

## Foreword

Dear SCENARIO Readers,

This 20th SCENARIO issue marks a full decade of commitment to paving the way towards a performative teaching and learning culture. We will celebrate the 10th anniversary at our conference [Performative Spaces in Language, Literature and Culture Education](#) in May 2017 (University College Cork, May 25-28).

This issue starts off with our rubric *Texts around Theatre*, in which we present an excerpt from the autobiographical novel *To the Theatre* by Lili Grün. The focus is on a young woman whose dream to become an actress has become true, and a theatre engagement in the province seems to be the long-awaited chance for her debut. The excerpt from Grün's novel, first published in 1935, traces the young woman's first steps on the stage that means the world to her.

The issue contains four main articles:

Richard Bale (Brunel University, London, UK) focuses on the aspect of interpreter education. In his article entitled *Online to On Stage: Towards a performative approach to interpreter education* he proposes that a renewed focus on the interpreter as a language user and as a *performer* is necessary.

Alba Bordetas (University of Toulouse – Jean Jaurès, France) discusses aural-visual comprehension from the perspective of the semiotics of theatre. *Developing aural-visual comprehension in a foreign language by filmed theatre* demonstrates how filmed theatre has proved to be an innovative and motivating learning tool in the teaching of Spanish as a Foreign Language.

The following two articles focus on EFL teaching in Japan.

Matthew Michaud (University of British Columbia, Vancouver, Canada) & Todd Hooper (Setsunan University, Osaka, Japan) present an English as a foreign language (EFL) drama in language acquisition scriptwriting project. Their article *Cultivating student understanding of context through drama and scriptwriting* highlights that participating in scriptwriting activities may improve Japanese students' ability to identify the context of English language conversations.

In *Enhancing EFL learning in college through performance festivals – a holistic approach*, Yasuko Shiozawa (Bunkyo University, Japan) & Miho Moody (Nagoya University, Japan) refer to a 20 year-old tradition of organising performance festivals and point out the learning benefits for Japanese EFL learners who actively participated in these festivals.

The German professional association [Bundesarbeitsgemeinschaft \(BAG\) Spiel & Theater e.V.](#) aims to develop an international glossary of key terms in the area of *Performative Arts and Pedagogy* and has invited professionals from outside

Germany to become involved in this project. When on November 13<sup>th</sup> 2016 the 4<sup>th</sup> SCENARIO FORUM SYMPOSIUM took place at University College Cork professionals who are based at universities in English-speaking countries (Canada, United Kingdom, Ireland) participated in a *Group Discussion* which aimed to explore the challenges of intercultural discourse in the area of Performative Arts and Pedagogy. We are pleased to present a transcription of the discussion in this issue.

It also features a text in our rubric *Student Voices*. Based on observations recorded in a personal course journal written while he was enrolled in the course *College German Teaching* at Indiana University during the Fall of 2016, Ben Swakopf (Indiana University, Bloomington, USA) observes that drama forces students outside of themselves while allowing them to hide behind fantastical roles. *Creating more dangerous safe-spaces: A performative remedy for classroom solipsists?* argues that forms of performative pedagogy can create a classroom atmosphere that is actually safer – and more vibrant – than before.

We are happy to introduce our new rubric *Country Report* which is linked to the [SCENARIO Correspondents Initiative](#). Colleagues from different countries act as “SCENARIO Correspondents” and introduce SCENARIO readers to the performative arts infrastructure and historical and current developments in the area of performative pedagogy in their country. In this issue, Dagmar Höfferer (Bundesarbeitsgemeinschaft Theater in der Schule/IDEA Austria, Vienna) focuses on AUSTRIA and Amir Hossein Esmkhani (Iranzamin Language School, Zanjan, Iran) on the developments in IRAN.

This issue also contains three book reviews: Micha Fleiner’s (2016) *Performative Künste im Hochschulstudium* by Sandrine Eschenauer (Université Paris-Est, France), Alan Ayckbourn’s *Theaterhandwerk. 101 selbstverständliche Regeln für das Schreiben und Inszenieren* by Nina Hasenzagl (Pädagogische Hochschule Wien/Krems, Austria), and Claudia Agnes Müller’s *Forschendes Theater. Chancen und Potential im Kontext von Spracherwerb, transkultureller Landeskunde und studentischer Performance* (2015) by Anne Steiner (University of Education, Freiburg, Germany).

We conclude with a report by Stefanie Giebert (University of Reutlingen, Germany) & Eva Göksel (Pädagogische Hochschule Zug, Switzerland) on the *Drama in Education Days 2016* conference in Reutlingen.

