Research**

Teachers also need to establish their own ways of research on teaching methods. As Makiguchi emphasized, teachers need knowledge of both subjects and teaching methodologies. They should develop their own methodologies based on their experiential knowledge. The present study suggested that although teachers utilized their teaching experiences to improve their instruction, it seemed that teachers did not actively analyze and compare the cases of successful and unsuccessful teaching methods. As Makiguchi suggested, they can first identify those cases, analyze and find causal relations, compare them with different cases, conduct critical analyses, identify principles and finally values in the teaching methods. To solidify teaching methods, they also need to engage in the constant study of educational methods as those are the foundation of teaching techniques. Teachers should also utilize workshop and feedback systems to develop their own teaching methodologies. Currently, teachers at both Toyota and Honda HS have chances to observe other teachers’ classes. However, they usually do not comment on each other’s instruction. In addition, the teachers do not collect feedback from other teachers or students about their instruction. Those objective comments are helpful for teachers to critically analyze their own teaching methods.
Teaching Evaluation

The research findings revealed that both Toyota and Honda HSs did not effectively evaluate teachers or their English programs. The syllabi of both schools articulated learning objectives and evaluation methods, but those methods did not seem to be able to assess learning outcomes. For example, Toyota HS’s methods included attendance, performance in class, examinations, quizzes, and homework. Honda HS had similar methods, and they also included students’ speaking performance in class and the observation of students’ conversation. Although they presented the means to assess students, they did not articulate criteria of evaluation. Therefore, these methods are still not effective to assess whether students achieved the expected learning outcomes.

A lack of effective evaluation methods can result in ineffective instruction because teachers have no means to improve their instruction. The interviews with the JTEs uncovered the fact that they did not perceive syllabi to be important to abide by. If they do not follow syllabi, teachers would not know whether their instruction is effective or, if not, how they can improve their instruction. Setting goals alone does not help teachers. Teachers must know how they achieve the goals. Then, they need to assess whether they are achieving the goals and to change the means if they are not achieving their objectives. Makiguchi valued educators who are practicing teaching at site because experiential knowledge is important to develop better teaching methods. Similarly, assessment of instruction is important because if methods do not work, teachers need to change them according to students’ needs. Evaluations are necessary in order to provide best support for students.

Interrelatedness of Purpose, Teacher Training, Teaching Methods, and Evaluation

The purpose of education holds a crucial importance as it determines teacher training, teaching methods, and evaluation, which are all interconnected and are necessary to provide effective instruction for students. A lack of appropriate teacher training results in ineffective teaching methods. Similarly, if evaluation of instruction is not conducted, teachers cannot assess the effectiveness of teacher training or teaching methods. If, however, teachers receive adequate teacher training, they can utilize appropriate teaching methods. Then, based on evaluation, they can improve their teaching and methods for instruction. Therefore, these three fields are essential, but the purpose of education, which affects those three fields, is the most vital as it determines students learning outcomes.

The learning objectives set by the government center around developing English communication skills, but in reality, the interviewed teachers placed more emphasis on examination preparation. Therefore, their instruction, teaching methods, and evaluation were designed to achieve the goal of producing students who are prepared for entrance examinations. The interview with the Toyota JTE-2 illustrated the influence of the purpose of education and its effect on his teaching methods. He participated in a teacher-training program at Denver University and learned various effective methods to teach English. Upon his return, he conducted two classes using his newly learned teaching methods and wrote a research report. According to
the report, which he provided for the author, his research objective was to explore effective reading instruction. He reasoned the selection of this objective as follows:

Today, students are expected to have comprehension, speed-reading, and intensive reading abilities more than ever. For example, according to the trend of entrance examinations, the questions that place emphasis on comprehension ability have been increasing. On the Center Examination, the length of the questions after section four has become extensive, and [students are] required to have speed and precision [in reading]. In terms of the increase of total word number [of the reading texts on tests], the same trend can be found on individual entrance examinations. My question has been what is necessary to effectively improve students’ abilities to read longer texts more quickly.

(personal communication, January 13, 2012, Trans. by author)

Although he learned many teaching methods, his objective was to explore more effective methods to produce students who would excel on entrance examinations. His account clearly characterized the potent influence of the purpose of education. Teachers cannot ignore entrance examinations, but they may need to reconsider the purpose of education and redesign their instruction and methods so that the education benefits not only one-time entrance examinations but also life-long happiness of learners.

Support for Teachers

Although teachers hold much promise in improving English education in Japan, the government and school administration also need to support teachers by raising the criteria for teacher qualification. One of the difficulties for teachers is finding effective methods of instruction. Because they do not learn teaching methodologies adequately in college, they have to develop them on their own from scratch while teaching. As Makiguchi stressed the importance of teaching techniques, teachers should not start teaching without sufficient skills; otherwise, students would suffer from ineffective instruction. If teachers learn methodologies to teach English beforehand, they can utilize its advanced knowledge and adjust it to their students as they examine its effects.

Similarly, the government needs to consider raising the criteria to select ALTs. According to the current criteria, the applicants do not necessarily have to have proficiency in teaching or degrees in education or language. The ALTs at Honda and Toyota also explained that they did not have enough training in teaching before they began working. As a result, they had to learn teaching techniques while teaching in the beginning of their teaching career. If the government purposefully selects ALTs with no teaching experience, it must raise the criteria or offer teacher training to ALTs before they start teaching; otherwise, students could not take the best advantage of learning from native speakers.

---

48 The Center Examination (English) is composed of six major sections.
49 The Center Examination is held nationally whereas each university holds its own entrance examination. Many students need to take both the Center Examination and an individual entrance exam to enter a university.
Teachers also need support in order to secure enough time to explore effective teaching methods. Currently, due to the excessive pressure from the dilemma between teaching for entrance examinations and meeting the expectations of the government and learners, teachers feel restricted in time to pursue both goals. As a result, they have difficulty attending workshops or doing research on teaching methods. With the government and school administration’s support for time, teachers will be able to improve their teaching skills and eventually provide more beneficial education for students.

Study or internship abroad programs for JTEs should be more accessible to teachers. Due to various reasons, such as time constraint, financial problem, and family and personal reasons, many teachers do not have opportunities to go abroad and study the English language and its cultures during or before their teaching carrier. However, experiences of studying or living abroad help teachers understand foreign languages and cultures well. Makiguchi emphasized the importance of direct observations, in which students use their own sensory organs to perceive the world, and criticized the indirect observation, in which students learn things that are explained or interpreted by others (“Value-Creating Pedagogy”). Because not all students can go abroad and learn foreign languages and cultures, they have to learn those from teachers in Japan. Therefore, those JTEs, who teach English and its culture, need to be able to provide better representation of the cultures.

The Toyota JTE-2 shared his appreciation to and benefit of his experiences in the teacher-training course held at Denver University. The participants studied American cultures and effective ways to teach English through participating in classes as students. He stated that the classes were mostly project-based and had few lecture-type classes. The experiences of being students in class also helped him understand the effectiveness of different types of teaching methods. He indeed has been using some of the techniques that he learned during this training course; for example, collaborative learning, teaching an effective way of constructing paragraphs, and taking time for students to form opinions and share them with others. It seemed that the overseas teacher-training program deepened his understanding of American cultures and effective teaching methods.

**Conclusion**

The present study examined the relevance and applicability of Makiguchi’s pedagogy to current English language education in Japan. The findings suggested that his pedagogy is still relevant even after almost 80 years have passed since his publication of *Value-Creating Pedagogy*. Although he did not discuss issues specific to English language education, some of the fundamental educational problems he discussed remain present in current English language education: entrance examinations as the purpose of English education, a lack of appropriate teacher training, and insufficient teaching methods. The field and archival research also unveiled some new issues, including a lack of teacher evaluation and the dilemmas of teachers deriving from the current English education system.
Although the entrance examination system seemed to be a deep-rooted cause for many problems in English education, the application of Makiguchi’s discussions on teachers’ roles to the research findings implied the promise that teachers hold in improving English education in Japan. Their main role in education is to assist students to learn how to apply their knowledge to understanding various subjects and phenomena. In English education, teachers should help students understand foreign cultures and equip students with all four language skills—i.e. reading, writing, listening, and speaking—to enable intercultural communication. Teachers’ active research on teaching methods is also crucial to provide relevant and effective learning experiences.

Some attempts to provide communication-focused instruction implied that teachers can create such an environment despite the pressure from entrance examinations. To enhance communication skills, some teachers incorporated pair-work in their instruction and avoided translation of English text. Others encouraged students to think critically and to share their opinions with others. Furthermore, overseas teacher training programs seem to be successful in that they enriched teachers’ understanding of the language and its cultures. However, the accounts of those teachers also illustrated their anxiety for not being able to prepare students for examinations as a result of focusing on communication skills. This suggested that more support for teachers from the government and school administrations is needed.

Future researchers may need to consider following limitations. This research may be limited due to the fact that Makiguchi mainly discussed elementary school education—he established his pedagogy based on his teaching experience as an elementary school teacher. Therefore, more in-depth examination of relevancy needs to be conducted. Another concern is that this research only examined the perspectives of teachers. Education involves various parties: the government officials, school administrators, teachers, students, parents, etc. Therefore, various perspectives need to be examined to gain better understanding of current English language education. In addition, Makiguchi’s pedagogy and philosophy need to be further researched to examine its applicability. Because his pedagogy and philosophy have not been fully explored or studied, and due to his intricate writing style and old-fashioned usage of vocabulary, it is quite difficult to fully understand Makiguchi’s philosophy. Researchers also need to examine his historical context as it served as the basis of his philosophy.

Despite such difficulties, however, this research still holds significance in that it attempted to help English educators gain better understanding of Makiguchi’s educational pedagogy. Research on Makiguchi is still a new filed in the United States. Therefore, I hope that the present study will lead to further research on Makiguchi’s pedagogy as the study confirmed its relevance to the current education system.
Works Cited


Ministry of Education, Culture, Sports, Science and Technology-Japan. Chugakko/Kotogakko Kyoin (Eigo) Menkyo Shikaku wo Shutokon Sereikotono Dekiru Daigaku. [1] Tsugaku Katei. (1) Yisshu Menkyojo (Daigaku Sotsugyo Teido) [The list of


Appendix A
Observational Points

About Students
- How motivated are students?
- How often do students participate in class? How do they participate?
- How well is the pronunciation of English?
- How often do students speak English in class?

About Teachers
- How much do teachers speak English in class?
- How is their pronunciation of English?
- How do they teach English? Do they relate the course materials to students?

In Oral Communication Class
- How do an ALT and a JTE collaborate?
- How do teachers interact with students?
- How motivated are students?
- How often and well do students speak English?
- What are the topics that students discuss in class?

Appendix B-1
Interview Questions (JTE)

Educational Background
- Where did you receive your college and/or graduate education?
- Have you been on study abroad or done a home stay in an English speaking country? If so, where and how long?
- How long have you been working?
- What kind of training did you receive to become an English teacher?

English Use
- How much English do you use in your instruction?
- How often do you use (speak/listen/read/write) English outside of the classroom?

Educational Philosophy
- Can you please tell me about your educational philosophy?
- How did you develop your philosophy about education? (College education? Books? Someone whom you respect?)
- Do you feel the educational philosophy of the school/nation and match yours? How?
- What do you feel is the most important skill to learn English?

Teaching Experiences
- What do you like about teaching English?
- What are the difficulties of teaching English? How do you deal with those challenges?
- What do you think are the most effective ways of teaching English? Why?
What do you do to improve your instruction?
How do you think the oral communication classes are?
What do you think about the collaboration with ALTs?
How do you assess students’ academic achievement?
How do you connect the teaching materials to students’ daily lives?
How do you assess your performance? Do you change your teaching style according to students’ needs?

Views about the English Language Education in Japan
What do you think about the English language education in Japan? (good/bad, problems, improvements?)
How is English language education changing? If it’s changing, what do you think about the change?
I think one of the difficulties for Japanese students to improve their English is that they do not have many chances to practice English. What do you think about this problem? What can students/teachers do to cope with this problem?
Study abroad is a great way to be immersed in the target language. Do you think students should study abroad more? Why?

Appendix B-2
Interview Questions (ALT)

Educational Background
Where are you from?
What did you do before joining the JET programme?
Where did you receive your college and/or graduate education?
What did you major in?
How long have you been working?
What kind of training did you receive before starting this job?

Educational Philosophy
Please tell me about your educational philosophy?
How did you develop your philosophy about education? (College education? Books? Someone whom you respect?)
Do you feel the educational philosophy of the school/nation and match yours? How?
What do you think is the most important skill for students to learn English?

Teaching Experiences and Methods
What do you like about teaching English?
What are the difficulties of teaching English? How do you deal with those challenges?
What do you think are the effective ways of teaching English? Why?
What do you do to improve your instruction?
• How do you think the oral communication classes are?
• What do you think about the collaboration with JTEs?
• What do you think about the level of English of JTEs and students?

Views about the English Language Education in Japan
• What do you think about the English language education in Japan? (good/bad, problems, improvements?)
Dialogic Educational Practice for Development and Becoming

Melissa Bradford
Cassidy Bradford
SUA Class of 2016

Abstract
This paper discusses the views of dialogue with a particular focus on four thinkers - Vygotsky, Bakhtin, Makiguchi and Ikeda - and how they describe the role of dialogue in learning, development, and becoming fully human. These conceptualizations of dialogic interactions lead to a consideration of the ways people are transformed through dialogue and the role of dialogue in education. Additionally, this paper relates the notion of dialogue to educational practice in two contexts: an alternative model of education called a Sudbury school, and Soka University of America. We will draw on our experiences of these two settings to provide examples of how education might put into practice the dialogic interactions that are instrumental in learning, development, and becoming fully human.
What is dialogue? How might dialogic practice impact education? In the first part of this paper, we will discuss the views of dialogue with a particular focus on four thinkers - Vygotsky, Bakhtin, Makiguchi and Ikeda - and how they describe the role of dialogue in learning, development, and becoming fully human. These four thinkers discuss various forms of dialogue: inner dialogue with self, dialogue with other, dialogue with text, dialogue informed by sociocultural context, dialogue between mentor and disciple, parent and child, or teacher and student, and dialogue with nature. These conceptualizations of dialogic interactions lead to a consideration of the ways people are transformed through dialogue. This transformation, called by some thinkers the process of becoming, or becoming fully human, has significant implications for education that this essay will explore.

In the second part of this essay, we will relate the notion of dialogue to educational practice in two contexts: an alternative model of education called a Sudbury school, and Soka University of America. Melissa and Cassidy Bradford are mother and daughter, and have together undertaken a unique journey in education that has led to experiencing a diverse variety of educational settings. Melissa is a founder and staff member of Sudbury schools, and Cassidy attended a Sudbury school for much of her K-12 education. Cassidy is also a current student at Soka University of America, founded by Daisaku Ikeda, one of the thinkers considered in this paper. We will draw on our experiences of these two settings to provide examples of how education might put into practice the dialogic interactions that are instrumental in learning, development, and becoming fully human.

**Vygotsky and the Dialogue of Development**

Lev Vygotsky (1896 – 1934) was a Soviet psychologist who is known for such concepts as social sources of development, cultural-historical psychology, the zone of proximal development, mediated learning tools, and the psychology of play. The role of dialogue in a child’s development was a particular focus of his research, as he emphasized the social aspect of the development of cognition.

For Vygotsky, cognitive development is a process that relies on humans’ interdependence. Believing that we develop first socially and then internally, Vygotsky’s work focused on dialogue’s role in cognitive development of the child. Because the starting point of learning is interactions between the child and people in the child’s environment, Vygotsky argued that a zone of proximal development (ZPD) is created that represents the gap between what a child can learn with help from others and what a child can do on his or her own. Processes are then set in motion that lead to the child’s independent, culturally-organized, developmental achievement. In particular, language development, which starts as communication between parent and child, moves from the external to internal speech, organizing the child’s
thought.\(^1\) Development of our inner dialogue allows us to imagine what we have not directly experienced, and to create something new.\(^2\)

Vygotsky scholar Alex Kozulin explains that in Vygotsky’s view, psychological tools have a key role in the child’s interaction with the environment. These mediating agents, which include humans and symbols, can be used to shape the development of scientific concepts, which are those concepts which contribute to cognitive development.\(^3\) These tools are constructed socially and eventually internalized by the learner. Language and speech are unique tools in the sense that they are both tools that help form other mental functions, and are themselves mental functions, so they also develop culturally. One implication for education is that more attention should be paid to an environment that emphasizes the social process of learning through mediation and tool use rather than to the acquisition of particular facts.

The view of learning as a sociocultural process of meaning-making suggests that the relationship between learner and environment is at least bidirectional and dialogic. Recognizing the dialogic character of learning and development suggests that conventional education, which tends toward a monologic dynamic of knowledge flowing from teacher to student, or what Paolo Freire referred to as the “banking” model of education\(^4\), is not in line with the way children learn and develop. Rather, the teacher should serve as a mediator who dialogically guides the student from learning to development within the zone of proximal development.

**Bakhtin and Dialogue as Existence**

Mikhail Bakhtin (1895 – 1975) was a Soviet philosopher, literary critic and scholar whose works inspire scholars in fields as diverse as psychology, education, anthropology, philosophy and literary criticism. He considered the role of dialogue more broadly as an ongoing, always unfinished process of becoming. Via the lens of literary criticism, Bakhtin postulated many unique concepts such as dialogism, carnival, heteroglossia, outsidedness, chronotope, and polyphony. His contribution to thinking about dialogue begins with the idea that no utterances are produced in a vacuum; they are responses to previous utterances and are thus links in a chain of speech communication. The meaning of any utterance is inherently unique and emerges as a

---

result of the particular time and place, what Bakhtin calls a “chronotope.” All the meanings that have been acquired by the self in the past as well as meaning acquired from the particular relation to the other in a given moment are contained within each unique utterance.

For Bakhtin, words are not neutral, but are imbued with the speaker’s intention, and are always addressed to someone with the expectation of a response from an “other”. He viewed every utterance as not only including a speaker and an addressee, but also a third person, a “super-addressee”, an imagined listener who sympathetically understands everything the speaker says. This conception of utterances indicates that meaning-making is a social process. Bakhtin scholar Michael Holquist calls Bakhtin’s interconnected set of concerns dialogism. He writes,

“As the need to posit a ‘super-addressee’ outside the present moment makes clear, conditions for creating meaning in the present moment are not always the best. A dialogic world is one in which I can never have my own way completely, and therefore I find myself plunged into constant interaction with others – and with myself. In sum, dialogism is based on the primacy of the social, and the assumption that all meaning is achieved by struggle.”

Bakhtin scholar Michael Holquist relates dialogism to the development of the self. He explains that according to Bakhtin, we cannot choose not to be in dialogue with others and the world, and in this dialogue, we create our selves. Holquist writes,

“The world addresses us and we are alive and human to the degree that we are answerable, i.e. to the degree that we can respond to addressivity…. [T]he uniqueness of the place I occupy in existence is, in the deepest sense of the world, an answerability: in that place only am I addressed by the world, since only I am in it. Moreover, we must keep on forming responses as long as we are alive….the dialogue I have with existence begins to assume the form of a text….all of us write our own such text, a text that is then called our life.

In his literary criticism of the bildungsroman (coming-of-age or spiritual education novel), Bakhtin terms this the process of “becoming” or human emergence. For Bakhtin, the process of dialogue allows us to author ourselves and become fully human.

---


In contrast to Vygotsky, who specifically considered dialogue’s role in psychological learning and development, Bakhtin considered dialogue more broadly as human existence. For example, Holquist characterizes three of the essays in *Speech Genres and Other Late Essays* as “essays on the larger implications of conceiving dialogue as the root condition of human being.” Wegerif explains that Bakhtin goes beyond the issue of how we know things to the issue of the ultimate nature of things. “Bakhtin concludes that the world for us, that is the world of meaning, is essentially dialogic. This implies that meaning cannot be grounded upon any fixed or stable identities but is the product of difference.” In other words, through dialogic relationships with others, meaning is created and recreated.

As Holquist explains, there are aspects of my existence that only I can see, but there are aspects that only others can see, such as my forehead or the wall behind my back. Bakhtin calls this a “surplus of seeing”; what I cannot see is the other’s surplus of seeing, and what I can see that the other cannot is my surplus. Holquist writes, “By adding the surplus that has been ‘given’ to you to the surplus that has been ‘given’ to me I can build up an image that includes the whole of me and the room, including those things I cannot physically see: in other words, I am able to ‘conceive’ or construct a whole out of the different situations we are in together.” Dialogue is the key to exchanging this information between self and other in order to “author a unified version of the event of our joint existence from my unique place in it....” Bakhtin writes that dialogue “is not a means for revealing, for bringing to the surface the already ready-made character of a person; no, in dialogue a person not only shows himself outwardly, but he becomes for the first time that which he is...not only for others but for himself as well. To be means to communicate dialogically.”

**Confluences between Vygotsky and Bakhtin**

Holquist compares Bakhtin to Vygotsky in terms of child development. According to him, Bakhtin and Vygotsky both view the child’s coming to consciousness as an inner dialogue that arises from social factors. Children learn to talk in a highly social environment by learning to think as their parents pass on organizational patterns of thinking, seeing the world through the symbols of their parents. “Dialogism sees the gap between higher and lower levels of consciousness as a zone of proximal development, a distance that may be traversed (at least partially) through the pedagogical activity of the parts in a dialogic simultaneity relating to each

---

Parental language shapes the child to connect their inner voice to the outside world, and in this, Holquist finds similarity between Vygotsky and Bakhtin.

While there are convergences between Vygotsky and Bakhtin, others have pointed out differences in their conceptions of dialogue. Bakhtin considers dialogue in a universal sense, while Vygotsky considers it in the particular case of learning. For both, the self is an active participant in the self’s emerging and both view dialogue as key to the formation of the self, but for Bakhtin, the self and other are constantly changing entities when engaged in dialogue, whereas for Vygotsky, the self is a fixed identity that participates in the learning process and is transformed by it. Marchenkova contrasts Bakhtin’s view of dialogue as a communication of equals with Vygotsky’s view of dialogue between an expert and a novice. Marchenkova considers Vygotsky’s model of learning to be the path to Bakhtinian dialogue.15

Wegerif contrasts Vygotsky’s conception of the relation between subject, mediational tool and object with Bakhtin’s relation between self, other and sign. He argues that,

\[\text{[F]or each participant in a dialogue the voice of the other is an outside perspective that includes them within it. The boundary between subjects is not, therefore, a demarcation line, or an external link between self and other, but an inclusive “space” of dialogue within which self and other mutually construct and reconstruct each other. Any sign taken to be a mediation between self and other, a word or facial expression, must presuppose the prior opening of a space of dialogue within which such a sign can be taken to mean something.}^{16}\]

In other words, for Bakhtin, the sign or tool participates in the dialogic interaction, rather than mediating it. According to Wegerif, a reliance on Vygotsky’s metaphors of tool use as mediating learning makes it difficult to conceive of creativity, whereas creativity is easy to understand as forming the space between self and other in Bakhtin’s conception of dialogue as becoming.

**Makiguchi and the Dialogue of Value Creation**

Tsunesaburo Makiguchi (1871-1944) was an educator, religious reformer and geographer. He is best known for his views on human geography, community studies, and a value-creating pedagogy. Makiguchi argued that children should be educated by starting with their immediate environment - their local community and its geography. Geography and community studies were not subjects that revolved around memorizing names, places and commodities, but were sources of knowledge rooted in daily life that are absorbed and becomes a

---

part of us.\textsuperscript{17} Value creation is a theory, derived from Kant’s categories of beauty, truth and good, which establishes the relation between cognition and evaluation. Makiguchi revised the categories to the three values of beauty, personal gain, and social good, and postulated that the role of the teacher is to assist students in learning how to create relations of value through the cognitive understanding of their surroundings.\textsuperscript{18}

While he did not directly discuss the process of dialogue, Makiguchi believed that children’s engagement with their surroundings provides the context for them reaching their full potential. He described the relationship between the natural environment and human culture and psychological development as being a two-way interaction. He believed that for knowledge to be meaningful, it “must be rooted in the lived realities of the learner – what Emerson called ‘the painful kingdom of time and place’ and what Bakhtin called ‘chronotope.’” He also argued that knowledge and, thereby, educational process must be rooted in, and starts from, the local community extending outward to the national and global levels, and back.\textsuperscript{19} In other words, Makiguchi’s indirect use of dialogic relation focuses on dialogue with community and nature within what Vygotsky termed the sociocultural context.

In his value-creating pedagogy, Makiguchi differentiated between cognition and evaluation as ways of dealing with the external world that are in continual interplay.\textsuperscript{20} Cognition, or knowledge, comes from experience with the world. Evaluation is found through interacting with the world and placing a value upon the things that are known. Both are important to development, but must be balanced. Makiguchi wrote, “Our existence in this world and of the world resists the wait-and-see attitude of the bystander that sets externals at odds with our internal state and effectively denies the inward reality of others. We must experience, but we must interact as well.”\textsuperscript{21}

Makiguchi’s value creation is seen by Hatano as an inherently dialogic process because the value of something changes according to the person, time and place. Hatano writes,

\begin{quote}
\ldotsin value creation, our life needs to negotiate with the object in regards to what the most valuable thing or way is. If this process is neglected, we may not be able to create the utmost value\ldotsActively seeking the utmost value entails a freely
\end{quote}

\begin{thebibliography}{99}
\end{thebibliography}
bidirectional exchange of the understandings of the subject and the object (whether this object is human or non-human), which I call dialogic.  

Dialogue, then, not only includes interactions between self and other in relation to community, and self and environment in relation to nature, but also includes an inner dialogue to determine the value of the object at that particular time and place.

In comparison to Bakhtin and Vygotsky, Makiguchi’s characterization of interactions more closely resembles Vygotsky’s theory. Where Makiguchi saw the teacher as a guide in developing a child’s cognitive and evaluative abilities in his or her interaction with the environment, Vygotsky similarly saw the teacher as a mediator who guides the student from learning to development within the zone of proximal development. Both view the social setting as having a significant role in learning, and the teacher as someone who must come down to the level of the student and bring them up to a higher level of development within the social context. Makiguchi believed in respecting children’s found knowledge and in connecting existing knowledge to new just as Vygotsky believed children develop spontaneous concepts but need mediation to develop scientific concepts.

Bakhtin, on the other hand, did not view dialogue as needing mediation. As Marchenkova suggests, for Bakhtin dialogue is a communication of equals and both have equally important things to share, but for Vygotsky and Makiguchi, the dialogue is between unequal interlocutors of expert and novice. In fact, Bakhtin categorized education as an example of excessive monologism, or “pedagogical dialogue”. As quoted in Matusov, Bakhtin writes:

In an environment of…[excessive monologism] the genuine interactions of consciousness is impossible and thus a genuine dialogue is impossible as well. In essence…[excessive monologism] knows only a single mode of cognitive interaction among consciousnesses: someone who knows and possesses the truth instructs someone who is ignorant of it and in error; that is, it is the interaction of a teacher and a pupil, which, it follows, can be only a pedagogical dialogue.

This illustrates a fundamental difference between Bakhtin’s concept of dialogue as existence and Vygotsky and Makiguchi’s concepts of dialogue as learning and development.

---

Ikeda’s Dialogue for Human Revolution and Global Change

Dialogue is a central concept for Buddhist leader, peace builder, and writer Daisaku Ikeda (b. 1928). Ikeda has himself published dialogues with 65 world thinkers to date and has founded a system of Soka schools from kindergarten through university. As third president of the lay Buddhist organization founded by Makiguchi, Ikeda’s educational philosophy draws on Makiguchi’s pedagogical thought. Goulah and Ito have identified three key principles - dialogue, global citizenship, and “human education” in the mentor-disciple relationship - as the curriculum of Soka education, with dialogue being the method for accomplishing the other two principles.27

Ikeda speaks of dialogue in many contexts, but perhaps most relevant to the other three thinkers discussed this paper is the following quote:

In the course of a discussion, peace scholar Johan Galtung mentioned to me that the prerequisite for an ‘outer dialogue’ is an ‘inner dialogue.’ If the concept of ‘other’ is absent from ‘self,’ true dialogue cannot take place.

Exchanges between two individuals both lacking a sense of ‘other’ might appear to be dialogue but are in fact simply the trading of one-sided statements. Communication inevitably fails. Most distressing in this kind of semantic space – at once voluble and empty – is that words lose their resonance and are eventually stifled and expire. The demise of words naturally means the demise of an essential aspect of our humanity – the capacity for language that earned us the name Homo loquens (speaking man).

Reality can be revealed only through genuine dialogue, where ‘self’ and ‘other’ transcend the narrow limits of ego and fully interact. This inclusive sense of reality expresses a human spirituality abounding in vitality and empathy.28

As this quote illustrates, Ikeda’s view of dialogue as a living process that reveals reality is similar to Bakhtin’s conception of dialogue. Self does not exist without its relation to the other. In addition, Ikeda takes this one step further. He imbues this dialogic process with a greater purpose by evaluating the potential positive outcomes of dialogue. For instance, by referring to spirituality, vitality and empathy, his view of dialogue goes beyond the cognition of Vygotsky and the existence of Bakhtin into the realm of Makiguchi’s value-creation. This sense of value creation through dialogue for the sake of individual growth and mutual understanding with others is most strongly evident in Ikeda’s work and sets it apart from the other three thinkers.

In terms of pedagogy, Ikeda views dialogue as having transformative power and encourages Soka students to engage in life-changing dialogue. He recommends to them dialogue

with nature, great books and great works of art, other students, faculty, and even his own dialogic partners who visit the school. For Ikeda, persistent use of dialogue helps us create value, but also helps us become fully human. As such, dialogue is not simply a curriculum goal for student education, but more importantly, it is a curriculum for human education. In this sense, Ikeda’s view of the role of dialogue in education is in line with Bakhtin’s view of dialogue as becoming.

Ikeda’s a broad view of dialogue shows confluence with several other aspects of the other three thinkers. As with Vygotsky, Bakhtin and Makiguchi, Ikeda places dialogue in a socio-cultural context, as can be seen in the following passage:

It is only within the open space created by dialogue whether conducted with our neighbors, with history, with nature, or the cosmos that human wholeness can be sustained. The closed silenced of an autistic space can only become the site of spiritual suicide. We are not born human in any but a biological sense; we can only learn to know ourselves and others and thus be “trained” in the ways of being human. We do this by immersion in the “ocean of language and dialogue” fed by the springs of cultural tradition.

The connection between language, dialogue and culture in this quote echoes both Bakhtin and Vygotsky, who both viewed dialogue as “unfolding in a massively social environment,” and language as being “immersed in a social and cultural context.” Specifically, Ikeda frequently talks about interconnectedness and the importance of understanding our interconnectedness through dialogue. As Obelleiro writes in his article on Ikeda’s cosmopolitanism, “Language functions as a tool to realize the potential of interconnectedness that cuts through cultural and political fragmentation; it helps to bring the world together – the wisdom to perceive the interconnectedness of all life.”

In addition, we see again the description of the self emerging from dialogue that parallels Bakhtin’s notion of “becoming.” Ikeda writes extensively about this training in “the ways of becoming human” when he discusses his concept of inner transformation, also termed human revolution, but again he connects it to dialogue and to each individual’s creation of value,

---


especially social good. He calls for people to be empowered to live a contributive life when he writes,

In his 1930 book, *The Pedagogy of Value-Creating Education*, Tsunesaburo Makiguchi called for a fundamental transformation in the way people live their lives….Such a way of life is centered on what we now call *empowerment*, in particular through the kind of dialogue that unleashes our vast inner potential, inspiring people to work together for the peace and happiness of the entire global community.³⁴

In the same essay, he also writes,

No matter how complex global challenges may seem, we must remember that it is we ourselves who have given rise to them. It is therefore impossible that they are beyond our power as human beings to resolve. Refocusing on humanity, reforming and opening up the inner capacities of our lives – this kind of individual human revolution can enable effective reform and empowerment on a global scale.³⁵

So for Ikeda, becoming fully human is not only the process of personal development and the way to create the most value in one’s life, but is also something beyond - it is the means to global peace and happiness.

Finally, when it comes to education, which Ikeda has called his “central work and preoccupation”³⁶, a confluence with Makiguchi and Vygotsky can be seen in how Ikeda views the role of the teacher. He writes in the essay *Reviving Education*,

Our daily lives are filled with opportunities to develop ourselves and those around us. Each of our interactions with others – dialogue, exchange and participation – is an invaluable chance to create value. We learn from people and it is for this reason that the humanity of the teacher represents the core of the educational experience. Makiguchi argued that humanistic education, education that guides the process of character formation, is a transcendent skill that might best be termed an art.³⁷

Here we see how Ikeda views the teacher’s role as a guide for the development of the child, similarly to how Vygotsky postulated the role of a teacher to a learner in mediating the progress

---

learning to development within the zone of proximal development. He again ties learning into the socio-cultural context when remarks that we learn “from people”. In addition, he places the teacher squarely within the act of dialogue and value creation. Finally, he explicitly encourages teachers to bring out their own humanity through inner transformation when he states,

The level of culture that teachers have attained in the depths of their lives through their own personal effort is conveyed from one human being to another, from teacher to student. Education is not something conferred in a highhanded manner from without. Consequently, teachers’ inner growth contributes to students’ happiness and educational and social advances.38

Dialogue in Educational Practice at a Sudbury School

These considerations of the role of dialogue in learning, development, and becoming naturally lead to questions of the practice of dialogue in education. The authors of this essay have participated in a wide variety of educational experiences as either students or teachers or both, including conventional K-12 education, community college, four year universities (including Soka University of America), Montessori school, homeschooling, and Sudbury schools. We have chosen two settings to focus on in this essay because for us they exemplify schools that foster dialogue for learning, development and becoming. The first setting to be discussed is a Sudbury school. Melissa has been involved in founding and operating Sudbury schools since 1996, and Cassidy attended Sudbury schools from ages 4 to 10 and 15 – 18.

Sudbury schools are K-12 nonpublic schools structured so that all ages from 5 to 19 mix together freely, and there is no set curriculum. They are modeled after The Sudbury Valley School (SVS) in Framingham, MA, which opened its doors in 1968. Originally inspired by Summerhill School in England, SVS has served as a model for over thirty similar schools across the world. Students at Sudbury schools are allowed to spend their time in any way of their choosing as long as they follow the democratically-made rules of the school. In practical terms, what this means is that every day unfolds uniquely and organically based on the contributions and passions of the members of the community. On any given day, a group of students might be building a fort outside or walking to the local coffee shop, writing fan fiction about their favorite anime, baking pies or sewing plushies, nestling on the couch with a favorite book, attending a math class they organized themselves, or hanging out and playing a board game or having a conversation about the meaning of life. An SVS student described it in the following way:

[People] would ask, “What classes do you do?” And you’d think, “Classes? We don’t do classes, you know. Look around. There are no classrooms here.” They’d say, “What did you learn today?” And we’d think, “What did we learn today? What are you talking about?” Because it wasn’t as if you went into the library and

learned your facts for the day. You had a dozen conversations with people. We
weren’t learning subject by subject. We were learning in a much more organic
manner. You would be doing a lot of different things and you would learn them in
little bits and pieces that would start adding up to much bigger pictures. You
wouldn’t really know where it came from a lot of the time. By the time you were
done learning about something, information was coming from so many different
sources, from books and from people you were talking to, and from a long drawn
out experience, that you had no idea how you learned it.39

What Vygotsky, Bakhtin, Makiguchi and Ikeda have written about dialogue can be
observed at a Sudbury school on a daily basis; in fact, it is woven into the fabric of the school.
Engaging in dialogue is the most common way they spend their time and a primary way that
children learn in this setting, whether from informal conversations, formal discussions in the
School Meeting or Judicial Committee, mediations to work out conflicts, or learning imbedded
in freely-chosen activities. Because the school is run democratically by the students, dialogue is a
necessary practice for communicating, learning, working out differences, and solving problems.
At the weekly School Meeting, modeled after the New England town meeting, students are able
to consider the issues of the school and make decisions that directly impact the entire
community. In addition, the way the rules are enforced in a judicial committee (JC), modeled
after the American jury system, means that each child is directly involved in the process of
resolving differences in the community. They all take turns serving on the JC, like jury members,
so they learn not to judge situations before they are investigated, to hear all sides of the story,
and to determine fair consequences when rules are broken. Each member of the school also has
the power to “write a complaint” and in fact, they are expected to do so as part of their
responsibility to protect the school, if they know a rule has been broken. In cases where the issue
is less about rule-breaking and more about personal conflict, they use either informal or formal
mediation procedures to work out their differences. This process helps students learn about the
balance between freedom and responsibility and what it takes to create a harmonious community.

What Sudbury students learn from dialogue is broad and far-reaching. In an unpublished
master’s thesis, Rhonda Goebel studied critical thinking as manifested in spontaneous talk by
students at a Sudbury school.40 Goebel conducted interviews of students and staff and had
students record their conversations. In her data analysis, she discusses evidence she found for the
following:

- the connection between talk and identities
- the significant meaning placed on talk, both personally and in the community
- how children learned through talk

39 Sadofsky, Mimsy, and Daniel Greenberg, eds. The Kingdom of Childhood: Growing Up at Sudbury Valley School.
The Sudbury Valley School, 1994. 73.

40 Goebel, Rhonda. “Can We Talk? Manifestations of Critical Thinking in Young People’s Spontaneous Talk.” Diss.
DePaul University, 2000.
- how children felt connected to the community through talk
- how valuable the free flow of conversation is to critical thinking
- evidence for spontaneous scaffolding
- signals of being ‘ready to learn’ through talk
- the value of being challenged in dialogue
- the meaningful flowing of social context in dialogue
- the role of public conversation in democratic life

Goebel concludes, “Ascribing value to the capabilities of young people, sharing power with them inviting their genuine participation in governing their community, and offering them space for spontaneous conversation in self-directed time all have been shown [in this study] to connect to critical thinking.”

Former Sudbury Valley School student Michael Greenberg attested to the vital role conversation plays in a Sudbury school in a talk he presented called “The Magic of Conversation” which was recorded by Goebel. Greenberg’s parents founded the original school in 1968 and he spent his childhood immersed in dialogue with all ages of people every day. In his speech, Greenberg discusses the advantage of conversation as an efficient way of learning due to the directness of talking and dialogue’s ability to flow in limitless directions like our own inner thoughts. He explains how and why critical thinking skills such as the ability to sort out issues, make connections, test arguments, listen to others, integrate others’ views and reformulate one’s thinking are all regularly and naturally demonstrated in interactions at a Sudbury school. The trial-and-error in getting someone to understand one’s point of view, the way age-mixing ensures students engage in their zone of proximal development, and the learning needed to work out disagreements and assess the emotional tone of an argument are all factors Greenberg mentions as advantages to a school where dialogue is central.

Because talking is a pure outgrowth of the way the human mind works, Greenberg argues that the one-way communication typical in conventional schooling is the least effective way to learn. Regarding one-way communication, Ikeda says, “When we stop looking at ourselves, when we no longer question ourselves, we become self-righteous and dogmatic. Our discourse becomes a one-way street: We cannot hear others, and real dialogue becomes impossible.” Greenberg would add that real learning also becomes impossible. In reflecting on the power of dialogue to create mutual understanding, Greenberg states, “…in a conversation, two people who talk to each other change as a result of that conversation. Both parties change, both people have

---

input, and both people go somewhere with it…[T]alking is still the most engaging and visceral thing that people do when it comes to exchanging the content of their minds.”

Similarly, Ikeda writes, “Dialogue is not simply two people asserting their opinions, nor is it just a simple exchange of words. Through conversing, we can gain a shared insight into each other’s point of view and intent.” As a Sudbury school student stated, "My favorite things to do are to explore my own interests and learn about the interests of others. I like gaining knowledge from people in the community who really understand things I don't know about yet. Mostly, I just like talking to everyone at the school, getting to know them, and getting to know myself in the process.” Likewise, Ikeda writes, “Education, based on open dialogue, is far more than the mere transmission of information and knowledge; it enables us to rise above the confines of our parochial perspectives and passions.” As a student from a different Sudbury school said, “Last year, I learned how to deal with conflict, how to hear all sides and not just pick a side, how to listen to the whole picture, to listen to everyone, and decide for yourself.”

Finally, Greenberg emphasizes the importance of being articulate in society and connects it to the Sudbury school environment, stating, “An open, free school is clearly the best environment for perfecting these skills [of conversation]. It’s one of those things where only practice works. You can’t write a book that tells someone how to converse. The only school for conversation is conversation.”

Connections between Sudbury and the Four Thinkers

*Carnival, the Flattening of Hierarchies, and Equality.* Bakhtin uses the notion of carnival to represent a place where hierarchies are overturned and social rules are temporarily suspended. This flattening of hierarchies was described in Fecho & Botzakis as a characteristic of a dialogic classroom. Ikeda uses a quote from Makiguchi to make a point along those same lines. “Teachers should come down from the throne where they are ensconced as the object of veneration to become public servants who offer guidance to those who seek to ascend to the

---


47 Personal communication.


49 Personal communication.


They should not be masters who offer themselves as paragons but partners in the discovery of new models.”

At Sudbury schools, students and adult staff members (they are not called teachers) are considered equal members of the school community. Students and staff members each have one vote in the School Meeting, the weekly decision-making body of the school. In addition, staff members must be elected every year by the students. In this way, while adults may have more experience, they do not have more power simply by virtue of being over 18. A Sudbury school is the embodiment of a flattening of hierarchies between students. Students feel empowered, respected, and trusted; as a result, they learn how to exercise good judgment and they exude confidence. Many visitors make note of the fact that Sudbury students are neither intimidated by adults nor disdainful of them.

**ZPD and Age Mixing.** Vygotsky termed the zone of proximal development (ZPD) to describe the distance between what a child can accomplish through independent problem-solving and the level of potential development when collaborating with more capable peers or adults. A proponent of mixed-age interactions, Makiguchi noted how single grade classrooms promote competition instead of mutual assistance and support, that they only satisfy “a limited aspect of children’s need to experience social life.” These observations align with benefits we’ve experienced in age-mixing at a Sudbury school, what founder Daniel Greenberg called the Sudbury Valley School’s “secret weapon.”

The value of free age-mixing between younger children and adolescents has rarely been studied in a school context because of the predominance of conventional age-segregated classrooms, although it is considered to have been the primary vehicle of education throughout history as a natural form of apprenticeship. A qualitative study of the age-mixed environment of the Sudbury Valley School by Gray and Feldman showed that children who are able to engage in free and exploratory play all day in an age-mixed environment are led by adolescents to act within the latter’s zone of proximal development to make implicit knowledge explicit. Seven qualities of educational value were noted in the social interactions: helping, approving, giving, prosocial intervention, conflict, game variation, and comedy.

---

Community and Interconnectedness. In discussing how children transform their individualistic sense of self into a social self-consciousness, Makiguchi stresses the importance of children developing through participation in harmonious community life. He writes, “When we consider education from this perspective, it is clearly necessary that the place of children’s education be a society in miniature.”57 A Sudbury school mirrors society in several ways, and one is in the formal processes of governing the school. A Sudbury school is a democracy in miniature, oftentimes much better functioning than democracies in the adult world. Through discussions at School Meeting and Judicial Committee, students learn to consider multiple perspectives, not judge situations before hearing all sides, respect people of all ages, and brainstorm creative solutions to dilemmas.

Another way the school mirrors society is that ages are mixed together. Most adults don’t work in an environment where the 40 year-olds are separated from the 39 year-olds and the 41 year-olds. Also, the students are very connected to the neighborhood around the school. Because of the open campus policy, they are known around town and are considered to be an integral part of the community. “Nothing is more crucially important today than the kind of humanistic education that enables people to sense the reality of interconnectedness, to appreciate the infinite potential in each person’s life, and to cultivate that dormant human potential to the fullest.”58 A Sudbury school is an example of a place where children naturally develop a strong appreciation for their interconnectedness to each other, to their school, to nature, and to the surrounding community through the practice of dialogue.

Becoming. Bakhtin talks about the role of dialogue in becoming, and Ikeda discusses the transformative power of dialogue. In a book containing in-depth interviews of over thirty graduates of The Sudbury Valley School, certain themes surface. The students speak of a sense of belonging in a safe community that supported and nurtured their personal growth. They consistently mention the fair treatment they received, and of the time they were given to discover who they were, to ponder ethical and existential questions, and to be their own person. They talk of their participation in the governance of the school, of learning how to understand others’ perspectives, and of the ease of communication that took place between all ages of the school. They specifically note their interactions with staff members as friends, as people to learn from, and as part of the landscape they explored as children. Finally, they frequently mention the way their ability to spend as much time outdoors as they wished fostered a love of and connection to nature. It is clear from their experiences that a childhood immersed in such a unique community is filled with dialogic relationships that allow for becoming fully human. As Ikeda writes,

The experience of a truly human life – genuine happiness - can only be realized in the bonds and interactions between people. Herein lies the essence of the Buddhist

perspective of human life and happiness. Enmity, contradiction and discord may seem unavoidable aspects of relations among humans and our relations with nature and the universe. But, by persevering in spite of these conflicts, transforming them and restoring and rejuvenating the bonds among us, we can forge and polish our individuality and character. 59

It is surprising how little research in US education focuses on the unique environment of a Sudbury school. We argue that if education for development and becoming requires a sociocultural context of dialogic interactions, a Sudbury school environment is one that deserves a great deal more attention.

**Dialogue at Soka University of America**

Finally, our discussion of the topic of dialogue in education led Melissa and Cassidy to consider Cassidy’s experience as an incoming freshman at Soka University of America, a school founded by Daisaku Ikeda and based on the Buddhist principles of peace, human rights, and the sanctity of life. As stated on the SUA website 60, SUA is a school founded on a belief in student-centered education with classrooms as centers of dialogue and discussion. The school states values of “rigorous academic endeavors, free and open dialogue, and an appreciation for human diversity”, with education focused on cultivating awareness of interdependence. Cassidy describes dialogic experiences in four settings: informal social settings such as residence halls, the cafeteria or social gatherings; extracurricular activities; the classroom, and in nature.

**Social Settings.** Cassidy has observed that casual conversations are usually dynamic and meaningful. Upper classmen in particular tend to discuss their life philosophy, and conduct deep and profound conversations about wide-ranging topics. Listening intently to upper classmen, Cassidy has noticed even a conversation about working out turns to cultivating a healthy mind state, being in tune with your body, or consideration of the “philosophy of going to the gym”. As a new student, Cassidy finds herself often participating as a listener rather than giving input, because she respect the ideas of her fellow students and she wants to soak it in and reflect on its meaning to her. She has noticed the upper classmen stand out in terms of how SUA has shaped their ability to conduct dialogue.

