
Downloaded from: http://insight.cumbria.ac.uk/id/eprint/4348/

Usage of any items from the University of Cumbria’s institutional repository ‘Insight’ must conform to the following fair usage guidelines.

Any item and its associated metadata held in the University of Cumbria’s institutional repository Insight (unless stated otherwise on the metadata record) may be copied, displayed or performed, and stored in line with the JISC fair dealing guidelines (available here) for educational and not-for-profit activities provided that

• the authors, title and full bibliographic details of the item are cited clearly when any part of the work is referred to verbally or in the written form
  • a hyperlink/URL to the original Insight record of that item is included in any citations of the work
  • the content is not changed in any way
  • all files required for usage of the item are kept together with the main item file.

You may not

• sell any part of an item
• refer to any part of an item without citation
• amend any item or contextualise it in a way that will impugn the creator’s reputation
• remove or alter the copyright statement on an item.

The full policy can be found here.
Alternatively contact the University of Cumbria Repository Editor by emailing insight@cumbria.ac.uk.
Chelsea’s Choice: An exploration of the role of theatre as an educational device to subvert, challenge and tackle sexual violence and exploitation

Carolyne James
Senior Lecturer Criminology & Policing
University of Cumbria
Overview of Presentation

• What is *Chelsea’s Choice*
• Aims of the Play
• Theoretical Perspectives
• The Research – my aims
• Findings
• Concluding Comments
Chelsea’s Choice – aims of the play

To raise awareness of the issues relating to sexual exploitation

Reach out to young people to give them skills and knowledge to be able to protect themselves from this form of abuse
Chelsea’s Choice

‘find different ways to imagine and symbolise experience’ (Nicholson 2009:45)
Theoretical Perspectives - Critical Pedagogy

*Pedagogy of the Oppressed* (1970) Paulo Freire

Purpose of education →
- to allow the oppressed to gain a perception of their own humanity
- play a part in their own emancipation
- empowered ‘*consciousness*’ amongst learners
- people can transform their lives and improve social justice in society
Theoretical Perspectives – Theatre In Education (TIE)

• Critical Pedagogy – often uses arts as a primary pedagogical means
• *Theatre of the Oppressed* (1973) Augustus Boal – Brazilian theatre director
• The use of drama and role play creates a space;
• But also some **distance** for the participants to be both ‘**engaged**’ and ‘**detached**’
The Research

• Available secondary survey data and written testimonies from professionals via theatre co website
• I went to see the play 😊
• Semi-structured interview with a Women's Aid in Northern England CSE Prevention Advisor - Beatrix
• Written feedback from students who had seen the play collated by WA & given to me by Beatrix
Three Interlinked Themes

*Thematic approach to categorise and analyse the findings*

1) Awareness raising of sexual violence and CSE
2) Prevailing perceptions of sexual violence in society
3) The role of TIE to help challenge and tackle sexual violence
Raising Awareness of Sexual Violence and CSE

‘performance opened my eyes to the terrible things that can happen and is happening’ year 9 student

‘gave me an understanding of the situations and made me aware of what can happen’ year 12 student

‘it taught me a lot about staying safe and saw awful things that can happen to young people’ year 10 student

(WA research)
Victim Blaming - there were a handful of comments in the WA feedback that did ‘victim blame’

‘Chelsea made the wrong choices’
year 10 student

‘Chelsea shouldn't have done that’
year 9 student

‘Chelsea shouldn't have caused Gary to get angry’
year 11 student
The role of TIE to help challenge and tackle sexual violence

‘showed a very serious subject in a clever way’ year 11 student

‘the transitions between the diary extracts and classroom were effective’ year 13 student

‘true story made it real’ year 9 student

‘effective using young people to play parts’ year 11 student

*Beatrix* → story being true is key part of its success

YP often ask the actors afterwards – ‘*Do you know Chelsea?....Is she ok now ?*’
Concluding Comments

• The research shows that in a number of ways *Chelsea’s Choice* is an effective and valuable educational tool in challenging and tackling sexual violence;

• Creates a powerful opportunity for reflection and instruction in a topic they are either illiterate in or hold erroneous views about

• Establishes a safe place and alternative lens whereby young people can process a very difficult subject matter

• Contributes towards fostering resilience in young people and safeguarding them from maltreatment and harm
Concluding Comments

• CC is only one tool in what is a very incoherent and disjointed provision in SRE in schools
• Whether CC is seen/staged is very dependent on the culture and attitude of individual schools & working with other agencies, organisations and NGOs etc
• Needs to be re-commissioned on a yearly basis
• Might not be seen in the schools that need it most
Indicative Bibliography