We wish all our readers health, happiness and lots of creative energy in the New Year 2017,

The Editors

Manfred Schewe & Susanne Even

Cork and Bloomington – January 2017

## Vorwort

### Liebe SCENARIO Leserinnen und Leser,

Mit der zwanzigsten Ausgabe blicken wir nun auf ein ganzes Jahrzehnt zurück, in dem wir den Weg zu einer performativen Lehr- und Lernkultur vorgepfadet haben. Den zehnten Geburtstag von SCENARIO feiern wir auf unserer zweiten internationalen SCENARIO Forum-Konferenz Performative Räume in der Sprach-, Literatur- und Kulturvermittlung am University College Cork in Irland (25. -28. Mai 2017).

In unserer Rubrik *Texte ums Theater* stellen wir zunächst einen Auszug aus Lili Grüns autobiografischem Roman *Zum Theater* vor. Der lang ersehnte Traum einer jungen Frau von einer Karriere als Schauspielerin scheint wahr zu werden, als sie kurz vor ihrem Debut auf einer Provinzbühne steht. Der Auszug von dem 1935 zuerst erschienenen Roman portraitiert die ersten Schritte dieser jungen Frau auf den Brettern, die für sie die Welt bedeuten.

Diese Ausgabe enthält vier Hauptartikel:

Richard Bale (Brunel University, London, England) setzt sich mit dem Aspekt der Dolmetscherausbildung auseinander. In seinem Artikel *Online to On Stage: Towards a performative approach to interpreter education* stellt er die Notwendigkeit heraus, Dolmetschende als Sprachverwender und Sprachperformer zu verstehen.

Alba Bordetas (University of Toulouse – Jean Jaurès, Frankreich) diskutiert das Hör-/Sehverstehen aus der Perspektive der Semiotik des Theaters. In ihrem Beitrag *Developing aural-visual comprehension in a foreign language by filmed theatre* beschreibt sie, wie gefilmtes Theater sich als innovatives und motivierendes Lernmedium für Spanisch als Fremdsprache herausgestellt hat.

Die folgenden zwei Artikel beziehen sich auf den Unterricht Englisch als Fremdsprache in Japan.

Matthew Michaud (University of British Columbia, Vancouver, Kanada) & Todd Hooper (Setsunan University, Osaka, Japan) stellen ein Englisch als Fremdsprache-Projekt vor, in dessen Rahmen Studierende an einer japanischen Universität selbst Drehbücher verfassten. In ihrem Beitrag *Cultivating student understanding of context through drama and scriptwriting* wird der positive Einfluss solcher Aktivitäten auf das kontextuelle Verstehen englischer Konversation bei japanischen Studierenden betont.

Mit *Enhancing EFL learning in college through performance festivals – a holistic approach* beziehen sich Yasuko Shiozawa (Bunkyo University, Japan) & Miho Moody (Nagoya University, Japan) auf eine zwanzigjährige Tradition von performativen Festivals und stellen dar, wie japanische Lernende von Englisch als Fremdsprache von diesen Festivals durch ihre aktive Mitwirkung profitieren.

Die Bundesarbeitsgemeinschaft (BAG) Spiel & Theater e.V. hat es sich zur Aufgabe gesetzt, ein internationales Glossar zentraler Begriffe für Performative Künste und Pädagogik zu entwickeln und hat Fachleute außerhalb Deutschlands dazu eingeladen, an diesem Projekt mitzuwirken. Mit den sprachlich-interkulturellen Herausforderungen eines solchen Projekts setzten sich Expertinnen und Experten aus englischsprachigen Ländern (Großbritannien, Irland, Kanada) während des 4. SCENARIO FORUM SYMPOSIUMS am University College Cork auseinander. Die Transkription dieser Gruppendiskussion vom 13. November 2016 präsentieren wir in dieser Ausgabe.

Unsere Rubrik *Stimmen von Studierenden* enthält einen Beitrag, der aus einem persönlichen Lerntagebucheintrag im Rahmen eines Methodologieseminars Deutsch als Fremdsprache (WS 2016) hervorgegangen ist. In *Creating more dangerous safe-spaces: A performative remedy for classroom solipsists?* legt Ben Swakopf (Department of Germanic Studies, Indiana University Bloomington, USA) dar, dass dramapädagogisch gestalteter Unterricht Lernende dazu bringt, unter dem Schutz von Fantasierollen aus sich herauszugehen, und argumentiert, dass Formen performativer Pädagogik eine sicherere – und dynamischere – Klassenatmosphäre schaffen können.