**Extracurricular activities.** A different sort of dialogue takes place tends to take place in student-run extracurricular activities because it is a dialogue with a purpose. As freshman, students are learning how to take leadership and navigate the university. Naturally there may be disagreements, but Cassidy has found in her own participation that she and her fellow freshman learned how to communicate straightforwardly, navigate emotions, and understand different


60 [http://www.soka.edu/about_soka/mission_and_values.aspx](http://www.soka.edu/about_soka/mission_and_values.aspx)
communication styles. When experiencing challenges, by communicating the need for help, she has found classmates very supportive. She has discovered that she can lean on upper classmen who could mentor her, validate her concerns, listen deeply, and help her look for ways to move things forward. She has experienced working together with classmates who have had differing visions and opinions, and through dialogue, she has learned how to listen and communicate more effectively. She has found that responsibility for running student activities can be frustrating, but by having such opportunities, much like at a Sudbury school, even mistakes can help you learn, and even unsuccessful conversations help you learn how to have successful dialogues.

Classroom setting. Every professor has a different style, and some classes are more lecture-driven, while others are more discussion-based. In her first semester at SUA, Cassidy has found that even lecture-based classes have felt dialogic. In contrast to community college classes she had experienced in the past, she has discovered that the classes at SUA go beyond being simply engaging. Rather than being fact-based narratives, classes at SUA tend to provoke critical thinking, interpretation and evaluation. Professors are responsive to student expressions even if nothing is said. She has found herself creating her own internal dialogue, listening actively, considering her own opinion, filtering and processing, and also thinking about the reading and her own prior knowledge. After class, many days, she has left class talking about what she had learned with fellow students, or has stayed after class to talk to the professor. Never having had the experience of spontaneously having a conversation about a textbook, she has found herself discussing the reading and why the information was important, meaningful, and relevant. She has engaged in dialogue with the text, from determining why the information is important to her, to criticizing the author, to trying to understand the reading.

Dialogue with Nature. In a setting with such beautiful natural surroundings, Cassidy has found that a sense of interconnectedness with nature is a constant presence. Coming from a typical suburban Midwestern town, the new environment has made Cassidy sensitive to a feeling of harmonious coexistence that is built into the design and maintenance of the school. In addition, because of the environmental studies that are a part of the curriculum at SUA, an awareness of nature is part of the consciousness of the student body as well.

In short, Cassidy’s experience as a new student at SUA confirms the university’s focus on student-centered education with dialogue as an instrumental part of learning and development. In terms of becoming fully human, Cassidy believes that her participation in this dialogic community thus far has contributed significantly to her growth and transformation.

Conclusion: Dialogue and the Act of Becoming

As can be seen from the first part of this essay, the four thinkers considered here concur with the notion of the process of becoming fully human through dialogue. For Vygotsky, it is a child’s development through the mediating tool of language within a socio-cultural context. For Bakhtin, it is becoming or human emergence through the interaction of self and other within the chronotope. For Makiguchi, it is the process of learning how to create value through interaction
with, and evaluation of, community and nature. For Ikeda, it is the inner transformation or human revolution that reveals each person’s infinite potential.

For all of these thinkers, this process of becoming fully human unfolds through dialogue with our surroundings, with the other, with nature, or with our own inner voice. The work of these thinkers has profound implications for those in the field of education. The challenge for educators is to find ways to put dialogue into practice. This paper has considered two school contexts as models of dialogue in education. With freedom and student governance as central characteristics of a Sudbury school, the Sudbury model provides a unique environment to explore ways dialogue can be incorporated into educational practice. At Soka University of America, the focus on student education, dialogue and interconnectedness provides another example of the role of dialogue and becoming in education. One can hope that, for the sake of both humanity and nature, educators will engage in dialogue with the thinkers considered in this essay as well as with students and fellow educators to further their own inner transformations and help students successfully pursue their own paths to becoming fully human.
**Works Cited**


Realizing Soka Education – Design and Implementation

Padmini Hands
Krishanda Williams
Shanti Hands

Abstract

In order to implement the Soka vision of education at the preschool and elementary levels, curricula, materials and pedagogical methods were identified, developed, and implemented in the classrooms that were assessed as being in alignment with this vision. The design decisions and initial results of five months of implementation are presented here. We delineate our understanding of Soka education, present two pedagogical approaches that were selected, (Montessori and Doman), report on our experience of establishing and operating the school focused on Soka education ideals and utilizing these methods, and finally assess effectiveness, based on our experience, in achieving the key elements and characteristics of Soka education.
I. Introduction

Having determined to implement the Soka vision of education at the preschool and elementary levels, we challenged ourselves to create or identify, and implement appropriate curricula, materials and pedagogical methods that could be utilized in the classrooms in keeping with this vision.

We had to address the question -- how does an educational philosophy become implemented in the classroom and in the day-to-day workings of a school? Soka educational philosophy is expressed by its founders in terms of guidelines, mottoes, goals, and broad ideals in Soka Education\textsuperscript{110}. Soka education “aims to encourage children to acquire basic life skills, to develop creativity and the ability to take action, and to strengthen students desire to contribute to society in the future.” By studying these resource as we designed our school, we were led to develop a “rich natural environment, creative educational programs” which “enable students to become well-rounded both mentally and physically, helping to bring out their individual talents.” The students in the Soka systems develop a love of the earth and their natural environment, and a love of peace, along with a sense of mission to contribute to the happiness and peace of humanity. The Soka schools “nurture within the heart of each student the determination not to build one’s happiness upon the misfortune of others;” “foster global citizens filled with the founding spirit, humanity and the will to protect the environment, the dignity of life and peace;” and raise students who can actively engage in everything with pride and grace and contribute to building a cooperative society.” “Graduates of Soka schools consider their alma mater to be their "spiritual home" and are connected through lifelong friendships in which they share a profound love for their alma mater.” Soka alumni form “a network of global citizens. who strive to create peace and happiness for humanity with an active sense of mission in various areas and fields.” Alumni often return to support current students thus strengthening the network and building a sense of Soka educational tradition.

As additional signposts, here are some mottoes of Soka schools:

- Kindergarten: Be strong, just and free.
- Junior Elementary: Be cheerful, be considerate of others, and keep trying.
- Senior Elementary: Be open-minded, friendly and brave.
- Junior High: Common sense, good health, hope.
- Junior and Senior High: Wisdom glory, passion.

All levels: wisdom glory passion

\textsuperscript{110} Ikeda, Soka Education, pp. 65-66.
Implementations are available to be studied as examples in the Soka schools and universities worldwide, and the history of their development is recounted in the writings of Daisaku Ikeda in the New Human Revolution (Volumes 15 and 23)\textsuperscript{111}. Study of the Soka method included visits to Soka schools and institutions and even a home-based preschool inspired by Soka education in order to observe principles in action, and to have conversations with the administrators and teachers.

A summary of the major ideas and areas of focus in Soka Education is published as “Soka Gakuen – A System for Cultivating Human Values, by Soka Gakuen Educational Foundation\textsuperscript{112}. Given these resources, we still had to decide upon curricular resources, classroom management practices, and methods that would appropriately implement this educational view, which is so broadly encompassing as to transform us as we move in its direction. We had to make the transition from philosophy to lesson plan.

The seven key elements of Soka Education are as follows\textsuperscript{113}: (1) Exchanges and Dialogue, (2) Peace and Human Rights, (3) Coexistence with Nature, (4) Foreign Language Education, (5) Reading, (6) Intellect, and (7) Creating Culture. We determined that of these elements had to be incorporated into our curriculum and methods. The objective was to find approaches that would either directly incorporate these elements or at least support the inclusion of units on these topics in the curriculum. In addition, Soka education is "based on the spirit of caring for each and every child in order to unlock their individual potential, and to foster global citizens capable of contributing to the betterment of society.” We wanted to find approaches that would fulfill three criteria in terms of a humanistic attitude towards the young child:

- They should support the students to achieve their tremendous inherent potential
- They should evidence total respect for and trust in each individual child
- They should be devoted to developing the child’s potential for a happy life

Lastly, the approach should have well developed curricula and pedagogical methods with some track record of success in early childhood development. Within this condition are enfolded all the issues of classroom management, discipline, and establishing a mood of learning, cooperation and value creation as the starting basis in the classroom.

Among the approaches we considered two rose to the surface as being aligned with Soka ideals and consonant with the tremendous respect for the child that is key in Soka education. The first is

\textsuperscript{111} Ikeda, New Human Revolution, Vol. 23, p. 45.
\textsuperscript{112} Soka Gakuen, pp. 10 – 19.
\textsuperscript{113} Ibid.
the Montessori method developed by Maria Montessori in 1918\textsuperscript{114}. The second is the neuro-educational approach pioneered by Glenn Doman in 1955\textsuperscript{115}.

In this paper we clarify our understanding of Soka education, present these two pedagogical approaches (Montessori and Doman), report on our experience of establishing and operating the school focused on Soka education ideals and utilizing Montessori and Doman methods, and finally assess effectiveness based on our experience, in achieving the key elements and characteristics of Soka education.

II. Soka Education – an Outline

Soka education is "based on the spirit of caring for each and every child in order to unlock their individual potential, and to foster global citizens capable of contributing to the betterment of society.” We summarize the seven key elements of Soka education as three Key Values of our school – Friendship, Exploration, Culture. These elements can be variously defined at different stages of education based on the developmental capabilities of the child. In early childhood and elementary education, we describe the potential learning and development in each key element as follows:

(1) Exchanges and Dialogue –
We focused on dialogue and friendship within the school, and dialogue in the community at large. Friendship is a natural urge. At Creative Learning students begin to understand how to respect and protect each other, as a central part of our tradition. Dialogue with the community begins with our first rule, “Greet everyone with a smile!” Our students learn how to have dialogue for various purposes, such as problem solving, coordinating action, and building relationships. Issues such as discipline and maintenance of order are resolved through participatory dialogue.

(2) Peace and Human Rights
Our approach to peace and human rights is to examine history and current events. Our students are learning the modern history of human rights development, studying Nelson Mandela, Martin Luther King Jr. and Mahatma Gandhi. We learn songs and stories of peace across cultures.
We challenge our students to build the same conditions for peace within the school. This involves understanding tremendous concepts such as, “Do not build your happiness on the misfortune of others,” and understanding competition in the context of the dignity of life and peaceful relationships. We ask our students to steadfastly avoid and oppose violence in all its forms.

(3) Coexistence with Nature
In order to understand our links with nature, we undertake a journey of appreciation understanding the beauty and benefit of nature in our lives. We examine where our food

\textsuperscript{114} Montessori, The Absorbent Mind, p. 56.
\textsuperscript{115} Doman, How to Multiply Your Baby’s Intelligence, p. 77.
comes from, and the materials of our homes, our clothing, and our tools? The goal is to engender in our students the ability to appreciate and the will to protect the environment.

(4) Foreign Language Education – We naturally introduce basic terms and sounds of the languages through greetings and common phrases, and music. Through this process students come to see similarities among phrases and sounds of various cultures. Learning through exposure is supplemented with experiences in using language as part of a relationship, for example with a visitor who is a native speaker of the language in question.

(5) Reading
Being able to read opens the door. It is a key skill that we try to impart, along with exposure to a variety of world literature and stories. Reading is a coveted skill at our school. Teachers read to the children, and children read to each other. We read for enjoyment; we read to learn and remember. We are conscious of the value of new media and the role of reading in navigating and utilizing this information.

(6) Intellect
We treat the kids as intelligent beings, allowing exploration at their lead as much as possible, encouraging curiosity and observation. A major aim is to encourage children to acquire basic life skills, and enable students to become well-rounded mentally and physically. Soka education guides us to seek a combination of knowledge and wisdom, fostering rich humanity with high minded ideals, combined with practical abilities and skills, such as mathematics and an understanding the real world. Intellect is of value when applied to addressing the needs of society. Successful intellectual development shows up as the improved ability to take action creating students who can “actively engage in everything with pride and grace”.

(7) Creating Culture
Culture is action. Culture is creativity. It exists in creating literature, music, dance etc. We assume that we are fostering people of great talent, and focus on helping to bring out their individual talents.

III. Pedagogical Approaches

Among the approaches we considered two rose to the surface as being aligned with Soka ideals and consonant with the tremendous respect for the child that is key in Soka education. This is not a permanent nor exclusive selection; many curricular and pedagogical approaches are praiseworthy and may contribute further to our work. It should also be emphasized that we are not aiming to be representative schools for these methods, since our overarching goal is the implementation of Soka education principles.

The first is the Montessori method developed by Maria Montessori in 1918. The second is the neuro-educational approach pioneered by Glenn Doman in 1955. We examine these approaches,
each of which has a strongly humanistic underlying philosophy, and has been born out of a compassionate desire to help the growing child.

A. **Montessori**

The salient features of Maria Montessori’s approach are the following, in our own summary statement:\(^{116}\):

1. It is based on years of patient observation of the child nature and profound respect for the child’s personality
2. Children learn by doing. The small child loves work, spontaneously chosen and carried out with profound joy.
3. Stages in the child’s mental growth or “sensitive periods” are defined.
4. This approach enables him to reach higher level of scholastic attainment. The child has some freedom in selection of work, with individualized lessons and work plan. It enables the teacher to deal with each child individually in each subject, and guide him according to his individual requirements. Each child works at his own pace
5. Liberty forms the basis of real discipline, not coercion or competition. It achieves an active discipline which originates within the child and is not imposed from without by means of rewards and punishments
6. It does away with the competitive spirit and its baneful results, and instead presents endless opportunities among the children for mutual help.
7. Finally, the Montessori Method develops the whole personality of the child, not merely his intellectual faculties but also his powers of deliberations, initiative and independent choice, with their emotional compliments. By living as a free member of a real social community, the child is trained in those fundamental social qualities, which form the basis of good citizenship.

**Rules of a Montessori Teacher:**

1. Never speak ill of the child in his presence. Never speak ill of the child in his absence.
2. Prepare the environment actively; take meticulous and constant care of it. Help the child establish constructive relations with it. Show the proper place where the means of learning are kept and demonstrate their proper use.
3. Be responsive to the call of the child who needs and appeals to you
4. Respect the child who makes a mistake and can then or later correct it himself, but stop firmly and immediately any misuse of the environment and any action which endangers the child, his development or others.
5. Respect the child who takes rest or watches others working or ponders over what he himself has done or will do
6. Help those who are in search of activity and cannot find it.

\(^{116}\) Montessori, The Absorbent Mind, p. 95.
7. Be untiring in repeating presentations to the child who refused them earlier, in helping the child acquire what is not yet his own and overcome imperfections, Do this by animating the environment, with care, with purposive restraint and silence, with mild words and loving presence.
8. Always treat the child with the best of good manners and offer him the best you have in yourself.

Characteristics of Children in the Montessori Classroom

1. Respectful: The basis of the Montessori classroom is mutual respect. The teacher respects the child for the person who is coming into being; the child who will become the adult, just as the acorn will become the great oak. The children respect each other. The children respect their teacher as the person who will help them grow. A classroom based on mutual trust creates trustworthy children. Respect and trust go hand in hand.
2. Responsible, self-disciplined, independent: In Montessori education children take responsibility for their own learning. They plan their work and choose what they want to do and when. Responsibility requires discipline. Children must have the opportunity to control themselves, by themselves. They must not be constantly controlled by others. Children must have the skills to manage their work independently, otherwise they are not really free to make those choices.
3. Creative: It is the creative mind that harnesses all of its power to solve problems. The creative powers of the children help them solve problems throughout their stay in the Montessori classroom. By allowing the children to grapple with these problems and ideas we help them enlist their own creativity. When adults solve problems for them, children have difficulty experiencing their own creative solutions. Children need projects and tasks that they can tackle. They need to experience their own endless creativity.
4. Self-motivated: Children are self-motivated when they are allowed to make choices and have some sense of control over what they elect to do. The secret to self-motivation is creating a learning environment where the natural curiosity of the child is stimulated. In the Montessori classroom we are looking for intrinsic motivation as opposed to extrinsic motivation.

Mixed age classrooms add elements of natural motivation: the younger children watch the older children in their class they are inspired to emulate them. They are eager to get to the next thing. Children work because they want to – not to get a grade, to please an adult, or because they will get in trouble or fail if they don’t do what the teacher requires.117

117 Standing, Montessori, Her Life and Work, p. 127,
5. **Collaborative:** Montessori students work cooperatively and collaboratively on a number of tasks. Often, when children work together, they are of different ages. This allows the children to respect each other for their various strengths. Children want to work together because they are friends or because they are a good team or because they realize that child knows the lesson and he or she can help them with it.

The nature of a collaborative environment is that it feels very reasonable and safe. This promotes dialogue. It helps older children when they explain things to younger students. They begin to experience that you can often learn more when you collaborate and cooperate than when you work alone.

6. **Organized:** Organization is one of the key components of the Montessori classroom. The physical environment is organized according to subject area so the children know where everything is located. Each material is returned to its place so other children can find it. Organization gives the child a sense of security and power because, they know what do to and how to do it.

7. **Cosmic Education:** In Montessori schools that offer an elementary program, the program is called “Cosmic Education.” Cosmic Education is based on the concept that all life is interrelated and all humans have the same fundamental needs. If you disturb or affect one aspect of this intricate relationship, you affect everything. They study the planet earth as an ecosystem. In preschool they begin their “global” study by becoming familiar with the planets in their solar system. Then they study their planet, the earth, thus zooming from a macro view to a micro view.

In summary, the Montessori approach posits that children who have been allowed to take responsibility for their work and have developed an essential level of self-discipline and responsibility experience high self-esteem and are prepared for life. The values we have found most valuable for our mission in a Montessori classroom include:

- grace and courtesy
- sense of order and care of the environment
- activities of daily living
- calm classroom management style

According to Maria Montessori, it is our job to prepare our children for the future. The problems that are surfacing now in our society will need to be faced and solved by them. They are our future leaders and it is our job to see that they have the appropriate educational experiences that
will prepare them for the adventures and challenges that lie ahead. In her words, “Preventing conflicts is the work of politics; establishing peace is the work of education.”

B. Doman

Glenn Doman was one of the pioneers in child brain development research. He graduated from the University of Pennsylvania in 1940 as a Physical Therapist and began his career working with brain-injured children. With a one hundred percent failure rate from the methods used at the time to treat these patients, Glenn Doman and a team of dozens of professionals began work to discover how the brain develops and what role the environment played in brain development, studying children from all over the world in hopes of finding a treatment that would produce functional improvements for children with brain injuries. Their research led to the development of accelerated learning methods to develop the capabilities of brain-damaged children through intense mental and physical stimulation, leading to positive results in the development of many children with brain injury.

Glenn Doman founded The Institutes for the Achievement of Human Potential in 1955. By the early 1960s, with the success they were seeing with the brain-injured children, Glenn Doman and his team began to extend their teaching to help parents of normal children stimulate their healthy child’s brain and help the child reach his potential as a human being.

As the Institutes’ research developed, Doman came to realize that all children possess an inborn genius that can be developed using the same types of accelerated learning methods he used with brain injured children. He began to teach parents how to use his method to participate in their children’s learning development.

The Doman approach is based on the belief that newborn children have a genius potential equal to that of Leonardo da Vinci or Albert Einstein. Further, the belief is that to access this genius, young children should be stimulated from a very early age.

The Institutes for the Achievement of Human Potential, is committed to teaching parents how to help their children to reach their potential as human beings. The Institutes proposes that every child born has a right to be intellectually, physically, and socially excellent and has the goal to raise significantly the intellectual, physical, and social abilities of all children. It is the mission of The Institutes to give parents the knowledge they need so that their brain-injured children may have that fighting chance. The Institutes recognizes that parents are the most important teachers that their children will ever have. When parents know how the brain grows and why it grows the way it does, they are the very best teachers their children will ever have.

118 Montessori, The Absorbent Mind, p. 35.
In 1955 he founded the Institutes for the Achievement of Human Potential (IAHP), a non-profit organization providing teaching programs and books designed to improve and accelerate the mental and physical development of normal as well as brain-damaged children. The IAHP's methods are based around the following core beliefs:

1. Every child has genius potential. “Every child born has, at the moment of birth, a greater potential intelligence than Leonardo da Vinci ever used.”

2. Stimulation is the key to unlocking a child's potential. “The world has looked at brain growth and development as if they were predestined and unchangeable facts. We have discovered that brain growth and development are a single dynamic process. This is a process which can be stopped (as it is by profound brain injury). This is a process which can be slowed (as it is by moderate brain injury), but most significantly, this is a process which can be speeded.”

3. Teaching should commence at birth. “The first year of life is a critical time. This is the time when the brain is growing explosively. The brain literally grows by use - and if we use it, we’re going to grow it. – Janet

4. The younger the child, the easier the learning process. Before the age of five a child can easily absorb tremendous amounts of information. If the child is younger than four it will be easier and more effective, before three even easier and much more effective, and before two the easiest and most effective of all.

5. Children love to learn. “Kids would rather learn than eat; kids would rather learn than play. In fact, kids think learning is play.”

6. A parent is the child's best teacher. “In your worst minute of your worst day with your child, you will be your child's best teacher - better than anyone in the whole world. On an average day or the best moment of your best day, you are absolutely spectacular - because you know your child better than anyone else. And you happen to adore your child - that's the perfect combination for a teacher.” - Janet

7. Teaching and learning should be joyous. “Parents deserve to experience the joy that comes from teaching their baby, and babies have a right to appreciate the joy of learning with their parents.”

8. Teaching and learning never involve testing. “One of the beauties of teaching a tiny child is that the process of teaching is a pure process of giving information without asking for it back again.” - Janet

Math and reading programs in the Doman system are flash card based. Very quick lessons are given three times per day on each topic, starting from the age of three months. In a day there may be 15 or 20 short topics addressed. The physical program involves a range of activities - from encouraging babies to crawl from birth, to developing their sense of balance, to teaching children to brachiate (traverse a horizontal ladder, also known as monkey bars). There is also a Doman music program. Starting from birth, parents teach their baby musical appreciation, rhythm, note reading and perfect pitch.
Over the years Glenn Doman has published a handful of simple, easy-to-read, inexpensive books for parents on his findings in working with children, beginning in 1964 with *How to Teach Your Baby to Read, and volumes on* the teaching of mathematics, the importance of physical mobility on brain development, the benefits of learning about encyclopedic knowledge, a multisensory infant stimulation program, and a manual on working with brain injured children of all ages. The Domans' books are available from the IAHP’s Gentle Revolution Press. On the IAHP website, Glenn Doman explains that the objective of his “gentle revolution” is “to give all parents the knowledge required to make highly intelligent, extremely capable, and delightful children, and, by so doing, to make a highly humane, sane and decent world.”

Starting from the 1960s, the IAHP began offering courses aimed at accelerating the development of normal children. Methods taught on these courses drew on many of the techniques used to help brain-damaged children.

Glenn Doman stresses the effectiveness and importance of parents and children, at home, learning together with simple, homemade materials. His purpose is to help children live up to be all they can be, striving towards this great goal in hopes of a better world.

While there has been little attempt to test the Doman method in a double blind experiment traditionally considered conclusive, science is continuing to confirm Doman’s revolutionary work, finding the immense capabilities of very young children, discovering the role that physical mobility plays on brain development, and building on many of his results and treatments. The written material on this method consists of inspiring and instructive books for parents that include accounts of what they have learned over the years of helping children and recognizing their amazing capabilities.

Glenn Doman firmly states that learning to read is the same skill as learning to talk and to walk, and is every human’s birthright. He felt an opportunity for it should be offered as early as possible even right after birth! Further, this approach asserts that kids are too smart to bore them with individual letters, phonics and other methods. Over the years of working with children, Doman discovered that you can teach your child to read in just 90 seconds a day, by showing them clear presentations of whole words a few times a day, with the following additional elements for success\textsuperscript{119}.

1. **Mother (father or other primary caregiver)** – Glenn Doman believes, that parents are the best teachers and it is their love and confidence in their children that provide their kids with the best inspiration, whether they are staying at home with the child the whole day, or working and able to spend just a few hours a day.

2. **The attitude and approach** – Expect learning to be fun and the best possible game, the greatest adventure – and your child will enjoy it too: hugs, kisses, giggles – work

\textsuperscript{119} Doman, *How to Multiply Your Baby’s Intelligence*, p. 79 – 89.
much better than requiring the ability to sit still and listen. Learning should always take place when both parent and child are happy.

3. The size and orderliness of reading material – the younger the baby, the bigger print should be used!

4. Start as early as possible – the younger the child, the easier it is for him or her to learn

5. Always stop before your baby wants to stop – one of the most important rules: the child should be begging for more. If your child gets tired after 5 slides, show him just 4.

6. Don’t bore your child! - introduce new material often, show it quickly. If the child is not interested, probably you need to show it even faster, and update even more often!

7. Consistency – It is better to show less words more often, more consistently, then more words occasionally. Kids learn by repetition; however remember to update your material often not to bore them.

8. No testing! – Testing is a sign of distrust, it is the opposite of fun. So, absolutely no testing. Though there are some tricks that can keep your spirits up by showing that your child is actually learning, and will turn out to be even more fun for him!

Teaching your baby to read will cause your baby’s brain to grow. Brains grow with use just as muscles do. Babies’ brains develop faster in infancy than they will in later childhood. Since they have a greater ability to adapt based on environment than older children, babies’ brains can possibly learn to read in a more efficient manner if a baby learns early. Children learn language skills faster and easier in infancy so it is easiest to teach them to read as babies than at any other time. Reading is one of the most important skills a parent can teach a child. Reading is fun for babies and toddlers. Learning to read puts them permanently ahead as proven in controlled studies. The window of opportunity for learning reading begins to close by age four. Learning to read influences many other aspects of a child’s life in a positive way.

Do babies want to learn to read? Doman say, yes, because they want to learn everything! They are voracious knowledge hounds particularly for language, whether spoken and heard or printed and read.

In summary, the Doman educational approach is focused on the neuroplasticity of the young child’s brain, which posits that presenting information clearly with the appropriate length and frequency, supports brain development. In keeping with this idea our teachers show the children a large set of words, images, sounds, and movements throughout the day, in very short and frequent lessons. We are seeing accelerated learning using this method. The elements of the Doman method that strongly resonate with the Soka vision are

  - Regard for the tremendous potential of the child
  - Trust that learning is occurring, no testing
  - Joyful teaching and encouragement is key
  - The relationship of teacher and student is crucial to success
IV. Establishing Creative Learning – A Global Village Academy

From the initial conceptualization of our goal, two and a half years of in-depth exploration, training and preparation led to the opening of Creative Learning -- A Global Village Academy in Mission Viejo, California, as a center for early childhood education, with the three key values Friendship, Exploration, Culture.

In discussion with the initial team, we committed to a vision of individual focus on each child, an advanced level of academic learning, and the central incorporation of the arts and global cultures, as the best way to provide an education for these times.

We decided to offer an array of programs for young people six weeks to 15 years of age including

- Infant Toddler Center (starting at 6 weeks),
- Preschool (starting at age 3),
- Kindergarten and Elementary School (upto grade 3)
- Afterschool Enrichment Program in art, music and world cultures plus tutoring/homework help

Our Philosophy

Our statement of philosophy, mission, and goals, and our rules for students and teachers present our understanding of key principles of Soka education. They directly reflect the writings of Daisaku Ikeda, and the principles and mottoes of the Soka schools. Having such a lofty set of principles in front of us was a conscious decision, to prompt us to exert ourselves to fulfill them.

Creative Learning Academy Philosophy Statement:

1. Each child is an individual complete with character, personality and varying emotions. We are dedicated to the happiness of every child.
2. Children are natural learners, equipped with talent, curiosity and intelligence.
3. Through healthy and happy interactions with others, the young child naturally learns to appreciate human interconnection.
4. Nature is the greatest teacher, and the natural world, the most beautiful classroom.
5. Culture is creative activity, not just passive observation. Through the cultural arts, children develop their artistic talents and skills while learning about the world.

Our mission is to observe and engage our students as unique individuals and foster their development in terms of rich humanity and practical capabilities. Our goal is that out of their
experiences at Creative Learning -- A Global Village Academy, the children will learn to value each other as friends, enjoy nature, appreciate cultural differences and be happy people.

Rules for students:

1. Greet everyone with a smile!
2. Juniors, respect seniors; seniors, protect juniors.
3. Do not let your parents worry (especially your mother).

Rules for teachers:

1. Be devoted to the happiness of the students
2. Expect to grow and learn continuously forever
3. Be prepared to inspire others with the radiance of your own life

We accepted our first students on September 3, 2013.

We determined to have an environment and a program that reflected the Soka values, focused on culture, exploration and friendship, our three key values. The following principles specific to curriculum and classroom management exemplify our commitment; specific implemented examples are presented in Appendix 1:

1. All our programs feature art, music and world cultures, and our students are constantly taught to embrace their own culture and other cultures (We all have cultural roots that contribute to our being Americans!)
2. All our programs feature academic support that is responsive to the child’s needs and interests.
3. The children create constantly – art, stories, books, poetry, songs. They are constantly giving expression to their thoughts and ideas with support from the teachers.
4. The environment is home-like, comfortable yet artistic.
5. The children have unlimited freedom in an organized environment consistent with their particular interests and capabilities. Children are encouraged to explore their interests in a practical sense that is valuable in the world and in their future academic experience.
6. The children learn to examine their character, personality and behavior, and commit to changes within themselves that contribute to their own lives and to society as a whole. The teachers are tolerant of children’s individuality while holding them to high standards as responsible citizens of our community.
7. Discipline is never accomplished with raised voices or harsh words. The environment is calm and remains calm even when something goes wrong. The children are enabled to resolve issues and set things right through their own actions and with the help of their peers.
8. We use technology when the intended use is creative, collaborative and purposeful. At least two of the three characteristics must be present for a particular use of technology to be made available to students. The academic environment includes digital media to link children with individual interests on demand at a pace
appropriate to the child’s neurological structure and sensitive periods, as well as the child’s innate tendencies.

9. We are constantly reading with the children, and always trying to improve the quality of the literature and the media that is within their reach, adding the classics, non-fiction, and beautifully written prose and poetry.

10. Local to global geography: we began with mapping our immediate environment, our classroom, our school, the center we are in, and the surrounding area, and moving outward to include the 241 Toll road and Oso Reservoir.

11. Themes for each month (September was “PEACE”, October “IDENTITY”, November “APPRECIATION”, December “FRIENDS and FAMILY”, January “DREAM”, February “KINDNESS”, March “COURAGE”, April, “CONNECTION to the EARTH”) are established and discussed and acted upon during the month.

12. Depending on age, the target ratios we decided on are slightly better than the state requirements and resemble the NAEYC requirements.

<table>
<thead>
<tr>
<th>Age</th>
<th>Student:teacher ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2</td>
<td>3-4:1 (may go to four if there are just four in a class)</td>
</tr>
<tr>
<td>2-3</td>
<td>6-8:1,</td>
</tr>
<tr>
<td>3-6</td>
<td>8-10:1</td>
</tr>
<tr>
<td>&gt; 6</td>
<td>12:1</td>
</tr>
</tbody>
</table>

13. Interactions among the different age groups is encouraged, based on our second rule for student: Juniors respect seniors; seniors protect juniors. Different age groups interact during the day in specific structured ways, for example during a Xi Gong class or in a singalong. They eat meals together sometimes. The older children will frequently do a project for the younger children. When different ages are combined there is a teacher responsible for each group.

V. Results, Observations and Challenges

Creative Learning – A Global Village Academy is in the sixth month of operation, and all statements of results are preliminary and qualitative at this point. Our first observation is that our students seem to enjoy being here, sometimes requesting their parents to come back later to pick them up, or asking to come to school on the weekend. Secondly, many of the students exceeded the academic and arts expectations we had set for them. They seem to want more instruction in the academic areas, not less. Language learning is occurring naturally and spontaneously. We are considering including some immersion experiences in the future. They are capable and eager to learn. It seems that the only requirements for children to benefit from the academic, art and global cultures offerings are just natural curiosity and a love of learning new things. The parent response, student response and even the response of our faculty as they join this young program, have all been extremely positive, also exceeding our own expectations.

Multi-age interaction is encouraged at the school. The older children will frequently do a project for the younger children. For example, the older children prepare smoothies for the whole
school, making a menu, taking orders and serving the younger children. They learn the principle, “Do unto others as they would be done unto them.” We have seen several instances in which having multi age children together motivates the younger children to learn and develop, and also enables the group to resolve conflict with great care and wisdom.

We are observing the benefits of the Montessori approach, particularly to support the academic work. We honor the child’s innate tendencies with the goal of developing focused conscious action in everything they do, in keeping with the Montessori method. We provide an orderly environment with total respect for the dignity of the child’s work. The teachers speak calmly and move calmly, modeling conscious action. The benefits of the Montessori daily living segment, including Grace and Courtesy, and Responsibility for the Environment are absolutely upheld in the classroom. The result is an environment of respect for the dignity of work and of the student.

The Doman approach also supports our goals by enabling the quality presentation of a large amount of information on any given topic with a high level of intensity, frequency and clarity. In five months we have had opportunity to explore a large number of cultural, arts and societal work, issues and ideas.

Putting the Doman and Montessori curricula and classroom methods together in the implementation of Soka education in the classroom in a single lesson plan presents some challenges. For example, we have tried interleaving Doman elements and Montessori works in a single work session; we are now separating the approaches into separate work periods.

Implementing Soka education based on the seven key elements identified earlier. The success of this approach relies on careful implementation at a very detailed level.

In the area of global arts and cultures neither approach has been as satisfactory as the approach actually in operation in many cultures of the world, which is a very casual exposure to music, dance, and visual arts not specifically created for children. Assuming that children can learn, absorb and present aesthetics at a high level is the approach we take. The children are exposed to global cultures and languages through stories, music, art, poetry, movement, dances, exercise, festivals, games, crafts, and even food. This is an example of an area in which our Doman/Montessori approach was supplemented by another approach.

Are there aspects of our selected curriculum and methods that we rejected or chose not to use, or had to overcome? One example of this is the strict sequencing of work in the Montessori classroom, which imposes a schedule on the child’s learning which may not be warranted by the
child’s ability to absorb and understand information. Another weakness in the Montessori approach, in our opinion, is the insistence that the child must select work independently for the sake of preserving freedom and internal motivation. However, no matter what the weaknesses, for the purpose of achieving a classroom atmosphere of calm, control, and undistracted openness, the Montessori Grace and Courtesy lessons and Practical Life training are unparalleled in their effectiveness.

The Doman approach provides an alternative path for motivation by providing the additional factors of encouragement and victory in the work itself. The valuable features of the Doman method we are observing include commitment to realizing a child’s potential, avoidance of testing, addressing physical, intellectual, artistic aspects of the child. In the Doman method, victory builds upon victory. There is no limit or sequence imposed on what can be presented to the child, though there is an understanding of stages of development that must be completed in order for full effectiveness of subsequent stages. The Doman method focuses on first 6 years as crucial, but presupposes a child staying at home and being taught individually by a parent. Beyond six years of age, there is a conceptualization of school instruction with a model implementation in the Evan Thomas institute. Doman’s presentation approach of quick, intense frequent sessions allows a large amount of material to be presented to the child. It also allows the teacher to flexibly follow the child’s interest. As a possible negative, the Doman approach presents factual knowledge, and is less focused on process whereas the reverse is true in Montessori.

It is clear which elements of these two approaches are most consonant and contributive to our goals, and in which areas we are developing and adding curriculum materials. Both require us to observe the child; both in general have a notion of developmental readiness, and of readiness in the particular moment. Both methods are not primarily focused on motivation through problem solving or value creation, though they are effective in support of these processes.

Technology is not well integrated into the curriculum at Creative Learning, though we have a policy to govern its use and regular use in the Doman curriculum. Our by-line “A Global Village” is tied to the opportunities created by technology. A Global Village refers to the world that has emerged in the last three decades, intricately and intimately linked by information and communications technology. We here in America are totally connected to the rest of the world; ours is a very small world, a global village. We want our children to be able to embrace and excel in this new world. Our school is itself a village, a small community exhibiting the togetherness and loving behaviors characteristic of a family, but we are also a connected community – strongly linked internally, locally and to the larger world.

The term “A Global Village” is closely associated with Marshall “The Medium is the Message” McLuhan who described how the globe has been contracted into a global village by technology with the instantaneous movement of information from every corner, bringing social and
community functions together along with a heightened human awareness of connectedness and responsibility\textsuperscript{120}. In this regard we are considering adding another learning paradigm, SOLE (Self Organized Learning Environment), developed by Sugata Mitra\textsuperscript{121}.

It is early, at five months of operation, to present a full assessment of our effectiveness in implementing the seven key elements of Soka Education. Many of our planned programs are not yet implemented, and implemented programs are being redesigned and fine-tuned. However we can make some initial observations:

\textsuperscript{120} Marshall McLuhan, 1997, p. 85.
\textsuperscript{121} Mitra, Sugata, \textit{TED. Technology Education Development}, Web. 05 Feb. 2014.
Works Cited

Center for Humanistic Education: Soka University, Soka Gakuen School, Boys' Senior and Junior High School ... Girls' Senior and Junior High School. Tokyo: Soka Gakkai, 1973. Print.


Putting the Theory into Practice:
Reflections on the Implementation of Soka
Mathematics Education

Ryan Hayashi
SUA Class of 2012

Abstract
Discussing the ideals of value-creative education is easy. Putting these ideals into practice amidst the demands of state standards, high-stakes testing, curriculum demands, and other pressures of public education is difficult. In this paper, I draw on the work of Makiguchi, Toda, Ikeda, Freire, and the field of social justice mathematics to establish a theoretical framework for a Soka Mathematics Education. I find that value-creative mathematics education must be centered on the concepts of self-directed learning, social contribution, and value creation. It must foster creative individuals and independent thinkers. Public mathematics education has failed in this respect. I will then share a math project I designed in which students use concepts of Algebra and Geometry to analyze the violence between warring drug cartels in Juarez, Mexico. Such a project successfully teaches mathematics in a way that fosters creativity, connection-building, and a spirit of social contribution. Makiguchi himself strongly urged teachers to study and share their experiences of trying to implement the ideals of Soka in classrooms. This paper is my effort to respond to that call.
Part One: Introduction

From a Philosophy to a Methodology: The Past and Present

At its present stage of development, the Soka Education movement faces at least two major challenges. The first is the issue of inadequate translation of primary sources into the English language. The second challenge is the task of translating the educational philosophy of Soka into an educational methodology. This paper will explore the latter task in the context of secondary math education in public schools.

In its current state, Soka Education is a philosophy of education. It does not yet encompass a comprehensive methodology. Originally, Makiguchi hoped for The System of Value-Creating Pedagogy to encompass a total of twelve volumes. The first four were intended to provide a general overview of his philosophy of education while the following eight would explore the practical methods of implementation. However, in the end he was only able to publish the first four volumes (“For Students” 174). In addition, many of his notes, lesson plans, etc. were confiscated by the government during WWII and are yet to be found. Thus, although we have a good understanding of Makiguchi’s general educational philosophy, the details of the concrete implementation he envisioned remain unclear.

Makiguchi and Toda did publish works in which they outlined specific teaching methods and programs. However, these works have not yet been translated into English. In addition, of the four volumes of The System of Value-Creating Pedagogy, there is one entitled “Educational Methodology” in which Makiguchi discusses teaching methods. However, at the end of that chapter, Makiguchi explains that, “Everything in this book up to now has in a sense been preface. We now must undertake the formulation of a comprehensive plan for value-creating learning” (183). This statement demonstrates that Makiguchi believed that the majority of Soka Education – the methodology - was yet to be developed. Unfortunately, he was unable to accomplish this task during his lifetime.

Thus, the project of Soka Education remains unfinished. It is up to the alumni of Soka Schools and other Soka educators to complete this task. Researcher Masayuki Shiohara believes that “Makiguchi entrusted future generations with the mission of conducting further research on Value-Creating Pedagogy” (“For Students” 174). Makiguchi himself believed that teaching methods must be developed by teachers themselves rather than educational scholars or theoreticians. Thus, it is the responsibility of current Soka educators to create the methodology that Makiguchi could not complete.

Makiguchi’s Science of Education

When developing teaching methods, Makiguchi argued that teachers should adopt the mode of the scientist. He explains that “Positivism says that we are to take the daily realities

1 This is the title in Dayle Bethel’s translation.
before us in education as our working knowledge, then wield the scrupulous scalpel of the
scientist to dissect out educational theory; that is, to yield the constant truths at the root of
educational practice. Only then will education embrace an integrally systematized body of
knowledge” (Makiguchi 7-8). Classroom teachers discover what works and what doesn’t as
they proceed by trial and error, constantly reflecting on their practice. Makiguchi himself
developed the principles of Soka Education based on his own experience as an elementary
school teacher and principal. Likewise, the implementation of discovered principles is
conducted by teachers who strive to give concrete form to these ideas. In accordance with this
vision, our contemporary efforts to implement the ideals of Soka must advance in this same
manner. This paper explores the efforts of a young teacher to study his practice and share his
successes and failures.

During my first year teaching, putting the theory of Soka Education into practice proved
to be much more difficult than I initially imagined. Social contribution, value creation, and
happiness are great ideas on paper. The difficulty comes when striving to implement these
ideals in reality. For example, how do you teach the concept of solving equations in a way that
fosters contributive citizens? How do isosceles triangles figure into value creation? If I have
learned anything in my first year, it is that putting the abstract principles of Soka Education into
practice is not easy. In this paper, I will share the lessons I have learned while attempting to
accomplish this task.

A Roadmap

In the introduction of the paper, I have discussed the historical background and present
circumstances regarding Soka Education methodology. In Part One, I will introduce the
definitions of three essential principles of Soka Education: value creation, social contribution,
and self-directed learning. I will also begin to discuss the benefits of introducing these three
principles into public mathematics education. In Part Two, I will comment on the failure of our
current educational system to do so. In Part Three, I will share relevant resources and introduce
the efforts of educators who have striven to implement these ideals in math education.. In Part
Four, I will share details about the Juarez Project – a social justice math project that I designed
and taught in my own classroom. And in Part Five, I will argue that fostering creative,
contributive, independent young people is essential in the context of our current social problems
and the present rate of technological growth.
Part One: Definitions

The three essential elements of Soka Education that I have chosen to explore are value creation, social contribution, and self-directed learning. Makiguchi’s reference to these three principles throughout The System of Value-Creating Pedagogy demonstrates their central role in his educational philosophy.

Value Creation

Value creation – the literal translation of “Soka” – is the act of combining skills and knowledge in order to create something that benefits humanity. Makiguchi explains the idea in the following way: “creation reworks the ‘found order’ of nature into an order with special benefits for humanity . . . when someone brings together previously unrelated things to the manifest benefit of humankind or builds upon earlier works to increase their relevance, that is called invention, origination, or creation” (57).

Creativity is therefore the foundation of value creation. One must be able to perceive the connections between seemingly unrelated things in order to combine them into a creation that is beneficial. Poets do this when they create metaphors. For example, Shakespeare compares the beauty of a lover’s eyes to the light of the moon. Einstein, who highly valued imagination, exercised creativity when he equated the seemingly unrelated ideas of energy and mass in his famous equation \( e=mc^2 \). Value creation entails recognizing relationships and connecting seemingly isolated ideas for the benefit of humanity.

Consequently, Soka Education emphasizes the importance of connections and relationships over the memorization of isolated facts. A history or math course based on the memorization of dates, events, theorems, equations, etc. fails in this respect. The goal of a teacher should be to help students perceive relationships and develop a comprehensive conceptual framework in which all concepts are linked. Makiguchi also proposed unifying all the academic subjects around the central theme of community studies in Research into Community Studies as the Integrating Focus of Instruction. By emphasizing relationships between both concepts and subjects, he hoped to equip students with a deeper, interdisciplinary understanding of the world necessary to solve complex, real-world problems.

Makiguchi’s successor, Josei Toda, emphasized the development of students’ reasoning skills over instruction in procedures needed to solve particular problems. He published these ideas in his work Guidebook to Mathematics through Reasoning based on the Principles of Value-Creating Pedagogy. In this book, he argued that the central goal of mathematics education should be to develop students’ reasoning skills:

In teaching children how to solve applied problems, the main focus should be on fostering the student’s reasoning ability. It is not a learning in which we teach the way to solve a question or in which a student simply commits an answer to memory. Rather, it is a learning to enable the student to think how to solve a
question. There is value in thinking, and the effect of learning this field comes from acquiring the habit to think. (“The Ideas and Practices” 155)

Toda, like his teacher Makiguchi, valued problem-solving, conceptual learning, and reasoning skills over rote memorization.

**Social Contribution**

Once students develop creativity, what is it that they should create? Makiguchi believed that students should use their learning to create that which is beautiful, beneficial, and good. The relative worth of different creations is determined by the degree to which it enhances and improves the life of both the individual and society at large.

Teaching students to perceive connections not only fosters a creative spirit; it can also breed a desire for social contribution. Makiguchi explains that:

> once aroused to the awareness of how society provides for everyone’s happiness, these same [students] will not only be encouraged to consider the ways and means of living in harmony with others but actually come to cherish the moral laws of social existence and realize there really is no better route to their own happiness than through being a productive participant in their society. (28)

Thus, teaching students about the symbiotic social and natural relationships that characterize our lives will breed a “social consciousness” and a desire to contribute. Makiguchi also believed that the development of one’s capacity to create value for oneself and one’s society is a central factor in happiness. The value creator leads a happy, fulfilled existence.

**Self-Directed Learning**

The third essential principle of Soka Education is self-directed learning. Makiguchi explains the idea as follows:

> The aim of education is not to transfer knowledge; it is to guide the learning process, to equip the learner with the methods of research. It is not the piecemeal merchandizing of information; it is to enable the acquisition of the methods for learning on one's own; it is the provision of keys to unlock the vault of knowledge. It does not consist in pilfering the intellectual property amassed by others through no additional effort of one’s own; it would rather place people on their own path of discovery and invention. (168)

---

2 Beauty is that which gives people a sense of aesthetic enjoyment. Benefit is that which supports the life of an individual by extending his or her life. Good is that which contributes to the well-being of society as a whole.
Soka Education does not aim to force-feed students facts discovered by intellectuals of the past. Rather, it aims to equip them with the skills and mindsets to make their own discoveries. Its goal is not to produce automatons, but independent, life-long learners.

Makiguchi fiercely criticized a Japanese school system that saw the transfer of knowledge as its sole purpose. He went as far as to refer to it as “one of the oldest and most primitive schemes ever invented by humans” (6). To illustrate his point, he compared this method of teaching to that of “fishing people who have always fished with poles and know nothing of nets; farmers who continue to work the soil with a spade and hoe passed down from previous generations, never thinking to improve their tools” (6). If education is based on imitation, the student can never surpass the teacher. If this is the case, society will never progress in any meaningful way.

Part Two: The Problem

To what degree does America’s system of public math education foster creativity, an altruistic spirit, and autonomous learners? In this section, I will show that it has failed miserably in all three respects.

Problem One: There is No Self-Directed Learning

Our present system of mathematics education often follows an instructional method referred to as “direct instruction.” The teacher begins a class by demonstrating a concept or skill and doing a few example problems. Afterwards, the student practices the skill that the teacher has modeled. This method is also referred to with the derogatory term “drill and kill.” In a powerful essay criticizing our current system of mathematics education, math teacher Paul Lockhart condemns this outdated style of teaching:

The main problem with school mathematics is that there are no problems. Oh, I know what passes for problems in math classes, these insipid ‘exercises.’ Here is a type of problem. Here is how to solve it. Yes it will be on the test. Do exercises 1-35 odd for homework.’ What a sad way to learn mathematics: to be a trained chimpanzee. (9)

In direct instruction, teachers reduce mathematics to the mindless memorization and execution of rules. Lockhart laments that the “rich and fascinating adventure of the imagination has been reduced to a sterile set of ‘facts’ to be memorized and procedures to be followed” (5). For example, in a typical math class, a teacher might start a unit on triangles by introducing the formula for the area of a triangle. Rather than allow students to discover this formula on their own, they receive it from the outset. After memorizing it, they then practice it repeatedly.

In this model, students do not have the freedom to make their own discoveries, formulate their own mathematical arguments, or think independently. They play a passive role. They are not the active, self-directed learners that Makiguchi envisioned. This one-way transfer of
information is akin to the “banking method” of education that Paulo Freire opposed and the “force-feeding” of students that Tsunesaburo Makiguchi so strongly condemned. Furthermore, it violates Josei Toda’s insistence that math education must never become “learning in which we teach the way to solve a question or in which a student simply commits an answer to memory” (“The Ideas and Practices” 155).

**Problem Two: There is No Value Creation**

Students cannot possibly develop a spirit of creativity if they play a passive role in the learning process. Creativity requires intense effort. In addition, public schools’ present emphasis on facts over relationships stifles students’ creativity. As mentioned earlier, the act of creation requires the ability to connect seemingly unrelated ideas. Makiguchi emphasis on teaching relationships is demonstration the educational program he designed, Community Studies. He stated that the main goal of the program was the “organization of the[students’] conceptual world” (Hayashi et al. 47). Traditional math education has completely failed to take a relational approach. Math now exists in fractured isolation. In particular, the traditional approach is guilty of the following:

1. Failing to teach the relationships between math concepts and other math concepts.
2. Failing to teach the relationship between the subject of math and other subjects.
3. Failing to teach math concepts in relation to the problem-context from which they originally arose.
4. Failing to teach the relationship between math concepts and meaningful, real-world applications.
5. Failing to teach the relationship between math and students’ culture and personal lives.

The first problem is that the math curriculum isolates concepts into distinct units and lessons. Students typically practice particular skills in isolation. Rarely are they asked to use a variety of different skills in conjunction to solve a complex problem. Thus, they do not have the opportunity to exercise creativity by creating their own unique synthesis of diverse skills and ideas.

Secondly, traditional curriculums isolate mathematics from other subject areas. Lockhart criticizes this practice by asking the following question: “What other subject is routinely taught without any mention of its history, philosophy, thematic development, aesthetic criteria, and current status?” (9) In works such as *Research into Community Studies as the Integrating Focus of Instruction*, Makiguchi also criticized the isolation of academic subjects. He argued that this artificial division of courses ensures that students will never understand the interdisciplinary, organic relationships between English, Math, History, Science, etc.

In addition, traditional math curriculums isolate math concepts from their problem context. For example, as mentioned earlier, the area of a triangle is often given as the starting
point of a lesson. But formulas like these were discovered by mathematicians who underwent an intense process of curiosity, struggle, and discovery to solve a particular problem. In simply stating facts as a given, teachers remove the product from the creative process underwent to create it. As a result, students are doing precisely what Makiguchi argued they should not: “pilfering intellectual property amassed by others through no additional effort of one’s own” (168). This robs students of the opportunity to benefit from experiencing discovery and invention themselves. It also divests math concepts of all interest and meaning because they are no longer an outcome of a creative struggle.

The traditional approach also fails to teach students how to apply the math in a meaningful way. Mainstream textbooks may include an occasional “real-life application problem,” but the application is often forced and ultimately irrelevant to the typical tasks of daily life. For example, let’s take a look at a problem in Pearson’s most recent Geometry: Common Core textbook, which is widely used in the United States (see Appendix A). There is a dog walking on a see saw. The problem asks us to find the height of the see saw given two other measurements. But if this is a real-world situation, why would we know the length of one part of the see saw, but not the other? Couldn’t we simply use the ruler we used to measure one part to measure the unknown part? And how many of us have dogs that walk on see saws in the first place? These “real-world” examples have no meaning in students’ lives. Makgichi, too, was worried by the general irrelevance of schooling to students’ everyday life. He proclaimed that “learning divorced from life is empty theory” (68). The truth is that the majority of students lose interest because they see no relationship between the “empty theory” of mathematics and their personal lives.

“When will we ever use this?” This is the eternal, incessant question which all math teachers must inevitably face. We do our best to respond with convincing answers. “It will help you pass the test, get into college, land a job in technology, and foster higher-order thinking skills,” we reply. As I parroted these cliché responses to my students, I found myself questioning them. One of my students – we will call him Santiago – comes to school so he can eat the free lunch. His family is poor, his girlfriend just had a baby, and he is thinking of dropping out of school. What relevance do quadratic equations have to his daily reality? The pressing questions of his life are about how he will provide for his baby, how he can get a meal to eat, and whether he can continue attending school. As I think of such students, I can’t help but resonate with Ikeda’s claim that “students resent the fact that they must cram their heads full of knowledge that fails to answer their pressing questions about life, the real world, and human relationships” (152).

**Problem Three: There is No Social Contribution**

The possibility of introducing values such as peace, equality, and social justice into math curriculum is often dismissed by those who argue that mathematics is a value-neutral subject. What moral can be found in the objectivity and impartiality of arithmetic? As a result of this outlook, some educators believe that the introduction of values into math curriculum is either unfeasible or undesirable.
The claim that mathematics is ethically neutral is problematic for a number of reasons. Firstly, math educators teach real-world applications that most definitely have a moral quality. Educational scholar Fatma Tutak presents a powerful example from Nazi-era Germany: “How much poison gas is needed to kill…” (65) The choice of which applications to teach and which not to teach contains an implicit value judgment.

As mentioned earlier, many math curriculums do not include meaningful applications of concepts or discussion about social values. As Daisaku Ikeda warns us, “Education that does not teach a sense of values turns people into mere robots filled with data but with no understanding of what it is for” (150). The frequency of the incessant question all math teachers must face, “When will I ever use this?” is a result of the value-less education that Ikeda warns us about.

When we investigate the issue further, we find that the decision not to teach applications is rooted in a political perspective. It is not an ethically-neutral decision. It places an emphasis on the use of math as an abstract, intellectual practice that is divorced from everyday life. This aspect of the subject is valued above the use of mathematics as a practical tool for daily life or the use of mathematics as a tool for social change.

In a value-creative math class, students would learn to use mathematics to benefit society. Unfortunately, in public schools such an idea seldom exists in practice, if even in theory. As a result, teachers and students fail to understand the potential of using mathematics as a tool for social contribution.

Part Three: Relevant Resources

I have presented the problems. Now, it is time to consider how Soka Education Mathematics could address these issues. However, as we have noted, the efforts to implement the ideals of Soka Education in America are still in their beginning stages. For this reason, we have much to learn from educators who are already working towards a vision of mathematics that is value-creative, socially-contributive, and student-centered. In this section, I will introduce a variety of ideas and resources created by such educators. Their experiences will provide useful guidance in the implementation of Soka Math Education. These resources include theoretical perspectives and practical examples of implementation in the following fields: social justice mathematics, culturally relevant pedagogy, and inquiry-based learning³.

Social Justice Mathematics

Soka Education shares common aims and methods with critical pedagogy. Makiguchi and Freire shared a disdain for the direct transfer of knowledge. They both advocated dialogue as an essential aspect of education. Furthermore, they both believed that the development of a social consciousness among students would give rise to a desire to work towards a world based on the values of equality, social justice, and prosperity for all.

³ Inquiry-based learning could also be termed “discovery learning.” It is a constructivist approach to learning.
The field of social justice mathematics represents the effort to implement critical pedagogy in the field of mathematics. Since the aims of Soka Education and critical pedagogy are similar, Soka educators can learn much from other educators’ efforts to implement critical pedagogy.

The aim of social justice mathematics is to teach students to use math as an analytic tool to better understand, critique, and positively transform social inequalities. Social justice math teacher Eric Gutstein summarizes the aim as teaching students to “read and write the world” with math. He explains that “reading the world with mathematics means to use mathematics to understand relations of power, resource inequities, and disparate opportunities between different social groups and to understand explicitly discrimination based on race, class, gender, language, and other differences” (“Teaching and Learning” 45). After students develop this understanding, they write the world with math by it as a tool to advocate for positive social change.

Social justice mathematics - like the broader movement of critical pedagogy from which it was born – emphasizes power relations as an important analytic lens. It recognizes that historically, those in power have often used math as a tool to control and oppress people. Math is behind social phenomena such as the recent housing crises, the development of nuclear weapons, economic inequality, and a myriad of other examples. In contrast, social justice math and Soka Education share the goal of teaching students to use math as a tool to create a world based on social justice.

The field of social justice mathematics excites me because researchers and teachers have begun to successfully implement their ideals in concrete ways. Eric Gutstein provides us with many examples in his book *Rethinking Mathematics: Teaching Social Justice by the Numbers* as well as *Reading and Writing the World with Mathematics*. In these books, Gutstein writes about the integration of real-world projects into his class. For example, in one of these projects, students find the area of a circle and use it to calculate the density of liquor stores, community centers, and movie theaters in their city. They can then compare these figures to those of wealthier and/or poorer cities. This can then open up a discussion about why there are so many more liquor stores in low-income areas. After completing the project, students might present their findings to their friends, family, and community members at a school event.

Social justice math projects like these actualize the ideals of Soka Education in a number of ways. Most importantly, they teach mathematics in a way that helps students develop Makiguchi’s “social consciousness.” Such a model of math education fulfills the ideal of fostering a desire to give back to society. Secondly, social justice math accomplishes Makiguchi’s hope of integrating the various academic subjects. In the liquor store project, students use math, history, and English to talk about a social issue that they experience in their own community. This project perfectly fulfills Makiguchi’s proposal of uniting all the subjects around the central theme of community studies. And lastly, a social justice approach makes math relevant and gives meaning to the numbers. It does so by relating abstract ideas to social issues that students directly experience.
Social justice math teachers recognize that the introduction of value judgments into curriculum is not only desirable, but inevitable. As Gutstein notes, the attempt to teach math devoid of political context “provides no experience for students to be able to use analytical tools (like mathematics) to make sense of and attempt to rectify unjust situations. These all contribute to disempowering school experiences for students, and, in my view, are thus political acts, though not necessarily conscious” (“Reflections on Teaching” 70). Avoiding political discussion necessarily makes mathematics abstract and removed from reality. Since education is always political, teachers should recognize this fact and overcome their hesitancy to situate mathematics in a political context.

Similarly, Makiguchi supported the idea of integrating political discussion and social values into math class. This is demonstrated by his proposal in System of Value-Creating Pedagogy that arithmetic be classified as a course “intended as general guidance in value creation” (194). This would require the “rethinking of [the subject’s] objectives and redirection of associated contents.” In other words, he wanted to redesign the content of mathematics courses to ensure that they were based on positive social values. He also believed that teachers should not be afraid to take a political stance. He went as far as to argue that the “moral element” is the “most basic of all criteria for a teacher” (108). Educators must be willing to share their own opinions on moral and political issues. At the same time, they must also create a space where alternative perspectives are valued and respected.

Despite their commonalities, there are also differences between social justice mathematics and Soka Education mathematics. As mentioned earlier, critical pedagogy aims to develop a contributive spirit by exposing students to social inequalities. On the other hand, Makiguchi believed teachers could foster a desire for contribution by a different means:

It is the faith of the educator that, once aroused to an awareness of how society provides for everyone’s happiness, these same persons will not only be encouraged to consider the ways and means of living in harmony with others but actually come to cherish the moral laws of social existence and realize there really is no better route to their own happiness than through being a productive participant in their society. (28)

Makiguchi emphasized presenting students with the beneficial, rather than detrimental, aspect of social relations. In contrast, Freire emphasized the examination and transformation of oppressive social relationships. Therefore, a Soka Education math project might ask students to use math as a tool to examine how the social and natural environment positively contributes to their lives in some unique way.

As mentioned earlier, a social justice approach can contribute to the development of students’ creative potential in a number of ways. Activities such as the liquor store project help students build connections by asking them to use a variety of computational, linguistic, and analytic skills to examine an issue that they have personally experienced. Such projects connect
math skills to other math skills, other subjects, and students’ personal lives. In doing so, they fulfill Makiguchi’s proposal of interdisciplinary education, personally relevant education, and value-creative education. Soka Education Mathematics and social justice mathematics reconnect each concept to a larger context and aim to build a comprehensive conceptual framework of mathematical knowledge. Put simply, they emphasize relationships over isolated facts and actively engage students in problem-solving.

Inquiry-Based Learning

Mathematics teachers with an inquiry-based approach have much wisdom to share regarding fostering mathematical creativity. One such individual is Paul Lockhart. In an article entitled “A Mathematician’s Lament,” he presents a cogent and compelling argument that powerfully condemns our current system of mathematics education.

We can best understand some of Lockhart’s arguments when considering the difference between “direct instruction” and an inquiry-based, constructivist approach to teaching. In the direct instruction model, teachers transmit knowledge, concepts, and procedures for students to practice. In an exploratory or inquiry-based approach, teachers present students with a question or problem and guide them towards a point of understanding.

Lockhart argues that the direct instruction method inhibits curiosity, creativity, and active learning. It does so because it isolates mathematical concepts from the problem background from which they arose. The answer precedes the problem. As a result, there is “no chance for them to even get curious about a question; it was answered before they could ask it” (13). Since there is no prolonged engagement with an interesting problem, there is no room for curiosity to grow.

Furthermore, the direct instruction method forgets the importance of the problem-solving process. As Lockhart explains, “Mathematical structures, useful or not, are invented and developed within a problem context, and derive their meaning from that context . . . There are no ‘facts’ per se; everything is relative and relational. It is the story that matters, not just the ending” (17). By emphasizing the isolated fact, teachers reject and implicitly devalue the line of reasoning used to arrive at the solution. But the “why” is just as important as the “what!” The process is just as significant – if not more so - than the product! This point is similar to that made by Toda; the development of mathematical reasoning skills is the central goal.

What then should teachers do? Lockhart encourages math educators to reconnect process and product by engaging students in the active problem-solving of complex mathematical questions. Teachers can also introduce the historical context of mathematicians such as Pythagoras or Thales who grappled with similar problems. If students are pushed to actively problem solve, “specific techniques and methods will arise naturally out of this process, as they did historically: not isolated from, but organically connected to, and as an outgrowth of, their problem-background” (16). This approach also gives students the freedom to think about a problem in their own unique way. There are an innumerable number of distinct ways to think
about any single math problem. In direct instruction, the student is only exposed to one of these methods – the one that the teacher models.

Once students struggle with a problem and get frustrated, they will actively seek the techniques needed to arrive at a solution. The creative struggle has stimulated their curiosity. As they strive to answer the question, they will surely make many mistakes. But once they reach the moment of realization, they have had a meaningful learning experience. The solution is now a result of their own efforts. It is no longer a handout from the teacher.

The inquiry-based approach actualizes Makiguchi’s aim of fostering creativity and active learners. Rather than repeatedly executing isolated skills, students must figure out on their own how to connect different skills and ideas in a unique way. In short, they must think creatively. They must also think for themselves. They are no longer the passive recipients in a lifeless process of data transmission. They are actively creating their own understandings and solutions. The teacher has actualized Makiguchi’s call to place students “on their own path of discovery and invention” (168). Students have become self-directed, active learners. As Lockhart explains — and I am certain Makiguchi would concur — “mental acuity of any kind comes from solving problems yourself, not from being told how to solve them” (14).

An experienced teacher once told me that if you are working harder than the kids, they are not learning. Teachers should not lecture at length or exert any tremendous amount of energy during instruction. Rather, they should give students the opportunity to work hard and guide them through their engagement with rigorous content.

The Question of Relevance

As a first year teacher, I developed a deep-seated conviction in the necessity of making math relevant to my students. If the content is not relevant, why learn it? Thus, I exerted tremendous energy to connect abstract mathematical concepts to my students’ everyday lives. The field of social justice mathematics also recognizes the importance of relevance and attempts to actualize it in a unique way. Makiguchi, too, considered the best way to deal with the fact that “abstract ideas relate poorly to young minds” (200). His conclusion was similar to my own: teachers should strive to connect abstract concepts with “all the things, both tangible and intangible, with which children have had to become familiar in their own home environment – stimuli they can in no way escape or forget – and connect all other material to those things” (201).

For a while I struggled to relate parallel lines, transversals, and square roots with the lives of disadvantaged, Hispanic youth. This struggle made me question the possibility of bridging the exceedingly immense gap between the lives of my students and the abstractness of Algebra I and Geometry. And amidst all of these thoughts, I read the following passage from Lockhart:

The saddest part of all this ‘reform’ are the attempts to ‘make math interesting’ and ‘relevant to kids’ lives.’ You don’t need to make math interesting – it’s already more interesting than we than handle! And the glory of it is its complete
irrelevance to our lives. That’s why it’s so fun! Attempts to present mathematics as relevant to daily life inevitably appear forced and contrived . . . Algebra is not about daily life, it’s about numbers and symmetry – and this is a valid pursuit in and of itself . . . We don’t need to bend over backwards to give mathematics relevance. It has relevance in the same way that any art does: that of being a meaningful human experience . . . People enjoy fantasy, and that is just what mathematics can provide – a relief from daily life, an anodyne to the practical workaday world. (9)

Wow. How do we come to terms with these competing perspectives? On the one hand, I agree with Makiguchi and Gutstein’s claim that it is important to connect math with students’ personal experiences. Doing so increases relevance and gives them a concrete context in which they can ground more abstract ideas. It is also important if we hope to teach students to use their mathematical capacities to create value in society. At the same time, I have personally experienced that many of my attempts to make abstract principles relevant were “inevitably forced and contrived.” And I recognize that students can still develop creativity, curiosity, intellectual independence, and problem-solving skills even if problems are devoid of any real-world context. So perhaps teaching math abstractly is not a practice to be categorically rejected.

Would Makiguchi approve of this compromise in principle? In Community Studies, he proposed a program that would help students understand the abstract principles of every subject by connecting them to students’ direct observations in the community. So some degree of personally-relevant context is most definitely important. But once students understand the principles, I see no reason why a teacher could not move away from concrete examples for the sake of fostering creativity and problem-solving skills. Mathematics is unique because it is exceedingly abstract – perhaps more so than any other subject. Lockhart makes a good point in stating that relating ideas back to the real-world is often difficult and contrived. In addition, he keenly notes that math’s abstract nature is not only a difficulty to be overcome; it can also be an asset to be leveraged.

Perhaps what my students need most – amidst the painful, harsh reality in which they find themselves – is for someone to take them to a place of wonder. There is value in that too, is there not? In Makiguchi’s theory of value, there are three types of value: beauty, benefit, and good. 4 Social justice mathematics represents the actualization of “good” because it teaches students to use math as tool for social contribution. At the same time, Lockhart’s abstract, inquiry-based approach realizes the value of “beauty.” In a section on the concept of “aesthetic value,” Makiguchi explains that intangible things can produce beauty too: “humans are subject to the same order of appreciative feelings toward actions, occurrences, and ideas as they are toward things, so I see no reason to dismiss these from consideration as aesthetic objects” (82).

---

4 Beauty refers to the value of aesthetic pleasure produced by sensory perceptions. Benefit refers to the value that contributes to the well-being of individuals. Good refers to the value that contributes to the collective life of society.
Therefore, the appreciation of abstract mathematical concepts can also produce the aesthetic value of “beauty.” This is supported by Lockhart’s notion that mathematics is a beautiful and enchanting art of ideas, patterns, and numbers (3). And Makiguchi’s conclusion is the same as Lockhart’s; aesthetic value is important because it helps “people find comfort and alleviate fatigue by breaking the monotony of their everyday life, diverting their minds, and raising joy in place of melancholy” (83).

Part Four:  
Putting the Theory into Practice at Desert Pride Academy

Desert Pride Academy

I am currently teaching mathematics at an alternative high school called Desert Pride Academy in Anthony, New Mexico. The community in Anthony struggles with issues of severe poverty ($8,000 per capita median income), violence, gangs, drugs, discrimination, and immigration. Furthermore, I am teaching at an alternative school for students who have dropped out, been expelled, are involved with gangs and drugs, girls who are pregnant, etc. Almost none of them have been successful in the traditional public schooling system. Few of them enjoy school and even fewer enjoy mathematics. My job is to get them interested in Algebra I and Geometry. It is quite the tall task.

Although in high school, most of my students lack basic math skills and perform at a middle school or even elementary school math level. This is the result of a variety of social and educational circumstances and cannot be seen as the consequence of any one factor. At the same time, it is clear to me that the traditional form of mathematics education has not served my students well by any means.

Some of my students only come to school for the free lunch. Others are involved in gangs and experience violence regularly. One of my students stopped coming to school because a rival gang started shooting up his house every day. Another student told me that he has been convicted of three felonies; the first was when he was only 14. A 13 year old girl in middle school has just become pregnant. If you were a student faced with these harsh realities, where would quadratic equations, y-intercepts, and geometric proofs fall on your lists of priorities?

The majority of my students have not met with success in the traditional schooling system or in the traditional mathematics classroom. Considering this, it is essential that I make content comprehensible, relevant, and meaningful.

When I was in high school, my mathematics teachers generally taught with traditional methods. Going into my first year of teaching, I was influenced by this experience. Initially, I too taught in this way. But after a while, an inner sentiment of dissatisfaction made me realize that neither I nor my students were happy. To be honest, I hated teaching this type of mathematics just as much as some of my students hated learning it. Deep down, I knew that the content and approach meant little to either of us.
Slowly but surely, I started to improve my practice. I started utilizing more inquiry-based textbooks such as CPM, which aim to foster a conceptual understanding and a problem-solving approach. I gave students open-ended questions and had them to work collaboratively so that they could teach each other. I pushed them to engage in mathematical dialogues and asked them to explain their reasoning verbally and in writing. I stopped teaching “tricks” to solve a problem and constantly asked the question “Why?” to ensure that students understood the underlying concept that justified each step of the problem. In addition, I also started designing social justice math projects that help students learn to use math as a tool for value creation.

The Juarez Project

The majority of my students and their families have roots in Ciudad Juarez, Mexico, which is directly across the border from my school. Over the past decade, there has been a great deal of violence there between warring drug cartels vying for control of the city. The violence escalated to point that in 2010 roughly ten people were being murdered each day in Juarez, making it the most dangerous city in the entire world.

In a number of informal conversations, I learned that many of my students knew a lot about the topic. Many of them had been personally affected by the situation in some way. For this reason, I decided to design projects for both my Algebra and Geometry classes on the topic. In the spirit of culturally relevant pedagogy, the goal was to use this cultural knowledge as a bridge to academic content.

On Day One, we began by discussing the history of the issue. The first question I asked them write about was: What do you know about the violence in Juarez? After they listed their prior knowledge, we came together as a class to make a concept map to model the situation. (See Appendix B) It became clear that the students possessed a wealth of knowledge about the issue. They knew about the roles of the government, police, military, cartels, street gangs, and the common people. They knew the names of all the cartels and gangs and provided examples of vicious acts they had committed. We watched a short video clip on the topic and organized all of this information into one common concept map.

The second question I asked that day was: Do you know anybody who has been personally affected by the violence? I was surprised to learn that the majority of my students knew somebody who had been affected in some way. The stories were hard to hear. For example, one student wrote:

My family was affected, 2 of my cousins got killed because of the violence. One was [a] cop who got killed because he supposedly knew too much. The other got gunned down because his friend owed money and threatened to beat up one of guys involved in the cartel, so the next day they shot up my aunt’s house and killed both my cousin and his friend.
One girl shared that her father had been murdered by the cartels. Another student said that her grandparents had been forced to shut down their business after a cartel asked them to pay for “protection.” Many others had uncles, cousins, and friends who had been killed. One girl broke down in tears and asked to leave the classroom. Her brother had been murdered in Juarez in 2010. I was shocked and saddened to hear all of these stories.

After establishing the historical context, we began the math. In Algebra, the topic was linear equations. I asked the students to use the murder rate during different years to calculate the total deaths for each year. They then filled out a series of tables that showed the number of deaths during each month. Based on the tables, they wrote equations representing the total death count for each year. On the third day, they used the equations and tables to make graphs of the total number of deaths as well as the death rate per year.

In Geometry we used the concept of complex area to analyze the situation. I gave the students a map of different neighborhoods in the city and the number of deaths in each area. I then asked: which neighborhood is the most dangerous and which is the safest? This question was difficult to immediately answer because some neighborhoods were much larger than others. Students divided each neighborhood into geometric shapes in order to estimate its area. Then, using the area, they calculated the number of murders per square mile for the given year. They could then compare the number of deaths in different neighborhoods. Based on these figures, they made color-coded maps showing the relative danger of each area.

On the fourth day of the project, students came together in groups of four to make posters that displayed their findings. The posters included graphs, equations, tables, maps, photos, and written reflections on the issue. You may refer to Appendix C to see examples of student work.

**Project Reflection**

To what extent did the Juarez Project actualize the aims of Soka mathematics education? We will start by looking at the ideal of self-directed learning. In the project, I did not tell the students what to do or ask them to repeatedly execute a certain skill. Rather, I asked them to use concepts they had previously learned in a new context. They had to think about how to apply old ideas in a new situation. When discussing the history of the violence, the students took the lead in the discussion. They shared a wealth of knowledge and taught me much about the issue. For a moment, they assumed the role of teacher and I assumed the role of learner.

As we discussed, the ideals of value creation and creativity depend on a student’s ability to perceive connections. Let’s return to five criteria of creativity and connection which we examined before.

1. Teaching the relationships between math concepts and other math concepts.
2. Teaching the relationship between the subject of math and other subjects.
3. Teaching math concepts in relation to the problem-context from which they originally arose.
4. Teaching the relationship between math concepts and meaningful, real-world applications.
5. Teaching the relationship between math and students’ culture and personal lives.

Earlier, I argued that traditional math education fails in all five respects. The Juarez Project, in contrast, is an activity that is successful in achieving these five aims. First, it requires students to use a variety of skills in conjunction to solve a complex problem. In the Algebra version the students had to find a rate, make a table, make an equation, and make a graph. In the Geometry version, the students found the area of complex shapes and calculated the murder rate per square mile. Second, the project bridged the subjects of mathematics, English, and history. The students wrote about their experiences and used numbers to analyze it. Furthermore, they could draw connections between the spike in the murder rate and historical events such as the introduction of the state military in 2010. Thirdly, the project introduced math concepts as tools necessary to solve problems that arose during the investigation. The concepts were introduced in context of a problem rather than in isolation. Fourth, the project required students to apply mathematical ideas to analyze a real-world issue. And fifth, the real world issue was one that students had directly experienced in their own lives.

In addition to student-driven learning and creativity, the Juarez project also included the aspect of social contribution. The poster was a creation that served the purpose of informing others and raising awareness about the issue. At the end of the project, I also asked students to consider what could be done about the issue. Some of them offered suggestions such as reforming the government or removing corrupt police officers from the force. Others found it difficult to imagine change. Some even expressed the opinion that nothing could be done and felt that the situation would continue as it always had.

Throughout the project, students were interested and excited. When questioned later, many said that it was the most memorable thing we did during the semester. Looking back, I too can say that this was the most meaningful activity I did with my students. I enjoyed it just as much as they did. The project was meaningful because it was relevant. It was personal. It used a social issue my students had directly experienced as a door to academic content. The students learned that math is not always an abstract, irrelevant, intellectual practice. It can be a powerful tool that helps them better understand the social reality in which they find themselves and better answer the pressing questions of their lives.

The truth is that traditional mathematics education has very little purpose, meaning, or value in my students’ lives. Yes, they will need to master it if they hope to perform well on New Mexico’s standardized tests or college admissions tests. But does it contribute to their development as a human being in any meaningful way? I fear not. This is why I passionately argue for the introduction of Soka Education, social justice pedagogy, and an inquiry-based approach into mathematics education. Doing so would benefit young people – especially at-risk youth – in significant ways. It would teach them to use math as a tool to benefit society, equip them with creative thinking skills, and for a short time take them away from their harsh reality toward a place of curiosity and wonder. The Juarez Project is one small example of how this ideal might take form in the classroom in a concrete way.
Part Five: Our Current Historical Moment

If we consider the circumstances of our present historical moment, it is clear that the capacities of creativity, social contribution, and self-directed learning are becoming increasingly essential. We live in a world of complex, interconnected problems. In the 21st century, political disputes, ethnic conflict, environmental concerns, a scarcity of resources, over-population, and a number of other issues will become exceedingly interrelated. Only those individuals with the ability to perceive connections and synthesize ideas to create new, innovative solutions will be able to solve the problems of the future. Without young people who can think creatively, our future is bleak.

What is the value in schools’ present emphasis on standardization of tests, curriculum, standards, etc.? Standardization, which emphasizes conformity, is diametrically opposed to creativity, which emphasizes individuality and original thought. There is little room for creative interpretation or production on standardized tests. Advocates of the present system often defend these practices in the name of economic objectives. But if you ask business leaders, they will say that they do not desire workers who can only perform a limited number of specific tasks. Rather, they want people who can think creatively and innovate.

Soka Education’s emphasis on creativity and conceptual relationships is also supported by recent discoveries in the field of neuroscience. Mental connections between different ideas form physical connections in the brain in the form of neural pathways. Educational neuroscience researcher David Sousa explains this process as follows: “The more connections that are made, the more understanding and meaning the learner can attach to the new learning, and the more likely it is that it will be stored in different networks. This process now gives the learner multiple opportunities to retrieve the new learning” (84). Makiguchi had a similar understanding of the relationship between conceptual learning and neural networks. In Community Studies, he writes that

Our brains contain innumerable conceptions. That we are able, as needed, to recall and put these to use in our daily lives is due to the fact that they form a complex and interpenetrating network, with different concepts invariably sharing points of contact. While this image of a network is just that, an image, from our present-day level of knowledge of psychology the existence of such a network would seem to be an indisputable fact. Society is marked by innumerable gradations of wisdom and folly, sharpness and dullness; the fundamental condition for these differences would seem to be the degree to which the connections between concepts have been ordered and organized in the brain. (Gebert 6)

In the same work, Makiguchi defined the central role of teachers as assisting students in integrating new ideas into their pre-existing conceptual framework. Neuroscience shows us that Makiguchi’s emphasis on building connections improves understanding, the development of meaning, and the retention of knowledge.
In the context of the immediate access to information provided by the internet, what use is the memorization of facts? At any time, I can use the internet on my smart phone to look up any fact that I want. Considering this, it becomes clear that rote memorization has no purpose in our present moment. The essential skill students do need is the creative capacity to sort through this massive sea of available information to identify important ideas and synthesize them into valuable-creative innovations. Rather than creating automatons, let us leave mechanical, monotonous, toilsome tasks for calculators and computers.

The 21st century also calls for self-directed learners. Today, knowledge and technology are changing at a rapid pace. And the pace of change will only increase more in the future. For example, much of the content learned by computer science majors will be obsolete within 5 or 10 years. For this reason, what society truly needs are people who have learned how to learn. What we need most are self-directed learners. As Makiguchi explains, we need “to equip the learner with the methods of research. [The purpose of education] is not the piecemeal merchandizing of information; it is to enable the acquisition of the methods for learning on one's own; it is the provision of keys to unlock the vault of knowledge” (168). Makiguchi wrote these words in the context of early 20th century Japan. Today, his point is even more relevant and crucial amidst the accelerating transformation of our society.

The truth is that few of the students in our nation’s math classes will become mathematicians. That is the reason why teachers should help students to develop the creativity and problem-solving skills that will serve them well regardless of their future path. In this paper, I have demonstrated that Soka pedagogy, critical pedagogy, and an inquiry-based pedagogy provide concrete methods for fostering the creative, intellectually independent young people our world so desperately needs.

Conclusion

In the beginning of the paper, I mentioned that Makiguchi viewed the entire body of his work as a “preface” (183). I argued that it is therefore up to the Soka educators of the present age to build the methodology that Makiguchi could not build – to put the theory into practice. This paper has been a presentation of my initial efforts to contribute to this task as a first-year math teacher in Anthony, New Mexico.

The implementation of Soka pedagogy will surely differ according to context. Soka University of Japan is indeed quite different than Soka University of America. Because Soka Education respects individual diversity and utilizes students’ cultural capital, there is no single one-size-fits-all model of implementation for all locations. At the same time, there are universal principles of methodology that teachers can discover and utilize by reflecting on their experience. Makiguchi illustrates this idea by comparing the field of education to the field of medicine. He explains that a doctor uses the universally valid principles of science to remedy a cold, regardless of differences among individual patients (166). Likewise, there are universal principles of teaching methodology that can effectively apply to all students.
The current task of Soka educators is to begin identifying some of these principles. We should do so while documenting our unique efforts to implement Soka Education as teachers of a variety of subjects in a variety of cultural contexts. Much of our efforts to translate the theory into practice will proceed by trial and error. Makiguchi describes the process of developing a Soka methodology as follows: “New ideas must be given the benefit of methodical trial. They must be tentatively accepted and tested in faithfully conducted experimentation before any decision is reached. If born out, so much the better; if found wanting, there must ensue a painstaking analysis of the causes of failure” (176). By examining and comparing our successes and failures, Soka educators can begin to construct a Soka methodology. We must accomplish the task that Makiguchi could not accomplish in his lifetime. In addition to the issue of translation, this will be the central task of those who wish to expand Soka Education into the 21st century.
Problem 3  Finding Distance

**Dog Agility**  Dog agility courses often contain a seesaw obstacle, as shown below. To the nearest inch, how far above the ground are the dog’s paws when the seesaw is parallel to the ground?

\[
a^2 + b^2 = c^2 \quad \text{Pythagorean Theorem}
\]
\[
26^2 + b^2 = 36^2 \quad \text{Substitute.}
\]
\[
676 + b^2 = 1296 \quad \text{Simplify.}
\]
\[
b^2 = 620 \quad \text{Subtract 676 from each side.}
\]
\[
b \approx 24.8997992 \quad \text{Use a calculator to take the positive square root.}
\]

The dog’s paws are 25 in. above the ground.
Hayashi
Works Cited


Creating Value through
Art in Action in the Local Community:
A Documentary of Edu-Culture and Hip Hop in Ecuador

Jennifer Hayashi
SUA Class of 2014

“The community, in short, is the world in miniature. If we encourage children to observe directly the complex relations between people and the land, between nature and society, they will grasp the realities of their homes, their school, the town, village or city, and will be able to understand the wider world.” – Tsunesaburo Makiguchi

Abstract

The purpose of this paper is to relate Soka Philosophy to art. Specifically it will examine the role of art in relation to Makiguchi’s notion of value creation. It is necessary to examine the interconnectedness of self and community in education. Traditional education often classifies art in specific classes. However, the process of creating art is not limited to art classes. Education should include the process of creative learning. I will address the relationship between creative learning and community. This paper will first look at the purpose of education and community. Next it will address the importance of community education and art. The third section will touch on experience and community and last the need for a philosophy to guide experience and education for all people using art. I will reference general ideas regarding Soka Education, but will focus on Makiguchi’s notion of value creation in community. In addition, I reference John Dewey and his book “Art and Experience”, who influenced Makiguchi and his ideas regarding education. In each section I will relate the ideas to my personal experience filming a documentary about hip-hop in Ecuador. I began filming while studying abroad and have continued to work with a hip-hop collective and group called Nina Shinku. My personal experience making a documentary about artists on the streets has allowed me to gain greater wisdom through living the reality of what I studied at Soka University of America. The purpose is not to go into depth about the production of the film or the film itself, but rather relate art, education, and community to my own experience living the theoretical through making a documentary. The main purpose of this paper is to address Soka Education and art’s ability to create value in a local context as form of education through active engagement and interaction between the artist and community.
Introduction

The local community is itself a world in miniature. A community is a group of people living in the same place or having particular characteristics in common. According to Makiguichi if one can understand “the relations between people and the land, between nature and society then they will be understand the wider world” (Makiguchi, 8). We live in a world with incredible diversity and there are many complex relationships within a community. Despite the complex web of relationships in each community there exists a common thread linking all cultures. When people began to gather in communities thousands of years ago culture emerged as each particular society created their own beliefs and habits of life. Art was and currently is part of almost every community, whether it’s listening to the same music, knowing the same indigenous dance, or seeing the same graffiti on the walls. The ability to express daily problems, joys, and questions through art is a means to create value and share feelings through alternate forms of expression. Many cultures regarded song as prayer and symbols on cave walls as spiritual direction. For others it was a way to express feelings of eternal gratitude to universal forces, spirits, or gods. For some communities it was a way to find a mate through dance or send a personal message by writing song. Regardless of the reason for creating art, it is a force that connects the human spirit and moves humanity toward understanding and change. One way to understand a local community and further the wider world is through the freedom to express and share art.

Art is the force that connects the human spirit, but there are people that feel disconnected from the power of art because of a lack of ability to express or engage in its potential. Today in the world there exists economic and social inequality among people in different cultures. Despite these differences all people are drawn to the power of art on a daily basic, even if it’s merely listening to the radio or watching a movie. Time has been an influence on the accessibility of art, often those with more leisure time have more time to engage in art and music. However, art is a greater force that’s purpose is to serve all people regardless of any “limitations”. During the period of slavery in the United States slaves would create songs while working in the cotton fields, in Brazil slaves created Capoeira dance in disguise to learn self-defense, and in the Bronx in New York oppressed youth created the culture of Hip Hop to transform the harshness of their daily realities. In situations of oppression people have always found ways to express themselves through art despite social and economic inequality. However, it is the role of education to encourage and allow all people to benefit from art.

I believe the reason for discrimination and distortion in humanity is due to a failure in education. It is clear with all of the world problems we are facing today that we need a humanistic education that is working toward a more peaceful world. Universally we need to ask ourselves what is the purpose of education and what philosophy can move us toward this goal. Makiguchi believed that the ultimate purpose of education should be the lifelong happiness of the learner. Art’s ability to express the realities and hopes for a community in a humanistic way
can help restore the purpose of education through the process of creating value for the individual and society.

This paper will first look at the purpose of education and community. Next it will address the importance of community education and art. The third section will touch on experience and community and last the need for a philosophy to guide experience and education for all people using art. I will reference general ideas regarding Soka Education, but will focus on Makiguchi’s notion of value creation in community. In addition, I reference John Dewey and his book “Art and Experience”, who influenced Makiguchi and his ideas regarding education. In each section I will relate the ideas to my personal experience filming a documentary about hip-hop in Ecuador. I began filming while studying abroad and have continued to work with a hip-hop collective and group called Nina Shinku. My personal experience making a documentary about artists on the streets has allowed me to gain greater wisdom through living the reality of what I studied at Soka University of America. The purpose is not to go into depth about the production of the film or the film itself, but rather relate art, education, and community to my own experience living the theoretical through making a documentary. The main purpose of this paper is to address Soka Education and art’s ability to create value in a local context as form of education through active engagement and interaction between the artist and community.

The Purpose of Education and Community

The purpose of education should be for the happiness of an individual and the community. Makiguchi believed that the purpose of education should be derived from the purpose of life itself, he “positions the creation of value as the ultimate purpose of human existence, defining a happy life as one in which the capacity to discover and create value has been fully developed” (Gebert, 66). The goal is for the student to develop the potential to create value for his lifelong happiness in harmony with his environment. In value-creation centered learning there is no such thing as isolated abstract educational value. According to Dewey, “the notion that some subjects and methods and that acquaintance with certain facts and truths possess educational value in and of themselves is the reason why traditional education reduced the material of education so largely to a diet of predigested materials” (Dewey, 46). In accord with Dewey, Makiguchi believed creating value served a better purpose for education then merely acquiring truths. He saw the limitations that a traditional education would have if education lay merely in facts or in the teaching of predigested materials. Genuine value is created with experience, connection, and understanding to one’s surrounding community. Makiguchi believed that the community is a smaller version of the wider world, and that if a child could understand the complexities and workings of one’s own community then the child would also be able to understand the larger world. Furthermore as an individual is connected to society, individual happiness will ultimately be linked to a concern for society, and thus a concern for society must address the happiness of the individual as well.

While filming my documentary in Ecuador I was able to observe various systems of education in Ecuador. The capital city, Quito, is a developing city and like most developing cities
it has adopted traditional western education systems in its schools. Ecuador is a diverse country with a large indigenous population and some traditional modes of education are still present in various communities. For example, the Huaorani people who are currently living in the Amazon region in Ecuador were fully practicing a “system of education” similar to Soka Education prior to western intervention. They valued traditional teaching based on creating value and harmony in direct connection to their local environment and mother earth. Currently they are facing pressure to adopt Ecuador’s national standard of education, “while the negative effects of education on Huaorani culture are obvious it should be mentioned that education could possibly even strengthen or maintain an indigenous culture if properly managed. The Huaorani could still preserve their culture by having the school curriculum modified towards bilingual education and special courses teaching Huaorani handicrafts, songs, dance, legends and history (Smith, 355). Pressure to adopt a new system of education has negative effects on the preservation of their indigenous culture. Why is there a need to preserve the culture? There is clearly value in their traditions and there is insight in the need to continue the creation of art, through means such as song and dance. However, modifying the curriculum to accommodate the teaching of particular art courses would change the way culture is taught in the community. The reality is that many diverse communities are facing the same problem in Ecuador. Based on my observations I would argue that art is an experience that creates culture, and that it must be based on value-creation within the community, because it’s role changes when something is learned in isolation and abstraction. When education becomes a separate facility from the community, the entire community is affected as education creates community. The Huaorani people are an example of a community that’s culture is being impacted by the changes in education.

Only six hours west of the Huaorani people in the city of Quito there is a different community of youth fighting to create a culture of their own. There are many cultures around the world that are changing and adapting to the influences of American culture. Region. Western education systems are more present in Quito then in the Amazon rainforest, and there is more crime in Quito. Furthermore, I was interested in learning how art can be a form of education and empowerment, particularly in places of injustice and oppression. While studying abroad in Quito I spent the semester doing an internship in a boys prison, Virgilio Guerrero. I was part of a project teaching breakdance and the culture of hip-hop in hopes of providing art as an alternative to destructive behavior upon the release of the kids. The focus of my involvement was filming the sessions. Meeting the individuals involved with this hip-hop project brought me into direct contact with Nina Shinku, which means “fire of the heart” in one of Ecuador’s indigenous languages, Kickwa. This collective of individuals is working to create a culture of their own, Hip-Hop is one of the means they are using to teach on the streets of Quito. My experience filming their activities has caused me to observe and reflect beyond my own individual capacity. Nina Shinku is creating culture and offers an alternative example of culture education to other communities like the Huaorani people who are facing similar problems. In terms of Soka Education the work of Nina Shinku provides an example of a cultural movement that encompass value-creation at the core of its philosophy.
Importance of Community Education and Art

Art is a necessary component of education, as it’s function goes beyond rational thinking and serves to express and teach things that can not be felt or understood through logic alone. Art is connected to what we experience everyday, but it represents some transformation of the everyday. Through creativity an individual has the potential to influence another person to think of something important in a different way. In regards to Soka Education, the application of art allows an individual to create value through the expression of their realities as a process of learning. Art is a form of education that can transform the suffering and realities that people experience in their daily lives into sources of joy:

The institutions of human society treat us as parts of a machine. They assign us ranks and place considerable pressure upon us to fulfill defined roles. We need something to help us restore our lost and distorted humanity. Each of us has feelings that have been suppressed and have built up inside. There is a voiceless cry resting in the depths of our souls, waiting for expression. Art gives the soul's feelings voice and form. (Ikeda, 118)

Art allows people to feel distortion to humanity, as art gives the feeling voice and form. Because there is vast inequality and oppression in the world, art is especially powerful in places of poverty. It allows injustice to be expressed that goes beyond a realm dependent solely on knowledge and rational thinking. All cultures identify with art in some form, and it is unquestionable that art in general creates a connection beyond rational thinking. It opens possibilities of change when art is transferred across cultural and economic differences, and people of different backgrounds can find art relevant to their own lives.

Education should allow art to be a force for learning that is based on experience with the community. Makiguchi stressed the importance of education being part theoretically based in the classroom and part experiential based in the local community. The creation of art should be accessible to all people. However, “as works of art have lost their indigenous status, they have acquired a new one-that of being specimens of fine art and nothing else. Moreover, works of art are now produced, like other articles, for sale in the market. Objects that were in the past valid and significant because of their place in the life of a community now function in isolation from the conditions of their origin” (Dewey, 9). As the connection between art and community grew further so did the values that came with art in its relationship to people, objects, and places in context. Furthermore as art became commodified it lost its purpose, as it was limited to a particular group of individuals in society, opposed to art as a shared culture among a group of people among all social and economic backgrounds. How did art become lost in the community? I believe the answer lies in the philosophy of education that is being implemented. The act of art is value creation in its highest form when an artist can create value for himself and others. When art
as a form of learning becomes isolated in the classroom, it becomes limited in the state learning was acquired. Therefore, I argue that to implement value creation education of art in its highest form it must be created and integrated with the local community.

While filming a documentary with Nina Shinku in Quito I was able to observe the importance of free expression through the culture of Hip-Hop. Nina Shinku is a community that’s mission is to provide an alternative space where one can encounter things that are happening within the current youth, with cultural development processes that are integrated in the community. “We promote edu-culture, and we understand that culture develops in the streets and in the neighborhoods, not in galleries and exhibitions and all that is manifested in popular culture.” (Arkanas). I found that Nina Shinku’s mission and concept of edu-culture was very similar and relative to Makiguchi’s idea of creating value with community. Nina Shinku has more than thirty coalitions that are all working with the community. All of the coalitions are directed toward the traditional Sumak and Kawsay processes, which focus on our connection to earth and multiculturalism. “Through implementing strategies, methodologies, and edu-communication plans, individual and collective leadership of youth movements, are creating a network of community work that allows the development of proposals made by young people to the community” (Arkanas). Some of the proposals made by young people include dance, circu, percussion, video and photo art, music production, parkour, capoeira, cooking, gardening, graffiti, and breakdance. While filming I was able to observe the different projects as a living example of community art-education. Makiguchi believed that when education becomes relevant to students’ lives they would transform from passive spectators and recipients of knowledge to active learners. From my observations it was clear that the youth involved in Nina Shinku are actively learning through the process and development of self-initiated art through it’s direct engagement in the everyday local context.