Unsere neue Rubrik *Länderbericht* ist mit der SCENARIO Correspondents Initiative verlinkt. Kolleginnen und Kollegen aus unterschiedlichen Ländern fungieren als “SCENARIO Korrespondenten” und erstatten Bericht über den Stand performativer Künste sowie über historische und gegenwärtige Entwicklungen im Bereich performativer Pädagogik in ihrem Land. In dieser Ausgabe berichtet Dagmar Höfferer (Bundesarbeitsgemeinschaft Theater in der Schule/IDEA Austria, Wien) über ÖSTERREICH und Amir Hossein Esmkhani (Iranzamin Language School, Zanjan, Iran) über IRAN.

Die Ausgabe enthält weiterhin drei Buchrezensionen: Sandrine Eschenauer (Université Paris-Est, Frankreich) bespricht Micha Fleiners *Performative Künste im Hochschulstudium* (2016), Nina Hasenzagl (Pädagogische Hochschule Wien/Krems) schreibt über Alan Ayckbourns *Theaterhandwerk. 101 selbstverständliche Regeln für das Schreiben und Inszenieren* (2013), und Anne Steiner (Pädagogische Hochschule Freiburg, Deutschland) rezensiert Claudia Agnes Müllers *Forschendes Theater. Chancen und Potential im Kontext von Spracherwerb, transkultureller Landeskunde und studentischer Performance* (2015).

Den Abschluss bildet der Konferenzbericht zu den Dramapädagogik-Tagen an der Hochschule Reutlingen 2016 von Stefanie Giebert (Hochschule Reutlingen) & Eva Göksel (Pädagogische Hochschule Zug, Schweiz).

Für das Jahr 2017 wünschen wir unseren Leserinnen und Lesern Gesundheit, Zufriedenheit und viel kreative Schaffenskraft!

Das Herausgabeteam

Manfred Schewe & Susanne Even

Cork und Bloomington – Januar 2017



TuT – Texte ums Theater – TuT

## Zum Theater!

*Lili Grün*

*In dieser Rubrik Texte ums Theater stellen wir historische und zeitgenössische, kulturübergreifende bzw. -spezifische, unvermutet schräge, ungewöhnlich spannende, verstörend mitreißende, faszinierend schillernde etc. Perspektiven aufs Theater vor.*



In ihrem 1935 unter dem Titel “Loni in der Kleinstadt” erstmalig veröffentlichten autobiografischen Roman *Zum Theater!* erzählt Lili Grün die Geschichte der jungen Loni Holl, die sich danach sehnt, Schauspielerin zu werden. Nur beim Theater sieht sie für sich die Möglichkeit, ihrem langweiligen Alltagsleben zu entkommen. Zielstrebig verfolgt sie ihr Ziel und mit einem Engagement in der Provinz eröffnet sich endlich die Chance auf das lang ersehnte Debüt. Zwischen Proben, Auftritten und verunsicherndem Privatleben muss sie sich auf Rollen vorbereiten, ihre Miete zahlen und ihren Hunger stillen. Der folgende Auszug

vermittelt einen Eindruck von den ersten Gehversuchen auf den Brettern, die für Loni die Welt bedeuten.

Neben "Zum Theater!" veröffentlichte die 1904 in Wien geborene Lili Grün 1933 den Kabarett-Roman "Herz über Bord" (Neuausgabe unter dem Titel "Alles ist Jazz"). 2014 erschienen unter dem Titel "Mädchenhimmel!" erstmals Lili Grüns Gedichte und Geschichten, 2016 kam Lili Grüns 1936/37 im "Wiener Tag" erschienener Roman "Junge Bürokratie übernimmt auch andere Arbeit ...", erstmals in Buchform heraus (alle herausgegeben von Anke Heimberg). Als jüdische Schriftstellerin konnte Lili Grün danach keine weiteren Texte publizieren, 1942 wurde sie im weißrussischen Lager Maly Trostinec ermordet.

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Es wird ernst. Bald beginnt die Vorstellung und Kurt Brambach, der die Conférence übernommen hat, wird über Loni einige chamante Worte sagen und sie dann erbarmungslos auf die Bühne schicken ... Loni denkt: Ich möchte krank werden und nach Hause gehen und ich weiß, es wird schrecklich werden, ich werde steckenbleiben, man wird mich auslachen.

„Servus, Kinder, alle miteinander!“

Das ist natürlich die Hartenstein. Im schwarzen Samtkostüm. Wozu sie bloß so kurze Röcke trägt? Schön sind ihre Beine nicht. Jetzt hat sie Frau Sonja Müller erkannt und begrüßt diese überschwänglich. Brambach ist im Smoking und der kleine, blonde Fred Markus trägt heute zum ersten Male ein Monokel.