Among the many collectives of Nina Shinku my documentary focused on Hip-Hop education as a force for learning. Hip Hop started in the Bronx in New York in the mid 1970s as a means for expression among oppressed youth. Today it has spread to countries all over the world and continues to be a means for youth in oppression to express their realities within their community through the use of four main elements Djing (breaking up beats), B-boying (dancing), Graffiti (visual street art) and Emcee-ing (lyrical and vocal expression). These elements have translated differently in each country and each community, as hip-hop allows the adaptation of one’s relative culture. The reason that hip hop originally and continues to have such a powerful impact is because its origin and purpose was to act as a revolutionary cultural force that challenged popular culture and created a renewed sense of community. B-boying brought people together on the streets, as individuals would battle one another with dance. Djing created new songs using already recorded beats. Graffiti provided an alternative visual scene to the rising of city buildings, as artists recreated their world through painting the city walls. Rapping allowed an individual to express ones thoughts on the spot through poetic use of words to a rhythm. These four art forms allow people to recreate relationships with their environment through the use of their own power and body.
In Quito, Hip-Hop is a culture that is providing a way for individuals to redefine their place in society. For many individuals in Quito Hip-Hop culture is their education and means to create value in their life. Nina Shinku’s facilitation of hip-hop has further clarified the value that is being created in local communities in Quito. Makiguchi stressed the importance of the relationship between one’s own community and what is being taught. KRS-One, one of the most influential MC’s in hip-hop culture defines hip hop clearly:

- Hip means to know, it's a form of intelligence
- To be hip is to be update and relevant
- Hop is a form of movement
- You can't just observe a hop, you gotta hop up and do it
- Hip and hop is more than music
- Hip is the knowledge, hop is the movement
- Hip and Hop is intelligent movement
- Hip hop, her infinite power
- Helpin’ oppressed people, we are unique and unequaled
- Hip hop, holy integrated people
- We gotta think about the children we bringin' up
- When hip and hop means intelligence springin' up

(KRS-ONE)

I filmed one graffiti writer from Quito tag the streets with the name of his crew. On the next street he painted an indigenous women from the Amazon. The ignorant community member would not know it was the same person, but would judge the two pieces completely differently. One block down on the wall is written, “SAVE YASUNI”. Yasuni is the most bio diverse place on planet earth has is currently being threatened as Ecuador is drilling for oil that will export to China. It’s illegal for him to write a message on wall. He is concerned about the destruction of one most unique habitats on earth. This writer has never been to the Amazon in his own country, but is willing to potentially be arrested so he can make his community aware of reality of Yasuni. Ikeda states, “artists must be free to make public their thoughts, even if they are considered subversive by the existing powers” (Ikeda, 266). There is a reason that hip-hop is a movement helping oppressed people. All forms of art in hip-hop are an expression of the most relevant reality to the individual and his experience in the common life of his community. Many of these youth attend schools that do not foster a humanistic educational philosophy, and thus they have turned to hip-hop as their means for education in the street. While making the documentary I
could see how hip-hop as a culture is a weapon, fighting the realities of oppression by creating art.

**Experience and Community**

Art is connected to common life and is a form of communication that reveals and changes the realities of a community as a form of education. In our world there are multiple overlapping levels of community. With the strong presence of technology and Internet access, most of the world is a part of a global community of art. Most art that an individual is exposed to does not come directly from the local physical community one lives in. Globalization has changed the way art communicates and educates society.

In “Art and Experience” Dewey emphasizes the importance of *experience* and art. He questions, “why is there repulsion when the high achievements of fine art are brought into connection with common life, the life that we share with all living creatures?” (Dewey, 20). Some people believe that art is above the common life and only a great artist has the ability create *fine art*. I would argue that the separation of fine art and art is part of the problem, because all human beings can relate to experiences of common joy and common suffering. Art Education should allow all people access to the benefits of art.

An individual can create art and value when it reveals an aspect of a local community *with the community*. Dewey states, “the remaking of the material of experience in the act of experience is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises it office, it is also a remaking of the experience of the community in the direction of greater order and unity” (Dewey, 81). When the potential of art is fully exercised it creates experience in a community that is a force of collective unity. The creation of art opens the mysteries of a community, the world, and the universe. “The creative life demands constant effort to improve one’s thoughts and actions…the person who give up the fight for creativeness is headed ultimately for the hell that destroys all life” (Ikeda, 209). In essence the fight for a creative life is not limited to an art course, but is in fact a way of living that transcends into all aspects of one’s life. Traditional education has isolated art in categories, and there is absolute need to restore the understanding of art *as itself a form of education* through self-expression. It should not be separated but integrated with the community, “the task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience” (Dewey, 3). How can one restore the continuity between reality and the reconstruction of reality through art?

In the documentary I observed how experience is necessary in order to fully feel and understand something. While filming events I talked with people observing as writers were doing graffiti. One positive response was that it was a good thing for the community because it gave the kids something to do and made the neighborhood more beautiful. A negative response was that it was merely illegal and that it destroyed public property. I noticed that most people gave
positive responses were more concerned with well being of the local community, while those
that gave negative responses usually trusted the government and its laws and believed strongly in
public property and one’s ability to have all rights under ownership. While listening I attempted
to be open to all opinions so that I could construct an accurate and honest documentary. While
listening I formed my own opinions about the impact graffiti had on the community. However,
the most important thing I observed is that when people saw the experience of graffiti they were
more compassion, interested, and open to the entire process and culture of hip-hop. Therefore,
this led me to realize the importance of experience. I concluded that I myself could not fully
construct an opinion about any aspect of hip-hop without experiencing it myself.

At this point while I was filming the documentary I began to start doing graffiti in
addition to filming. After I started doing graffiti myself I realized that there is so much more to
writing then merely creating something on a wall. When people are all doing graffiti together on
the same wall, there is often a heavy energy of competition. There is positive competition,
essential who can create the best section but in the end there is merely a beautiful mural that
each person could contribute to. At the end of painting everyone would compliment the other
pieces and it was always an experience of collective joy. Influenced by Dewey, Makiguichi saw
competition as a driving force in history and the future of humankind and believed that education
should embrace the notion of humanitarian competition. “It represents a profound qualitative
transformation in the very nature of competition, toward one that is based on the recognition of
the interrelatedness and interdependence of human communities and that emphasizes the
cooperative aspects of living” (Ikeda, 6). Hip-Hop and specifically graffiti is humanitarian
competition. The major issue is that people are writing on walls that are not theirs. However,
most writers are using public space because they want to influence their community. They
cannot have the same influence on the community making paintings to put up on walls in their
house. While their neighbors were sleeping they were out all night doing graffiti because they
wanted to create a voice for their community. Graffiti is their form of communicating with the
community. Only though directly experiencing graffiti can one understand it’s true potential as a
form of education.

**Philosophy Guiding Experience and Education for all people**

There is a need for a concrete philosophy guiding experience and education for all
people. It is obvious that learning is a process that does not exist isolated in the schoolhouse but
is constantly occurring throughout daily life. Furthermore, it is clear that rational thinking does
not constitute the entirely of one’s ability to create value. Dewey states that:

> It is safe to say that a philosophy of art is sterilized unless it makes us aware of
> the function of art in relation to other modes of experience, and unless it indicates
> why this function is so inadequately realized, and unless it suggest the conditions
> under which the office would be successfully performed. (Dewey, 12)
Soka Education offers a philosophy that allows individuals to confront the problems present in daily life and take them on with courage. The purpose of art under Soka Philosophy must be interconnected to all aspects of life, including both the local and global community. The office of art or creativity should include any and every space where value can be created for one’s self and others. Art can serve as a means for education within and outside of institutions. Because there are many people who do not have access to humanistic education, it must be the responsibility of those who understand Soka Philosophy and similar pedagogies to share with those who are suffering from oppression.

The proud mission of those who have received an education must be to serve, in seen and unseen ways, the lives of those who have not had this opportunity. At times, education may become a matter of titles and degrees and the status and authority these confer. I am convinced, however, that education should be a vehicle to develop in one’s character the noble spirit to embrace and augment the lives of others (116, Ikeda).

Soka Education is not limited to institutions and titles, while education in a particular space can heighten a learning experience it is certainly not the only place. If education is a vehicle to develop one’s character so that the individual can embrace the lives of others, then those educated toward value-creation learning must embrace those who are suffering from a lack of any educational philosophy or direction.

In the process of making the documentary I will able to see how Nina Shinku’s edcu-culture and hip hop philosophy could serve as a form of art education. All the art created from within the community served as a weapon to challenge daily problems. From my observations they are creating a movement among the youth without the help of educational institutions. However, hip-hop culture is still discriminated against and is not openly integrated into communities. Soka philosophy allows and fully accepts the integration of positive art involvement in community. Regardless if education is occurring in a school or in the streets it should “be a vehicle to develop one’s character the noble spirit to embrace and augment the lives of other.” The individuals in my documentary showed that indeed the power to educate lays within one’s own will power to expand his own life. Makiguchi stated, “Rare and most exceptional are those individuals who can discipline themselves to learn completely on their own” (Makiguchi, 90). The culture of Nina Shinku and Hip Hop is rare because all those part of the collective have taken on the initiative to learn on their own. While filming I imaged schools run on Soka Philosophy that included the same spirit and action of those in Nina Shinku.
Conclusion

As beings of the same planet we are facing global problems that are affecting people across all cultures and communities. Education is the most powerful way to change the local community and the entire world. Soka Education provides a philosophy that directs all activity to the creation of value and the ultimate happiness of an individual and his community. Among the vast methods and means of learning, art has the power to be an experience of education. Because it has the ability to transform and connect human emotion beyond rational thinking, people of all backgrounds have the potential to connect to its power. The potential of art is limitless, and I strongly believe that in order to maximize art’s function as a form of education we must connect art to the community directly through experience. There exists no theory or formula to construct art in a local context. It’s ability lies solely in the individuals’ potential to transform an aspect of everyday life into something of value. Everything that I have learned studying at Soka University of America turned from knowledge to wisdom when I experienced the reality of a community living the theories I studied in Ecuador. I did not experience Hip-Hop, I lived Hip-Hop. Like the philosophy of Soka Education, Hip-Hop is a philosophy. It is the individuals in a community that have the power to turn philosophy into reality through experience and action. Soka education serves a roadmap to direct happiness, but one must take the steps to walk. The path becomes clearer when others are walking with you, singing a song together, transforming pain into a source of joy.
Works Cited


School on a Hill: Soka, Rural America, and the Transformative Power of Education

Michael Strand
SUA Class of 2008

Abstract
The Old Morris School building was founded in 1914 on the edge of the vast Minnesota prairie. For 99 years, the school served as a transformative nexus for the town of Morris and its people. This paper is about a journalism project about the Old Morris School and the legacy of education in Morris. In total, the project—ultimately titled “School on a Hill”—consisted of seven features, each 1,200–1,500 words in length published in the Morris Sun Tribune in the fall of 2013. The project incorporated archive research from the Morris Historical Society and more than 15 interviews of former teachers, students, and administrators. This paper outlines the project, the history of the Old Morris School, and then focuses on memories shared by three individuals interviewed for the series. Their school experiences are used as a frame for discussing value-creative education and how transformative educative moments produce the ‘singularity’ needed to create ‘spheres of learning’. These spheres of learning comprise life events that radiate out from transformative experiences at school. In essence, spheres of learning signify the lifelong effect of education, and the organic nature of the most primary datum of both life and education: experience.
Introduction

Experience is primary. Without lived experience, transformation is impossible. The coming together of experience and circumstance provides the opportunity for the creation of new things, and the transformation of the self.

Garrison calls the problem-solving tools of experience Teche, while the creative power to utilize those experiential tools to bring new things into existence Poesis. When these forces come together, they produce moments of praxis—reflection and action—which become the primary data of our lives.

Within the educative context where teachers and students engage in praxis together, Garrison calls the instance of transformation “the teachable moment.” These teachable moments, I argue, create singularities of learning within the lives of individuals. These singularities are constructed of memory—experience—and that those memories are accessed non-linearly throughout our lives, thereby facilitating lifelong learning. The none-linear transformative reverberations of teachable moments create what I will call in this paper ‘spheres of learning’.

In this paper I will use a journalism project I conducted in my hometown of Morris, Minnesota to illustrate the idea of learning spheres, how they relate to value-creative education, and the contexts in which such spheres are created, connected, and nurtured.

The main point of this paper: Value-creative education can—and does—transpire within every imaginable educative context, and that spheres of learning surrounding good teaching have profound effects on the lives of each person. My hope is that the practical experiences presented here by ordinary teachers and students will help to lend some tangibility to the inherently intangible idea of learning spheres.

The School on a Hill Project

The following paper is about a journalism project I conducted investigating the 99-year history of the Old Morris School Building, which was demolished in August 2013 due to the presence of mold, asbestos and the need for a 21st century educative environment. That school building served as the main transformative nexus for the town and its citizens from the beginning of the 20th century to today.

---

1 This idea is the foundation of Garrison’s interpretation of Dewey’s philosophy and transcends the scope of this paper, I’ve expressed here the foundational argument of his seminal work Dewey and Eros. Garrison, Jim. Dewey and Eros: Wisdom and Desire in the Art of Teaching. Charlotte, NC: Information Age Publishing Inc., 2010.

2 Ibid., pp. 86-7.
When the school was demolished, many in the community felt great sadness and regret. It seemed everyone in town was reflecting on their time at the Old Morris School and expressing their appreciation for their experiences there. Morris is a community of 5,000 people and lies nearly 200 miles west of Minneapolis. It’s in the middle of nowhere, and that little school meant a lot to us.

This summer, July–Sept. 2013, the editor in chief of the *Morris Sun Tribune*, Kim Ukura, who has worked with me on a number of freelance projects, commissioned me to write a suit of stories about the history of the Morris school and the development of education in the community. Our goal: cheer everybody up.

In total, the project—ultimately titled “School on a Hill”—consisted of seven features, each 1,200–1,500 words in length that incorporated archive research from the Morris Historical Society and more than 15 interviews of former teachers, students, and administrators. What emerged was a fascinating set of vignettes and observations from ordinary people, whose stories beautifully illuminate critical aspects of value-creative education, though these people have never experienced Soka education, or even read about it.


**Scope of this Paper**

The School on a Hill project was a work of journalism, which means it primarily focused on the direct stories and memories of Morris citizens to describe the history and significance of education in Morris, rather than relying on academic research. This paper is likewise not a work of hard academia or educational theory. A handful of quotations from the realm of Soka help to shape the observations presented here, but this paper is not meant to be any kind of authoritative work on education, per-se.

Originally, I wanted to present every aspect of the series that I felt represents value-creative educational values, but the project grew to encompass so many stories about the power of good education they quickly transcended the scope of this paper.

Therefore, to exemplify the overall discussion of education and the value of good educative practices in the classroom, I focus on interview text from just three of the participants. I’ve also included a section discussing the founding of the Old Morris School, which is derived from personal archive research at the Stevens County Historical Society. All archive research presented here was published in the *Morris Sun Tribune*. Citations are given for archive sources in footnotes.
The interview text presented here is derived from phone and personal interviews that were edited for print publication with the permission of the interviewees. All quotations in this paper appear as they did in the published newspaper, which are footnoted.

Article text is reprinted here with the express permission of Kim Ukura, Editor in Chief of the Morris Sun Tribune, who published the project.

**Guiding Ideological Foundations: Experience and “Spheres of Learning”**

As I planned writing this project I wanted to start from a solid point of departure, somewhere that provided a clear path toward collecting and sharing stories of education.

In the First article I quoted Dewey: “Education, in order to accomplish its ends both for the individual learner and for society, must be based upon experience—which is always the actual life-experience of some individual.”

Throughout the project I let the interviewees speak from their own experience. Their memories of school provided the basic datum for discussing education and the significance of education within the Morris community. I felt that, in order to understand the importance of the Old Morris School, I had to start with the most critical aspect of that school: the people who transformed within its walls.

The project was, in newspaper speak, a human-interest series. Stories were my focus, and I collected an incredible variety of memories from people ages 18 to nearly 90. Many of those I spoke to were older folks, some in poor health. One main focus of the project was recording their memories before they passed away.

Each memory shared by the interviewees contributed a snapshot of the school in various eras of history, which shaped the overall trajectory of the school. The articles spanned topics from the school’s founding in 1914, to emergence of Kindergarten in the 1950s.

The most interesting discovery of the interviews was the extreme primacy of school memory in shaping life-long learning. I learned that school experiences and their outcomes are non-linear. Memory—lived experience—creates a nexus of learning that transcends the classroom.

In this paper I will use the term ‘sphere of learning’ to describe the non-linear spaces in which education transpires. These spheres of learning center on a singularity—a transformative moment—that imprints on the memory and in turn affects one’s lifelong trajectory of learning.

Garrison use of the phrase “teachable moment” can help us understand what I mean by a ‘singularity’ at the center of each learning sphere, He writes:

---

Inquiry… is the creative activity of transforming needful situations into more desirable circumstances. … The teachable moment occurs when teachers and students engage in meaningful inquiry regarding some problematic situation involving themselves and the subject matter being taught. It is here that teaching, loving, and logic clearly begin to come together.\(^4\)

Within teachable moments, the experiences and emotions of teachers and learners interact. The goal of such moments is shared understanding—a shared discovery about the world—which provides the experiential tools for future discovery.

The teachable moment becomes a ‘singularity’ when the effect of that transformative experience transcends the limits of a given circumstance. These important lessons stick with us. They affect our later education, our friendships, relationships, careers—indeed the trajectory of our lives. Later in life, when presented with problems to be overcome and learned from, we re-live these moments of transformation.

In re-living the teachable moment, we step out of time and are reminded of our educative experiences, which creates a ‘fracture’ in the present where current circumstances, past experiences, and the creation of the future come together.

Spheres of learning propagate more spheres of learning, interacting in infinitely-complex structures of learning, teaching, and living.

But spheres of learning don’t simply connote classroom experiences. Sometimes spheres of learning can be huge in impact, such as in the case of sweeping changing in educational standards and law. Other times these spheres can be very small, such as the experience of reading a favorite novel once taught by a beloved teacher. A sphere of learning can be signified by a building—a physical space—such as the Old Morris School, or can occupy a digital space divorced from physical reality.

I pose to you the idea of learning spheres in order to communicate the point that good education isn’t just one thing: It’s the sum of an infinite number of transformative moments. Good education transpires everywhere. This is the primary point of this paper. You don’t need a perfect teacher, student, or school for good education. All you need is human transformation—those moments where experience, learning, and outcome meet to produce life-affective outcomes.

I acknowledge that no school is perfect, and Morris schools are no exception. Within any school is a dark side—bad education is just as present, prevalent, and powerful as good education, and bad educative experiences have similarly vast life-discouraging repercussions as good ones.

Teachers don’t get paid much. They have a tiring and difficult job. They are expected to do their jobs out of the love of teaching and their love of young people. Many try their best, but burn out. This is our reality, that’s why supporting teachers is of primary importance. The trick isn’t re-designing schools, or curricula to facilitate good education: The trick is finding ways to empower teachers, who in turn empower students. Value-creative human transformation is the focus of pretty much every educator in history, that’s extremely important to remember when discussing value-creative education.

In the following sections, I will seek to highlight one such sphere of learning that emerged from Morris school. The memories of teachers and students presented below I feel prove Dewey’s assertion that experience is the most primary datum of education.

The Old Morris School Building: Founding the Future of Education

This paper is based on a project about a physical building and the human relationships that building signifies. Here I’ll present a history of the school’s founding with the hope of contextualizing the first-hand experiences of teachers and students investigated below. Through this section, I hope to illustrate the similarities between the founding of the Old Morris School, which was designed to be a new kind of school to serve the needs of the 20th century, and the founding of SUA—a school built to serve the 21st century.

Morris was platted in 1869 by the St. Paul and Pacific Railroad on the company’s main line between Fargo, ND and St. Paul. Morris was—and still is—an agrarian town that sprung up around railroad grain elevators which filled trains to transport corn, soybeans, and wheat raised by area farmers.

In that pioneering time, the school bus had not been invented, and poor road systems meant that centralized schooling did not exist. Instead, children walked from their farms to small one-room “rural schools”, which were primarily staffed by young, unmarried women who taught a mixed-age set of students from first to eighth grade. Education beyond the eighth grade was rare, as children were needed to help on the farm.

It wasn’t until the mid-1960s that the last of these rural schools were closed and integrated into central school systems. Many schools existed in Morris over the decades; each designed to better suit the needs of the town’s children. Education must have been of great importance to the largely uneducated, immigrant population of the late 19th and early 20th century, as they poured a great deal of money and debate into building and improving schools in the area.

---


6 Ibid., section eight, p. 7.
The Old Morris School’s cornerstone was laid 1914, and was at the time a state-of-the-art facility. For a century, Morris’ school on a hill served as the soul of a fledgling frontier community. During its 99-year history, thousands of students, teachers, parents, and school employees helped create and re-make the school to fit each era of modern American history.

Many important national reforms in education were mirrored in the creation and development of the Morris school. Each of these improvements allowed the youth of Stevens County to engage more fully and completely in their community. Over time, improvements in the school led to a century of improvements in Morris.

A group of stalwart community members struggled to create a state-of-the-art facility to lead Morris into the future. Discussion about building a new school in Morris began in 1908, when it became clear the current school facilities were not adequate to meet the students’ needs. For several years, the citizens of Morris discussed the future of education in the city and what kind of school should be built.

By 1913, the situation at the Morris schools became dire. The schools existing at the time—Longfellow School on the west side and the Lincoln School on the east side—had reached capacity. Both schools were already some 30 years old and the city’s population had doubled from about 700 people in 1880 to nearly 1,700 in 1910.

The April 18, 1913, issue of the Morris Tribune reported a meeting between community members and State High School Inspector Geoffrey B. Aiton. The paper described an intense discussion about the necessary but extremely expensive undertaking of building a new school. At the time, the new school was projected to cost some $60,000. In today’s money that’s close to $1.5 million.

“Fifteen years ago [Aiton] was want to hold Morris up as an example of a city with a well-equipped and modern high school,” the April 18, 1913 issue of the Morris Tribune reported. “Now Morris has the most backward school [Lincoln School] so far as building and equipment is concerned of any high school on this line of railway.”

Other towns nearby had similarly reached capacity and built new school facilities. In short order, Morris fell far behind the rest of the state in its ability to meet modern educational standards and goals. Because the schools in Morris could no longer comply with state standards, the district faced losing $3,200 in annual state aid if facilities were not updated immediately—not $76,000 adjusted for inflation.

---

8 National Register of Historical Places: Morris High School, Stevens County, Minn., 2005., section eight, p. 3.
9 “A $60,000 High School.” The Morris Tribune, April 18, 1913.
10 Ibid.
The May 14, 1914, issue of the *Morris Sun* carried a long editorial from the Morris Board of Education outlining the situation in an effort to convince voters—all men in the days before women’s suffrage—to approve funds for the project.\(^\text{11}\)

“There is an added loss which cannot be calculated in dollars and cents,” the editorial read, “to the pupils in not receiving the special instruction in sewing, cooking and manual training. … When examinations are given in the science subjects, writing boards are furnished and the students use their knees for desks. In this great age noted for scientific progress, is it not inconsistent for the people of Morris to withhold from their young people adequate science laboratories and facilities for construction? …

“We trust, that laying aside all selfish interests, the voters of Morris will cast their ballots for the issuance of the bonds, and thus enable the boys and girls of this community to better equip themselves to meet the duties and responsibilities of life.”\(^\text{12}\)

Years of debate surrounded the founding of a new school, and throughout that debate ran a tenor of self-awareness—that the school signified progress and change and served the critical role of arming students with what they need “to meet the duties and responsibilities of life”. The 19th century had passed, and the world had changed. The fundamental trajectory of America, and therefore Morris, became inexorably tied to the success of the project.

In November 1914, the cornerstone was laid in a simple ceremony on an iron-cold day.\(^\text{13}\) The students of Longfellow and Lincoln Schools placed their names into the cornerstone for posterity with the hope that their contributions as the founders of the school would reverberate well into the future. Over the next year, the citizens of Morris marveled as the stately red-roofed building of sandstone and brick took shape.

A few days before the school was set to open, the Sept. 3, 1915, issue of the *Morris Tribune* reported the superintendent Robert W. Davies’ sense of pride at the completion of the undertaking: “Never before, so far as he knows, have the city schools been so well equipped,” the *Tribune* reported, “and he thinks Morris is entitled to wide publicity as the little city with good schools.”\(^\text{14}\)

The 500-pupil school was designed by Alban and Lockhart of St. Paul—one of the top school architects in the country—and touted facilities that were state-of-the-art for the time.\(^\text{15}\) The building’s design reflected many progressive-era reforms aimed at keeping the students safe and comfortable. For example, the well-lit classrooms were connected by a phone system and


\(^{12}\) Ibid.

\(^{13}\) “Cornerstone of H.S. Laid Today.” *The Morris Tribune*, Nov. 20, 1914.


ventilated with new industrial machinery. The architects designed the building with fire safety in mind, as well, creating wide stairways and utilizing in-wall water hoses.\textsuperscript{16}

In the end, the project cost some $85,000\textsuperscript{17}—that’s just over two million in today’s dollars. In the ensuing years, the school not only instructed students, it provided basic medical care, a gathering space for civic engagement, and hot showers. It became a uniquely safe and modern place for the young community to learn and grow.

In one sense, the founding of Old Morris School building (a physical place) signifies the creation of a vast sphere of learning. That sphere began in 1869 when the town was formed and lead to a singularity: the founding of the school. After its founding, the Old Morris School became the source of many educative experiences and developments of the following century. That physical place fathered an endless number of non-physical learning spheres, with far-reaching effects for every Morris resident. The Old Morris School, and all the value crated by it, would have never existed if it weren’t for its visionary founders who created a 20th century school for a fledgling town.

The story of founding the Old Morris School is of particular interest, because it reflects the same intention and efforts of those who conceived SUA. The scale of SUA is limited—just a few hundred students at a time—but the intention behind SUA’s sphere of learning is vast: create a 21st century school for a fledgling global civilization.

Instead of a small town, SUA seeks to transform the world at large by empowering students—thereby creating vast and profound spheres of learning that extend throughout the world. I feel that, as the pioneers of a global civilization, we must look to school founders of the past to provide us with blueprints for building a new future for humanity.

**Creating a Sphere of Learning: Ken Gagner**

I have made the assertion that value-creative education is built on ‘spheres of learning’, which comprise experiences within educative contexts that affect transformative moments that carry profound lifelong effects. To ground my discussion about spheres of learning, I feel it’s important to start with investigating the approach of a teacher, and then their students.

Ken Gagner is the current principal of the Morris Area Elementary School and taught fifth grade for 22 years at The Old Morris School from 1988 to 2005, when it was closed. His approach in the classroom revolved around teaching basic principles through the hands-on space science and rocketry. Gagner said his passion for space science emerged during his own early years in school.


\textsuperscript{17} *National Register of Historic Places: Morris High School.*, 2005, section eight, p. 4.
“In high school I had to write a report for class,” Gagner said, “I chose to write about the moon landings and I clearly remember standing in the library and learning that we hadn’t just been to the moon once, but many times. That inspired me.

“Years later, when I got my first teaching job out in what seemed the middle of nowhere in McLaughlin, South Dakota at the age of 22, I bought my first rocket and launched it behind the school. I thought ‘wow, this is the best thing ever!’ After that, I bought more rockets for my kids and continued teaching about rockets when I came to Morris two years later.”18

Gagner’s story blew me away when I heard it, because it has far-reaching implications for defining the value of experiential learning. In launching that rocket as a first-year teacher, Gagner discovered a transformative expedient for structuring his classroom: rockets.

As an adult it’s rare to shout “This is the best thing ever!” The emotion of inspiration behind that discovery was something Gagner wanted to share with his students. Gagner’s initial experience of the joy underlying launching rockets led to more than two decades of using space science and rocketry in his classroom. His transformative discovery lead to the creation of a sphere of learning that would affect hundreds of students. We’ll hear from two of these students in the following section.

Gagner continued: “When I came to Morris to teach [in 1988], a retiring teacher named John Anderson caught my arm and said: ‘it goes quick’. At the time I was 24 years old. He then gave me a packet of rocket parts from when he did a rocket unit in his class. I’ve kept that package all these years and have never opened it.” 19

Thanks to the encouragement of an older teacher—a peer mentor—Gagner decided to use the excitement of building and launching rockets to delve into other subjects, including writing, math, aerospace, history, and astronomy.

“There were many, many times when I’d see the kids eyes light up when the ‘get it’” he said. “A lot of it was around the hands-on learning.”20

Gagner expressed over and over that it was his students’ own experience of discovery that inspired learning. Finding ways of accessing and facilitating such learning lead him to create other venues that expanded his sphere of learning. Gagner realized that the typical fifty-minute instructional period made it difficult to explore all the concepts and projects he’d developed for hand’s-on space study. The solution was “Camp Alpha”, a mixed-age, weeklong summer youth camp founded in 2000.

Camp Alpha primarily focused on building both chemical rockets and water-pressure rockets made from recycled pop bottles. In addition to building rockets, the campers studied comets using dry ice and learned about stars at the University of Minnesota, Morris’ observatory.

19 Ibid.
20 Ibid., p. 3.
One thing Gagner values is the participation of older students in instructing younger ones. At Camp Alpha and elsewhere, he worked to set up peer-teaching relationships between students of different ages. The quality of Gagner’s approach, I believe, is signified in the pedagogical approach of his former students.

**Student-teachers and Teacher-students: Raymond Finzel**

Raymond Finzel graduated from Morris in 2009 and is a recent computer science graduate from Valparaiso University in Indiana. He attended fifth grade with Gagner and worked as a counselor for Camp Alpha in 2010.

Finzel said he worked with the older, more experienced kids who had the opportunity to make exotic rockets out of whatever materials they wanted. He said he approached teaching at camp in the same way Gagner: by facilitating learning, rather than dictating it.

“A lot of the kids I worked with had been to camp before and held a love of science and rocketry,” Finzel said. “I helped them come up with interesting and complex ways of building their rockets. They wanted to build the most awesome things they could imagine, and my role there was to help them accomplish that goal.

“I didn’t feel that I was teaching so much as I was helping them make good on their ideas. Some rockets looked really good, some looked like they were about to teeter over. The kids were presented with the opportunity to build something cool and during launch see either success or failure. A fun, joyous occasion in my opinion.”

I love the statement “a fun, joyous occasion”. This is the kind of culture of learning that facilitates good education. In many ways, the lasting effect of good education is built on emotional memory. No matter how well-designed the curriculum or project, a tenor of discovery and joy deeply affects the quality of that educative experience. Gagner recognized this and built his whole pedagogical approach around emotional memory.

Finzel’s approach to serve as a facilitator of learning, a student-teacher and teacher-student, is the logical way of producing transformative learning. He inspired and guided rather than dictated and tested. The student’s had focus, but not restraint, allowing for the shared opportunity for creation.

The students had been posed with a problem: build a rocket. This task carried an implied test: will the rocket actually work? The final test of the camp lay not on paper, but in the experience of launching a rocket of their own design—a profound educative experience, regardless of the ‘success’ or ‘failure’ or launch. With their pre-existing experience and skills, coupled with their innate creative power, the students worked to come up with their own solutions to this problem.

---

21 Ibid., p. 3.
For the teachers, on the other hand, the success of camp was measured not in the launch, but in the quality of the students’ experience: The bringing together of Poesis and Techne to produce a transformative, educative moment for each student. An educative moment that has stuck with those students forever.

**Students, the Outcome of Teaching: Thomas Roberts**

To qualify the effectiveness of Gagner’s approach to education, I wanted to share the experience of another of his students. The reciprocity of teacher and student—sometimes across decades—underpins the lifelong transformative power of experiential learning. And by looking at these completed circles of instruction and manifestation, we can begin to understand the non-linear shape of various spheres of learning.

Thomas Roberts graduated from Morris in 2012 and is currently a sophomore at Princeton University studying astrophysics and Russian. He said that studying space science and rocketry in Gagner’s fifth grade class contributed to his choice to become a space scientist.

“I was in Mr. Gagner’s class and I remember we talked about history and the Cold War, as well as rockets. It opened up my fifth grade mind,” Roberts said. “We also talked about what we wanted to do when we grew up. I asked Mr. Gagner: ‘if I want to become an astronaut what would I need to do?’ His answer was that I needed to work hard and that if I really wanted to become an astronaut I could do it.”

Here, Roberts asserts that his teacher’s encouragement directly affected his career path. At the age of ten, a single conversation within the scope of a single in-class curriculum became the instigating force that has shaped Roberts’ future.

“I knew I wanted to make some kind of difference in the world,” Roberts continued, “but I remember thinking to myself that since I live in the middle of Minnesota, far away from NASA, I couldn’t go anywhere. At that age, I couldn’t differentiate being an astronaut from any other job. Either way it seemed to me as impossible to leave Minnesota as it was to leave the earth.”

Gagner’s inspiration served as a catalyst which precipitated many of Roberts’ educative efforts later in school. Roberts said that it wasn’t only Gagner’s class that inspired him, however, and much of what helped him reach his goal emerged later though participating in other educative activities.

“One thing that affected me was participating in the Morris Area High School theater department and working with our director at the time, Dave Johnson,” he said. “In my freshman year, he helped us write our own play to participate in the One Act play competition.

---

23 Ibid.
“The play ended up being about the meaning of censorship and free speech within the context of high school as well as larger society. Working on that play gave me the opportunity to think globally and about the future. By that time I no longer had my heart set on becoming an astronaut, but still wanted to work in the field of space science.”\textsuperscript{24}

Through education Roberts discovered the things he needed to make his dream a reality. Other teachers, like Johnson, encouraged him to think with the kind of global perspective he needed in order to transcend the perceived limitations of education in Morris.

Throughout the series, almost everyone interviewed stressed the significance of parents in the educative process. Roberts said that, in addition to experiences with teachers, his parents specifically gave him the courage and support to go through the steps of choosing and applying to Princeton.

“I decided that I wanted to study physics at Princeton but it seemed impossible. I thought that a top school like Princeton was only for people with special circumstances and a lot of money. Not for someone like me from Morris. But, my parents said I could do it if I were willing to challenge myself to the highest extreme.

“After that I took the most difficult classes and tried as hard as I could in my after-school activities. I built a schedule balancing high school classes, activities, as well as my studies as a full-time math major at the University of Minnesota, Morris for four semesters.”\textsuperscript{25}

During my interview with Roberts, he expressed over and over the extreme significance of discovering the awareness of his ability to achieve big goals. His parents facilitated within him a shift in his perspective about his education in Morris. The realization of his inner capacity to transcend limitations became the driving force for all his studies in school. In other words, he sought out the spheres of learning he needed in order to access that of Princeton.

Once accepted to Princeton, Roberts said his focus in his studies has become about finding ways to make scientific study relevant to non-scientists.

“I think anyone can learn and achieve in the sciences. Anyone can be a global citizen,” Roberts said. “People today think of science as being for ‘members only’ and takes lots of school and money. That’s not true through. In the future I want to have dialogue and do whatever I can to bridge the gap between scientists and regular people.”\textsuperscript{26}

I must here point out that in the interview I only mentioned briefly the idea of global citizenship, but Roberts took that phrase and ran with it. He emphatically expressed again and again his desire to use his education to serve others without access to that self-same education. To him, the ultimate trajectory of being a global citizen originates with the desire to serve humanity.

\textsuperscript{24} Ibid.
\textsuperscript{25} Ibid.
\textsuperscript{26} Ibid.
The idea that education should be put to serving others is one that we as Soka educators hold close to our hearts; and this idea, I feel, is proliferating throughout society.

Roberts concludes: “For me Mr. Gagner bridged the gap between being a kid in a classroom and an astronaut in outer space. I think being a world citizen is about understanding how the physical world works and how that relates to our lives. Today I’m studying to become a researcher in space science. Something I didn’t think was real growing up in a small town. A job you might only read about in old books. Through that achievement I’ve realized that anyone can do anything with an education.”

Without a doubt, Roberts is a product of a value-creative sphere of learning. That sphere began small more than two decades ago with a fledgling teacher launching a model rocket in a South Dakota field. The result of that transformative moment resulted in spheres of learning that have fostered brilliant students like Roberts and Finzel who are now working alongside the best in the world.

The dream and ultimate goal of all teachers—especially those I interviewed—is such transformation.

Getting Meta: Michael’s Experience

Before I conclude this paper, I feel it extremely important to understand how the series came to be. In many ways, the project reflected my own education and my personal spheres of learning (whether I was aware of them or not), which deeply affected the outcome of each article. The series reflects as much of my own education as it does those interviewed. I am a Morris native. My father, grandparents, and great grandparents all went to school in Morris. The blood runs deep.

During my research I found my dead father in old year books from the 1960s. I met people who’d been his classmate, and the parents of people who’d been his classmate. I met distant relatives I never knew I had. I met retired teachers who’d been hired by my great aunt Olga, an elementary principal for decades. I couldn’t conduct a single interview without discovering one of these deep connections.

For example. I knew that Gagner was a good teacher. Why? Because he asked me to teach at Camp Alpha in 2006 (and it was a blast). When I began the series, I knew I wanted to include his rocket curriculum and the students who had enjoyed it.

Once I’d interviewed Gagner, I needed the voices of some of his students. My solution was to use facebook to attract the right people to the project. I put out a call for folks who’d been in Gagner’s class and had a story to tell. Finzel responded immediately and shared his story with

27 Ibid.
me within hours. I’ve known Finzel since he was in diapers. I used to work for his mom in her greenhouse, and his dad was an old econ professor of mine. The blood runs deep.

I had been Roberts’ teacher on two occasions. One was in 2005, when he participated in the first class of a two-week arts camp for children ages 6-12 called “Prairie Camp” I helped to found; and the other was in 2012, when I directed a one-act play he was in (which was how I knew he was going to Princeton for space science). His mom taught Spanish at my high school, and his dad worked with Finzel’s dad (and my mom) at the University of Minnesota, Morris.

In his interview, Roberts mentioned the role David Johnson played in inspiring his global perspective through the art of theater. Johnson taught at Morris for many years and was a dear friend and mentor to me, as well. I studied under Johnson, and he taught me everything I know about acting and good theater—experiential lessons I then poured into the play I directed with Roberts.

The blood runs deep.

Discussion and Conclusion

I’ve presented here the idea that value-creative education is built upon experience. Dewey’s quotation above provided the philosophical foundation for the series and this paper: That experiences in school—our emotional memory—create non-linear ‘spheres of learning’ which transcend well beyond school. I also used Garrison’s idea of the teachable moment as the justification for my theory of ‘sphere of education.’

I set-forth my School on a Hill series about the Old Morris School in my hometown an example of how spheres of learning affect the life-long transformations of individuals and indeed entire communities.

To qualify these observations, I put forward the example of a teacher, Ken Gagner, who used hands-on space science and rocketry to inspire learning in his students. I then articulated the experience of Raymond Finzel and Thomas Roberts—both Gagner’s former students—to qualify the efficacy of the spheres of learning Gagner had created.

Through the lens of Roberts’ experience, we saw how the sphere of learning created by Gagner expanded and interacted with those of other teachers to produce unexpected and deeply value-creative outcomes in his life.

So, in the context of Soka, what is signified by Roberts’ desire to use his education with the global awareness to “bridge the gap” between space science and ordinary people? To address this question, in the final installment of the series, I quoted Ikeda:

“Education exists for youth, who are the future. Education should encourage youth to realize their precious potential and to display their unique individuality with enthusiasm and
vigor. Furthermore, education should teach youth to uphold the sanctity of life—for both self and others—so that they may create supreme value in their own lives as well as for society.”

In the realm of Soka we often stress that the moral trajectory of education is the happiness of individuals and society. We’ve hotly contest the meaning of the words “value” and “happiness” as well as the pedagogical means by which value and happiness are “created.”

I wanted to present the above analysis because I feel it practically and clearly demonstrates the truth of Ikeda’s quotation. Further, the experiences of Gagner, Finzel, Roberts and the others I interviewed all transpired well outside the realm of Soka education. The fact that Morris schools are producing generous, globally-thinking graduates like Roberts and Finzel (and me!) means that some seriously good education is going on, and regular work-a-day teachers like Gagner are why.

Further, in this series I was able to use my own Soka perspective to recognize and highlight those spheres of learning in Morris school that have resulted in the happiness and contributiveness of her students. In so doing, I felt that I was participating in the completion of my Soka education. I’d come full circle.

While growing up Morris I had many great teachers, who prepared me well to attend SUA. At SUA I gained the perspective and skills necessary to do a project like this in service of my community. Bridging those two distinct but inexorably related spheres of learning was a great challenge and a great honor.

In regard to the quotation from Ikeda, I feel that Gagner is a good example of a teacher who encouraged his students to “realize their precious potential and to display their unique individuality.” The reciprocal experience of Roberts exemplifies a youth whose education resulted in a desire to “create supreme value” in his life (i.e. going to Princeton) and “for society” (bridging space science and ordinary people through dialogue).

Good education incorporates an endless number of elements and conversations, but the very foundation of good teaching is love.

“It all comes down to relationships,” Gagner said. “The kids need to know that you care about them. The rest, I think, works out by itself if you really care. You can teach anything once you get the kids hooked on something they are really interested in. For me it all fit together around rockets and the kids for the most part seemed to love doing it. I loved it. Rockets kept my energy up.

“I tell teachers now: if you are passionate, you can teach kids just about anything. Spelling is spelling and math is math, but if you are passionate about what you are teaching, kids will learn. Kids pick up on when people love what they are doing. If you love it, do it.”

Here Gagner captures the spirit of good education and the foundational seed for creating effective spheres of learning. His statements represent an axiomatic truth of value-creative education: the heart matters most, and in the end all that is left after graduation are relationships, memories, and feelings.

However, the world has changed a lot since Gagner first started launching rockets in the mid-1980s. Gagner said that teaching has become more challenging than ever because of changes in technology and a quickly evolving social landscape. Changes in the world, he said, have necessitated changes in education.

“When kids leave our school they are not dealing with the world I grew up in,” he said. “The rate we are progressing as a society goes far beyond learning a specific set of information. As educators we have to give kids a good base and prepare them to be lifelong learners. We try to give students a set of tools to do that.”

Gagner’s statement “we [teachers] try to give students a set of tools to [become lifelong learners]” echoes another foundational aspect of Soka education—that teaching ultimately comes down to helping students teach themselves, forever. Only through forging the experiential tools of self-education can lifelong development and happiness emerge.

In my analysis, spheres of learning are the means by which these tools are discovered, sharpened, and utilized, and that lifelong learning is predicated on self-knowledge that is discovered through the educative process. Makiguchi writes:

“Force-feeding or self-enlightenment? Organizing information or arousing interest? Which is it to be? Educators can cram information or instill awareness, transmit bits of knowledge or guide the learning process. … What we choose will prove the single most important factor toward reforming the school system and, even more, in shaping our entire conception of the how of education.”

Makiguchis has given us the ultimate frame for understanding the school experience: Empowerment through experience. He shares here that the awareness of one’s ability to transcend imagined barriers is happiness. Self-actualization is predicated on experience, and is played out when those experiences are implemented in the crucible of human life. Roberts’ story exemplifies the truth of Makiguchi’s statement.

In 1932, amid the Great Depression and 17 years after the opening of the new school, Minnesota Governor Floyd B. Olson delivered a commencement address in Morris titled “Education in a Changing World.” He spoke at the armory before a packed audience of some 1,000 people.

---

30 Ibid., p. 10.
“Governor Olson, pointing out the marvelous industrial development throughout the world during the past generation, declared that no man could foresee what further advances are in store for civilization,” The June 10, 1932, issue of the *Morris Tribune* reported. “The speaker also drew attention to the fact that the social development during recent years has failed to keep pace with the industrial and economic development of the world, and said that it lay within the province of education, rightly directed, to bring about a correct balance of the two.”

Social transformation and contributing to a new future: these are the hallmarks of education in Morris. These too are the hallmarks of value-creative education. The construction of the Old Morris School was the most expensive and difficult undertaking the town had tackled up to that point, and an almost spiritual aura surrounded the arduous project. The result was a school that rivaled the best in the nation. Morris went from a town far behind the times to one galloping into the 20th century.

As we look ahead to the 21st century, uncertainty abounds. The demands of the coming century will test the younger generations in ways unique in history. Today we live in a global civilization, one of which we are all citizens—whether we like it or not.

Today in Morris, at SUA, and all over the world, people are seeking new methods of education, new modes for creating and facilitating value-creative spheres of education. Without the implementation of new ideas, the creation of a new future is impossible. Good education is everywhere, and everyone carries experiences of good education that nourish their lives decades later.

Soka educators are now only a small portion of a growing majority of people who believe that education should be focused on fostering contributive individuals who can transform our brave new world. In the end, buildings and policies change, but the goal of education hasn’t: Fostering a just and equitable society through the transformative power of human relationships.

---

Works Cited

School on a Hill Articles (in chronological print order):

Interviews:

Archive articles:
“A $60,000 High School.” *The Morris Tribune*, April 18, 1913.

Books:
United States Department of the Interior National Park Service. *National Register of Historical Places: Morris High School, Stevens County, Minn.*, 200
Designing an ESP Course for University Administrative Staff Based on the Pedagogical Framework of Tsunesaburo Makiguchi

Kazuhiro Iguchi
SUJ, Masters in TESOL

Abstract

The purpose of this project is to create an effective and successful English language course for university administrative staff based on the characteristics and strengths of English for Specific Purposes (ESP) course design in combination with educational theories and practices of Tsunesaburo Makiguchi. Tsunesaburo Makiguchi, the founding father of Soka Education, outlined this humanistic pedagogy based on his personal experience in classroom practice. Makiguchi perceived learning as an opportunity for the learner to raise consciousness and develop skills of how to apply knowledge for creating value for the learner and their community environment. Thus, this research project explores the application of Makiguchian pedagogy in classroom practice related to Second Language Education (SLE). In order to further examine learners language needs specific to the target context, the research suggests situational analysis, questionnaire and interview as effective methods for conducting needs assessment among administrative staff at a Japanese university. The project incorporates previous research related to ESP, the pedagogy of Tsunesaburo Makiguchi, and the context of university administrative staff in order to set appropriate goals and objectives for the course, and develop resulting curriculum.
Introduction

The learner’s goal or reason behind acquiring a language significantly influences the effectiveness of learning and the design of the course (Anthony, 1997; Brown, 2007; Graves, 2000; Larsen-Freeman & Anderson, 2011; Nation and Newton, 2009). Within the field of English language education, English for specific purposes (ESP) programs are designed for learners who require second language for certain objectives within a specific context (Anthony, 1997; Basturkmen, 2003; Chang, 1998; Dincay, 2010; Dudley-Evans, 2001; Ezeifeka, 2010; Kaur, 2007). ESP courses are not solely language focused but also a learner focused curriculum design (Richards, 2008). The major objectives of ESP courses include the learners’ ability to optimize work performance through the process of developing second language (L2) skills (Ezeifeka, 2010). Previous research argues that although ESP courses generally set an overview framework to course design, ESP course design does not provides a thorough approach to methodology of learning and teaching (Johns & Dudley-Evans, 1991). In order to further enhance the effectiveness and efficiency of ESP course design, the present research endeavored to create an ESP language course designed for university administrative staff based on the pedagogical framework of Tsunesaburo Makiguchi.

Makiguchian Pedagogy

This project investigated the characteristics of Makiguchian pedagogy through the perspectives of both theory and practice. Tsunesaburo Makiguchi (1871-1944) is a Japanese educator who established a humanistic pedagogy based on theories of value creation, which later evolved to be known as Soka Education. Makiguchi compiled the ideas of value-creating (Soka) pedagogy in his work, The System of Value Creating Pedagogy, which is a compilation of notes on education that Makiguchi wrote during his 30 year experience as a schoolteacher and principal (Shiohara, 2008). The pedagogical work of Tsunesaburo Makiguchi is therefore based on his actual teaching experience and provides a scientific approach to pedagogy based on the realities of teaching and the constraints of school administration (Shiohara, 2011). The underlining emphasis and approach of Makiguchi’s pedagogy was therefore, based on this connection between theory and practice (Togashi, 1993). Although Makiguchi was not a language teacher, the application of Makiguchian pedagogy can be explored through various subjects and context (Goulah, 2013).

Humanistic Education During a Time of War

The historical context in which Makiguchi lived influenced the establishment of his humanistic pedagogy. During the time when Makiguchi lived, Japan’s nationalistic education was rapidly changing to become a tool for war by educating children to prepare for World War II (Kumagai, 2000; Shiohara, 2011). Therefore, the humanistic focus which Makiguchi strived to create within the situated context of time and place, took tremendous consideration and conviction. Although student-centered approaches in teaching are commonly practiced in current day educational context, this approach was strictly constrained under the historical time-period of pre-war Japan.
The main purpose of education during Makiguchi’s time focused on the success and victory of war, underlined by the ideology of “fukoku kyohei” [wealthy nation, strong army], enforced by the Meiji Government. The government uniformly controlled the policies and administration of education for military purposes. Education therefore, was used as a tool to justify and attract children to become loyal soldiers who worshiped the emperor as a living deity (Kumagai, 2000). The general methods of teaching faced severe conflicts due to these conditions. The problems within education focused on memorization and uniformity through strict teacher-centered approaches rather than emphasizing the learner’s autonomy and creativity. The reason behind this method was mainly due to the authoritative enforcement of the Imperial Rescript on Education, which targeted the fundamental goals of education to foster and train obedient and dedicated soldiers for war (Kumagai, 2000).

The significance of value creation pedagogy lies in the fact that Makiguchi wrote his theories for humanistic education during the time of war. Therefore, the content of his work focused on liberating education from war and nationalism to a higher degree of learner-centered approaches. One can clearly identify the degree of importance Makiguchi placed on a learner-centered approach in order to actualize humanistic and value creating education when understanding the life-risking historical context of that time to develop and expand such values and beliefs (Kumagai, 2000). Value creating pedagogy was therefore in response to the problems in education at that time. As an experienced teacher and principal, Makiguchi strived to protect humanistic educational values and beliefs, which contradicted government goals and objectives.

Makiguchi’s pedagogy challenged the mainstream views of war by emphasizing education which aimed to realize the upmost happiness of the learner (Goulah, 2009; Kumagai, 2000; Shiohara, 2011). Although the aim of education as the ‘happiness of children’ may seem to be a simple and universal goal for education, this was a significant challenge during the time period of war. When the teacher’s belief is aligned for the happiness of children, the design of the course naturally formulates into a student-centered approach focusing around the student’s experience. Value creating pedagogy is not encouraging learners to create a separate environment from reality, but rather encouraging the learner to create the upmost value within the set circumstance and conditions (Goulah, 2009). The term happiness therefore refers to education that enables the learner’s ability to create value (Shiohara, 2011). In other words, the true nature of this pedagogy is that learners are able to autonomously think for themselves (Shiohara, 2011). This pedagogy indirectly and subtly opposed to the undemocratic nature of Japanese society during WWII and the aims of nationalistic education which enforced and implanted a particular ideology for war by allowing students to critically think and obtain happiness from within themselves (Hatano, 2009). Through this method, Makiguchi challenged authoritative ideas in education without criticizing and physically protesting against the social policies and structure of the nation (Shiohara, 2011).
Theory on Value

The basis of Makiguchian pedagogy focuses on the maximum potential of the learners’ ability to create value connected to the utmost happiness of the individual and society as a whole (Gebert & Joffee, 2009; Hatano, 2009; Goulah, 2009; Kumagai, 2000). Value for Makiguchi focuses on developing and strengthening the three qualities of beauty, good and gain (Gerbert, 2009; Gebert & Joffee, 2009; Goulah, 2013; Kumagai, 2000; Shiohara, 2011; Togashi, 1993). These three qualities of beauty, good and gain were influenced and adapted from Kantian theory of truth, good, and beauty (Gerbert, 2009; Gebert & Joffee, 2009; Kumagai, 2000; Shiohara, 2011; Togashi, 1993). Makiguchi replaced truth to gain because truth was a subject of recognition of fact rather than creation of value beauty (Gerbert, 2009; Gebert & Joffee, 2009; Kumagai, 2000; Togashi, 1993). The value of beauty is sensory and transient elements representing aesthetical appeal (Makiguchi, 1964). This refers to how and in what format learned knowledge is expressed. The value of gain is “the relative state between each individual and the object which enables the learner to maintain and develop their existence” (Makiguchi, 1964, p.13). This value refers to the focus on individual value within the community environment. “The value of good is the expression given to the evaluation of each individual’s voluntary action which contributes to the growth of a unified community which is composed of the individuals” (Makiguchi, 1964, p. 13). This refers to value of an individual’s contribution that is publically or socially beneficial. Overall, Makiguchi focused on the purpose of education to cultivate the recognition and ability to create value within human character based on these qualities of gain, good, and beauty (Gebert & Joffee, 2009; Goulah, 2013; Kumagai, 2000; Shiohara, 2011; Togashi, 1993).

Relationship Within Value

Makiguchi identifies that value is the relationship established between the subject and the object (Hatano, 2009; Gebert & Joffee, 2009; Kumagai, 2000; Togashi, 1993). Fact or truth alone does not determine the degree of importance or relevancy to one’s life (Hatano, 2009; Togashi, 1993). For example, a diamond alone does not represent wealth unless an individual or community attracts interest and assigns a certain degree of value (Togashi, 1993). Value judgment also changes accordingly to development or regression of one’s condition in life (Makiguchi, 1964). For example, the value of water can be of crucial importance to a person who is dehydrated, but will be perceived with less value to a person who has recently drank a lot of water. Value is therefore subject to change according to the learner, time and environment whereas truth or fact is unchanging (Hatano, 2009; Makiguchi, 1964; Toda, 1953).

Transfer of Knowledge and Value Creation

As Makiguchi underlines the notion of value as the relationship between the object (environment) and the subject (human life), learning requires the learner to go beyond memorization of knowledge as fact into a type of learning that emphasizes how to apply knowledge to create a certain value related to the learners environment (Hatano, 2009; Kumagai, 2000). Therefore, Makiguchi strongly stresses that the aim of education is not mere transfer of knowledge but creating value (Makiguchi, 1983). Makiguchi identified truth or fact as a stage of
cognition, whereas value as a stage of evaluation and creation (Gerbert, 2009; Gebert & Joffee, 2009; Goulah, 2013; Kumagai, 2000; Shiohara, 2011; Togashi, 1993). Makiguchi opposed the role of rote memorization and test-centered Japanese education based on the reason that students were tested on their ability to acknowledge given facts rather than their ability to utilize knowledge to create value (Gerbert, 2009; Kumagai, 2000; Togashi, 1993).

When this is examined in the context of EFL courses, skills of memorization and acknowledgment of fact can be recognized as practices of examinations and grammar translation. On the other hand, creation of value can be interpreted as the practice of communicative language skills related to the principles of communicative language teaching, learners ability to think for themselves which relates to the principles of autonomy, and establishing a relevant relationship between the content learned and the learners real life situation. From a perspective of general L2 education, SLA focuses mainly on language, and often discards the ability to communicate and understand differences of culture as secondary (Togashi, 1993). This imbalance is a significant factor in communicative and purposeful language failure (Togashi, 1993).

Interest as a Catalyst

As Makiguchi concentrated on developing a pedagogy, which focused beyond acknowledgement of fact into creation of value, he was concerned about teaching students how to learn, and how to apply learning to their environment (Gebert, 2009; Kumagai, 2000). The key aspect within value creation can be restated as the relationship between the learner and knowledge. Makiguchi (1981) clearly states that inadequate meaning of learner’s understanding of knowledge is caused by the lack of relationship between the subject and the object. Therefore, meaning requires fact to establish a relationship between other facts or events while isolated or separated facts are difficult to produce meaningful knowledge (Gebert, 2009). Makiguchi asserts the catalytic element of establishing a connection between knowledge and the learner lies within the learners’ stimulated interest (Makiguchi, 1983). Although compulsory education generally perceives motivation and interest as a means of strengthening acquisition of knowledge, Makiguchi introduces a shifting paradigm where exploration of knowledge is the means for stimulating interest. Interest is stimulated from knowledge once the learner is able to realize a connection between knowledge and the learners’ experience and environment.

The Learner’s Experience

Makiguchi considered that the comprehension of knowledge and intelligence was not innate or biologically determined, but depended on the teacher and students capability to strengthen and develop skills of clarifying, sequencing, and establishing further relationships between already acquired knowledge and experiences of the learner (Gebert, 2009). Therefore, teachers need to consider utilizing and connecting the learner’s prior experience and background knowledge to teach additional and extended knowledge and skills. Makiguchi emphasized that the benefits of learning should be applied and experienced not only in the distant future but also within the present moment. This means that study is not in preparation for living, but daily experiences of
takalife itself are included within the process of learning (Gebert, 2009). Therefore, the learner’s daily life and study are not separated but contextually intertwined. Thus, not only the learner’s prior experience but also current and ongoing experiences must be considered when teaching.

**Community Studies**

Makiguchi strongly emphasized “the unification of life and learning, as well as of school and community” (Gebert & Joffee, 2009, p.8). Makiguchi therefore, explored the concept of community-based learning where the community was utilized as a means for learning. Makiguchi’s believes that learners do not begin learning from schools but rather learning had already begun before and outside of classroom instruction. In other words, children are already active participants and observers of their surrounding environment and thus do not attend classes without any background knowledge (Gebert, 2009). Therefore, Makiguchi introduced the context of community into the classroom and connected the classroom to the community.

The community for Makiguchi was a resource for learning, which encapsulated both physical and social aspects (Gebert, 2009; Gebert & Joffee, 2009). Makiguchi stresses that the sustainability of individual and societal relationship depends on the learners understanding of fact and knowledge of the community in which they belong (Makiguchi, 1981, p. 204 as cited in Goulah, 2013). Makiguchi further states “welfare of each was dependent on the other and the purpose of education, and should be closely connected in practice with actual social life so that it can transform unconscious living into fully conscious participation in the life of society” (Makiguchi, 1981, p. 204 as cited in Goulah, 2013). Engagement with the community allows learners to not only learn from the community but actively become participants, contributing to the social environment. Within the qualities of value, Makiguchi identified that the learner will be able to create the maximum value of good when the learner’s life is perceived in the context of the learner’s community (Hatano, 2009). Makiguchi asserted that the purpose of education should develop in the needs of the learner’s context (Hatano, 2009). This concept correlates to the characteristics of ESP courses, where the design of the curriculum is based on the learner’s situated context and discourse community.

**Language and Community**

Makiguchi stresses language as a crucial factor that allows the life of an individual to function interdependently with the social community (Goulah, 2013). Language therefore can be demonstrated as a tool for learners to apply the acquired knowledge from the classroom. The learning environment therefore, must not be limited within the classroom, but expanded to actual lived reality, where the learner can attempt to practice and apply learning and abstract concepts (Gebert, 2009). In other words, learners can be provided the opportunity to test their knowledge and skills acquired in the classroom in actual reality. Therefore, Makiguchi was convinced that the local community was the most significant place to start developing effective knowledge and skills (Gebert, 2009).
Microcosm to Macrocosm

The methodology in which Makiguchi practiced often started by teaching learners content that was from the familiar to the distant. When a learner is able to find value within their own community, the learner will be able to discover the value within another community and expand their creation of value to a broader context (Togashi, 1993). This is the aim of Makiguchi’s community studies approach. The most familiar environment for a student was the school itself, and thus Makiguchi utilized the context of the school environment as a teaching resource (Gebert & Joffee, 2009). Makiguchi was convinced that the familiar context possessed facts and examples of a larger universal principle (Gebert, 2009).

Responsibility

Makiguchi also encouraged students to think beyond their limitations and position to nurture a common sense of responsibility within a community. Students therefore were provided opportunities to discuss how they could improve their local environment (i.e. school), if they were given the right to redesign the administration. These experiences provided opportunities for students to learn about the politics and economics of the school as well as the division of labor within an organization. The experience also nurtured a sense of responsibility, empowerment, and ownership between the students and the local community.

Conditions of a Global Citizen

This emphasis of a wider community understanding can also be identified as the unchanging aim within Soka education as Soka educational institutions continue to highlight the importance of world-citizenship among students. Ikeda (1996), successor of Makiguchi’s educational values, underlines the conditions of a global citizen as 1) the wisdom to perceive the interconnectedness of all life and living, 2) the courage not to fear or deny difference, but to respect and strive to understand people of different cultures and to grow from encounters with them, and 3) the compassion to maintain an imaginative empathy that reaches beyond one’s immediate surroundings and extends to those suffering in distant places.

Half-day School Program

One of Makiguchi’s methods to incorporate community within the learning process was his idea of a half-day school program (Gebert & Joffee, 2009). The half-day school program which Makiguchi designed was for the learner to attend half day of classroom schooling, then spend the other half of learning outside of the classroom by engaging in actual activities within their community (Togashi, 1993). Makiguchi was certain that time students spend outside school in family, community or vocational pursuits would instill an appreciation of work (Makiguchi, 1983). Acquired knowledge in the classroom in this way provided the opportunity to practice outside the classroom (Togashi, 1993). The half-day school program thus provided a means for a more academically effective and economical efficient solution to learning.
Economics as a Principle

Makiguchi introduces the community into the classroom to create the maximum environment for effective and efficient learning. Makiguchi elaborates on this principle by stating “whether it is learning, teaching, time, expenses, language or speech, take economics as a principle and progress with a cultural value” (p.12). This concept refers to the correlation between efficiency and effectiveness within teaching. The student should not be the subject of random methods of teaching or chance through trial and error. Rather, the teacher must understand the conditions, skills, characteristics of the learner and their environment in order to develop the upmost capacity of the student’s performance within the limited resources of time, expense, practice, and materials (Togashi, 1993). In the context of L2 education, Japan has invested in English education on a grand scale, utilizing a high rate of finance, time, policy, teacher training, and more. However, the amount of resources and energy used is not equivalent to the skills in which the learners are acquiring the language. This fact suggests a revision towards more efficient and effective methodology applied to language teaching.

Core Principles

Encapsulating his principles, Makiguchi introduces three slogans to reform curriculum design from a practical perspective as an experienced teacher and principal. The slogan introduces a course design 1) to start from experience, 2) place value as the aim, and 3) to take economics as a principle (Kumagai, 2000; Makiguchi, 1981; Togashi, 1993). These slogans when integrated in the context of a second language course can be interpreted to 1) learn a language through actual experience, 2) to choose a language discourse that can create the upmost value for the learner, and 3) to learn the language efficiently without too much waste of time, expense or resources (Togashi, 1993). From a teacher’s perspective the approach can be practices such as 1) to introduce language and method of SLA from actual learning experience, 2) to bring out the utmost value from within the learner, and 3) to design the course so that students will be able to demonstrate maximum performance within the limited context (Togashi, 1993).

Rationale and Purpose of the Project

The present project is an ESP course designed for administrative staff at a University in Japan. The pedagogical framework of this course is designed through the implementation of educational theories and practices of Tsunesaburo Makiguchi. Previous research emphasizes that the essential concept of both ESP course design and Makigucian pedagogy lies within the learner-centered approach (Joffee, Goulah & Gebert, 2009; Kumgai, 2000; Togashi, 1993). The purpose of this study therefore will be to create an effective and successful English language course based on the characteristics and strengths of ESP course design and Makigucian pedagogy. Language is interrelated to human life and creation of value (Togashi, 1993). This project will investigate the qualities of Makiguchian pedagogy through the perspectives of both theory and practice.

Goals and Objectives
There are overall three essential broad goals for this ESP curriculum design. One of the central general goals of this course is for the learner to learn the language through actual experience. This goal relates to the pedagogical focus which Makiguchi emphasized which is to connect linguistic knowledge and daily experience so that learners can acquire the ability to perceive the interconnectedness between acquired knowledge and real-life context. Learning is therefore within and beyond the classroom into the community so that learners can practice and use the language in authentic situation and actual context.

Another broad goal is emphasizing the concept of value as the central pedagogical theory within teaching and learning. This aligns with the most crucial pedagogical emphasis by Makiguchi that learners need to acquire the ability beyond acknowledgement of fact into a type of learning that demonstrates the learner’s knowledge and experience for creating a certain value in real life context related to the characteristics of beauty, good and gain.

The third broad goal of this curriculum design is to target economic efficiency as a principle. This refers to the course designer and instructors ability to understand the learner’s context, characteristics, and needs to efficiently and effectively teach with limited resources including time, and expense within the process of learning. (Kumagai, 2000; Makiguchi, 1981; Togashi, 1993). This requires the course to understand and accommodate to the context of learners language use and purpose of language study. Therefore, the general goal will be to design the course through a learner-centered approach.

Significance of the Study

ESP courses generally set an overview framework to course design, but do not provides a thorough approach to methodology of learning and teaching (Johns & Dudley-Evans, 1999). Therefore, this project will combine course design and pedagogical methodology to create an effective English language course. There are insufficient and limited resources available on the topic of ESP course design within the specific context of Japan as well as academic research on Makiguchian pedagogy both within theory and practice in the context of the English language. Thus, one of the significant factors of this project will be to address these various gaps by creating an ESP course designed specifically in the context of Japan based on Makiguchian pedagogy.

Methodology

The investigation of the learners current and prospective language needs is a crucial process within ESP courses in order to understand and accommodate the lessons for the learners needs within a particular context (Basturkmen, 2003; Chang, 1998; Ezeifeka, 2010; Kaur, 1998). In order to design an appropriate and effective course, the learner’s language needs, context and preferred methods of learning need to be investigated through various methods of analysis. The current project conducted situational analysis, questionnaire surveys, and semi-structured interviews at a University in Japan in order to gathered information related to context, the learner’s second language needs and methods of learning styles in relevance to Makiguchian
pedagogy. Due to restrictive agreements with the University’s institution review board committee, the data results for this project cannot be introduced. This section however will provide explanation about the instruments, procedures, and data analysis of each methodology as reference for future research.

Situational Analysis

Although ESP focuses on gathering information about the learners needs for language, another important factor that highly affects the course design is the context or situation of the learner (Richards, 2001). Previous research also supports the notion that defining and examining the learners’ environment is a crucial component of ESP course design (Anthony, 1997; Basturkmen, 2003; Chang, 1998; Dincay, 2010; Dudley-Evans, 1998; Ezeifeka, 2010; Kaur, 2007). University administrative staff in particular are employees working to contribute to a specific institution. Therefore, as one of the three methodologies of this project, situational analysis was conducted to examine the target context by thoroughly examining official online reference documents, proposals and projects related to the particular university context and Ministry of Education, Culture, Sports, Science and Technology-Japan policies and guidelines. These resources were examined to identify the educational setting; governance of institutional objectives; and characteristics of students, faculty and staff as indicated in previous research (Brown, 2007; Graves, 2000; Nation and Macalister, 2009). More specifically, this situational analysis focused on defining the educational setting of the university in relation to administrative staff and specific project developments for internationalizing the institution. Situational analysis therefore, provided a general overview about the context in relation to how this influences the English use for administrative staff.

Online Questionnaire Survey

An online questionnaire survey formerly created by Naito, et al. (2005) was used as the model instrument for this questionnaire survey research component (Appendix A). This particular questionnaire was designed to measure the current and prospective second language needs of company employees. An online version of the questionnaire was distributed via e-mail to all permanent administrative staff working a University in Japan. Participants were given a three-week period to complete and send their responses via online. The questionnaire format remained as the original Japanese document with no modification so that participants could comprehend questions and provide responses in their first language (L1). The questionnaire assessed the participant’s current and expected English language needs related to their occupation based on the language skills of listening, speaking, reading and writing.

Previous questionnaires conducted for ESP context varied in the number participants depending on the context ranging from 20 to 1000 participants (Chang, 1998; Long, 2005; Naito, et. al., 2005). For example, a needs assessment questionnaire was conducted among 24 hotel employees (Chang, 1998). The questionnaire was mandatory for all 24 staff to answer because the results directly were expected to influence their job requirements and expectations. In contrast, a large-scale online questionnaire survey was conducted among 2607 employee workers.
in various fields within the Hokkaido prefectural area of Japan. Among the 2607 sent questionnaires, only 1085 (41%) responded. Based on previous research, online questionnaires were identified as an easier means to distribute and retain data from a large population (Naito, et. al., 2005). The maximum amount of participants possible to conduct a survey among administrative staff in University X is 150 samples. Since the responses to questionnaire were voluntary without incentives, the responses were expected to be low. However, due to University X’s specific initiatives to internationalize the institution, the concern, need and interest for English studies were expected to be high among the administrative staff. In order to gather sufficient sample data, online questionnaire surveys via the official university e-mail to all 150 administrative staff within all administrative departments were distributed.

Data concerning the online questionnaire survey were electronically analyzed into descriptive statistics. One of the most common methods of analyzing survey data is through descriptive statistics which presents the survey data to a set of numbers, which describes the tendency, variation and dispersion around the center in terms of frequencies and percentages (Brown and Rogers, 2002; Seliger and Shohamy, 2011). Furthermore, in terms of second language research, analysis based on descriptive statistics often represents the tendency, frequency, or variation of specific language use in relationship to each learner, context and variable (Seliger and Shohamy, 2011). Previous research based on the same survey questionnaire used for this project also conducted the analysis through descriptive statistics (Naito, et. al., 2005). This research project also analyzed data through the means of descriptive statistics to identify the needs of the learners based on the tendencies or differences in the degree of each variable.

**Interviews**

Although questionnaires fulfill the purpose of gathering large sample data, the content of responses may be simplistic, especially with multiple-choice format (Brown and Rogers, 2002; Long, 2005). In order to gather further in-depth responses, follow-up interviews were conducted after retrieving questionnaire responses (Appendix B). Considering that learners are full-time employees, the availability of time was limited for numerous participants. In consideration to these contextual constraints, this research considered eight administrative staff as interview samples. The questionnaire conducted prior to the interview provided a section where participants could indicate their voluntary approval of participating in a follow-up interview. The interviewees were selected based on the voluntary consent and answers to the questionnaire. The purpose of conducting semi-structured interviews was to gather further explanations and reasons for questionnaire responses as well as identifying the preferred learning styles of learners in relation to Makigucian pedagogy. The interviews were recorded using an audio recorder in order to accurately capture responses. Interviews were conducted in the participants L1, which is Japanese.

The initial step for analyzing interview data is to transcribe the audio recorded interview (Creswell, 1994; Hesse-Biber and Leavy, 2011; Silverman, 2010). After transcribing the data,
the main information and underlining meaning of the interview were identified divided in terms of external reality such as events and facts, and internal experience related to subjective feelings and interpretations (Creswell, 1994; Hesse-Biber and Leavy, 2011; Silverman, 2010). Then the data were further coded by categorizing clusters of different topics and concepts. Through this process, similar responses and differences became apparent. This became the basis for identifying the learners’ common English language needs in terms of factual context as well a compilation of subjective differences of the learners needs.

Criteria

Based on the literature reviewed from previous research, data collected from situational analysis, online questionnaires, and interviews, the following criteria have been created for this project that aims to fulfill the goal of creating an effective and successful ESP course for university administrative staff focusing on the pedagogy of Tunesaburo Makiguchi:

Table 1: Criteria

| *Note: Certain criteria are interrelated to accomplish other General Goals (GG) |

<table>
<thead>
<tr>
<th>General Goal 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Establishing a connection between language and learner based on the theory of Value</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objective 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Materials are authentic / work-related</td>
</tr>
<tr>
<td>a. Lesson materials should include vocabulary specific for university administrative staff (GG3)</td>
</tr>
<tr>
<td>b. Expand from previous and current experiences for work as lesson content (GG2)</td>
</tr>
<tr>
<td>c. Utilize authentic materials from staff’s previous and current work (GG3)</td>
</tr>
<tr>
<td>d. Learners should be able to practice demonstrating the acquired language skills for work-related tasks (GG3)</td>
</tr>
<tr>
<td>e. Concentrate on communicative language use (GG3)</td>
</tr>
</tbody>
</table>

| 2. Exploration of knowledge as a means for stimulating interest |
| f. Acquire skills necessary for gathering and exchanging information |
| g. Expanding content from staff’s interest and experiences |
| h. Staff will be able to select from various content/ context (GG2) |

| 3. Performance based assessment |
| i. Application of knowledge rather than comprehension |
| j. Production that would directly benefit the work situation (GG3) |
| k. Various forms of production that encapsulates the Makiguchian concept of beauty, good and gain (GG2) |
**General Goal 2:**
1. Strengthening connection between the learner and community based on the theory of Community Studies

**Objective 2:**
1. Content should start from the familiar to distant context
2. Create tasks that would benefit the learner/colleague/institution and community
3. Create tasks in which learners are able to think and discuss about improvement of work and environment
4. Create opportunities for staff to sharing about their specific work roles, tasks and experiences
5. Incorporate individual, pair and group work between different departments
6. Identify the interconnectedness of the environment and phenomena that surrounds them

**General Goal 3:**
1. Economics as a Principle: Economic Efficiency and Academic Enhancement

**Objective 3:**
1. **Utilizing resources for maximum results**
   a. Utilize learners experiences/facilities/situation
   b. Utilize time for developing skills that would directly accomplish and improve tasks related to work.
   c. Create opportunities where learners are able to learn how to apply their learning to real life context (GG1)
2. **Academically effective / economically efficient**
   d. Concentrate on both language and professional development
   e. Concentrate on the use of all four skills of speaking, listening, reading and writing for work various related tasks specified from the questionnaire which include:
      i. E-mails
      ii. Telephones
      iii. Translating documents
      iv. Creating documents
      v. Meetings
      vi. Presentations
   f. Use language for international context which includes the following (GG2):
      vii. Staff
      viii. Foreign faculty
      ix. Current and prospective international students
      x. Study abroad support
      xi. Travel abroad
Staff should:
1. Generate and share new vocabulary words directly related to work
2. Bring authentic work-related materials to class
3. Share current and previous experiences at work
4. Be actively engaged to participate in using English for work-related tasks
5. Consider how their work can contribute to themselves, their immediate environment, and other international context
6. Focus on developing peer-review skills among staff

Teachers should:
1. Focus on developing language skills directly related to the learners context and situation
2. Focus on both linguistic and professional development
3. Utilize current and previous experiences at work for lesson content
4. Consider the busy work schedule of staff when providing homework assignments
5. Employ individual, pair and group work for variety of context
6. Focus on developing peer-review skills among staff

The first criterion is establishing a connection between language and learner. This criterion is based on the Makiguchian theory of value where a relationship between knowledge and the learner is created and strengthened. Makiguchi also emphasized that learners can create the utmost value within the set circumstances and conditions (Goulah, 2009). In other words, staff will be able to develop their language skills based on content that is connected to their daily work experiences. In line with the Makiguchian theory of value, the content of the course will focus on the learner’s authentic tasks and situations in order to accommodate learner’s practical needs.

The second objective in order to fulfill the first criterion of establishing a connection between the language and the learner is to focus lesson content on communicative language use. Literature states that one of the distinctive characteristics of ESP course design is the actual use of language in authentic situational context (Ezrifeka, 2010). Rather than rote memorization, pattern practice, and testing of fact, Makiguchi underlined that learners need to engage in communicative activities that demonstrate the use of language based on meaningful language use (Gerbert, 2009).

Another objective based on Makiguchi’s theory of value is focusing on interest as a catalyst for establishing stronger connections between knowledge and the learner. Makiguchian pedagogy focuses on the notion that exploration of knowledge provides a means for stimulating interest. In other words, lessons should encourage staff to research and expand their knowledge in order to broaden and strengthen their interest.
The fourth objective in order to create a stronger relationship between language and the learner is by focusing on performance-based assessments, where the learners are expected to demonstrate application of knowledge rather than comprehension. Within the studies of language learning, there is considerable evidence that meaning-focused learning is more effective than linguistic focused learning (Nation & Newton, 2009). Makiguchi emphasizes the qualities of beauty, good and gain within the theory of value (Gerbert, 2009; Gebert & Joffee, 2009; Goulah, 2013; Kumagai, 2000; Shiohara, 2011; Togashi, 1993). The final assessment therefore will include assignments where staff will be required to demonstrate these qualities of value. The value of gain represents the individual value within the learner’s community. Encompassing this notion, staff will be assigned to individually create templates of their choice related to certain administrative tasks such as e-mails. Creating a template will help the individual to respond to tasks efficiently and effectively, benefiting both the individual and the institution. The value of beauty refers to what format knowledge is expressed. Aligned with this concept, staff will be required to work with other staff to create multilingual posters for the university. The value of good represents the individual’s contribution, which is publically or socially beneficial. Applying this theory, learners will be required to create a presentation for a public audience.

The second criterion is strengthening the connection between the learner and community based on the Makiguchian pedagogy of community studies. The role of community can also be identified within the context of ESP course design for university administrative staff at a Japanese University. In order to fulfill this criterion, lessons will include staff sharing their specific work roles, tasks and experiences. Makiguchi introduced utilizing the learner’s community as a means for learning. One method was to include daily experiences of learners within the process of learning (Gebert, 2009).

Makiguchi states that the familiar context possesses facts and examples of a larger universal principle (Gebert, 2009). Further he emphasizes that value within one’s own community will enable learners to discover value within another community and expand their value to a broader context (Togashi, 1993). In other words, the voice of an individual is situated in, and is not separated from, the multiple voices of others (Hatano, 2009). The goal of community studies thus is to identify the interconnectedness of the environment and phenomena that surrounds them (Gebert, 2009). Aligned with this principle, the course will implement content that encourages learning about the work other administrative staff. Further expanding on this concept of community studies, Makiguchi emphasizes that lessons should instigate active participation in the learners social community. Therefore, this ESP course will include opportunities for staff to work collaboratively between different departments. Engagement of knowledge within the community allows learner’s to become active participants and contributors to the community, in this case the working environment. A sense of responsibility can be further developed by providing staff opportunities to discuss how they could improve their immediate work environment.
The third criterion for this curriculum focuses on economical efficiency, which is implemented in both the teaching method and course organization for this program. Based on Makiguchian principle of economics, learners are able to maximize learning outcomes, use of time, expenses, and language. This Makiguchian concept is appropriate for administrative staff whose time is limited due to busy work schedules. The course design therefore, utilizes time for developing skills that are directly related to work. Makiguchian pedagogy emphasizes teaching learners how to apply their learning to real-life contexts (Gebert, 2009). Interrelated to the first criterion of utilizing the actual work-related content of staff as a means for learning, as learners are communicatively engaging to accomplish work-related tasks, this enables staff to communicatively use the language to accomplish work-related tasks while also helping to improve the quality and efficiency of their work. This method is therefore both academically effective and economically efficient as language learning and professional development are combined.

**Course Organization**

The content of the course is organized based on topic, unit, language skills and tasks. The course is divided into three main contexts; 1) general administrative office skills; 2) international exchanges in different scenarios; and 3) professional development. This arrangement is based on the data gathered from situational analysis, online questionnaires, interviews and Makiguchian pedagogy. General administrative office skills relate to the questionnaire data, which indicated that, staff currently use English most frequently for work inside the office (Question 5). Therefore, each unit will focus on developing the staff’s language skills for general university administrative purposes that can be applicable for various departments. Each unit is sequenced so that staff can build their skills to accomplish the mid-term presentation. Each task is based on the data gathered from the questionnaire, which indicated the specific work-related tasks administrative staff currently and prospectively will use within all four-language skills. This applies the Makiguchian pedagogy of value where authentic tasks are used to build a stronger connection between the learner and the language.

The second context, exchanges, allows staff to use the language in a variety of different context based on the information gathered from the interview data. This approach is based on the Makiguchian pedagogy that content is from the familiar to the distant, where learners are able to expand their understanding into a broader context after understanding the values within their own environment (Togashi, 1993). Situational analysis and interview data specified that administrative staff need English for a variety of situations, which include: foreign faculty, international guests, international students, and study abroad support.

In the third context, professional development, learners use a variety of different skills acquired from previous classes to help improve the quality and efficiency of their actual work-related tasks. This relates to the Makiguchian pedagogy where learning is integrated within the learners daily environment, allowing learning to be effective directly for the learner and the
community. Furthermore, the three tasks of creating a template, poster and presentation are based on the Makiguchian pedagogy of beauty, good and gain within the creation of value.

**Table 2: Course Syllabus**

<table>
<thead>
<tr>
<th>Week</th>
<th>Lesson</th>
<th>Contexts</th>
<th>Unit</th>
<th>Language Skills</th>
<th>Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Office</td>
<td>Needs Assessment</td>
<td>Four Skills</td>
<td>Greeting and introduction in different scenarios</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td>Gathering and Exchanging Information</td>
<td>Reading and Writing</td>
<td>Web search / e-mail inquiry</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td></td>
<td>Planning and Proposals</td>
<td>Speaking and Listening</td>
<td>Telephone / providing an answer</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td>Speaking and Listening</td>
<td>Discussion and brainstorming ideas</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>Office</td>
<td>Reading and Writing</td>
<td>Reading and Writing</td>
<td>Blueprints and contract forms</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>Meetings</td>
<td>Reading and Writing</td>
<td>Preparing a proposal plan</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td></td>
<td>Speaking and Listening</td>
<td>Reading and Writing</td>
<td>Sharing the proposal plan / gathering feedback</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td></td>
<td>Presentations</td>
<td>Speaking and Listening</td>
<td>Preparing for a presentation</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td></td>
<td>Speaking and Listening</td>
<td>Reading and Writing</td>
<td>Video conferences</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Mid-Term Presentations</td>
<td>Four Skills</td>
<td></td>
<td>Presentation of proposal</td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>Exchange</td>
<td>Foreign Teachers</td>
<td>Reading and Writing</td>
<td>Translating meeting documents / e-mail</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td></td>
<td>Speaking and Listening</td>
<td>Reading and Writing</td>
<td>Informing in person/ telephone</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td></td>
<td>Oversea</td>
<td>Reading and Writing</td>
<td>Gathering information via web search</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Guests</td>
<td>Speaking and Listening</td>
<td>Campus tour</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>--------</td>
<td>------------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>International Students</td>
<td>Reading and Writing</td>
<td>Rules and regulations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td></td>
<td>Speaking and Listening</td>
<td>Responding to inquiries at the front desk</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>17</td>
<td>Study Abroad Students</td>
<td>Reading and Writing</td>
<td>Updating situation through e-mail</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td></td>
<td>Speaking and Listening</td>
<td>Making a telephone inquiry</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>19</td>
<td>Travel Abroad</td>
<td>Reading and Writing</td>
<td>Receipts, rules and contracts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20</td>
<td></td>
<td>Speaking and Listening</td>
<td>Introducing and sharing</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>21</td>
<td>Emergencies</td>
<td>Reading and Writing</td>
<td>E-mail: from and to</td>
<td></td>
</tr>
<tr>
<td></td>
<td>22</td>
<td></td>
<td>Speaking and Listening</td>
<td>Telephone: from and to</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>23</td>
<td>Mid-Term Test</td>
<td>Four Skills</td>
<td>Responding to emergencies in all four areas/ different scenarios</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>25</td>
<td>Creating a Template</td>
<td>Four Skills</td>
<td>Individual project creating 3 templates for work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>26</td>
<td></td>
<td>Four Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>27</td>
<td>Creating a Poster</td>
<td>Four Skills</td>
<td>Pair project creating 2 poster for the university</td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td></td>
<td>Four Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>29</td>
<td>Creating Presentation</td>
<td>Four Skills</td>
<td>Group project creating a presentation for an international context</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Final Presentation</td>
<td>Four Skills</td>
<td>Class presentation</td>
<td></td>
</tr>
</tbody>
</table>
Assessment

Assessment is an important component of the course in which both teachers and students can evaluate the accomplishment of goals and objectives (Graves, 2000; Richards, 2001). Assessment of student’s progress and production, learning needs, and evaluation of the course are three common types of assessment in course design (Graves, 2000). Since the target subjects of this ESP course are full-time university administrative staff, the focus and motivation is not significantly placed on earning a certain assessment grade but based on actual progress of developing communicative language skills for work-related tasks and improvement on the TOEIC test. Therefore, considering the characteristics of targeted students, this ESP course design focuses on assessing the learner’s immediate and prospective language needs, while grades are inferred as reference markers for progress and evaluation of quality. The overall assessment for this ESP course is based on class-participation, homework, midterm and summative assessment related to professional development (See Table 3).

**Table 3: Assessment Plan**

<table>
<thead>
<tr>
<th>Components</th>
<th>Percentage</th>
<th>Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>30%</td>
<td>Attendance and active participation 10%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>My Manual 10%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vocabulary 10%</td>
</tr>
<tr>
<td>Homework</td>
<td>15%</td>
<td>Weekly homework</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Working with authentic materials)</td>
</tr>
<tr>
<td>Mid-Term</td>
<td>20%</td>
<td>Mid-term Presentation (My office) 10%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mid-term Test (Emergencies) 10%</td>
</tr>
<tr>
<td>Template</td>
<td>10%</td>
<td>Creating three templates for work</td>
</tr>
<tr>
<td>Poster</td>
<td>10%</td>
<td>Creating two posters for the university campus</td>
</tr>
<tr>
<td>Final Presentation</td>
<td>15%</td>
<td>Creating a presentation for an international context</td>
</tr>
</tbody>
</table>

The formative assessment of this course that measures the consistent progress of the students learning will be based on each staff’s portfolio, which will consist of 10% of the final assessment grade. The portfolio, which will be referred to as “my manual”, will be comprised of staff’s notes, handouts, task assignments, and vocabulary list, throughout each class. Previous research has indicated that portfolios enhance motivation and lower affective filters compared to tests (Richards, 2001). In addition, portfolios are an effective method for staff to accumulate overall work and materials that can be useful after the course in actual work related situations.
As staff learn and develop language skills within reading, listening, speaking and writing, each unit will provide a component for applying acquired knowledge through performance-based assessment. Performance-based assessment involves the student’s ability to demonstrate actual tasks related to real-life situations through the use of integrated language skills (Brown and Abeywickrama, 2010). This aligns with the Makiguchian pedagogy that learners should demonstrate beyond comprehension into application of knowledge (Makiguchi, 1983). For example, in lesson 2 learners will actually write an e-mail based on the learnt structure and later utilize the content for a telephone conversation in lesson 3. Previous research stresses that content of tasks should be authentic as possible for performance-based assessment (Norris et al., 1998 as cited in Brown and Abeywickrama, 2010). Moreover, performance-based assessments stresses on meaningful and engaging activities related to the learner (O’Malley and Valdez, 1996 as cited in Brown and Abeywickrama, 2010). The characteristic of ESP course design in combination with Makiguchian pedagogy emphasizes authenticity of lesson content and materials in relevance to the learner and the specified context.

As indicated in the assessment plan (Table 3), 10% of the final assessment is based on student’s attendance and active participation. Explicit assessment for active participation reinforces staff to engage in performance-based assessments while stimulating motivation and a sense of responsibility to attend classes despite the staff’s busy work schedules. Furthermore, in consideration to the staff’s demanding work schedule, homework will be kept minimal and classroom time will be utilize for completing tasks when necessary. Majority of homework assignments will consist of asking the staff to reflect on previous experiences through discussion questions and authentic materials from the office such as previous work-related e-mails and meeting documents that will be utilized for lessons. Although the amount of homework is limited, since a significant portion of the lesson depends on staff to fulfill the assignment, homework will be weighed 15% of the final assessment. Vocabulary building is part of both homework and in-class component of each lesson. The vocabulary component of the course is weighed 10% of the final assessment because expansion of the staff’s lexical repertoire in relevance to administrative context is beneficial for work and TOIEC score improvement. In order to enhance the relevancy of lexical items for the learner, the staff themselves will select vocabulary that would be directly useful for work-related context.

Summative forms of evaluation, which allows staff to demonstrate application of multiple skills developed throughout the course, will be assessed through methods of mid-term presentation, mid-term test, and the three types of productions for professional development. Presentations, tests, and projects are also performance-based tasks, which allows staff to develop their communicative language skills in various forms of work-related tasks within different context. Each type of summative assessment tasks is directly related to professional development of staff. The content for each summative assessment is based on Makiguchian pedagogy. The mid-term presentation in lesson 10 is based on developing language skills for staff’s basic office skills (i.e. e-mail, proposals, meetings, presentations), which sequenced to create a presentation about proposals that would contribute to the university. This also aligns with the Makiguchian
pedagogy for learners to build a sense of responsibility, empowerment and ownership the local environment by provide opportunities for leaners to actively think and engage in the process of reformation (Gebert, 2009). Gradually, the content of lessons and forms of assessment shift focus from the familiar to more distant context. Mid-term tests allow staff to demonstrate their ability to apply language skills for contributing to faculty, students, and staff in various international context and situations that includes beyond the university. Based on Makiguchian pedagogy of beauty, gain and good, lessons 24-30 are designed for staff to 1) demonstrate individual skills for creating templates that would be beneficial directly for the staff’s working experience, 2) collaborative pair work between staff from a different department to create posters that would benefit the university, and 3) collaborative group work between staff from various departments to create a presentation that would present how the university is relevant and beneficial for various international context. As Makiguchian pedagogy focuses on application of knowledge, various performance-based assessments in both formative and summative forms were implemented throughout the course.

Previous research emphasizes feedback as an important factor that influences improvement of student performance (Brown, 2007). In this course teachers will provide necessary feedback whenever possible for staff to develop skills and gain confidence. This course however will focus on peer-assessment considering that staff will have more accessible opportunities for feedback from colleagues rather than native-English speakers in real-life work situations. Research also stresses that the process of peer evaluation allows learners to develop critical thinking skills by questioning, analyzing and evaluating production (Brown, 2007). Learners however may not be familiar with how to peer review each other’s work. Learners therefore require guidance on how to conduct systematic reflection and evaluation in order to effectively conduct peer-assessment (Ishihara and Cohen, 2010). Certain lessons in the course will therefore scaffold to develop peer-assessment skills among staff.

Conclusion

This project was designed to create an ESP course for University administrative staff based on the pedagogical theory and practice of Tsunesaburo Makiguchi. As a basis for this project, previous literature related to Makiguchi’s pedagogy was thoroughly reviewed. Furthermore, in order to measure the actual language needs of staff, situational analysis, along with online questionnaires, and interviews were conducted among current administrative staff at a university institution in Japan. In order to create an appropriate and effective course for university administrative staff, the information gathered from previous literature, data from situational analysis, online questionnaire, and interviews were implemented to create an ESP focusing on the pedagogical theories of Tsunesaburo Makiguchi. Based on the criteria and course organization, sample lesson plans of the entire curriculum (30 lessons) were created for this project.
Works Cited


Dincay, T. (2010). Designing a learner-centered ESP course for adults based on evidence from a questionnaire and incorporating the learners’ aim into a situational-based syllabus. Dil Dergisi, 150, 7-20.


Goulah, J. (2013). Makiguchi Tsunesaburo and Language, Value-Creative Composition Instruction, and the Geography of Identity in Community Studies: A Response to Politicized Imagining


Appendix A: Online Questionnaire Survey (Naito, et al., 2005: ENG Translation)
Q1. How often do you currently use English? Please answer based on your current personal and occupational situation.

<table>
<thead>
<tr>
<th>I use English:</th>
<th>Everyday</th>
<th>Several times a week</th>
<th>Several times a month</th>
<th>Several times a year</th>
<th>I don’t use at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Specific/technical language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Daily language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal life</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Specific/technical language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Daily language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Q.2 What type of language skills do you use at work and how often?

<table>
<thead>
<tr>
<th>I use English:</th>
<th>Everyday</th>
<th>Several times a week</th>
<th>Several times a month</th>
<th>Several times a year</th>
<th>I don’t use at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listening</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaking</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Q. 3-1 In what situation do you use English when **reading**?

- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________
Q. 3-2 In what situation do you use English when *writing*?

- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

Q. 3-3 In what situation do you use English when *listening*?

- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

Q. 3-3 In what situation do you use English when *speaking*?

- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

Q. 4 To what degree do you currently feel the need to use English in your daily life and at work?
<table>
<thead>
<tr>
<th>I use English:</th>
<th>Strongly Need</th>
<th>Somewhat need</th>
<th>Don't really need</th>
<th>No need at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific/technical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daily conversational</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal life</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific/technical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daily conversational</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic English</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Q. 5 When do you feel the need to use English?

- Work inside the office
- Work outside the office
- Business trip abroad
- Gathering information
- Sending information
- Exchange purposes
- Other: ______________________

Q. 6 In the near future, which tasks do you feel the expectancy to use English?

When **reading**: 
- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

When **writing:**

- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

When **listening:**

- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

When **speaking:**
- Contract forms
- Planning/proposal documents
- Reports
- Manual
- Translating documents (Eng./Jap.)
- Letters
- E-mail
- Internet browsing
- English newspapers or magazines
- Academic articles or research
- Other: ____________________

Q. 7 Are you currently taking any initiative to study English?
- Yes
- No

Q. 8 What initiatives are you actually taking?

<table>
<thead>
<tr>
<th>Initiative</th>
<th>Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self study</td>
<td>Using my textbooks from Jr. high and high school</td>
</tr>
<tr>
<td></td>
<td>Using my materials from university</td>
</tr>
<tr>
<td></td>
<td>Reading newspapers, magazines and books</td>
</tr>
<tr>
<td></td>
<td>Watching English television</td>
</tr>
<tr>
<td></td>
<td>Purchased my own English textbooks from the local store</td>
</tr>
<tr>
<td>Correspondence courses</td>
<td>Listening or watching English courses on the radio or television</td>
</tr>
<tr>
<td></td>
<td>Part taking a correspondence course</td>
</tr>
<tr>
<td></td>
<td>Part taking a online English course</td>
</tr>
<tr>
<td>Participatory courses</td>
<td>Attending local English schools or conversational schools</td>
</tr>
<tr>
<td></td>
<td>Participating in university seminars and workshops</td>
</tr>
<tr>
<td></td>
<td>Study abroad: ____________________ (duration)</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

Appendix B: Online Questionnaire Survey (Naito, et al., 2005: JP Original)
問1
あなたは現在、英語をどの程度使いますか。「職場」と「私生活」それぞれについてお答えください。
※ 「専門・実務英語」とは、仕事に関わる英語のことです。
※ 「一般・日常英語」とは、仕事以外の英語のことです。

<table>
<thead>
<tr>
<th></th>
<th>毎日使う</th>
<th>週に数回使う</th>
<th>月に数回使う</th>
<th>年に数回使う</th>
<th>使わない</th>
</tr>
</thead>
<tbody>
<tr>
<td>職場</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>専門・実務英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>一般・日常英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>私生活</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>専門・実務英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>一般・日常英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

問2
あなたは職場でどのような英語の技能を使いますか。どの程度使うか該当するものをお答えください。

<table>
<thead>
<tr>
<th></th>
<th>毎日使う</th>
<th>週に数回使う</th>
<th>月に数回使う</th>
<th>年に数回使う</th>
<th>使わない</th>
</tr>
</thead>
<tbody>
<tr>
<td>読む</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>書く</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>聞く</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>話す</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

あなたは現在職場のどのような場面で英語を使いますが。

問3-1
「読む」について

□ 契約書
□ 企画・提案書
□ 報告書
問3-2

「書く」について

□ 契約書
□ 企画・提案書
□ 報告書
□ マニュアル
□ 翻訳（英文和訳）
□ 手紙
□ 電子メール
□ ホームページ閲覧・検索
□ 英字新聞・雑誌
□ 専門誌・論文
□ その他

問3-3

「聞く」について

□ 電話
□ 会議
□ テレビ会議
□ プレゼンテーション
□ 講演
□ 商談
□ 顧客対応
□ ラジオ・テレビ放送視聴
□ 通訳（英語から日本語へ）
□ その他

問3-4

「話す」について
問4
あなたは今後、どのような程度英語の必要性を感じますか。「職場」と「私生活」それぞれについてお答えください。

※「専門・実務英語」とは、仕事に関わる英語のことです。
※「一般・日常英語」とは、仕事以外の英語のことです。
※「基礎英語」とは、基本的な文法や発音などの英語の基礎のことです。

<table>
<thead>
<tr>
<th></th>
<th>毎日使う</th>
<th>週に数回使う</th>
<th>月に数回使う</th>
<th>年に数回使う</th>
<th>使わない</th>
</tr>
</thead>
<tbody>
<tr>
<td>職場</td>
<td>専門・実務英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>一般・日常英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>基礎英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>私生活</td>
<td>専門・実務英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>一般・日常英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td></td>
<td>基礎英語</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

問5
あなたは仕事上どのような理由で英語の必要性を感じていますか。
□ 社内業務の為
□ 社外業務の為
□ 海外出張の為
□ 海外勤務の為
□ 情報収集の為
□ 情報発信の為
□ 交流の為
□ その他

問 6
あなたは今後の可能性として仕事でどうような英語の必要性を感じていますか。それぞれの項目について、今後の必要性をお答えください。

問 6-1
今後の「読む」について
□ 契約書
□ 企画・提案書
□ 報告書
□ マニュアル
□ 翻訳（英文和訳）
□ 手紙
□ 電子メール
□ ホームページ閲覧・検索
□ 英字新聞・雑誌
□ 専門誌・論文
□ その他
□ 必要ない

問 6-2
今後の「書く」について
契約書 □
企画・提案書 □
報告書 □
マニュアル □
翻訳（英文和訳） □
手紙 □
電子メール □
ホームページ閲覧・検索 □
英字新聞・雑誌 □
専門誌・論文 □
その他 □
必要ない □

問 6-3
今後の「聞く」について

電話 □
会議 □
テレビ会議 □
プレゼンテーション □
講演 □
商談 □
顧客対応 □
ラジオ・テレビ放送視聴 □
通訳（英語から日本語へ） □
その他 □
必要ない □

問 6-4
今後の「話す」について

電話 □
会議 □
テレビ会議 □
プレゼンテーション □
講演 □
商談 □
顧客対応 □
ラジオ・テレビ放送視聴 □
通訳（英語から日本語へ） □
その他 □
問7
あなたは就職してから、英語学習をしましたか。
○ はい
○ いいえ

問8
英語学習は具体的に何をしましたか。該当するもの全てお答えください。

| 自習型学習 | □中学・高校時代の英語の教科書や参考書を復習した
□大学時代の英語の教科書を復習した
□新聞や雑誌、本を読むようにしました
□映画の英語版を視聴するようにした
□市販の教材で勉強した |
| 通信教育型学習 | □ラジオ・テレビの英語リスニングを利用した
□通信講座を利用した
□eラーニングを利用した |
| 参加型学習 | □民間の語学学校、英会話学校、市民講座を利用した
□大学の公開講座・生徒教育に参加した
□企業内研修を受講した
□海外に留学した
（期間：________________________） |
| その他 | □その他： |

問9
最後に、職場の英語の必要性や日本の英語教育全般に関連して、ご自由にご意見をお聞かせください。
Appendix C: Interview Questions (ENG)

3. If there was a difference in responses in the use of language skills between the present and the near future, why did you predict a difference? Has changes already begun? What do you expect will change in the need for English specifically related to your department?
   a. Defining the context and language needs specific to the learners situation
   b. Identifying the changes of needs according to each specific context (department)

3. Do you prefer to learn English that is directly related to your work rather than textbooks?
   a. How to apply learning to their environment rather than mere banking of knowledge (Gebert, 2009)

3. Would you be comfortable sharing your experiences at work?
   a. Bringing the community into the classroom and classroom into community. Opportunity to demonstrate their acquired knowledge and skills in the classroom and actual reality.

3. If the content relates to your work, do you not mind increasing the number and time of your classes?
a. Learning and the learners actual experience. Utilizing the community for learning.

3. **Are you interested in learning about the work content of other administrative departments? Why or why not?**

   a. Active participation in the learners’ social community (Gebert, 2009). Establishing relationships between the learner and the surrounding environment (Goulah, 2013).

3. **How do you prefer to be assessed on your English skills? Do you prefer tests or accomplishing a project related to work?**

   a. Acknowledgement of knowledge to application of knowledge into creating a certain value (Gebert, 2009; Hatano, 2009; Kumagai, 2000; Togashi, 1993). This also relates to communicative language use. This also relates to question 7.

3. **Do you think studying for TOEIC is enough to meet the language needs for your work? What more can be focused?**

   a. Although the primarily focus of the expectations of University X’s staff is the increase of TESOL scores = measure of proficiency. However in real work related context, how much do learners think the scores matches or has meaning to their real situation.

Appendix D: Interview Questions (JP)

問1: 現在英語を使用する場面と今後必要とされる英語の必要性が異なることを予想された場合、それはなぜですか。もう既に英語のニーズが職場で変わってきたと思いますか。特にあなたの部署に関して英語のニーズは今後どのように変わっていくと思いますか。

問2: 教科書よりも職場に直接関係する英語を習いたいですか。それはなぜですか。

問3: 授業内で職場での日常体験を語ることに興味はありませんか？
問4: もし直接職場に関する英語を学べるのであれば、事業時間と回数を増やしてもいいですか。

問5: あなたは他の部署の仕事を学ぶことに興味がありますか。それはなぜですか。

問6: 英語の能力をどのような形で評価されたいですか。テストよりも職場に関係するプロジェクトの方がいいと思いますか。

問7: TOIECのテストの勉強のみで職場のニーズに合った英語の能力が育まれると思いますか。他に何か焦点を当てられるべきだと考えますか。
Soka Education as Literary Genre

Maria Sanchez

Abstract
Dialoge has been a recurring theme in Daisaku Ikeda’s philosophy of peace (Urbain, 2013). In addressing educational issues too, Ikeda often refers to the importance of engaging with children and youth in open dialogue. He states that “education, based on open dialogue, is far more than the mere transfer of information and knowledge; it enables us to rise above the confines of our parochial perspectives and passions.” (Ikeda, 2001, p.179) Meaningful interactions with youth and children in educational settings are essential in cultivating their humanity. Through this research I intend to describe the purpose of open dialogue in children’s education and explore three example approaches to dialogue in non-traditional educational settings.
Ongoing Dialogues with Children

Dialogue is a recurring theme in Daisaku Ikeda’s philosophy of peace (Urbain, 2013) as well as in his philosophical approach to education (Ikeda, 2001). Ikeda does not stop at elucidating the principal characteristics of dialogue but goes on to model them in his numerous encounters with representatives of different cultures from all kinds of fields of study and work. His practice in developing and promoting dialogic relationships facilitates a deeper understanding of his ideas on fostering global citizens through a humanistic approach to education. Ikeda’s conceptualization and practice serves as a source of deep inspiration to implement a true practice of dialogue with children in educational settings.

The kind of dialogue exercised by Ikeda is one in which, recognizing the many differences that separate us as people, we generate a deep connection through our shared humanity (Obelleiro, 2013). Ikeda always seeks to connect first and foremost through the personal accounts of his interlocutor; sharing and listening to the joys and sorrows that we inevitably share in life as fellow human beings. Moreover, he explains how opening up our lives through the sharing of personal accounts can be considered an essential part of a curriculum for humanistic education (Ikeda, 2012). When speaking about personal experiences of facing difficulties and rising to challenges, we inspire one another. From this perspective, education is found not merely in the passive transmission of knowledge but in fostering deep life-to-life connections. Thus, Ikeda models the importance of making painstaking efforts to connect and reconnect with people through personal exchanges, transcending differences such as that of culture, age and morality.

In Ikeda’s dialogue even irreconcilable differences among the participants offer an opportunity to create value. This aspect of his definition and practice of dialogue gives a different light to disagreements and conflicts. The intention is not to erase differences in order to achieve a certain feeling of harmony. Instead, he honors the reality and importance of our differences while understanding its impermanence. Furthermore, honoring these differences enables the participants to generate new possibilities of creating a deeper connection with one another. Through dialogue as portrayed by Ikeda we are able to experience the interconnectedness of life itself. (Obelleiro, 2013)

In fact, for Ikeda developing the “wisdom to perceive the interconnectedness of all living” (2001, p.101) is one essential aspect of global citizenship. This wisdom is developed through recognizing our shared humanity through the process of dialogue (Obelleiro, 2013). He explains how through sincere interactions with others, even with those we do not necessarily feel akin to, we can learn ‘of’ and ‘from’ their qualities. Thus, generating opportunities to grow our own humanity.

Dialogical exchanges as the core of the educational sphere have been appreciated throughout history. Ikeda (2001) brings up well-known Socrates and Plato’s examples of dialogical relationships with their followers that later on became the foundation of educational institutions. He makes reference to Socrates’ opposing to the pragmatic approach of the Sophists and devoting
himself to true dialogues with young people, seeking to understand together with them human nature at its core. In the same light, he speaks of the attitude of Plato when engaging in dialogue with his followers in an effort to search for truth. These, Ikeda suggests, are true examples of learning based on humanism.

In discussion with Terahnian, Ikeda (2003) elucidates on the particular importance of practicing genuine dialogue in the midst of our ever-growing information-oriented society. He states that for the sake of healthy individuals as well as social development, we must become experts on one-to-one dialogue, through which we develop a life-to-life communication. In efforts to foster such kind of dialogical relationships among young people, Ikeda says we ought “…to educate and encourage [them] with warmth and broad-mindedness so that they have sufficient freedom and room to grow, and develop their potential.” (Ikeda, 2014) We have to generate awareness and develop the best possible conditions for youth to manifest their greater self.

The practice of dialogue itself is conducive to fostering our greater self, which Ikeda defines as “the openness and expansiveness of character that embraces the sufferings of all people as one's own.” (Ikeda in Bogen, 2011) As expressed by Garrison (Garrison in Bogen, 2011), it is through the cultivation of dialogical relationships that we see the blossoming of this enlightened life condition.

As part of the process of developing and strengthening our greater self, Hickman and Garrison (Hickman & Garrison in Bogen, 2013) explain we must first understand our identities not only as individuals but also in the context of being part of a community, a global community. This is not a fixed conceptualization of identity. From the light of cosmopolitanism, it is an identity we are continuously co-creating with larger social and cultural influences through different forms of dialogue.

To achieve this lofty life condition and these ideal dialogical relationships, we must continuously practice and persevere in becoming experts in the act of dialogue. Ikeda (2012) says that it is precisely through constant interaction that people are awakened and grow. This, he explains, is the corporatization of genuine humanism, which is the ultimate aim of Soka Education.

Emotional development and conflict resolution are central in children’s education. These two utterly important aspects have to be addressed from the perspective of fostering children’s heart, which in the end is the true purpose of education (Ikeda, 2012). As Ikeda exposes “[c]hildren are remarkably flexible, and they possess the ability to solve problems. One of the goals of education is to help them tap that ability.” (p.55) The crucial point is to understand what is the appropriate environment conducive to this kind of education and how to develop it.

As educators, we hear of individual efforts and inspiring teachers who, despite the rigidity of the educational system, have achieved a classroom environment in which students grow beyond academics and develop their humanity. Furthermore, there is an example of not an individual but an entire school that has developed a community in which ‘fostering the heart’ of each individual
is at its core. *Mission Hill K-8* is a small public pilot school in Boston that serves 235 children ages 3 to 14. Following democratic principles, teachers at this school have a say in the curriculum as well as in most of the other aspects of the school.

*Mission Hill* portrays essential characteristics of non-traditional or alternative schools where lots of time and effort is invested in listening to each other’s feelings and opinions in a daily basis within the learning community. This happens at different levels of the school: among teachers and administrators and between teachers and students as well as with the students’ parents and family members. As shown in the documentary “*A Year at Mission Hill*” the community grows together beyond academics, making the life of each student, and all that comes with it, their top priority. This is reflected in part of the mission statement of the school, which clearly affirms their commitment to fostering democratic citizens:

“…[O]ur community must be prepared to spend time even when it might seem wasteful hearing each other out. We must deal with each other in ways that lead us to feel stronger and more loved, not weaker and less loveable. We must expect the most from everyone, hold all to the highest standards, but also respect our different ways of exhibiting excellence.”

Through their commitment to value each other’s ideas, opinions and feelings the school community grows together, transcending seemingly limitations and embracing diversity. This is clearly portrayed in “*A Year at Mission Hill*” showing school days overflowing with opportunities that are wisely grabbed to learn how to deal with one’s feelings while working out differences and conflicts with others. There are lots of moments of deep exchanges filled with affection and inspiration among students and between teachers and students. The involvement of parents and family members of the students is also depicted in the documentary, when they are engaged in genuine interactions with teachers.

*Mission Hill* exemplifies characteristics of a *school-as-community* as it is described by Mercogliano (2006). As a teacher and later as the director of the Albany Free School in New York, Chris Mercogliano has an ample experience in the founding and developing of schools. When he speaks of *school-as-community* he does so not from a figurative standpoint but rather as a place where everyone is actively engaged and has an equal saying in decisions affecting their daily activities. This approach to education goes in line with Makiguchi’s view human relations as he describes it in *A Geography of Human Life* (2002):

“The important thing is the setting of a goal of well being and protection of all people, including oneself but not at the increase of self-interest alone. In other words, the aim is the betterment of others and in doing so, one chooses ways that will yield personal benefit as well as benefits to others. It is a conscious effort to create a more harmonious community life.” (p.286)

The sneak-peeks of the school life in “*A Year at Mission Hill*” illustrate different cooperative endeavors in which members of the community make use of their democratic voice. They seek ways to help one another figure out how to work harmoniously together in their common learning
endeavors. Instilling respect, which Ikeda (2012) considers essential in humanistic education, of individual differences and openness in communication permeates the environment. The undertakings of Mission Hill exemplify Makiguchi’s (1989) idea of education serving as a process of socialization to foster the understanding of individual happiness and the flourishing of society as one, and that one cannot exist without the other.

Another excelling characteristic of a school-as-a-community is that students are treated as full adults (Mercogliano, 2006). They have an equal saying when making decisions on issues pertaining different aspects of the school including disciplinary and, in some alternative schools, even administration issues. As an intern for the Brooklyn Free School (BFS) in New York City, I observed different ways in which this takes place. BFS is a fully democratic private school that has been running for about eleven years with students from ages 4 to 18 years old. It follows the radical educational principles of A.S. Neill’s Summerhill School in England, where there are no mandatory classes, no grades or tests. Students are free to manage their time and make real choices in their studies and personal undertakings. The following quote from his book Summerhill (1995) gives an idea of Neill’s thoughts on education:

“The function of the child is to live his own life – not the life that his anxious parents think he should live, nor a life according to the purpose of the educator who thinks he knows what is best. All this interference and guidance on the part of adults only produces a generation of robots.” (p.12)

As Summerhill School, BFS has no grades or levels, but it is split up into the upper school with students of ages 11 to 18 and the lower school with children of ages 4 to 11. There is no age discrimination in the school activities or in participating in the decision-making processes. Students have a real voice in guiding their learning and how their school community is run. Education in BFS is about real doing and real self-expression, there are no artificial ways of making this happen. Thus, the empowerment and sense of responsibility are very palpable among the entire student body.

Everything in BFS is resolved through discussion, seeking mutual consent. The weekly Democratic Meetings are one of the most salient characteristics portraying this essential principle. The entire school community comes together to listen to and express themselves in a safe environment. Using the Robert’s Rules of Order, the students lead the meetings with much conviction. The older students often nominate the younger ones to take different responsibilities in leading the discussion and the voting process while they coach them on what to do. It is impressive to see children and young adults interacting during the meeting, seeking solutions to problems and taking decisions together that will have a real effect in their community.

Teachers, administrators and students at BFS work together as equals, very much illustrating Makiguchi’s (1989) elucidation of the role of educators advancing together with children towards an ever-lasting process of growth. This humble and honest attitude described by Makiguchi can be seen during the continuum of one-on-one dialogues, group discussions and interactions with children in a regular school day at BFS. Teachers, who by the way are not referred to as such but
called by their first name, “hold the position of elder, mentor, and guide, not taskmaster, legislator, and critic.” (Mercogliano, 2006, p.12) The adults in the school community are first and foremost keen listeners.

This is also the case in *Pono Learning*, a newly opened democratic children center in Manhattan. Similar to *BFS*, *Pono* is greatly influenced by A.S. Neil’s approach to education. Children and adults, or ‘big Pono friends’ as they are referred to, have an equal say in decisions affecting the daily life in the community. Freedom at *Pono* is defined following A.S Neil’s (1995) elucidation on the difference between freedom and license: a participant’s freedom ends when it interferes with the freedom of others in the community. The main objective is to foster a harmonious environment in which each child’s unique interests and natural progress are respected and valued.

In the founding stage of *Pono*, much discussion went on about how to foster an environment in which young children (ages 2 and a half to 5) can truly exercise freedom in leading their learning. We quickly realized the need to become great listeners. In conversations with children we are continuously passing on to them values, judgments and our own perspective of the world through even the smallest subtleties. Listening to and deeply understanding children’s ideas, interests and inquiries takes constant effort and openness. The adamant words of Makiguchi about the importance of listening to children resonated all throughout my experience as an intern in *Pono*:

“We must avoid making judgments before we understand the reality of a situation. For example, getting angry with a child who has gotten their clothes dirty without asking the reason why this happened. This is an error and it is important that we only evaluate things after we first have an accurate comprehension.” (1979)

Teachers and other adults in the community diligently study and discuss how to best communicate and understand each child. We strive to use a language “that is protective of feelings, not critical of behavior” (Ginott & Goddard, 2003, p.2). Learning to recognize, understand and acknowledge each child’s feelings takes plenty of patience, observation and practice. Even for guest speakers and visiting experts who may stay for a short period of time, *Pono* provides a guide of behavioral principles in line with the philosophy of the school. Such is the commitment to provide the best possible environment for the students.

The first behavioral principle called forth from adults in the community is “respect the children”. Based on the understanding of children as adults instead of adults in the making, we strive to overcome the barrier of age. The current needs, experiences as well as the rights of each child are taken very seriously. At *Pono* most of the time is spent outdoors in parks, forests, museums, farms and many other stimulating environments. After each outdoor experience, children share as a group what they enjoyed about the experience, what stroke them the most. Teachers listen intently to each child’s ideas and comments to offer future opportunities to deepen specific interests and respond to questions they may express.
The second principle refers to “judgment”. *Pono* values the process of each child in developing awareness of the effect their words, behavior and deeds have on them and those around them. Adults in the community strive not to pass judgment on their actions. Instead, we seek to reflect in our words the behavior we saw or we emphasize the relationship of cause and effect of the behavior. That is, we strive to give information without derogation. For instance, if a child opens the door for another student out of their own will instead of saying something like “you are such a good boy for opening the door” we would say “opening the door helped your friend go inside the room”. The effort is put on advancing the students thought process as well as their ethical and moral development when addressing a particular action.

The third principle is “no ‘public praise’ should be used at all”. This principle is based on the belief that when we publicly praise a child to encourage the other children to emulate the same desired behavior, we are setting the tone for competition among them. Public praise is the kind of praise that leads us to compare and condescend. It ultimately ignites the need to seek for other’s approval. At *Pono* we use praise that appreciates and that is conducive to the development of self-reliance. As Ginott states “the more autonomy, the less enmity; the more self-dependence, the less resentment of others.” (p.91)

The fourth principle is in regard to “choice”. Throughout the different activities at *Pono*, choices are real and when adults ask questions they make an effort to be open to any possible answers from children, making sure they are the ones coming up with the choices. Whenever there are matters within the child’s realm of responsibility, they have a choice. There are times, however, when the welfare of the child may be affected and therefore they may not have a choice. At such times, *Pono* children still have a voice. For example, during an exploration at a park a few of our five-years-old wanted to climb up a big slippery rock but only one adult was available, who thought it was not safe. Even though they had no choice, the children still voiced their disappointment and later came up with and agreed upon the idea of going back to climb the rock the next day with one more adult.

The fifth principle is “no competition: community not collective”. Instead of working together towards an imposed concept or goal, at *Pono* we strive to foster a community in which each student reaches her or his aspiration. From listening to students we respond as a community in offering ways to support their interests and for them to find the answers to their questions. As an example, one five-year-old expressed his interest about outer space and planets during an all school meeting. The discussion lead to talking about space rockets and a burst of energy began when another five-year-old suggested on building a space rocket. They talked about mechanics and how it would be difficult to find the right materials. Finally, they agreed to make a “model” of a rocket and throughout the week they all at one point or another helped in the making until it was ready to be used.

The last principle is avoiding “yes or no” questions as well as “one answer” questions. ‘Big *Pono* friends’ make an effort to use open-ended questions giving children the opportunity to use their imagination when trying to find answers. Open-ended questions can elicit creativity and are
conducive to the development of reasoning abilities as well as independence. Without the threat of “being wrong”, children are comfortable about sharing their knowledge, connecting ideas of what they already know to find answers to questions. They are thinking for themselves while their ideas are appreciated in finding new knowledge. This enhances their sense of autonomy and self-confidence. (Ginott, 2003; Faber & Mazlish, 1999)

Making efforts to implement these principles on a daily basis has given rise to a community in which adults reflect on children’s behavior by first analyzing their own behavior. As Mercogliano & Averich (1998) eloquently explain it, ultimately educators teach who they are. Children learn the most from what we model as teachers and furthermore as people. Therefore, in Pono adults are eager to continuously grow as whole persons for the sake of the children. We strive to become experts in conducting dialogues infused with humanism. As we become more openhearted in our interactions we see the same happening with the children. We promote emotional health through us making efforts to become healthier.

Studying practical guidance on how to communicate with children and young adults has been a great source of personal growth in developing emotional flexibility and empathy (Ginnot, 1975). A learning environment is greatly influenced by the emotional climate of the members of the community. Acknowledging and understanding how to address this can make a dramatic difference in the school lives of children. Furthermore, this is an essential component in fostering the hearts of the students.

As we continuously strive to polish ourselves, our character is enhanced thus our interactions with others become rooted in respect, encouragement and appreciation, three essential characteristics of Ikeda’s dialogue (Urbain, 2013). Our interactions with children should stand from the basis of respecting their dignity of life, as individuals infused with unlimited potential. In Ikeda’s words (2001):

“…Adults should not judge children according to their own arbitrary standards, telling them they cannot do this or that because they are children. When we interact with children, we should always accord them due respect as unique individuals, allowing them to give free rein to their potential. Within each child exists a fine adult. It is important that we speak to that adult. This will lead to the development of the child’s character.” (p.188)

Within the examples of Pono, BFS and Mission Hill’s approaches, it is possible to see a profound respect for children coming to life throughout the different kinds of interactions. In return, we see children and young adults expressing their ideas and feelings with confidence as they open up their own path through learning.

Respect must be accompanied by a positive and encouraging attitude towards students. In fact, encouragement is central in Ikeda’s interactions with youth. He even goes on to say encouragement is the starting point of education (Ikeda, 2012). Offering words of encouragement, Ikeda continues, imbued with warmth and broad-mindedness, sparks students’ seeking spirit to learn and develop. This can only be achieved with outmost sincerity, understanding the reality of
each child. As he states it, “[w]ords spoken out of genuine concern for others strike a powerful chord in people’s hearts.” (2012, p.63)

Acknowledging their efforts and expressing words of appreciation towards children should always stand at the core of our exchanges with them. Ikeda states that gratitude is the foundation for a humane life and consequently it is the basis of humanistic education (2001 & 2012). This sense of gratitude steams from a genuine affection for children and youth and a sincere wish for their absolute happiness. To develop this sort of relationship, we must understand the reality of each student. Makiguchi (1989) attests to this through his conscientious efforts to visit the student’s families, stating that only through dialogue we can understand the problems of life.

With this genuine concern for the student as a whole we develop a life-to-life connection with them. Furthermore, we can foster the kind of learning community described by Ikeda (2012), in which students ‘anchor their hearts’ at school and this becomes their spiritual home. While they are in this spiritual home, learning becomes an interactive collaboration occurring at different levels (Mercogliani & Averich, 1998). The development of character and integrity becomes an ongoing process for adults and children alike.

As educators, in our current increasing information-oriented society and with the demands from the current educational system, we can feel overwhelmed and discouraged to think of the deeper meaning of our daily routines in the classrooms. Nevertheless, Ikeda (2001) explains how as long as teachers and students make constant efforts together to “establish connections between compartmentalized learning and the totality of wisdom”, they can transcend the faults of the system and ultimately expand their understanding of the interrelation between their individual life and the world at large. One-on-one exchanges are an imperative to achieve this. Through them we can create bridges of true understanding, embracing our diversity as strength (Ikeda, 2014).

Exchanges, as viewed by Ikeda (2001), are the foundation in which creativity blossoms. These present precious opportunities to create value. It is exactly because we learn from people, Ikeda suggests, that the humanity of the teacher is at the heart of the educational experience. In his words, “Recognizing each student as a unique personality and transmitting something through contacts between that personality and the personality of the instructor is more than a way of implanting knowledge: it is the essence of education.” (2001, p.132)
Works Cited


Mission Hill K-8 School http://www.missionhillschool.org/

Pono Learning http://www.ponolearning.org/
Fostering Global Citizenship Through Dramatic Art

Rekha Gokhale
SUA Class of 2007

Abstract

In modern times the word ‘drama’ or ‘theatre’ has become synonymous with entertainment. The ancient Greeks, however, did not perform the Great Tragedies for entertainment alone. The three genres of comedy, satyr and tragedy were considered as fundamental to developing a comprehensive understanding of human life. Especially, tragedy was regarded as essential for triggering feelings of empathy and compassion. Sadly, today such philosophy is fast disappearing and Drama as a subject is neglected by school curriculums.

Does Drama have a secret pedagogical potential? This paper explores why Drama should be re-introduced in schools as a holistic ‘art’ subject – Dramatic art - that fosters global citizenship and also brings about emotional, physical and cognitive development of students. This paper contains my raw experiences and insights as a Drama instructor of two years supported by documentary and theoretical research in the field of drama education and neuroscience.
Origin of Drama

Drama is a Greek word meaning “to act”. Drama was invented by the ancient Greek civilization more than 2500 years ago in Athens around 500 B.C. The Greek tragedies and comedies performed at various festivals attracted 20,000 people and enjoyed such popularity that they were in demand for nearly 800 years after their inception. Soon this tradition spread to other parts of Greece, and *theatrons* (Greek word for theatre) were built for the enjoyment of local Grecians. Much of the traditions and terminologies associated with Dramatic art emerged during this period; for example: actor, skene (scene or set), orchestra (dancing floor), comedy and tragedy. The Greeks invented technology to create stage effects that are used in theatrical performances even today. Some examples are a flying machine, made by using a wooden crane attached to ropes and mounted on the set, and a secret tunnel called ‘Charon’s Steps’ for surprise appearances of actors role-playing ghosts and beings of the underworld.

Greeks also created special effects and sound effects. “Pebbles were poured into bronze vessels to create a sound of thunder.”\(^1\) Euripides, a playwright famous for his tragedies, was fond of using a special stage effect called *eccyclema*, or roll-out. Actors would sit on a trolley, which could be wheeled out of the skene door. The Greek theater developed complex costumes and signifiers that have evolved into mainstream cultural traditions in many parts of the world. One important legacy is the use of masks. The Greeks invented comic and tragic masks for the benefit of the audience that sat too far to notice the subtle changes of the actors’ expressions. Wearing masks also enabled the same actor to change into different roles. The renowned Beijing theatre, Japanese Noh Theatre and some European and Indian Opera continue to use sophisticated masks as important signifiers in their performances. The Greeks were also accomplished costume designers and musicians, designing elaborate armors and bird costumes, and playing the aulos (a double-pipe instrument resembling a clarinet or oboe with holes of a recorder), the lyre (a small harp) and *kithara* (box-lyre). Many of the inventions and special effects created for the Greek theatre continue to influence modern theatre, media and filmmaking.

Greek plays were most commonly performed at important periods in the year, often as a part of religious festivals such as the spring festival or the Festival of Dionysus, celebrated in the honor of Dionysus, the god of wine. In general plays were conducted as a part of entertainment and celebration for the audience, as films and theatre provides entertainment today. Tokens made of lead were used and the audience had to pay a nominal fee to watch the plays. This money would be used as maintenance for the theatre. The state had also created a fund which allowed poor citizens to watch these plays for free. Visitors came from different cities of Greece to observe these plays, giving Athenians an opportunity to display their artistic skill. “Important visitors were welcomed to the theater, and given the best seats.”\(^2\)

---
\(^2\) Chrisp, 8.
A typical theater festival lasted for three to four days; one play was enacted each day, three tragedies followed by a comedy on the last day. Awards were presented to the best playwright at the culmination of the festival. The culture of writing poems and plays emerged during this time, nurturing the talent of many literary giants - tragedy playwrights like Sophocles, Aeschylus and Euripides, and comedy writers Aristophanes and Menander. Aristophanes’ plays contained stories of fantasy and mocked famous Athenian figures, while Menander became famous for his stock-type roles and characters, “such as mean old men, foolish youths, and cunning slaves” and also wrote comedies about love affairs, which has influenced many modern comedies and farces.3

*The Plight of Drama*

Despite the drive towards specialized or vocational education and the growing demand for science, robotics and lately astrophysics in modern education, subjects such as music, art and dance have managed to keep their stronghold in mainstream education like creepers desperately clinging to tall trees or weeds in a garden that keep growing back. In quite a few institutions these subjects have developed a connotation of being ‘extra-curricular’ – the word ‘extra’ symbolizing the disdain and ignorance that the students and faculty feel towards these ‘extra’ subjects that they grudgingly participate in – the students because it is in the curriculum, and the faculty and management because of a vague and intuitive fear that barring these subjects would somehow reduce the quality of the students personal and physical development. There is no doubt that this fall from power of the ‘Arts’ – in ancient Greece, mathematics was derived as a subset of Music-in school curriculums has been largely influenced by the view of society that gives preference to education for material and tangible gain rather than that of spiritual development. Especially in developing countries such as India, the rush for development has led to a vacuum in the field of Arts. Students with a proclivity and talent for the arts are discouraged and ridiculed and the arts department receives little funding, thus creating a vicious cycle of ‘bad art, music and dance teachers’ who produce ‘bad art, music and dance students’. Dramatic art has been completely neglected; it does not feature in the national curriculum. Schools where Drama is taught end up following the routine role-playing and improvisation, or catch that one-odd play at the theatre. In some theories Drama is recognized more as a language learning strategy (for teaching spoken English to foreign students) rather than a form of art. For example, I am an ESL teacher who also teaches Drama. The reasoning is that because I am an English teacher I must be good at Drama and public speaking. This shows the ignorance clouding the value of studying Drama as an art - or Dramatic art - in mainstream education.

Is Drama a relevant subject for school children? Can it be used to foster peace and developmental education? This paper is an attempt to elucidate the great value of Drama as an art subject in schools; and how it can be utilized to enable values of global citizenship and world peace to become accessible to a variety of students. I have been working as a drama instructor

3 Chrisp, 25.
for two years for the primary and secondary school at Indus International School, Pune. In my opinion, an educational pedagogy such as Soka Education that endeavors to foster values of peace, humanism and global citizenship, will benefit by utilizing the hidden pedagogical potential of Dramatic art in education.

**Drama-in-Education**

Dramatic art, or any form of art for that matter, is given little value in school systems partly due to the extensive information gathering students are expected to do. In addition, Dramatic art is rarely practiced in schools due to its multifarious nature and the intense commitment that is required to put up even a simple play or performance. Regular students, in other words those not planning to make a career in art, rarely study art subjects partly due to the intimidating myth circulated by Ivy Leagues that Art is only for the talented. To some extent this is true for art subjects such as music, dance and fine arts. Dramatic art, on the other hand, is best suited to the regular student and has something for everyone. If nothing else, students can appreciate and interpret Dramatic art as an audience, and will do so effortlessly, because every act or play is a story; a storehouse of human emotions.

A dramatic act speaks to the audience at many levels, through the representation of culture, aesthetics and ideology, which it performs to an auditory and simultaneously learning audience. As was discussed above, Greek theatre carried a huge influence with the people of Athens and other Greek city-states; the theatron brought richness to Athenian culture, and empowered citizens by nurturing their moral conscience and aesthetics. Most importantly the theatron was accessible to large numbers of the populace. In the great city of Athens, the Greek theatre emerged as a medium for spreading awareness to the masses.

The Athenians lives in the world’s first democracy, a word that means “people power.” Every citizen had a say in the government of Athens. Citizens held regular meetings where every important issue was discussed and voted on. Meetings voted on such issues as the war with Sparta. They were attended by 5,000 citizens, more or less, but three times this number went to watch the theater festivals. This meant that playwrights had the opportunity to speak to a huge audience of fellow citizens, and influence the way their city was run.4

During the long winded Athens-Sparta war, Aristophanes wrote political comedies and farces that called for the abolishment of war. In *The Acharnians*, Aristophanes criticized Athens’ leading general Lamachus. An actor dressed in armor appears on stage, his armor and shield is decorated with a gorgon that the audience recognizes as belonging to the famous general Lamachus. The actor roars: “We, Lord Lamachus declare unending war – by land, by sea, by ship, by sword, by me!”5 Through his play Aristophanes tried to convey that Athenian farmers were sick of the war: “I think about my farm, I long for peace. I hate this city life, I want my

---

4 Chrisp, 27.
5 Chrisp, 26.
village. I’ll heckle and clap and shout, if anyone talks of anything but peace.”

Famous tragedies such as Sophocles’ *King Oedipus* provided moral intervention to the audience through stories that revealed dark psyche in humans and the horrifying consequences of letting one’s dark side get the better of one.

Greek tragedies show how people behave in terrible situations. Sons kill mothers, mothers kill children, and wives kill husbands. This allows the audience to face their worst nightmares, in the safety of the theater. Tragic playwrights were seen as teachers. They made their audience think about the most important questions of life, such as “Why do we suffer?” By raising such questions, tragedies were thought to make people who watched them into better citizens.

Another playwright of tragedies, Euripides, was deeply influenced by the works of 8th century Greek poet Homer. He wrote about the great trials faced by heroes and heroines of Greek mythology, again as a possible approach to developing wisdom and character. “My plays are stuffed full of Homer. Look at my characters: Teucer, Patroclus, men eager to leap into battle — great-hearted heroes the audience could learn from.”

Or as Xenophon explicates in the Symposium: “My father wanted to make a good man of me, and made me memorize the whole of Homer. Homer, with his supreme wisdom, has written about every human activity.”

Whatever the agenda of the ancient Greek playwright, it is evident that over time the Greek *theatron* had developed into an informal institution of education, with inquiry into politics, human psychology, moral conscience and ethics, history and cross-culture - in addition it was easily accessible to the masses. Hence, one can say that the earliest form of Drama-in-education was embedded in the functioning of the Greek *theatron*. To add a feather to its cap, this ‘education of the audience’ at theater festivals, occurred by default as a critical and democratic process; the playwright did not force his political or religious ideology on an uncritical audience. For example, Euripides and other playwrights scripted stories around the mythical heroes and heroines of the Odyssey and Iliad, however, each playwright interpreted a particular character or myth in diverse ways to suit the message he was trying to convey (one playwright would portray a character as a hero while another would show him as evil and a villain). The audience already knew most of the stories but seeing them enacted on stage enabled them to approach the familiar from a fresh perspective; their fixed perspectives of Homer’s poems (text) were challenged and they became participants in two types of analytical discourse - between the playwright and the text, and between the (newly interpreted) text and the audience - because of the unique interpretations of the same text by different playwrights.

---

6 Chrisp, 26.
7 Chrisp, 21.
8 Chrisp, 11.
9 Chrisp, 10.
Thus, “education” through Drama was taking place as early as in ancient Greece. Knowingly or unknowingly, the ancient Greeks had invented (or discovered) a laboratory for value education and character development, through the application of interconnected structures embedded in the practice of Dramatic art. Drawing inspiration from the Greeks, I propose that Drama be taught in schools to ‘educate’ students about themselves and about the world, and enable them to develop an independent moral conscience, critical interpretive powers, as well as characteristics of a global citizen. What methods must be used to achieve this? What stratagems and curriculum may be applied? The answers lie in the conscientious application of Dramatic art in education. What is Dramatic art? David Hornbrook, the author of *Education and Dramatic Art* which is an excellent critique of drama education in schools tells us that Drama in schools (ideally) should be no different than Drama in the theatre. Diluting this process in hopes of making things easier for students (and teachers) is precisely why schools are not realizing the hidden potential of Dramatic art. Let us explore how this potential may be tapped by Drama teachers in school.

**Interdisciplinary Art**

I have already hinted that the framework or structure for learning through Dramatic art is embedded within the ‘performance’ of the art itself (the Greek *theatron*). One has to only reinvent a traditional theater festival of ancient Greece for modern times or perform a play based on any great classic, ancient and modern, to realize that these embedded structures are relevant to human education. However, before I explain these structures further, let us discuss once more the relevance of Dramatic art in modern education; especially in schools that promote whole education, global citizenship, and international-mindedness.

Speaking of his lifelong mentor Josei Toda, our founder Dr. Ikeda writes: “It was Toda’s constant and impassioned plea that humanity could be liberated from horrific cycles of war only by fostering new generations of people imbued with a profound respect for the sanctity life. He therefore gave the highest the highest possible priority to the work of education.”\(^{10}\) According to Dr. Ikeda, education in art subjects, even at the level of art appreciation, “restores our lost humanity” by nurturing values such as beauty, culture, appreciation for life, and provides vitality, inspiration and joy.\(^{11}\) There can be no doubt that exposure to music, art and dance at the earliest stages fosters sensitivity, culture and humanity in an individual. However, in the context of schools, the curriculum of these subjects, similar to physical education, depend heavily on specialized subject training; for example how to sing in tune, moving to beat and rhythm in a dance, or creating negative and positive space in a painting. Also, the theory taught in these subjects is largely abstract and specialized. Current assessment strategies (for these subjects) through examinations and performances have not developed beyond the superficial assessment.

\(^{10}\) Daisaku Ikeda, "SOKA Education: A Buddhist View for Teachers, Students and Parents (Santa Monica, U.S.A.: Middleway Press, 2001) 98.

of competency in performance, presentation and memorization; the assessment of knowledge is confined to abstract and subject specific jargon. Unless, some part of these performances and examinations are assessed for a pedagogical objective, there is little hope that music, art and dance can be utilized to inculcate values. Any half-hearted attempts to do so would nurture sentimentality or develop creativity (if at all) in form only that is abstract and disconnected from real life application. If educators wish for a revival and rejuvenation of art education in schools, they will have to do more to prove its worth in our modern and complex world. In short, the art curriculum in schools must transform to be more meaningful in the 21st century by enabling students to develop capabilities and competencies that are required in the real world.

Viewed in this context, Drama or Dramatic art has a greater influence on day to day life as compared to its sibling subjects, because like literature dramatic texts echo life, imitating or mirroring contemporary situations, events, ideologies and characters. Some teachers and educationists think that students ought to take Drama lessons to develop their public-speaking skills and confidence on stage; however this is a narrow minded approach to Drama-in-education. Many schools follow a curriculum that gives ample opportunity to students to develop public speaking and oratory skills through participation in elocutions, declamations, debate competitions, and even the school play performed on annual day. They also conduct regular assemblies where students’ oratory skills are exercised. In most cases school managements believe that it is sufficient to develop public-speaking skills in order to raise capable leaders for the future; they prefer the easy way rather than investing curriculum time for Drama lessons and workshops. Due to this ignorant outlook Drama has been kept out of most school curriculums. In reality though, Drama is more than just a platform for polishing public speaking skills. What makes Drama stand out among other art subjects? Firstly, Drama unites the other art subjects – musicals, dance-drama, costume, make-up and set-designing, with technical expertise – props, lights, sound and special effects. Secondly, Drama contains a plethora of culture – theatre, commedia dell’arte, opera, pantomime, puppetry, masks, carnivals, street-plays, voice-overs, and so on. What dance form can rival the Kathakali, Noh and Pantomime? What musical performance can hold an audience better than an Italian Opera and the Beijing Theatre? Not to mention the eclectic Kabuki and Tabarazuka of Japan. Drama by nature is interdisciplinary; a veritable melting-pot of all other art forms is in some ways above and beyond all art forms. Life is omnipotent - above and beyond both the individual and society – so is Drama omnipotent in the art world.

**The Nature of 21st Century Education**

In his work “Education for Creative Living” the founder of Soka Education pedagogy Mr. Tunesaburo Makiguchi describes how education evolved over time.

Two distinct trends can be discerned in the historical evolution of educational purpose. First, there is a trend away from concentration on particular skills and separate fields of study corresponding to bits and pieces of the human character and toward a more holistic
approach to the total person. Likewise we see education catering less and less to certain groups and classes in society and instead reaching out to all persons. The second trend is toward the recognition that humans must be able to coexist with their environment, both natural and societal.\textsuperscript{12}

I have already expressed how Dramatic art, when compared with other art forms, is trans-disciplinary and fuses all the others into massive yet cohesive coalition. Similarly, the practice of Dramatic art in schools has the capacity and structure to bring together students of all types and backgrounds. Disregarding their artistic experience or interest, Dramatic art allows every student to express his/her creativity through diverse and interdisciplinary modes.

Especially, in developing countries like India, technology, a growth GDP, and government-led reforms such as the Right to Education Act has opened doors for an entire stratum of individuals who previously did not have the opportunity to receive general education to enter schools in the city and districts. As a result, teachers today find themselves catering to a unique mix of students, those on scholarship, those from reserved or backward classes, middle-class, upper-middle class, and international. As a teacher teaching on the frontlines I am fully aware of the challenges of teaching a heterogeneous group. Now, compare a Dramatic art lesson where students of varied interests (acting, make-up, costume, dance-drama, choir, music composition, set or prop designing, script-writing and direction) have been meaningfully occupied with interest-relative tasks, to an arbitrarily designed, non-engaging, non-thought provoking lesson in improvisation or role-playing, and one will understand how Dramatic art as an art subject is better suited for the current education demographic. Role-playing of course calls for differentiated instruction, but how often can you repeat role-plays in an entire year?

As a Drama teacher of an international school I experienced all the challenges I mention above, until I started to practice Dramatic art in my lessons. I began exposing (with the help of Youtube and Google) students to every form and relative forms of Drama, from miming and masks to script-writing and direction, engaging my students ten times more than I could before. I remember reading a quote by the founder of SUA, Dr. Daisaku Ikeda that ‘each child like the blossoms of a cherry, plum, peach and damson tree is unique.’ Obese children find it difficult to shine in P.E., while those who cannot carry a tune or follow a rhythmic beat behave like outcasts in a music or dance lesson. Drawing and painting was never my cup of tea. However, Dramatic art, when conducted conscientiously and with acuity, creates opportunities for every student to shine.

Imagine a Drama club preparing for the school play or putting up a live performance. Each child is somehow engaged; every child can make her own niche. If acting is not her forte she may try her hand at costume designing or setting the stage. That technology savvy student who runs away from dance class or sits at the back of a music lesson will be busy composing exciting beats for the dancers on his iPad or create magic with the sound effects and lights. The

\textsuperscript{12} Tsunesaburo, Makiguchi. Education for Creative Living (USA: IOWA State University Press, 1989) 51.
obese artist, who howls and cries in the dance or P.E. lesson, but is running around smearing colorful paint around the set, while the actor who was punished for not keeping quiet in class last week, belts out lengthy dialogues confidently and effortlessly. There is something for every kind of student in Dramatic art. Dramatic art unlocks the creative potential within each child but not in isolated, static classrooms. A dramatic performance breathes life into every other art form, the other art forms becoming dynamic and fluid, flowing in and out of one another in constantly changing patterns and forms; ultimately they converge to produce a grand performance – a great piece of Dramatic art!

Recently, during a practice session for the annual school drama performance, some student actors of Grade 5 boys got up and started dancing along with the dance group performing on stage. They stood behind the dancers and matched them step to step. As a teacher I was clueless about when they had learned the choreography, but also pleasantly surprised because I knew that some of these Grade 5 boys are usually very reluctant to participate in formal dance lessons. But here they were, moving to the music of Michael Jackson’s thriller, without any reservation or inhibition, impressing the others with their courage and spontaneity. They repeated this the next day as well, and this time the girls of Grade 5 also joined them. Then something even more surprising occurred. Our annual day play also has a Chinese fan dance, performed by girls of Grades 3, 4 and 5. It is set to very slow and traditional music. But the Grade 5 boys had completely thrown away all inhibition. They stood up and danced with the girls performing the fan dance with equal grace and enthusiasm. All this was done in a spirit of play. In a formal dance class this would have been unthinkable. Soon many students from other grades joined in. I had requests pouring in from both girls and boys to teach them the ‘Fan Dance.’ This incident left me wondering about the sheer dynamism and power of Dramatic art.

**The Dramatized Society**

Like the festivals of ancient Greece, Drama in schools unfolds as an activity for the masses; resembling a folk dance or the spontaneous celebration of common people at festivals and special occasions Drama lacks the concept of ‘specialization’ or ‘technicality’ of its sibling subjects and endears itself to all types of students. However, this does not signify that Drama lessons can be allowed to go wherever the mood takes the participants. Indeed, a Drama lesson that does not follow a concrete structure or lacks a serious objective, breeds misbehavior in the student and mismanagement in the teacher. This is why Drama in education is stigmatized with the unfavorable description of ‘ever noisy and ever boisterous.’ Nonetheless, put up a Dramatic performance, and even an otherwise mediocre script and amateur actors experience the vigor and joy and nervousness, as if they are accomplished starlets giving an extremely difficult performance. Even the most unimaginative session of role-playing is interesting for students; imagine how much more they will gain when Dramatic art is practiced in schools.

On the stage (of an annual day school play) students (and even teachers and parents) are transfixed, focused…transformed; they feel as if they have been transported into a different dimension for the space of a few hours. Amid the flurry of preparations right before a
performance begins students undergo several fluctuations. Subconsciously they begin to explore and interpret various elements in Dramatic art in a way that is personal and most natural to them -- and what is a growing suspicion of mine – that which is human. Whether a student is performing the role of the protagonist on stage, or has the responsibility to bring a prop on cue, or is sitting quietly in a corner of the green room, humming songs that the choir will sing, while neatly adjusting the errant sleeve of a costume-dress – all of them are engaged in a collective consciousness that they are going to ‘perform’ the final product - the play. In those moments between the rise and fall of the curtains, each student is drawn into the orbit of art – Dramatic art.

The highly interpretive nature of this subject enables any kind of student to express herself as honestly as possible, while the conceit of technical art and subjective jargon does not mar her innate need for creative self-expression. Dramatic art is dynamic and flexible and gives students space to make personal connections and choices with regard to their performance. This is one of the key reasons why I believe that Drama taught as an art subject is more likely to be successful in the typical school scenario. In addition, it operates within a framework that closely imitates human society.

In Dramatic art a student can bring forth maximum creativity and self-expression but in a way that is held responsible to a collective consciousness. You cannot lose yourself while performing a play as you could perhaps in a rock concert. There is always that element of being answerable to, being able to communicate meaning to the audience, as well as working in harmony with fellow actors. Dramatic art enables students to discover the middle path between self-actualization and service to society. Thus, in many ways Drama resembles society; cooperation and independence, competition and mutual celebration, aspiration and inspiration, rights and responsibilities, individualism and collectivism, culture, aesthetics, politics, ideology, music, dance, costumes and role-playing, the list goes on. Moreover, each dramatic performance, like each generation of society, is new and distinct from previous interpretations. One cannot copy a dramatic piece as one can copy a Renoir. Drama imitates life or human reality – it expresses the passion, the joy, the pathos, the flurry, the excitement, the nervousness, and comedy of life. This is the special quality that makes Dramatic art broadly accessible.

David Hornbrook, the Arts Inspector for the London Borough of Camden and Associate Fellow of the Central School of Speech and Drama, and one of the first critics of drama education in schools explains, “dramatized society is the backdrop to dramatic art.”¹³ (131)

…drama occupies a place at the very centre of the way in which we make sense of ourselves and order our lives…in the theatre and on the street, in televised reproductions and in the school, we have multiple versions of our dramatized society displayed for our interpretation and critical analysis.¹⁴

¹⁴ Hornbrook, 141.
The great poet and playwright Shakespeare wrote: “All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his act being seven ages.”\textsuperscript{15} Here, Shakespeare refers to human society; in effect one can say that Drama, unlike any other subject, imitates or copies life perfectly. And it is neither a purely cognitive nor is it a singularly physical subject. It is good mix of both physical and psychological world of human beings since Drama imitates and sometimes reflects through the subconscious mind of the playwright, (at times over-exaggeratedly and inaccurately), the tragedies, the comedies, and the ironies of human life itself.

In the latter portion of Shakespeare’s dialogue, ‘his act being seven ages’ the Great Bard hints at the ability of human life to influence the actions and practices of other human lives up till seven generations in the future. Human beings ‘learn’ by observing other human beings. If one compares human society to dramatized society there are many similarities - the actors are adults role-playing different roles in society, while the audience is the future generation - the children and youth. Eventually, this audience will inherit the dramatic legacy of its predecessor and become a participant actor role-playing to a new audience. Just like the audience of a stage-drama, society plays the role of the audience when it judges the actions of individuals, sometimes offering praise and at times eggshells. With every performance the actor and the play evolves or improves in quality, through the analysis and assessment of “bad acting”, i.e. the bad choices made that ruined the play. In terms of society this corresponds to actions that caused pain and suffering to humanity. Conversely the talented or good actor is loved and celebrated, just as a role-model or leader is celebrated in real life; and sometimes a truly great actor appears who receives an encore –for example someone who is considered to be a messiah by humanity. Just as an amateur actor learns from the master, societies use the knowledge of past human actions as a concrete frame of reference to evolve and advance in new directions. Without this frame of reference human beings are as if infants crawling in darkness or a sailing-merchant lost at sea without a compass. Humanity as a whole cannot advance successfully without understanding the knowledge of the past and identifying its relevance to present thought and action. In other words the stage has to be set for the actors to enact their roles successfully. Hence, there is vital need for each generation to know of and learn from the past. It is within this framework (or stage) that the new generation can identify its role or participation.

In the Geography of Human Life, Makiguchi defines society as “a group of individuals who live together…share a common purpose and some kind of permanent psychological bond”\textsuperscript{16} Makiguchi compares society to an organic being; an intellectual, emotional and spiritual life, that evolves through a confluence or harmonizing of past and present causes:

When we speak of the “expansion” of a society, we are referring to its growth in size. “Development” connotes improvement in the quality of the society; that is, organizations and organizational inter-relationships within the society become increasingly complex, and its intellectual life becomes richer and more elaborate….Causes produce effects and effects lead to causes. Our own society today is a product of this process of historical evolution and is at the same time a participant.17

Makiguchi states that the family or school “is a small society,” within the larger framework of state, country, world that are forms of larger and more complex societies.18 An individual’s society has an enormous impact on his psyche, and the perception of his role and mission (participation) within the framework of that society. Edward Bond said “there is no world without theatre…our society is absolutely saturated with drama.”19 Life in society is not unlike enacting a play – a dramatized society. Every society has the Hero, the Tragic Heroine, the Villain, and the Fool. It also has festivals, performances, dance, music, art, costumes, masks, lights, sound, and technology. The only difference is that the causes or actions taken within the ‘dramatized society’ lead to real-time consequences, in real places, with real people. Movies, television, animation, reality shows, games and competitions, festivals, businesses, organizations, politics…disguises, personas, playing different roles within a company – all are mutations of dramatic art in process. Children learn their values by observing the dramas of the adults in society. Research in child psychology attests that children who grew up in a secure and loving environment, developed as composed and stable adults, in comparison to children who grew up nervous and depressive, even violent, because they were isolated or exposed to conflict and abuse in their early life. One only has to observe a three year old to see that she has copied the exact mannerisms of at least one of her parents. This child was an uncritical audience for three years of the dramatized society and now has become the actor or participant on the same stage.

Current research affirms that the boundaries between the stage of drama and the stage of life have begun to blur, because the influence of television, movies and animated video games has become unimaginably potent for young minds in the absence of real people, whether in the family or community. Modern societal structures such as nuclear families, increased divorce cases, and ‘busy parent’ constantly working to make ends meet in the face of the economic downturn has made it difficult for children to “learn” by observing real people. Hence more and more children are turning to television to understand the drama of life. I have heard of cases where children have jumped off the second floor with Doraemon’s flying helicopter cap attached to their heads, expecting that they will be able to fly just like the character of Doraemon. A truly horrifying case was the Virginia Tech massacre of 2007, where the perpetrator, allegedly, was inspired to copy a similar massacre in a violent movie. While there are several other factors

17 Makiguchi, 185.
18 Makiguchi,180.
19 David Hornbrook. Education and Dramatic Art. 2nd ed. (London: Routledge, 1998), 114
contributing to the above scenarios, there can be no doubt that drama, whether on stage or televised has a powerful influence on the psyche of children and can inspire ingenuous action.

In Education and Dramatic Art a brilliant critique on drama education in schools, David Hornbrook states that in some form we are role-playing different characters at different stages of life, and at times this role-playing could be used to create a particular image of oneself in society to increase the positivity or benefit in the relation between self and society.

These days we are all familiar with the idea that participation in social life may be regarded as a matter of playing different roles…the conception of role as a representation of human action and motivation has sustained theories of drama-in-education for many years. 20

Erving Goffman refers to this process of social manipulation or ‘Impression Management,’ where the goal of the actor in real-life is to make a good impression and effective use of the dramatic art to improve his lot in the world. In Goffman’s role-playing social world, the only measure of value in human actions is apparent appropriateness…the goal of the role-player is thus simply effectiveness, success nothing but what passes for success."21 However, this puts the ethics behind social role-playing into question, as people are judged based not on true merit but by putting on a ‘show’ of merit. In short, they can ‘act’ to be what they are not and get what they do not deserve. Hornbrook sheds further light on the subject by quoting this alarming statement by Goffman:

…when an individual projects a definition of the situation and thereby makes an implicit or explicit claim to be a person of a particular kind, he automatically exerts a moral demand upon the others….

The others find, then, that the individual had informed them as to what is and as to what they ought to see as the ‘is’.22

Goffman suggests that modern societies judge an individual’s morality based on his outward appearance, without trying to critically interpret that individual’s true character. This signifies that modern society has grown accustomed to being satisfied with superficial knowledge rather than the truth.

Similarly, schools tend to focus on the surface benefits of Dramatic art. Although there is a general consensus that Dramatic art like other art forms can be utilized to foster a healthy character and sensitivity, Drama teachers only exercise their power to enable students to learn how to stand on stage without showing their back to the audience, and memorize speeches and deliver them effectively as a confident orator. Great leaders like Martin Luther Jr. King or Mahatma Gandhi were excellent orators; however their charisma effused from their lofty moral character and authority, and sense of responsibility towards their struggle against ethnic and

21 Hornbrook, 116.
22 Hornbrook, 116.
colonial discrimination. Adolf Hitler was a good orator as well, but he was definitely not a leader of humanity. Even to learn how to enact a role convincingly an actor must first be grounded in his own individuality and have a strong moral compass – it is in comparison with this moral compass that he begins to recognize where other roles and characters stand. At the risk of oversimplifying, a hero in real life would play a Fool’s role more convincingly than the fool himself, because the hero knows the difference between him and the Fool. The fool on the other hand has a disadvantage as he cannot differentiate ‘acting’ from real life. It is only in difference that one understands oneself better, and there is a brilliant structure for learning about self through creating situations that cause psycho-moral displacement that is embedded in Dramatic art. (I discuss more on this in the later half of the paper.) Hence, human society and the dramatized society have almost become identical twins in terms of their superficiality in building character, whether on or off stage, real or make-believe.

The dramatized society, according to Hornbrook, is the real society we live in, but re-created on stage, and simultaneously perceived individually in the mind; a mind informed by multiple combinations and mutations of thoughts, principles and ideology. Hence, the experience of dramatized society on stage will create multiple meanings for the audience. Even something as simple as the ‘make-up’ of a particular character can attract or repulse the audience based on their individual frame of mind.

We are, so to speak, grounded in a complex matrix of meanings over which we have only intermittent control, but which are nevertheless embodied in social action which we can recognize and understand, and which will make pressing claims to determine who we think we are and how we think we should act. This matrix-as it is manifest in action and requiring the acknowledgement of conventions, the adoption of roles and the recognition of characters-can be seen to be fundamentally dramatic in form, presaging intelligibility as a function of the distance between actor and meaning. As we watch and participate, we ask ourselves, ‘What does this mean?’ or more precisely, ‘What drama am I in here?’

The audience in a schoolroom Drama lesson is none other than the students. Especially students of the primary and secondary school are at a developmental stage – they absorb information as a sponge absorbs water – quickly and without deliberation. Their minds are not saturated by dogma and ideology, and even if they hold strong beliefs, their viewpoints are malleable and flexible when compared with adults. Therefore, the role of the Drama teacher becomes crucial in determining what structures of value she brings to the class. In other words, Drama teachers must conscientiously think about “What drama am I teaching here? The dramatized society described by Hornbrook above cannot be created in run of the mill Drama lessons that are conducted in schools today with an emphasis of spontaneous role-play and improvisations. Even while teaching higher-order language in English, a teacher has to map out concrete dialogues, words and phrases and not simply tell her students to role-play a particular

---

23 Hornbrook, 116.
topic in order to improve their spoken English. If she tries to utilize Drama arbitrarily in her lesson designs, months and years will go by but her students’ language will not progress, and she will soon realize that this form of language learning through Drama is futile. Thus, Dramatic art devoid of rules and reason is chaotic, unproductive and totally lacking in value – just like a society would be if its citizens do not value and follow its rules and objectives. Therefore, a Drama teacher ought to carefully design her curriculum to expose as well help students reflect on different aspects of human society, love, compassion, empathy, respect, honesty, loyalty, courage, good versus evil, equality versus discrimination, justice versus injustice, perseverance or will power, satire, irony, tragedy and so on.

**Play as Practical Experience**

Dramatic art does not only mirror the ‘dramatized society’ but also exposes students to physical and practical training for life. Whenever students put up a performance for an audience they receive practical, hands-on training that fosters presence of mind and grit. One needs courage to deal with the variables on and off stage; costume malfunction, nervousness, microphone handling, technical glitches, behind stage work, synchronizing time and thinking on your feet in case of last minute changes, for example the blackout failed to occur on time, or an actor made a late entry (or exit) or forgot his lines, and so on. Not just students but teachers also receive a lot of hands-on training when putting up a performance.

Recently, at my school’s annual day which is held in an open-air amphitheater it started raining just before the Primary Schools performance. After half an hour the show resumed again but the props and stage were wet and the audience’s mood dismal. One child fell down in the mud and had a costume malfunction (which was quickly pinned up). We suffered from power failure and as a result some of the microphones stopped working on stage when the students were performing. One would expect that confronted with these obstacles those 8-11 year olds performers would lose their nerve on stage. Nevertheless, despite all the obstacles the students ‘acted’ as if it was the most natural thing for them to be performing after a rain shower on a wet stage using wet props. They were as confident as professionals, did not bother about the discomfort and technical glitches, but swiftly passed their own microphone to whoever needed it, their faces not breaking character at any point. Parents and the faculty really appreciated the presence of mind and confidence that the primary students displayed on stage. Everybody recognized the pedagogical significance of this kind of practical life training embedded in dramatic art. Even students of Senior School who were supporting backstage had to do hands-on work and use their common sense to adapt to these last minute changes.

In his pedagogy of value creation education Mr. Makiguchi had suggested a system of half-day schools. During the first half students would learn knowledge and in the latter half put it to practical use on the field through practical or vocational training. Makiguchi insisted that practical and physical training was equally important as cognitive training. When Dr. Daisaku Ikeda traveled to China in 1974 to further Sino-Japan friendship, he also visited the Xinhua Elementary School in Beijing. Dr. Ikeda was pleasantly surprised to know that not only did the
school attempt to teach ethics, morality politics and ideology but had also established a small factory where students “worked” to gain practical experience. The school also operated a small factory that produced Chinese chess boards. Through helping out in the factory, the children learned the importance of working hard and were able to put their school lessons to practical use. A retired factory technician supervised the operation. While it’s critical that labor not deprive students of time to study and decrease their scholastic ability, it can also be a significant part of education.  

Modern education has been able to foster cognitive expertise but has failed to develop the physical and emotional or spiritual strength to put their education into practice. This is one of the central reasons why leadership is failing today. Though young people know what is the right thing to do they lack practical life training, hence they lack confidence and courage and fail to raise their voice before more experienced adults. Thus, innovations and ideas of the youth remain trapped at the nascent stage, in the mind, and fail to be translated into action. Research in child psychology proves that what students learn at a young age is what they will repeat during most of their adulthood. Therefore, if we want to foster global citizens committed to action and not merely mouthing theories, we have to expose students to physical work and practical life training at a young age. Through live performance, prop and costume making, stage setting and application of technical expertise, Dramatic art provides opportunities to students to polish their unique potential in ‘real time’ and on the field. Till such time that modern education adopts the revolutionary approaches of Makiguchi’s half-day school or China’s factory apprenticeship, Dramatic art can play a significant role in providing practical life experience and training to students under the mantle of ‘play;’ they can give as many re-takes in the safety of the classroom, all the while developing their confidence and courage to eventually take action on the real stage of life. In fact, exposure to practical hands-on work is extremely crucial from another point of view as well. Through engaging students in physical activities in Dramatic art, (these are not exhaustive and uncomfortable as in P.E.), schools have an opportunity to re-introduce an essential element of child-development which is fast-disappearing today, i.e. play.

Pioneer researcher, Stuart Brown, gives a startling insight through the TED Talk ‘Play is more than fun’, how ‘play’ can have a positive impact on the human brain. He expounds that play stimulates human imagination towards peace and social well-being. He further unravels how severe ‘lack of play’ had neurologically affected murderers and perpetrators to commit tragedies such as the Virginia Tech shootings of 2007. Brown explains how animals use physical play or roughhousing to overcome their instinctual aggressive nature and live harmoniously, similarly a human being (an animal) develops neurologically and emotionally through physical play in his childhood. The well-known expression ‘boys will be boys’ asserts that the male (who tends to display more aggression than females) have to roughhouse to control destructive instincts and channelize them into healthy competition. Indeed, the Greeks invented Olympics

__________________________

for the same purpose – to reduce the aggression between city-states and ‘let off steam’ by competing in games. Displaying pictures of a unique interaction between a polar bear and a husky dog, Brown states that these animals are in a mutually beneficial state of play:

“… [it] overrides the carnivorous nature and what otherwise would have been a short fight to the death…they are in an altered state, they are in a state of play. And it is that state that allows these two creatures to explore the possible. They are beginning to something that neither would have done without the play signal and it is a marvelous example of how a differential in power can be overridden by a process of nature that’s within all of us.”²⁵

Hence, Brown elaborates on the importance of play as a source of practical or hands-on experience - “…humor, games, roughhousing, flirtation and fantasy are more than just fun. Play is practical. Plenty of play in childhood makes for happy, smart adults... and keeping it up can make us smarter at any age.”²⁶ The comfort provided by modern technology has reduced people’s need for physical activity. Several parents complain that their children do not go out to play as they used to in their childhood, and instead stay glued to their television or PSP, playing Wii and other video games. On the other hand, the breakdown of this physical form of ‘play’ brings about neurological damage that causes human beings to become violent. Study of the life of the perpetrator of the Virginia Tech shootings showed that though the youth had a high IQ he was a loner and seldom interacted with his peers; additionally he was an avid video gamer and watched movies that showed extreme violence. Leading neuroscientists Andrew Newberg M.D. and Mark Robert Waldman discuss in depth how different activities trigger different parts of our brain. When the amygdala is triggered it produces neurons that induce fear, anger, irrationality, aggression and fight-or-flight, while activities such as meditation, music, and so on trigger the anterior cingulated, an area of the brain that produces love and compassion and improves memory as well. Newberg and Waldman state that activities that build focus or when individuals are encouraged to focus on accomplishing some work or task and set their mind towards a clear goal and purpose the anterior cingulate region of their brain is activated which enhances their capacities for love and compassion and reduce fear and aggression, thus contributing to their overall well-being and success.

…a significant increase of neural activity in the prefrontal cortex, an area heavily involved in helping an individual maintain a clear, focused attention upon a task. The anterior cingulated was also activated, a structure that is involved with emotional regulation, learning and memory. The anterior cingulate plays a major role in lowering anxiety and irritability, and also enhances social awareness, a feature than tends to deteriorates with age.²⁷

In my Drama lessons, especially with the early learners group, I often do simple breathing exercises and other warm up games which utilize sound and rhythm among other things to collect their variant energies, increase their focus and prepare them to follow instructions, before introducing a structured task in Dramatic art. Once or twice a month I involve them in outdoor play to “let off steam”. These activities have benefitted my students who have become more orderly, responsible and attentive. This helps the rest of the class to go smoothly and I am able to accomplish many tasks which I could not do previously. More importantly, I engage them in simple ‘play’ which helps them unwind and reduces aggression and disobedience. As researchers have explained, I am confident that by introducing ‘play’ through Dramatic art, (unlike P.E., these activities in Drama are fun and do not exhaust students), I am helping them develop the emotional maturity and social skills that they will require when they grow up into world citizens.

I am convinced that to find relevance in modern education for the 21st century learner Drama lessons must develop as something more than just ‘acting lessons’; they must become ‘living laboratories’ for the study of the dramatized society. Going a step further, an exalted Drama lesson is an ethical living laboratory that prepares students to be global citizens on the stage of the world. The question is what kind of Drama education must be carried out in schools to inspire action for peace and global citizenship? As I will discuss further, Drama teachers does not only convey values of global citizenship through important life lessons re-created in the dramatized society on stage, but can also foster essential competencies - such as ‘emotional literacy*’, a ‘critical and anticipatory mind,’ and ‘respect and empathy’ in students through the practice of Dramatic art.

Fostering Global Citizenship through Dramatic Art

Three essential competencies for a global citizen in the 21st century is her power to preempt evil, use her wisdom to create solutions that are pro-life, and finally be capable of taking appropriate action. The power of preemption is cultivated through the development of emotional literacy, i.e. a comprehensive understanding of one’s community and world in the factual and emotional viewpoint. In his writing ‘The Opening of the Eyes”, 13th century Buddhist philosopher-priest Nichiren Daishonin quotes another Chinese philosopher T’ien-t’ai,

*“A recent poll by USA Today showed that, when asked what they most wanted to change in their children’s schools, a full 75% of all parents asked for emotional literacy - though not by name. Parents' most frequent request (36%) was the desire for more school counselors - a need alleviated by Emotional Literacy education. The second greatest request (33%) was the desire for emotional diagnosis of our kids before it was 'too late.' The third most prolific desire was to insure our kids are taught not to hate (18%).” Quote from “What is Emotional Literacy?” 2014 <http://www.feel.org/emotional_literacy.php>
If you want to understand the causes that existed in the past, look at the results as they are manifested in the present. And if you want to understand what results will be manifested in the future, look at the causes that exist in the present.28

When one begins to perceive how lineages of the past have influenced and informed humanity’s choices in the present, one begins to understand how the future will unfold as well. In short, to be a global citizen, students must develop a penetrating and comprehensive understanding of the history of world cultures. This will enable them to develop the ability to preempt dangers to humanity by recognizing similar patterns and trends in societies that are spread across space and time, and confidently address issues using strategy grounded in fundamental truths and firmly established practices.

Unfortunately, value education was simpler in the past than it is today; children and youth obtained a comprehensive understanding of the world primarily through the legends and bedtime stories handed down the generations, from parent to child or grandparent to grandchildren. Current societal structures such as nuclear families, increased divorce cases, and the economic downturn has made it difficult for parents (or grandparents) to get sufficient time to have dialogues with their children and share values through bedtime stories as they did in the past. As a teacher I interact with students regularly. I was startled when I learned that many children in India today are unaware of such simple fables such as the ‘Sun and the Wind’ or ‘The Hare and the Tortoise.’ (Recently, a Grade 5 student asked me what is ‘Lion King?’). The startling truth of modern society is that very little of the past is transmitted to the younger generation and there is a steady decline in reading of the classics or good books world-wide. Hence, governments and other concerned parties such as the film industry have been trying to reintroduce values to the youth and children through modern 3D adaptations of Indian epics Mahabharata and Ramayana, and animated documentaries of great personas in history that will appeal to young viewers. However, there is no way of assessing if these efforts have made an impact on the mindsets of these youngsters. Recently, Bollywood produced an animated movie of the Indian spiritual epic Mahabharata that was insured at 8.049 million dollars, and had A-list actors providing voice over for the movie. Despite elaborate promotion and a cast of top celebrities the movie did poorly at the box office. (Most children said they prefer to watch Iron Man 3). Television TRP results and research shows that these re-adaptations of Indian classics and historical biographies (with the exception of romantic stories) are seldom watched by the children and youth demographic for who they are intended; instead they are being watched by an elderly demographic and by children of over-enthusiastic parents who force them to sit through such movies and shows, hoping they will gain some pearls of wisdom. Ask a child’s honest opinion and they will tell you that they would much rather watch a Transformers movie, for the special effects and cool robotic technology. The implicit role-modeling in Optimus Prime’s character that fights evil and defends his friends at any cost is lost on most of the children. Even

those who are moved by Prime’s leadership and benevolence are left frustrated or sentimental - much as the protagonists of novels in the Romantic period left the previous generation of common man frustrated by sentimental dreams, like Matilda from Guy de Maupassant’s famous novel ‘The Necklace’ - as they are not able to recognize the battles within their own life where they can exercise their heroic qualities. On the other hand, children and youth today are more informed and independent due to Google. There is a growing tendency to question adult authority (which I agree may be misguided at times) and believe in making rational decisions independently and without intervention. In case of the privileged class, children and youth are growing more and more obsessed with video games, RPGs, excessive branded shopping, and social networking. Book reading, with all its virtues, is on the precipice, some say, of becoming extinct.

Children today are frequently exposed to violence, terrorism, relationship-abuse, sickness and natural calamities – an environment which causes distress and according to Makiguchi leads to a high level of emotionality, suppressing intelligence, reason and the ability to control emotions:

Emotional behavior appears most dramatically and on a large scale in panics, revolts, riots, and revolutions…intelligent action is suppressed under the impact of strong emotions…behavior becomes extreme, violent and misdirected. The result is social derangement which spreads like an epidemic….

Such emotional epidemics will tend to attract people who are easily excited, particularly younger people.29

On a similar note SUA founder Dr. Daisaku Ikeda writes that, “The end point in the development of knowledge isolated from human concerns is the weaponry of mass destruction...The fundamental task of education must be to ensure that knowledge serves to further the cause of human happiness and peace.” 30 Founder Ikeda further expounds that being a global citizen does not mean that one can speak many foreign languages or has traveled to many countries. It is possible to develop the character of a global citizen even if one has not stepped out of one’s city and knows only their mother tongue; a global citizen is a person who is genuinely concerned about the happiness of people in the world.

To foster global citizens who will work for the peace and prosperity of the world it is not enough to develop the spiritual sensitivity of students – they must also learn to be informed citizens capable of taking ‘wise’ action that leads to the victory of justice. In my opinion, Dramatic art utilizes meaningful structures and frameworks that will complement this endeavor of modern education. As discussed earlier, Drama lessons in school, if conducted

conscientiously, can supplement peace and developmental pedagogy through creating ‘ethical living laboratories’ for the study of humanity, by setting up an environment of “dialectic discourse” to nurture emotional literacy or what David Hornbrook refers to as teaching students how to “learn to know what to feel.”

I have argued that art engages with our practical consciousness and articulates structures of feeling in ways prior to or beyond the reach of other forms of discourse. Drama is a ‘learning medium’ to the extent that all art is edifying in this way. We may therefore regard dramatic art not so much as another way of knowing, but rather as a way of participating in dramatic conversations which can lead to new perceptions, to us making better sense of things.  

Education that aims to foster global citizenship must also equip students with a strong moral conscience, the vision of world peace, a good and sound character, aesthetics, the art of persuasive communication, the art of dissent, etc.—competencies that will help them translate their humanity into action in real-life scenarios. In his book Value Creation Education Founder Ikeda outlines three essential elements of global citizenship:

- The wisdom to perceive the interconnectedness of all life and living.
- The courage not to fear or deny difference, but to respect and strive to understand people of different cultures and to grow from encounters with them.
- The compassion to maintain an imaginative empathy that reaches beyond one’s immediate surroundings and extends to those suffering in distant places.

There are three key structures of Dramatic art that complement and foster the above three essential elements of fostering global citizenship. These structures are: ‘dramatic literacy,’ ‘communities of discourse’ and ‘commitment to interpretation.’

**Dramatic Literacy**

In his reflections on the purpose of education Makiguchi spoke about ‘creativity’ in the following manner.

We should first note that creativity appears to be a unique feature of human education. Although other animals receive guidance from their parents and may possibly come to surpass them in skills acquired, their behavior is instinctive and goes on for generation after generation without any difference in their patterns of association. [But] human learning does not come to be structured into the bodily makeup or genetic information. The abilities one generation learns for itself do not get passed on to the next except

---

through the medium of education. It is this comparatively open and unstructured nature of human learning that accounts for human creativity.33

Human beings learn from the experience of other human beings. How can we improve the ‘literacy’ of children when there is a severe decline in the reading of good books, and parents having no time for storytelling? Furthermore, even if the above are achieved how can we assess whether the child has developed ‘wisdom’ to perceive the interconnectedness in cultures and preemptive intuition that is fostered through gaining a comprehensive understanding of the history of humanity? The great physicist Albert Einstein declared that imagination is more important than knowledge. To foster global citizenship schools must foster the imagination and creativity of students in tandem with their knowledge. Nevertheless, this imagination and creativity seldom emerges as a matter of chance or coincidence. On the other hand, as Makiguchi explains, human beings grow in creativity by learning from other human beings or events. A child lacking a moral framework is like a sculptor who has no knowledge of the basics of sculpting, or a building without a foundation. The challenge to foster good values and habits and raise their child into a capable and well-rounded adult is one of the biggest challenges faced by many parents today, as they have no control over the information to which their child is exposed, and do not find adequate time or unaware of strategies through which they can personally inculcate good values in their children. The teacher’s role in that case becomes an all important one in regards to a child’s development, as children interact with their teacher for the better part of the day.

Unfortunately, the fallacy of modern education is that not only does it fail to foster a moral compass in students, but makes matters worse by providing students half-baked knowledge which is devoid of common sense and virtue. Let us assume that schools would like to correct this fundamental error. However, their approach would be misguided if they place such important responsibility on the shoulders of the school’s homeroom teachers alone. I propose that the role of the homeroom teacher for character building and value education must be complemented by art subject teachers, and especially the Drama teacher. Firstly, because a Drama teacher can creatively supply comprehensive knowledge of the world’s cultures to her students in her Drama lessons, by adopting a learning structure and framework for developing *dramatic literacy*. Dramatic Literacy is one of the key structures for learning embedded in the process of Dramatic art, wherein students learn values and moral principles through the making and performing of, and responding to great literary works from different cultures and periods of political and social revolution in world history. The term ‘*dramatic literacy*’ is coined by David Hornbrook. Hornbrook explains that as a part of the process of Dramatic art students come into contact with various texts. To the degree that the text is reliable, i.e. classic or a good work of literary and historical significance, it will develop a deeper understanding of society, the world and humanity in students.

---

Theatrical forms and narratives from the past can, in complex ways, continue to provide us with paradigms against which our lives are sorted, judged and given meaning. To speak of them as irrelevant or elitist is to misunderstand how, in many cases, they have become woven into that mesh of communally held meanings without which we would find it impossible to make sense of our world at all. Shakespeare, for example, in his time afloat on the full flood tide of English nationalism at the conjunction of the economic and ideological revolutions of the Reformation and the Renaissance was highly successful in critically reflecting the diverse resonances of that tide and that conjunction. In doing so, not only did he capture the imaginations of his contemporaries, but he also succeeded in articulating the experience of subsequent generations in whose histories the sounds of those material and cultural collisions still reverberate. At the same time, the experience of those generations was itself perceived through structures of feeling evoked by a specific historical consciousness, a consciousness which Shakespeare, among others, helped to form.34

Hornbrook further states that if the drama teacher is committed to fostering egalitarian values in her students then she must “give her [sic] pupils access to the narratives of this historical consciousness, for these stories are the key to understanding, articulating and challenging the circumstances of their material and moral lives.”35 If a chosen text is poor in quality and virtue it will not capture the moral imagination of the actors or the audience. This has been my personal experience as well. I had initially chosen the text Three Kingdoms for our school’s annual day. Though the subject was a difficult one I perceived that it had grasped the imagination and focus of my students. Later on, due to certain exigencies we could not go ahead with the play and had to opt for a simpler mystery-comedy. This second play was good as a play text, full of slapstick humor, yet it failed to capture the imagination of the actors to the degree that the first play had. The students performed it well and with confidence, but I could sense disconnection and a lack of focus on their part, as well as myself. To put it simply we were not enjoying it, because there were no enduring life lessons to be learned from it, whether material or moral.

…the stylistic perfection of love expressed through the sonnet Romeo and Juliet share on their first meeting, or the fumbling silences as Lopakhin takes his leave of Varya in The Cherry Orchard…

are…examples of the kind of density of human experience collected within our dramatic history whose range and depth of meaning leave even the most accomplished role-playing far behind….the difference between the death of Caesar in Shakespeare’s play and a ‘killing’ in a classroom improvisation is not that one ‘comes from the child’ and the other is ‘literary.’ ‘Both are recreated by the child….the essential difference lies in the

35 Hornbrook, 111.
moral universe which the play creates; the balance of praise and blame, guilt and innocence, freedom and fatality.

Thus, conscientious drama teachers will, to the best of their ability, design a curriculum that incorporates ‘dramatic literacy’ for teaching Dramatic art in school. In my own experience, I have seen the transformations that dramatic literacy has played in the mind and life of my Drama students; in particular, dramatic literacy enables me to foster the first of the three competencies for global citizenship, outlined by Dr. Daisaku Ikeda. Let me illustrate how I utilized dramatic literacy to develop a creative consciousness in my students so that they learn how to ‘perceive the interconnectedness of all life and living.’

Firstly, I identified a specific dramatic form – take Pantomime for example which is a form of dance-drama— and researched about it. I discovered connections between Pantomime and Kathakali, the famous dance-drama form of South India as well as the Noh dance of Japan. Later, I introduced Pantomime, Noh dance and Kathakali together to my class. We discussed how each dramatic form had emerged with its unique characteristics in opposite sides of the globe. I did not expect my students to perform these forms (which requires years of training), but I did not want to discount them either and instead hoped that their imagination will be inspired by the intricacies of these forms, especially the use of masks and face makeup. We studied all the three types over a span of three weeks, during which the students made presentations in groups. We also discussed the emotions and values conveyed through this Dramatic art form. David Hornbrook highlights five distinct methods of assessment – ‘making, performing and responding, evaluation and revision.’ Through the group presentations I engaged students in evaluation and responding method of assessment. The students were able to make the connection that all three forms use face-paint and masks to heighten the dramatic expression, though the design of the masks or face-paint varied according to the culture. Finally, for the summative assessment the students were asked to design an original mask using their own imagination. In addition, I asked them to give a written explanation of their choice of motifs and symbols. The students produced intricate and original masks which had echoes of one or two or all of the three dance-drama forms they had studied; quite surprisingly many of the masks did not reflect with the country or religion the students belonged to but universal values such as peace, happiness and so on. Though their explanations reflected their personal beliefs and values, they had understood how to reflect these through the aesthetic and multi-cultural medium of Dramatic art.

I believe through this exercise I could expose students to the interconnectedness of art, thoughts and values of people across the world. Thus, prior to introducing students to other forms of Drama, I first research about them and identify at least two to three countries in which the same form is being utilized with a local flavor. One example I already mention is of the Beijing Opera, and operas in India and Europe. Another simple form of Dramatic art – Puppetry— also has various forms emerging around the world and makes for great discussion and

---

36 Hornbrook, 112.
assessment through ‘making, performing and responding’ in the classroom. Over a period of
time, after watching operas, puppetry and other forms of Drama in different countries and
languages, the students in my Drama class have begun to understand the interconnectedness of
people around the world. I also try to bring variety to their performance by self-writing or
engaging them to write scripts with mixed cultural elements that will broaden their mind. I have
noticed repeatedly that the students who perform Dramatic art of various cultures have fostered
their creativity and grew in self-esteem as well as developing a healthy respect for their
environment. For instance, after learning a Chinese fan dance for about a month, an extremely
shy 8 year old Indian girl brought me a letter that said – “Dear Miss, Thank you for making me
learn so many different things. I love you.” I was excited to read her message and requested her
to further elaborate what she meant by ‘different things.’ When I met her the very next day I
received another letter from her. This one said: “I felt like I am acting in a real play, and I felt
very excited. I’m doing a Chinese fan dance and I feel like I’m a fairy.” Perhaps, I would have
ignored these letters if they had come from a student who was very expressive in class. However,
this letter came from a person who is known for her shyness and reserve; she had not once
commented on the drama lessons I had conducted the previous year, where I had not structured
my lessons on the objective of developing ‘dramatic literacy.’ Therefore, I was clearly doing
something right this year, for I was able to elicit a positive response from an otherwise reserved
and noncommittal individual.

In his book ‘Soka Education,’ Dr. Daisaku Ikeda relates a scene from a Buddhist canon
that stands as a ‘visual metaphor for the interdependence and interpenetration of all
phenomena.’37 The scene describes an enormous net that contains jewels in each knot. Each
jewel reflects the image of the others and the net sparkles as a total of their brilliant reflections.
Founder Ikeda often refers to the Buddhist philosophy of 13th century priest Nichiren Daishonin
who expounded that peace and prosperity can be achieved through the resonance of ‘goodness’
in the hearts of the people. This potential goodness is referred to by Nichiren as Buddha nature,
and in a famous quotation he wrote that only a Buddha understands the language of other
Buddhas. I was quite intrigued that a shy girl, who remained unexcited and even took for granted
the opportunities and luxuries of her daily life, was moved to respond to her performance of a
Chinese fan dance, a culture which is absolutely unfamiliar to her. Why did the girl respond?
Some form of feeling or sensation had obviously been triggered, which was at once new and
familiar. I believe that what my student experienced was an awakening to her shared humanity
between the Chinese dancers and herself; she connected with the truth of the beauty in the
performance of those Chinese fan dancers, a connection that is deeper than culture or time and
brought her in touch with one of those fundamental qualities that we recognize as an expression
of our humanity. I am referring to ‘Beauty’ which is one of the three standards that Makiguchi
sets for assessing value in life. “Beauty,” Makiguchi elucidates is when “An aesthetic object

37 Daisaku Ikeda. Soka Education: A Buddhist Vision for Teachers, Students and Parents. (Santa Monica,
stimulates the faculties of perception and arouses a pleasurable or displeasing emotional reaction evaluated as beautiful or ugly, independent of any concerns for integrity in the total context of life.”\(^3\) For Makiguchi, Beauty stood at the bottom or starting point of the pyramidal system of value that he expounded in the pedagogy of Value Creation Education. The other two are Benefit and Good, of which ‘Benefit’ is related to aesthetic value while ‘Good’ stands as the highest form of moral value. My student, I imagine had experienced ‘Beauty’ in Makiguchi’s ‘hierarchical system of value’; like the jewel in the Buddhist canon, my student had recognized ‘Beauty’ as a universal language of interpretation among the world’s people, and a value through which the world is interconnected; the ‘Beauty’ of the Chinese fan dance had resonated her aesthetic sense for beauty and grace. Being a grade 3 student however, she expressed this profound recognition within the parameters of her own limited vocabulary – ‘I felt like a fairy.’ As this student continues to develop her ‘dramatic literacy’ she will have deeper experiences and also be capable of articulating the values she imbibes through similar activities.

While teaching the dance moves, I described the dancers as butterflies or birds who must tread lightly, hence drawing connections with nature as well. I was inspired to use the above explanation because of my knowledge of Indian dance forms such as Bharatnatyam and Kathakali that express natural phenomena through dance movements, known as mudras. What was I doing if not utilizing ‘literacy’ that I had developed in the past? As a result I have the satisfaction of getting this shy student started on her journey of discovering global citizenship; though she cannot fully comprehend what global citizenship is, she has already achieved the first step – she recognizes the interconnectedness of life and nature in the depths of her heart. Along with her the other five performers have also confirmed stirrings of a similar nature, though at varying degrees. Hence, I firmly believe that through the subject of Dramatic art (I taught these students a Chinese fan dance for the annual day musical) I could nurture six hearts that experience genuine love and respect for the world’s people and nature.

As Hornbrook states, “dramatic art is the servant of cultural egalitarianism.”\(^4\) Not only dramatic texts rich in value but also knowledge of unique dramatic forms from across the world, which enhances the emotional literacy and sense of interconnectedness, is part of the structure of dramatic literacy.

The character types of the comedy are conventionally traced back to late Greek and early Roman theatre…the soggetti of the commedia dell’arte in the seventeenth and eighteenth centuries. Their traces still appear in popular pantomime. Stock characters remain the heartbeat of most world drama, usually developing, like the plays they serve, from the confirming rituals of particular societies. Thus we find stock characters alive and well in the classic Noh Theatre of Japan, in African theatre and in Sanskrit drama. The Fool, one of the most enduring characters of world drama, pops up in multiplicity of subtly

---

38 Tsunesaburo, Makiguchi. Education for Creative Living (USA: IOWA State University Press, 1989) 75.
differentiated local forms. In Indian folk theatre, although he may be known as Konangi, Komali, Hanumanayaka or Joothan Mian depending on the region, wherever the Fool appears he carries with him characteristics instantly recognizable to his audience.\(^{40}\)

Thus, Dramatic art may establish its relevance to the modern school curriculum as a subject that pursues the vision of whole education and global citizenship. However, to succeed in this endeavor Drama teachers must devote time and effort to develop values in their students by introducing the structure of ‘dramatic literacy’ in their curriculum.

**Communities of Discourse**

A common problem faced by Drama teachers in schools is the chaos and lack of discipline that overtakes the classroom during a Drama lesson. On entering her first Drama class at the beginning of the year the teacher is immediately acquainted with the cliques and groups that have been formed implicitly among the students, and with a heavy heart accepts the realization that many of them will be uncomfortable and difficult when it is time to ‘mix’ the groups. Thus, in the first few weeks it is advisable that teachers get students to warm up to the subject by allowing them to work and perform with whomever they please. However, in the weeks following the teacher should make them work in mixed groups. Initially, it will seem like a very bad idea; working with unpopular and unwanted classmates always brings out the worst in even the best-behaved student.

I recall one session, where I had placed students out of their comfort zone per say, by choosing group participants randomly. I instructed them that they would have to ‘make and perform’ an original play with the groups they had been assigned. They had hardly begun but students kept coming to me with problems at every step. Somebody in the group was refusing to cooperate. Another was bossing the others around and refused to listen to suggestion. And yet another had got into an argument and left, so on and so forth. I had to counsel each group, trying to help them understand the second factor of global citizenship as outlined by Dr. Daisaku Ikeda – “courage not to fear or deny difference, but to respect and strive to understand people of different cultures and to grow from encounters with them.”\(^{41}\) I explained to the students that in order to achieve anything they had to unite; learn to get along with any kind of person. I guided them carefully how to listen to the opinions of all members in the group, and how to use persuasive communication to convince other group members that an idea was worth trying out. I also stressed that once a decision is made as a group, the students must be sporting and give their all to the project, whether they like the story or not, otherwise they would not be able to get any work done.

At present, research is being done on using Drama as therapy for students with special needs or those in need of frequent counseling, and as a tool to develop social skills. Books have

\(^{40}\) Hornbrook, 118.
been written with modules and activities for teaching values such as friendship, collaboration and so on to children with clinical psychological issues. One student in my class used to act aggressively and emotionally towards other students. He was often a loner in class because of his ‘weird ways,’ and rarely motivated to study. However, he used to enjoy the Drama lesson a lot and was an active participant. Forced to work in a group project (rather I should say the other students forced themselves to work with him) that I had designed specifically to induce collaboration between mixed groups, he began to open up to the other students. As he took on more responsibility in this group, his attitude towards his classmates and their attitude towards him changed. It has been a year and though he is still ‘weird’ in many ways he has a group of friends and is self-motivated towards his studies. What brought about this change in him? Was it a result of the Drama lesson? Had I fostered values of peace and humanism and encouraged ‘community-building’ unconsciously through the group activity? David Hornbrook would say yes.

As was illustrated by Hornbrook in the example of Shakespeare’s phenomena, an individual communicates within a framework of communally held meanings that have been passed down generations. However, as the individual is often unaware of the meaning behind the meanings he makes of his own and others words he experiences language as purely personal or as a medium of self-expression. Hornbrook rejects the theory that human language and communication is personal, disconnected utterances by individuals trying to express meanings that emerge in that individual’s subconscious mind. He states that language and meaning are relative and influenced by the history and agreements of the community in which they are produced, though they appear to give the impression of being informed by distinct individuals and circumstances.

The way we speak about the world and attempt to make it intelligible implies communally held agreements over language and meaning…as Wittgenstein was concerned to point out, these communally held agreements do not simply allow us to communicate but hold within them the very ‘forms of life’ by which meaning itself is made possible.42

Hornbrook further elucidates how Dramatic art sets up ‘communities of discourse’ through activities such as group work and production. Communities of discourse, according to the philosopher Charles Taylor, are the structures that human beings “inescapably” follow when they think and speak.

The speaking agent is in fact enmeshed in two kinds of larger order, which he can never fully oversee, and can only punctually and marginally refashion. For he is only a speaking agent at all as part of a language community…and the meanings and

Illocutionary forces activated in any speech act are only what they are against a whole language and way of life.\textsuperscript{43}

Taylor is describing what Jacques Derrida and other ‘deconstructionists’ of the popular French-American literary movement refer to as the complex network of signifiers that emerge when we interpret a text. Plays, improve, scripts original or revised, even movies and animation are different forms of dramatic text. In schools, where Drama lessons are designed to bring multicultural students and include commitment to interpretation of the ‘dramatic text’ through group activities, such communities of discourse as Taylor describes can be set up.

Within such a model we would seek to understand human agency not in terms of multiplicities of individual consciousnesses operating freely and independently…but rather on the basis of rationality by which we attempt to identify personal bias, or false beliefs, from objective claims, standards which will themselves depend on agreement within communities of discourse…. They are embodied in the common and celebratory forms of cultural interaction, as meaning-full on the streets and in the homes of a society, as in its theatres, schools and pageants.\textsuperscript{44}

In other words, group work in Dramatic art designed to engage diverse individuals in ‘making, performing, responding, or evaluating and revising with a commitment to interpretation of the dramatic text,’ establishes communities of discourse wherein individuals discover “the social matrix” within whose parameters they must think and act.\textsuperscript{45} In the ‘dramatized society’, as in real society, an individual participant must locate meaning within the meaning and purpose held by the group. While I was dealing with students’ queries and problems as they worked in mixed groups, the students and I their teacher, who is also a participant of the community in the larger context of the Drama class, were active participants of a community of discourse; the communally held meanings for group work in our class naturally flowed towards vocabulary such as collaboration, cooperation, respect, and the courage to listen to different opinions. It is my belief that by repeatedly designing many group projects through which diverse individuals will be placed together to make, perform, respond, evaluate and revise ‘dramatic text’, Drama teachers can help students to gradually identify values and actions that will bring ‘Benefit’ to them in relation to their society. Or as the philosopher Hargreaves expounds – “[Moral authority] must be obeyed not in a spirit of passive resignation but out of enlightened allegiance.”\textsuperscript{46}

Through repeated exposure to group work, will enable students to identify the system of causality; between their actions and words and the effect or consequence their actions and words have, which is reflected directly in the group’s reaction to them. Hence, Makiguchi describes ‘Benefit’ as “those values of direct relevance to the life of the individual as a whole. Benefit is at

\textsuperscript{43} Hornbrook, 124.
\textsuperscript{44} David Hornbrook. Education and Dramatic Art. 2nd ed. (London: Routledge, 1998) 124.
\textsuperscript{45} Hornbrook, 124.
\textsuperscript{46} Tsunesaburo, Makiguchi. Education for Creative Living (USA: IOWA State University Press, 1989) 130.
once entirely personal and responsive to the entire person.”

Mixed-group projects compel students to stay outside their comfort zone and will teach them to choose values and actions that are favorable and beneficial, such as learning to get along with other group members, even unfavorable ones, in order to get the job done. As in the case study of the loner student who gradually learned how to build relationships by being actively involved in group activities conducted in the Drama lesson.

Bear in mind that Drama teachers will invariably play a dual role – of participant and critic - within the structure of the discourse. On the flip side, when deconstruction and interpretation of the ‘dramatic text’ occurs, a Drama teacher takes a critical viewpoint of the communally held meanings or fixed ideologies and beliefs of her students, and challenges them to deconstruct further and pursue higher, more exalted ways of thinking. Hornbrook writes that initially the teacher participates as a member of the discourse or group, adding her interpretation to that of the students to achieve “adequate comprehension” of the dramatic text. Then when everyone in the room has become satisfied with the interpretation of the text, the teacher assumes the role of a critic by stepping outside the group. This action has a crucial significance to fostering critical thinking and higher values in students.

Simply to interpret society in terms of its own structures of meaning…can only perpetuate those structures…. It is at this point…that the critical teacher intervenes, taking the ‘adequate comprehension’ of the group and subjecting it to analysis, questioning the motivations and interests implicit in it, exposing their origins, their distortions, their purposes and functions…[or] what sociologists have called, ideologiekritik…. The teacher of dramatic art engaged in the critical interpretation of meaning has thus two defined but interdependent roles.

…we cannot make sense of things, including ourselves, outside meaningful structures with which we are familiar; we can only do so through the language by which those meanings are expressed. Our search for meaning is therefore dialectical….it is a continuous movement between preconception, revision and confirmation.

Thus after ‘dramatic literacy’, it is the responsibility of the conscientious Drama teacher to design mixed-group activities and projects to set off these value-creating communities of discourse, where students learn through practical experience how “not to fear or deny difference, but to respect and strive to understand people of different cultures and to grow from encounters with them.”

**Inducing Empathy**

47 Makiguchi, 75.
49 Hornbrook, 128.
From the times of ancient Greece, proponents of Dramatic art have shared an implicit belief in “…the power of make-believe to awaken empathy and understanding…” and out of this hope drama-in-education has emerged. \(^{51}\) Hornbrook writes that in the final analysis Drama is “a ‘learning medium’ to the extent that all art is edifying in this way… [it] can lead to new perceptions, to us making better sense of things.”\(^{52}\) Having attained ‘Beauty’ through dramatic literacy, understanding ‘Benefit’ through communities of discourse, it is up to Dramatic art to reveal the final potential of ‘Good’ – “an even higher level where the relevance does not center on the individual but rises to influence the life of the individual’s society, the collective moral values of the group constitute good.”\(^{53}\)

A lesson in Dramatic art reaches its peak or full potential when it tries to foster ‘empathy’ in students, because the task is not easy and requires an enduring ‘commitment to interpretation’ of the text, roles and characters on the part of teacher and student. Like the tragic playwrights of ancient Greece, the Drama teacher must carefully choose a dramatic text or stock-type character and design her lessons to lead students to empathic interpretations of the same.

A famous technique in acting today, known as Method-acting, is a good strategy for inducing empathy through Drama lessons in school. I was first inspired to study this concept when I read the famous Japanese Manga *Garasu No Kamen* (meaning Glass Mask) by the mangaka Suzue Miuchi. This Manga represents ‘method-acting’ in a detailed and highly impressive manner. Method acting was invented by Russian dramatist Konstantin Stanislavsky. Method-acting is a well-known technique in drama where actors (also known as method-actors) try to put themselves in the shoes of the character they play, by trying to connect with the emotions from their past experiences, so that they can act the role or character as naturally as possible. (For example, a method-actor who has to perform a funeral scene will try to reconnect with past events where he had seen or experienced the sorrow of death.)

The actor has trained his concentration and his senses so that he may respond freely to the total stage environment. Through empathic observation of people in many different situations, he attempts to develop a wide emotional range so that his onstage actions and reactions appear as if they were a part of the real world rather than a make-believe one. \(^{54}\)

To put oneself in another person’s shoes is to nurture empathy. Dr. Ikeda states that the final quality of a global citizen is “to maintain an imaginative empathy that reaches beyond one’s immediate surroundings and extends to those suffering in distant places.”

In August last year, I conducted a five week workshop on ‘Empathy’ with the students of Grade 5, which was loosely based on an acting workshop I discovered online.

---

\(^{51}\) Hornbrook, 3.

\(^{52}\) David Hornbrook. Education and Dramatic Art. 2nd ed. (London: Routledge, 1998) 114.

\(^{53}\) Tsunesaburo, Makiguchi. Education for Creative Living (USA: IOWA State University Press, 1989) 75.

I pre-prepared the students for the topic. In the first week I introduced them to the ‘idea’ of empathy by asking them to share any personal incident which had brought them sorrow. I know my students well and the dynamics they share with one another. But as this story-telling unfolded I sensed that even those students that were hostile to one another previously began to ‘feel’ for their classmates. The following week, I asked the students to relate anecdotes about their grandparents or other elderly people they knew. Then, I gave them a task to pretend to be elderly people in the range of 60 to 80 years of age drinking soup. I instructed them that as they grew older it would become more difficult to lift the spoon from the bowl because their head and spine would be bent and their fingers stiff and they might be suffering from serious illness, so they had to keep these things in mind as they did the role-play. I was worried that I would get extreme responses – either the students would find it all a joke and no value-learning would occur, or they would get too serious to let it remain within the structure of a dramatic exercise. Fortunately, they enjoyed doing the role-play. When I asked them to share their reflections after the exercise, most students referred to death and sickness, but in a positive and dialectic note. They shared that they could now appreciate how difficult their grandparents’ and elderly people’s life must be and that they must be cared for properly. In the third week I asked them to pair up (as pretend family members) and make a timeline of their life and write down how they were when they were born to what they would be doing in their 30s, 50s, and 80s. It was a novel experience for them to think about the faraway future. In the fourth week, I asked the pairs to pretend they were living in an old-age home, inserting information along the way that it was a neglected home with inadequate facilities. When I saw that they were engrossed in the role-playing I announced that I had recently bought the piece of land on which their old age home stood and that I was selling it, so they would have to evacuate immediately. Some sensitive students actually gasped and began agitating against the decision; they had begun to empathize with the plight of elderly people living in old age homes. I had to break down stock-type characters and time periods of birth, youth, sick and elderly into smaller components to help the students interpret the situation from different viewpoints- as the elderly, as a youth observing the old, and as youth observing the child.

Finally, in the fifth week I instructed them to write an original script (with the partner from week 3) on the topic ‘Love.’ I was not surprised to read that the stories reflected concepts of sickness, family, anger, cruelty, kindness, authority, helplessness, agitation, self-worth; some even wrote beautiful poems and couplets on love. The students thoroughly enjoyed this workshop. Many spoke fondly of their grandparents and shared stories of helping elderly people cross the street or about visiting an old age home. Many related stories about uncles and aunts and from their own childhood. Clearly my module on Empathy had made an impact on their mind in that direction. (See Appendix 1. in this paper for Sample Lesson Plan from K to 5, which includes the Empathy module)
Conclusion

In conclusion, I would reiterate that Dramatic art has pedagogical potential waiting to be harnessed, particularly for fostering the three key values of global citizenship – wisdom, courage and compassion (empathy). Already some NGOs and institutions are utilizing this potential of Drama, such as Daniel Bryan's social theater company Pachaysana in Ecuador. (See http://pachaysana.org/inicio.html for more information.) My concern, however, is that most schools will still fail to see how Dramatic art can develop student literacy and foster global citizenship. Simply introducing Drama as a subject in school or taking that one-off trip to the theatre and performing an arbitrarily chosen annual day school play will be insufficient. To be fruitful Dramatic art must have a well-designed curriculum that incorporates concrete and meaningful objectives and assessment strategies. David Hornbrook suggests that schools may try organizing informal afterschool festival nights where students perform plays before the rest of the school community in an informal setting, to develop participants’ skills and bring the school community together. (See David Hornbrook’s Education and Dramatic Art, Performance Analysis, p.52 for detailed assessment strategies in Dramatic art.)

Hence, I hope that more institutions will introduce Dramatic art in their schools, instead of discounting drama from the curriculum. Drama teachers too must reach out to their students’ imagination by designing activities beyond the mundane improvisation and role-playing. To re-emphasize, Dramatic art in school can only be successful to the point that Drama teachers modify their curriculum to include the three key structures of dramatic literacy (profound and multicultural dramatic forms and texts with stock-type roles and characters), communities of discourse and commitment to interpretation of both teacher and student (i.e. create discussion around a specific text or character with focus on evaluation and revision, the teacher playing the dual role of discussion participant on the inside to arrive at a general consensus of meaning, and then as critic on the outside who questions her students’ choice of ideology). With these three structures as the objective of her activities the Drama teacher can give varied assessments in ‘making, performing, responding, evaluation and revision’ of dramatic texts, (see Appendix 2. in this paper for Sample Curriculum with Assessment strategies for K to 5), and will soon discover that she is indeed utilizing Dramatic art for fostering global citizenship in her school.
Works Cited


# Appendix 1. Sample Lesson Plan for K to 5

<table>
<thead>
<tr>
<th>Grade</th>
<th>Concept</th>
<th>Instructional Strategies</th>
</tr>
</thead>
</table>
| Reception (age 2-3 years) | Preparation: Develop focus, cooperation, flexibility, rhythm, voice projection and basic public speaking skills. | - Warm up games.  
- Voice and breathing exercises.  
- Dance/movement through action songs.  
- Loud-reading/storytelling.  
- Reflection on learning through picture drawing. |
| Preparatory 1 (age 3–4 years) | Preparation: Develop focus, cooperation, flexibility, rhythm, voice projection and basic public speaking skills. | - Warm up games.  
- Voice and breathing exercises.  
- Dance/movement through action songs.  
- Loud-reading/storytelling.  
- Reflection on learning through picture drawing. |
| Preparatory 2 (age 4-5 years) | Preparation: Develop focus, cooperation, flexibility, rhythm, voice projection and basic public speaking skills. | - Warm up games.  
- Voice and breathing exercises.  
- Dance/movement through action songs.  
- Loud-reading/storytelling.  
- Reflection on learning through picture drawing/writing. |
| Grade 1 (age 5-6 years) | Preparation and workshop in Method Acting. | -- Warm up games to develop voice modulation, breathing, and public speaking skills.  
- Workshop on ‘Empathy’:  
  a. Sharing personal stories of loss or a sad memory.  
  b. Then work in pairs and enact your friend’s situation.  
- Reflection on learning through picture drawing. |
| Grade 2 | Preparation and workshop in Method Acting. | --Warm up games to develop voice modulation, breathing, and public speaking skills.  
-Workshop on ‘Empathy’:  
a. Sharing personal stories of loss or a sad memory.  
b. Work in pairs and enact your friend’s situation.  
-Reflection on learning through picture drawing and writing. |
| Grade 3 | Preparation and workshop in Method Acting. | --Warm up games to develop voice modulation, breathing, and public speaking skills.  
-Workshop on ‘Empathy’:  
a. Sharing personal stories of loss or a sad memory.  
b. Work in pairs and enact your friend’s situation.  
-Reflection writing on activities done in class and learning. |
| Grade 4 | Preparation and workshop in Method Acting. | --Warm up games to develop voice modulation, breathing, and public speaking skills.  
-Workshop on ‘Empathy’:  
a. Sharing personal stories of loss or a sad memory with a partner.  
b. Gravity game (to imagine how old people feel when drinking soup, etc.)  
c. Timeline (to create an imaginary timeline of your life from 0 till 90 years of age and then enact a particular stage in your life with your partner who represents a family member.) |
### Grade 5

<table>
<thead>
<tr>
<th>Preparation and workshop in Method Acting.</th>
<th>--Warm up games to develop voice modulation, breathing, and public speaking skills.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Workshop on ‘Empathy’:</td>
</tr>
<tr>
<td></td>
<td>a. Sharing personal stories of loss or a sad memory with a partner.</td>
</tr>
<tr>
<td></td>
<td>b. Gravity game (to imagine how old people feel when drinking soup, etc.)</td>
</tr>
<tr>
<td></td>
<td>c. Timeline (to create an imaginary timeline of your life from 0 till 90 years of age and then enact a particular stage in your life with your partner who represents a family member.)</td>
</tr>
<tr>
<td></td>
<td>d. Produce and enact a play/song/poem on the theme ‘Love’.</td>
</tr>
<tr>
<td></td>
<td>-Reflection writing on activities done in class, learning and changes in perspective.</td>
</tr>
</tbody>
</table>

**Appendix 2. Sample Curriculum with Assessment strategies for K to 5**

The curriculum below encompasses the 5 assessment strategies of making, performing, responding, evaluation and revision.

<table>
<thead>
<tr>
<th>Month</th>
<th>Rec/P1</th>
<th>P2</th>
<th>G1</th>
<th>G2</th>
<th>G3</th>
<th>G4</th>
<th>G5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug</td>
<td>Warm up games to develop focus and cooperation, body flexibility. Action songs and rhymes for voice projection and rhythm. End with story-telling (teacher-led).</td>
<td>Warm up games to develop focus and cooperation, body flexibility. Action songs and rhymes for voice projection and rhythm. End with story-telling (teacher-led).</td>
<td>Warm up games to develop focus and cooperation, physical flexibility. Community Building exercises to develop empathy for method-acting. End with story-telling (teacher-led).</td>
<td>Warm up games to develop focus and cooperation, flexibility and voice projection. Community Building exercises to develop empathy for method-acting. End with story-telling (student-led).</td>
<td>Warm up games to develop focus and cooperation, flexibility and voice projection. Community Building exercises to develop empathy, love, and respect. End with a student-led production.</td>
<td>Warm up games to develop focus and cooperation, flexibility and voice projection. Community Building exercises to develop empathy (method-acting), love, and respect. End with a student-led production.</td>
<td></td>
</tr>
<tr>
<td>Month</td>
<td>Activity</td>
<td>September</td>
<td>October</td>
<td>November</td>
<td>December</td>
<td>January</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
<td>-----------</td>
<td>---------</td>
<td>----------</td>
<td>----------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Sep</td>
<td>Expressions through body and voice – introducing students to the magic of body language and voice modulation! End with story-telling (teacher-led).</td>
<td>Expressions through body and voice – introducing students to the magic of body language and voice modulation! End with story-telling (teacher-led).</td>
<td>Expressions through body and voice – introducing students to the magic of body language and voice modulation! End with story-telling (teacher-led).</td>
<td>Warm up games to improve Mime skills; showing videos on Mime; enacting a one-act sequence using purely miming skills. Use method-acting skills to understand and internalize the character, expressions and sequence of the role in a play. Will also feature use of masks / makeup.</td>
<td>Warm up games to improve Mime skills; showing videos on Mime; enacting a one-act sequence using purely miming skills. Use method-acting skills to understand and internalize the character, expressions and sequence of the role in a play. Will also feature use of masks / makeup.</td>
<td>Warm up games to improve Mime skills; showing videos on Mime; enacting a one-act sequence using purely miming skills. Use method-acting skills to understand and internalize the character, expressions and sequence of the role in a play. Will also feature use of masks / makeup.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oct</td>
<td>Role-Play Memorizing simple sentences/phrases and expressions of a character.</td>
<td>Role-Play Memorizing simple sentences/phrases and expressions of a character.</td>
<td>Role-Play Memorizing simple sentences/phrases and expressions of a character.</td>
<td>Shadow Puppetry History/cultural background, function and production</td>
<td>Shadow Puppetry History/cultural background, function and production</td>
<td>Shadow Puppetry History/cultural background, function and production</td>
<td></td>
</tr>
<tr>
<td>Nov</td>
<td>Practice for Showcase Performance for K to 1</td>
<td>Practice for Showcase Performance for K to 1</td>
<td>Practice for Annual Day Performance Grades 2 to 5 begins</td>
<td>Practice for Annual Day Performance Grades 2 to 5 begins</td>
<td>Practice for Annual Day Performance Grades 2 to 5 begins</td>
<td>Practice for Annual Day Performance Grades 2 to 5 begins</td>
<td></td>
</tr>
<tr>
<td>Dec</td>
<td>K to 1 Showcase</td>
<td>K to 1 Showcase</td>
<td>Part practices for Actors, Choir, Dance and Emcees</td>
<td>Part practices for Actors, Choir, Dance and Emcees</td>
<td>Part practices for Actors, Choir, Dance and Emcees</td>
<td>Part practices for Actors, Choir, Dance and Emcees</td>
<td></td>
</tr>
<tr>
<td>Jan</td>
<td>Role-Play continued. Students will take their prior knowledge of expressing different emotions to the next level. They will connect and combine various emotions to express different situations. Assessment- Students will role-play different</td>
<td>Role-Play continued. Students will take their prior knowledge of expressing different emotions to the next level. They will connect and combine various emotions to express different situations. Assessment- Students will role-play different</td>
<td>Whole Practice/Annual Day Performance Grades 2 to 5</td>
<td>Whole Practice/Annual Day Performance Grades 2 to 5</td>
<td>Whole Practice/Annual Day Performance Grades 2 to 5</td>
<td>Whole Practice/Annual Day Performance Grades 2 to 5</td>
<td></td>
</tr>
<tr>
<td>Month</td>
<td>Activity</td>
<td>Details</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
<td>---------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb</td>
<td>Hand, Finger and Shadow Puppets</td>
<td>– Students will be introduced to the use of puppets to tell stories or do role-plays. AFL-Making 3 types of puppets. Assessment: Recognize vocabulary and visuals of different hand, finger and shadow puppets.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hand, Finger and Shadow Puppets</td>
<td>– Students will be introduced to the use of puppets to tell stories or do role-plays. AFL-Making 3 types of puppets. Assessment: Recognize vocabulary and explain differences in function between hand, finger and shadow puppets.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance-drama:</td>
<td>Students design their own moves to a suitable song to convey different emotions and situations. Assessment: Design an action-song in pairs.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance-drama:</td>
<td>Students design their own moves to a suitable song to convey different emotions and situations. Assessment: Design an action-song in groups. Explain the reasons for your choice of movements.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance-drama:</td>
<td>Students design their own moves to a suitable song to convey different emotions and situations. Assessment: Design an action-song in groups. Explain the reasons for your choice of movements.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance-drama:</td>
<td>Students design their own moves to a suitable song to convey different emotions and situations. Assessment: Design an action-song in groups. Explain the reasons for your choice of movements.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Genres – Reading and researching different genres of acting.</td>
<td>Students will watch clippings of movies of famous actors; write reflections on their acting styles. Formative: Students improvise in various genres. Assessment: Students choose a favorite actor/character and do mimicry. They will also submit a mind-map about reasons for choosing a character, and strategies used to mimic.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>June</td>
<td>Sound Effects—Students will learn about the use of sound effects in theatre through videos and live-</td>
<td>Students will learn about the use of sound effects in theatre through videos and live-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound Effects—Students will learn about the use of sound effects in theatre through videos and live-</td>
<td>Students will learn about the use of sound effects in theatre through videos and live-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Creative Role-Play—Students form groups and choose various role-plays; they can use masks, props, lighting, lip-syncing, miming, dance and</td>
<td>Creative Role-Play—Students form groups and choose various role-plays; they can use masks, props, lighting, lip-syncing, miming, dance and</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>Assessment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students can recognize 2-3 sound effects and the effect they create.</td>
<td>Students can recognize 4-5 sound effects and the effect they create.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**May**

<table>
<thead>
<tr>
<th>Stage-use-Students learn about the dos and don’ts of stage-use.</th>
<th>Stage-use-Students are given criteria. They can recognize 2-3 dos and don’ts of stage-use. Stage-use and elaborate the reasons and effect caused by these uses.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will learn the basics of script-writing and story-boarding. AFL: Students will receive an incomplete script/storyboard; they will fill in the missing elements to complete the script. Assessment: Students can explain the difference between a script and storyboard. They will write an original script in groups.</td>
<td>Students will learn the basics of script-writing and story-boarding. AFL: Students will receive an incomplete script/storyboard; they will fill in the missing elements to complete the script. Assessment: Students can explain the difference between a script and storyboard. They will write an original script in groups.</td>
</tr>
</tbody>
</table>

**June**

<table>
<thead>
<tr>
<th>Story-Boards: Students learn the basics of making a storyboard.</th>
<th>Story-Boards: Students learn the basics of making a storyboard independently.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production-(Summative Assessment)-Students will form groups and perform their original script based on given criteria.</td>
<td>Production-(Summative Assessment)-Students will form groups and perform their original script based on given criteria.</td>
</tr>
</tbody>
</table>
Refugee-Migrant Education and Soka Education: A Value-Creative Approach to Practicing Global Citizenship Education

Takako Yoshizawa
Class of 2011

Abstract

This paper provides a theoretical framework on improving the workings of an existing refugee-migrant education institution called Embrace Education and also an independent organisation called the Asylum Seekers Resource Centre. The paper also proposes potential benefits that could be obtained from applying Soka education philosophy to Embrace Education in delivering their service. The author approaches the organisation from a philosophical standpoint and presents the view that there is an overlap between refugee education and Soka education. Soka education philosophy formed against militaristic education in wartime Japan. On the other hand, refugee education formed out of the need to take care of neglected children and students, who were rendered vulnerable as a result of war and persecution. While Soka education and refugee education has its differences in origins and audience, both kinds of education systems formed as a way to assist the youth to cope with the atrocities of their respective socio-political climates. The paper is in no way a research or academic paper but merely explores the practicalities of global citizenship and introduces some potential areas of research on Soka education in Australia.
Introduction

Why Talk About Global Citizenship: Living in a Global Community

The notion of ‘community’ has evolved since Makiguchi’s times prior to the World Wars. According to economist Thomas Friedman, the world has shrunk due to globalisation owing to outsourcing, offshoring, and trade. The changing concept of nations and communities is also evident in the predominant use of the Internet and social media. Banks explains that as nations become more diverse in race, culture, religion and languages, this tendency has forced educators to rethink about existing notions of citizenship and democracy. Most importantly, as some people have become displaced, detained and kept astray, the meaning of ‘community’ has become obscure.

Global citizenship is a large theme that pervades throughout Ikeda’s writings on education, often alluding to the betterment and revival of humanity. However, ‘global citizenship’ is a difficult concept to discuss owing to its exhaustive nature, covering different subjective ideas and contemporary politics nationally and internationally. For the purpose of this paper, the author chooses to use the terminology in the context of how Ikeda uses it—a mode of recognising individuals’ capability to be ‘citizens of the world’. This focus on establishing a personal connection with one’s community flows throughout the writings of both Makiguchi and Ikeda’s visions of Soka Education. Therefore, ‘refugee education’ becomes a relevant theme to everyone because it forces people involved to recognise the reasons of why refugees are coerced out of their homes and learn about basic human rights. How is engaging in refugee education useful in practicing global citizenship and helpful in finding a place in the changing nature of the global community?

Refugee Education

What is Refugee Education?

Refugee education involves engaging with local disadvantaged communities in developing countries, promoting understanding of the links between the individual and the macrocosm of their surroundings. It may involve community involvement to remove power relationships that generate mistrust, miscommunication and lack of collaboration between the

---

4 Nigel Dower and John Williams (eds), Global Citizenship: A Critical Introduction (Routledge, 2002)
5 Ibid 12.
locals and aliens. Through building positive rapport between the foreigner and the community, some refugees can alleviate discrimination issues when settling in new communities.

**Terminologies: Refugees and Migrants**

To provide further direction to the paper, the author chooses to clarify the term ‘refugee’ and explain the methods of refugee settlement in Australia to highlight the focus of the paper on refugee high school students who have been processed onshore.

The status of a refugee may apply to a person who:

"owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it.”

The status of a refugee is inherently different from that of an economic migrant. An economic migrant chooses to move to another country for a better life or for other reasons. Refugee movements are a consequence of power struggles where war, conflict, exemplary violence and torture exist. Therefore, while at a glance, refugees and migrants seem to be interchangeable terms, they are different because economic migrants are financially better off than refugees, who have a humanitarian status. On the contrary, refugees do not choose to move to another country by choice; rather, they flee their country out of fear of their endangered status in their home country.

Despite the differences, the author chooses to use the terminology ‘refugee-migrant education’ because the focus of the paper is on the recovery and development of the student who is educationally-disadvantaged. Whether a refugee or a migrant, both types of foreigners must undergo the challenges of learning the local language and assimilating to the new environment.

Refugee settlement is a challenge that not only international bodies such as the United Nations High Commissioner for Refugees (UNHCR) face, especially in the light of delivering formal education to refugee children. In 2012 alone, 15.4 million people were displaced, some of whom were settled in Australia. In 2004, the report on the National Inquiry into Children in

---


Immigration Detention found that the Australian’s immigration detention policy ‘failed to protect the mental health of children, failed to provide adequate healthcare and education and failed to protect unaccompanied children and those with disabilities.’ Moreover, while refugees are legally protected under the UN Convention and a right to fundamental education, what is stated at law does not necessarily translate to an application at the grassroots level. There are still over 1000 children locked up in detention today.

Refugee settlement in Australia is divided into offshore and onshore processing. Onshore processing generally allows refugees to settle in the community and applies to those eligible for national protection once on Australian soil. Whereas, offshore processing applies to those who seek for humanitarian protection but are not officially approved of their refugee status. These asylum seekers are usually processed outside of Australia.

Due to the broad nature of refugee settlement, this paper will only focus on recent migrant teenagers and on-shore processed refugee high school students and particularly on the realities they must face from educational disadvantages including language barriers, socio-economic disadvantage and meeting secondary educational requirements (high school).

The Origins of Refugee Education is based on Humanism

Taking aside the technical intricacies of its development over time, refugee education evolved in the midst of dealing with the consequences of the political dynamics of the Cold War as people fled from its atrocities. Based on the founding premise that ‘since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed,’ refugee education has aimed to restore communities victimised by violence. The socio-political settings and the origins of the development of the two education systems are very similar in that people had to survive poverty, discrimination and disrupted schooling.

In alignment with the vision of Soka education, refugee education attempts to instil peace in the students for conflict prevention and assist in life restoration. The Revised (1995) Guidelines for Educational Assistance to Refugees (UNHCR, 1995) provides an overview. Refugee education essentially attempts to reinforce mutual respect, social cohesion and democratic governance. The aim of it is to ‘use education to prevent conflict and, where crises do occur, ensure that education is among the first responses, thereby contributing to hope,

---

stability and healing the wounds of conflict'. The historical approach to refugee education emerged out of liberation movements and arose from the humanistic approach to education ‘to develop the full potential of each child’s skills and knowledge and preparation for a satisfying and responsible life in society.’

<table>
<thead>
<tr>
<th></th>
<th>Soka education</th>
<th>Refugee education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Origin</strong></td>
<td>Formed against Japanese military education. Promotes and acknowledges the value of the individual</td>
<td>Developed to deal with the consequences of neglected people from World War II. Promotes and acknowledges the value of the individual</td>
</tr>
<tr>
<td><strong>Aim</strong></td>
<td>To foster value-creating contributing individuals</td>
<td>To instil peace in students for conflict prevention</td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td>Happiness of students</td>
<td>Assist in community settlement to restart their lives</td>
</tr>
</tbody>
</table>

Table 1: Comparing Soka education and Refugee education

---

Refugee Education in Australia

In Australia, refugee education has an emphasis on providing lessons in English as an Additional Language (EAL).\textsuperscript{17} New generation of refugee students struggle in high school because they cannot orally communicate with their peers and teachers, not to mention already having some difficulty communicating even in their home language. School activity such as order ranking and listing, recognising diagrams, graphics and pictures and transferring patterns and models may not appear as simple to them compared to their local peers.\textsuperscript{18} Besides the interrupted schooling, trauma, torture and poorly resourced educational assistance, issues of post-displacement conditions such as racialization, acculturation and resilience may also remain.\textsuperscript{19}

Another Aspect of Refugee Education: Educating the Public

Refugee education should also account not only to educate the refugees themselves, but also to promote understanding of what it means to be a refugee. This is to ensure that assimilating to a new community does not have to entail extraneous burden for refugees such as racial discrimination. However, there is still very little governmental support given to refugees settling in communities in Australia. Independent local organisations such as the Asylum Seekers Resource Centre (ASRC) (the largest asylum seekers service provider in Australia) provide generous support such as free health clinic services, giving away donated items ranging from food to clothing and offering legal aid to prevent these newcomers from homelessness.

The Community Speakers department at the ASRC aims to arrange public speakers to present in community groups and businesses in the metropolitan Melbourne region to bring an alternative personal story to the biased and negative refugee image that dominate national media. They use resources from the UNHCR and clarify policies and laws that evolve around the issue of asylum seekers and refugees. The department aims to raise social awareness about bringing fair and just treatment to asylum seekers and refugees. Australia has been scrutinised for its inhumane refugee policies including retaining them in detention centres indefinitely and labelling them as ‘illegal persons’.\textsuperscript{20} The state of the detention centres are described to the extent of being a ‘factory production of mental illnesses.’\textsuperscript{21}

In effect, the aim of the Community Speakers at ASRC enables local Australians to mould their understanding of ‘community’ in the modern sense that we live in a global

\textsuperscript{18} Ibid 35.
\textsuperscript{20} Seeking asylum is not illegal; it is an inherent right for anyone who faces fear or persecution. See Amnesty International Australia, Our Campaign For Refugees and Asylum Seekers (30 January 2013) Refugees’ Human Rights <http://www.amnesty.org.au/refugees/comments/24019/>
\textsuperscript{21} Simon Tatz and Kim Ryan, ‘Detention Centres are Factories For Mental Illness’ (Media Release, 18 November 2011) <http://www.abc.net.au/unleashed/3677942.html>
community. Explaining how an atrocity that occurs in another country can generate refugees and then consequently send them to Australia shows the interconnected nature of the world. Framing the issue in a way that promotes global citizenship, just as Soka education philosophy promotes it, more Australians could develop a sense of accountability to the refugee issue.

Indeed, refugee education may be another term for what Ikeda describes as global citizenship education, enabling people to foster transcendental empathy. Ikeda’s concept of global citizenship essentially has three principles that states that global citizenship should foster ‘wisdom to perceive the interconnectedness of all life and living;’ secondly ‘the courage not to fear or deny differences but to respect and strive to understand people of different cultures and to grow from encounters with them’, and finally, ‘the compassion to maintain an imaginative empathy that reaches beyond one’s immediate surroundings, extending to those suffering in distant places.’ The principles stem out of the notion of contributing to the wider community. In this sense, ASRC is one organisation that achieves the practice of global citizenship.

Besides the ASRC, there are many local organisations in Australia that assist onshore processed refugee children as they continue to face issues upon their successful admission to Australian schools. It is usually the case that schooling is of a secondary or no importance for refugee children in their adolescent years, especially if they are unaccompanied minors.

The harsh reality is that their dream of starting life anew is not granted unless they develop the intellect and resilience to persist through the local education system. Having had school as their last priority, this goal poses difficulty to many refugee students and they face immense educational disadvantage particularly compared to their local Australian peers (arising from language barriers and low socio-economic statuses).

Tutoring is a significant aspect of succeeding at high school studies in Australia; however, it is granted to those who can only afford it. The same could be said to some refugee and migrant children in the United States.

In response to this social issue, Embrace Education was established. Similar to the common form of refugee education in Australia, the organisation provides assistance in learning English and other relevant high school subjects. It is the author’s view that the organisation can be likened to a method of applying Soka education.

On Embrace Education

Embrace Education (‘Embrace’) is a student-driven organisation located in Monash University Clayton Campus that was started up by a Bachelor of Arts student in early 2000s. Upon realising that refugee children of low socio-economic statuses were neglected in the

---

education system, the student organised a private group of university friends to tutor a group of refugee teenager’s needs. After attracting interest and establishing a student club on campus, over the years, Embrace established into an organisation that now receives financial and administrative support from private firms and grants. Today there is an Embrace Education club at the two largest universities in Melbourne at Monash University and University of Melbourne.

In essence, the organisation offers free tutoring services, whereby university students from different faculties volunteer their time to tutor refugee, recent migrant and low socio-economic high school students in different suburbs. The organisation’s unifying statement articulates that they believe that education is essential to breaking the cycle of disadvantage and that every person is entitled to a quality education regardless of their background.

Additionally, the organisation promotes integration of communities, whereby refugee students learn to socialise with the locals and the locals learn to understand and appreciate the different cultures the refugees come from. Tutors are encouraged to respect and appreciate their students and maintain a professional relationship with each and every student.

The Aims and Objectives of the Organisation

- To provide free tutoring and mentoring to disadvantaged high-school students across Melbourne, particularly those from a refugee or non-English speaking background.
- To empower disadvantaged high-school students by providing them with the chance to learn and receive guidance from University students
- To provide disadvantaged high-school students with material aid, including textbooks, computers, stationery and other items to assist in their education
- To provide services that are safe for both our clients and volunteers
- To foster cross-cultural engagement and bridging of cultural and social barriers, including promoting and raising awareness of the issues affecting disadvantaged students in Melbourne
- To liaise and work with organisations and schools who share our vision, in order to deliver the best possible service to our clients

(From the Embrace Education website at www.embrace-education.org)

While it is a student-led volunteer organisation, it comprises of four paid employees, which is made possible by private commercial grants. Sessions are held at local public libraries or at a designated Homework Club, depending on what program students are enrolled in. Embrace volunteers first apply online, then are interviewed by staff or committee members, and go through volunteer training that encompasses learning about the refugee experience, Embrace Education organisation and tutoring skills. All volunteers are required to obtain a Working with Children’s Check, a process which all people must undertake whether an employee or volunteer who work with children under the age of 18. The scheme requires organisations to undergo this process to protect our clients from harm.
In essence, there are three programs offered at Embrace: Homework Club, Individual Tutoring and In-School tutoring.

Homework Club

There are approximately 70 volunteers enrolled in the Homework Club. After the volunteers are sorted in categories as to what subjects they can teach and what days of the week they are able to commit, a mix of Math, Science and English tutors are sent to local high schools around Monash University via a carpooling system. Each tutor commits two hours a week of their time at these high schools and assist students with the homework they bring to the sessions.

Individual Tutoring

Individual tutoring offers one-on-one private lessons between a tutor and a student. Student referral forms are submitted by a social caretaker, case-worker or teacher of the student via the Embrace website. Once the application is processed, the program coordinator searches the database to link up a suitable volunteer tutor to the applicant. After liaising with both parties, a student-tutor match is made and confidentiality and tutoring rules are passed onto each person to begin their tutoring sessions at their designated local public libraries.

In-School tutoring

In-School tutoring occurs in mornings as opposed to afternoon hours. Their services are generally directed to EAL students. In this program, tutors act as teacher assistants in the classrooms and directly assist the educationally disadvantaged students with their English. Most of the university students who participate in this program major in Bachelor of Education.

Challenges

There are many practical challenges that are involved in refugee-migrant tutoring. The following accounts are the author’s personal experience in participating in the programs and working closely together with the program coordinators at Embrace.

Issues with Homework Club

For Homework Clubs, the main issue is that refugee or recent migrant students do not necessarily attend Homework clubs with the desire to do their homework. There are naturally students who attend to do their homework and to ask for help but for some students, homework club is a social time; whereas for others, they are there because of their friends. The sessions are not fully utilised for the purpose of the program and attendance numbers vary from very little to three classes worth of students.

Issues with Individual Tutoring

Specifically, for Individual Tutoring, the main issue is inconsistent attendance. Oftentimes, Embrace receives applications from unaccompanied minors, meaning that some Embrace students have flown their home countries without their parents. Not to mention the
stress of being a refugee alone, being under-aged and living without parents in a foreign country, study is understandably not always a priority for these students and other students may continue to face dire family circumstances that may interfere with their school life including domestic violence.

Indeed, when these non-school related challenges arise, it is out of scope for the tutor to handle the situation at hand and tutors can sometimes end up left alone without the student at the library or designated location of tutoring. From an administrative perspective, this results in unpleasant volunteer experiences and—particularly if the tutors are university students themselves—it can be a frustrating experience to have your study time wasted.

Most commonly, tutors approach Embrace coordinators to raise issues of lack of communication between the student and the tutor including ignored calls, emails and texts. Tutors expressed frustration that students did not respond to their efforts of reaching out.

**Issues with In-School tutoring**

In-School tutoring has less administrative challenges compared to the other two programs because the teacher is the main facilitator of the classroom. The tutors merely work as classroom assistants. There are comparatively more administrative issues than learning issues.

**General Challenges**

Notably, the most common difficulty that refugee or migrant students face regardless of program participation is spelling and understanding simple arithmetic principles owing to their disrupted history of schooling.

Most of the tutors are well-educated students who grew up locally in the state of Victoria. It is not uncommon for some tutors to misunderstand inconsistent attendance as a lack of commitment or dedication and dismiss the student as simply not being interested in tutoring.

The quality of tutoring services depends on the nature of the tutor’s motivation to join Embrace as well—Australian university students are generally required to have a certain degree of volunteer commitment to be admitted for any professional employment in Australia and some students join Embrace with the intent of adding Embrace activity as an extra activity to show on their resume.
Figure 1: Upcoming Embrace Education website
Analysing Embrace Education in the Light of Soka Education

Ikeda states that education should encourage an undeterred spirit to confront ‘destructive influences of society.’ Embrace Education achieves this by addressing the needs of unsupported high school students of refugee or recent migrant backgrounds and meeting their demands by committing to tutoring students in their respective subject areas.

Tutoring is a successful key to achieving the ideals of the organisation and could be a research and investigative tool for achieving Soka education ideology. Makiguchi’s proposal that teachers be ‘organisers of information’ or ‘arousers of students’ natural interests’ ties in with the concept of tutoring. Arguably, Makiguchi was an advocate of teachers of the latter description, as Ikeda explains that he called for an education system that incited minds that are ‘consciously interactive’, and recognised the interdependency of existence. He also elaborated that Makiguchi’s spirit of Soka Education is that ‘teachers [to be] masters who offer themselves as partners in the discovery of new models.’

On student referral forms, Embrace requires referrers to fill in details about the student’s aspirations and goals after high school. Taking this information into account, tutors are advised to develop a meaningful professional relationship with the student. Embrace tutors can comfortably play the role of a ‘partner,’ as Ikeda describes, because the tutors are students themselves. It appears to help high school students be inspired by their tutors, as the tutors themselves resemble their goal itself—to receive a tertiary education. Most of the Embrace tutors are not qualified teachers but undergo tutor training that teaches volunteers that they do not have the authority to discipline any student. In effect, this may make them more approachable than schoolteachers. In this way, refugee education of this form may be one way of practicing Soka education.

Impact of the Soka Education Philosophy on Students

While refugee tutoring is one form of Soka education practice, without the philosophy grounded in the people involved, the practice loses its significance. With a greater scope of vision as ‘global citizenship,’ Embrace could inspire students to foresee how overcoming their own challenges may contribute to the global community. A guided humanistic philosophy that makes the connection to self-growth and the wider community could assist students in fostering resilience and perseverance to continue challenging their educational disadvantages and other challenges that interfere with their learning. In this way, Soka education philosophy may provide hope for students who may face low socio-economic statuses.

Impact of the Soka Education Philosophy on Tutors

Tutors need to develop a sense of responsibility and patience in delivering tutoring services, but also generate a more meaningful tutor session with the refugee students. By

---

24 Ibid 118.
incorporating Soka education’s philosophy of global citizenship, communal understanding focused on value-creation to develop a sense of sensitivity and empathy to refugee associated social issues, volunteers and staff could establish a guided vision. The focus not only becomes practically assisting the student to improve their grades, but also developing the tutor’s character and being a global citizen.

Soka education philosophy provides communal meaning to the activity each person engages—Soka education acknowledges that tutoring itself could prevent crimes, racialization and discrimination. For the student, it acknowledges that each individuals’ achievements connect back to the meaning of contributing back to the community. The author envisions an improved retention rate of tutors and improved feedback on the tutor sessions by both tutors and students upon incorporating Soka education philosophy into the tutor training sessions.

<table>
<thead>
<tr>
<th>Makiguchi’s view of forms of teachers</th>
<th>Embrace Tutoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Organisers of information</td>
<td>• Must study the Victorian Educational Certificate standard requirements of the subject they are tutoring – organise information</td>
</tr>
<tr>
<td>• Arousers of student’s natural interest</td>
<td>• Create an engaging class by identifying the student’s learning styles</td>
</tr>
<tr>
<td>• Able to organise consciously interactive classes</td>
<td>• Notified of student’s ambitions</td>
</tr>
</tbody>
</table>

Table 2: How Embrace tutoring fits Makiguchi’s definition of a teacher
The Visions of Education by Makiguchi and Ikeda: How the Humanistic Philosophy Fostering Global Citizenship Could Assist Embrace Education

Besides articulating its mission statement and objectives of the organisation, Embrace could provide their volunteers with a grounded philosophical direction to unify the body of volunteers in striving to achieve a common goal.

Makiguchi’s View on the Purpose of Education

The themes that are carried out throughout Makiguchi’s writings on education has a focus on assisting the student to attain happiness through their process of creating value in his or her community.25 Instead of disciplining children on national values and instilling patriotism to citizens, Makiguchi called for an education system that ‘emerges out of the realities of daily life’.26 This concept increases its relevance particularly with the growing number of refugees in the world today. Similarly, this approach could be used to train Embrace tutors to become more susceptible to the students’ needs and wants and even pick up other cues such as social withdrawals.

The concept of happiness in Soka education directly connects to one’s exercise of contribution for the sake of others. Makiguchi defined value-creation education as a means to enable individuals to perceive life in the context of its nurturing community; thereby allowing humans to have a choice to use their creative capabilities both to embrace their own lives to the fullest extent and to create maximum benefit for their community.27 His premises are detailed in his publication of ‘Geography of Human Life’ as well. Makiguchi contends that the geographic features of one’s surroundings could inspire the individual to develop a deeper understanding of one’s life.28 He believed that with careful observation of their local community, learners could develop a skill to discern crucial aspects of the national and even the international society. Out of the three sections in ‘Geography of Human Life’ one section solely explains the importance of using nature as the medium for interaction between humans and the land.29 Makiguchi indeed attached grave meaning to the careful deconstruction of one’s surrounding to first understand one’s local community.

The Application of Makiguchi’s View on Refugee Education

As aforementioned, refugee education not only addresses the interconnectedness of life, but also offers an avenue for local Australians to engage in conversations with people of

26 Ibid 17.
27 Ibid 6.
completely different backgrounds and assist them in assimilating to the community as they start their lives anew. Indeed, refugees undergo traumatic experiences and have the potential to bring inspiration to communities—their stories include life struggles that foster hope and appreciation as they persevere through being challenged of their fundamental human rights. By offering a hand to refugees, the locals are able to give hope to them to start life anew. Similarly, refugees can offer their communities a profound insight into human resilience, humility and justice. The shared life experiences of struggle and despair as well as knowledge is what Ikeda and Makiguchi may call ‘value-creative.’

Ikeda’s View on the Purpose of Education

While in line with Makiguchi’s view of education, Ikeda broadened the scope of the ‘community’ aspect of Makiguchi’s educational philosophy from the boundaries of Japan to one that is international—Soka schools were founded in Brazil, Malaysia, Singapore, Korea, Hong Kong, and the United States other than Japan. As briefly introduced under the concept of global citizenship, Ikeda also incorporates the importance of contributing to the global society, similar to Makiguchi’s approach to education.

However, Ikeda connects the notion of contribution back to self-discovery and grounds it back to the reality. While emphasising that the purpose of education is to cultivate one’s sense of responsibility as a global citizen, ‘capable of value-creation on a global scale,’ he also contends that the driving force of the Soka schools is the tenet to afford students the opportunity to develop themselves in ways of being undeterred by ‘destructive influences in society’. 30

The Application of Ikeda’s View on Refugee Education

This doctrine of Soka education has scope to offer hope to Embrace students and related clients such as teachers, caseworkers and parents to confronting the challenges that entail in Embrace tutoring.

Some Soka school students have shown benefits that resulted from being taken care by teachers who uphold this Soka education philosophy. 31 In a similar manner, refugee and recent migrant students who face systematic struggles, such as governments or school bodies not being able to immediately offer a solution for them, could at least sustain faith and hope with the philosophy—just as Ikeda built on Makiguchi’s vision of education and stated that education should instil ideology and strength to be undefeated by various adversities.

31 Past qualitative research and publications at the Soka education conferences provide support on this point.
Conclusion

The author recognises that the analysis of Embrace remains to be merely speculative on the effectiveness of Soka education philosophy and simply an opinionated piece of work on the connection between refugee and Soka education. It is the author’s wish that this paper will serve to advance the quality of refugee education, but also inspire students from different universities to adopt Embrace Education’s approach in reaching out to the ‘educationally-disadvantaged’ students in their respective communities—and of course the term ‘educationally disadvantaged’ is relative to the community.

Relevance of Soka Education in the Modern Era

Notably, Makiguchi’s times are set in pre-war Japan and it is starkly different from what modern Japanese society is now. Teachers in developed countries such as Australia, the United States or Japan may face inherently different issues compared to the 1930s in terms of educational standards and study requirements. There may be criticism as to the relevance of Soka education in the modern times. However, there may be other countries that could be analogised to the social setting in which Soka Education philosophy formed; there may be particular relevance to war-torn countries that have generated refugees such as Syria, Somalia, Afghanistan, Iran and even some parts of China. Citizens of these countries flee everywhere to the world.

Arguably, it could also be said that Japan never generated refugees after the war and thus, the above-mentioned thesis could fail. However, accounting for the daily struggles that Japanese citizens were forced to face such as poverty, poor health, and losing their strong sense of nationalism, refugees and asylum seekers could relate to the conditions they too must face in their daily life.

The need for education to address the realities of daily life is arguably still a relevant need, especially for refugees and asylum seekers. In the context of refugee settlement, there is prospect for Soka education to assist in restoring the quality of life for students of refugee or migrant backgrounds. As Matthews calls for a consideration of ‘broader post-colonial conditions of racialization and exclusion; issues that very likely generate disaffection, alienation and anti-school cultures.’

Future Implications

Nonetheless, refugee-migrant tutoring may be a practical way of practicing Soka education and creating value in the modern structure of our global society. Embrace Education presents that this mode of tutoring can be practiced as a campus club with a group of passionate and dedicated students. While thinking global is an important aspect of an individual’s

---

development, no matter how noble the ideas, they can be rendered meaningless without concrete steps in taking action.

With more organisations like Embrace, communities could help close the educational gap across communities and consequently lead to ‘evidence-based’ discussions on refugee education.
Works Cited


Dower, Nigel and John Williams (eds), Global Citizenship: A Critical Introduction (Routledge, 2002).


Dayle M Bethel (ed) and Alfred Birbaum (translator) Education for Creative Living: Ideas and Proposals of Tsunesaburo Makiguchi (Soka Gakkai, 1989).


Seeking asylum is not illegal; it is an inherent right for anyone who faces fear or persecution. See Amnesty International Australia. Our Campaign For Refugees and Asylum Seekers (30 January 2013) Refugees’ Human Rights http://www.amnesty.org.au/refugees/comments/24019/


Simon Tatz and Kim Ryan, ‘Detention Centres are Factories For Mental Illness’ (Media Release, 18 November 2011) [http://www.abc.net.au/unleashed/3677942.html](http://www.abc.net.au/unleashed/3677942.html)

This Conference is brought to you by:

The Soka Education Student Research Project (SESRP)
2013-2014

Co-coordinators: Yoshiko Ogushi, Akiko Toya, Alexander Taniguchi
Conference Leaders: Renae Zelmar and Nicole Inamine
Conference Subcommittee: Sage Dunham and Carol Irving
Study Leaders: Howee Wu, Amelia Burnett, Stuart Adams

Special thanks for the continued support of the Soka Alumni Association and Soka University Student Affairs.


Special thanks to cover artist: Su Jane Lim