„Wer fehlt noch?“ fragt Brambach streng.

Es fehlen noch: Herr Gottlieb Stangl, der Lieder zur Laute singen wird, und Fräulein Betty Bierbach, die in Wien zwei Jahre tanzen gelernt hat und heute die ‚Dorfmusik‘ in ganz neuer und eigener Auffassung interpretieren wird. Beide Herrschaften wirken aus Gefälligkeit mit. Um Applaus muß ihnen nicht bange sein.

Die Hartenstein hat sich zu Sonja Müller gesetzt und spricht lebhaft und mit vielen Gesten. Sonja Müller nickt zu allem, was sie hört und hie und da sagt sie auch: ja oder nein.

Kurt Brambach ruft: „Herrschaften, das wird eine nette Blamage werden. Ich habe mir überhaupt keine Conférence zurechtgelegt.“ Er klemmt sein Monokel ein und lacht amüsiert.

Der kleine Markus steht düster in der Ecke und bewegt lautlos die Lippen. Er memoriert.

Betty Bierbach und Herr Gottlieb Stangl sind gekommen. Hinter ihnen erscheint Frau Wind. Sie ringt die Hände: „Liebster, bester Brambach ... alle Leute sind erschienen. Ich fürchte, wir müssen anfangen.“

„Sie fürchten, gnädige Frau ... Ich fürchte. Aber nur keine Angst, Herrschaften, es wird schon schief gehen.“

Er eilt hinaus. Die Vorstellung soll beginnen. Frau Wind eilt taftknitternd hinter ihm: „Herr Brambach, was ich noch sagen wollte.“ Die anderen bleiben stumm zurück. Eva Hartenstein räuspert sich. Sie horchen gespannt auf die

Vorgänge im Saal nebenan. Es klingelt, es klingelt nochmals. „Ruhe!“ ruft jemand und ein anderer: „Hallo, Herr Ober!“

Applaus. Kurt Brambach hat das Podium betreten. Man kann vernehmen, was er spricht. Loni weiß es längst auswendig, daß er jetzt in launiger Weise erzählt, daß kein Kollege der Erste im Programm sein will. Daher habe er kurz entschlossen die erste Nummer überhaupt gestrichen und als Zweiter werde Kurt Brambach mit seinen Zauberkunststücken ...

„Hier, bitte, meine Herrschaften ... meine beiden Hände sind leer ...“

Loni seufzt. Die endlose Qual dieser Minuten ist tausendmal ärger als alles bisher erlebte Lampenfieber. Betty Bierbach ist aus einem improvisierten Ankleideraum zurückgekehrt, sie trägt einen rose Tanzkittel, der formlos an ihrem mageren kleinen Körper hängt. Sie steht in einer Ecke und probt mit ernstem unbeweglichen Gesicht Tanzposen. Gottlieb Stangl zupft an seiner Laute. Loni ist totenübel zumute. Unter rasendem Herzklopfen, mit schmerzdem Magen erlebt sie geistesabwesend die Rückkehr Kurt Brambachs. Betty Bierbach im rosa Kittel, mit nackten Beinen, geht tanzen. Die Leute applaudieren. Betty Bierbach kehrt strahlend zurück, ihr Gesicht leuchtet. Die Leute applaudieren immer noch. Sie huscht leichtfüßig in den Saal zurück, um sich abermals zu verbeugen. Atemlos und erhitzt, mit Blumen in den Händen taumelt sie schließlich ins Zimmer.

„Jetzt gehe ich mich umziehen und dann schaue ich euch zu“, verspricht sie gnädig, bevor sie in den Ankleideraum geht.

Gottlieb Stangl singt das Lied vom Hans und der Liese.

„Mach‘ dich bereit“, flüstert Kurt Brambach Loni zu.

Loni sieht ihn flehend an. Könnte man nicht rasch todkrank werden, überlegt sie. Aber sie sieht es selbst ein, man könnte nicht.

Kurt Brambach unterbricht den nicht endenwollenden Applaus nach Gottlieb Stangl und kündigt in den verklingenden Lärm klirrender Gläser, klappernder Teller „unsere kleine, liebe Loni Holl“ an.

Der Klavierspieler trinkt einen Schluck Bier und macht für Loni einen Tusch. Kurt Brambach küßt Loni die Hand und führt sie aufs Podium. Ohne Partner, ohne Kulisse, einsam und allein, einem rauhen und unerbittlichen Schicksal überlassen, dem sie Auge in Auge gegenübersteht, so bleibt sie zurück. Welch ein Wunder: sie spricht, sie bewegt sich, sie lacht. Sie spielt ihre Gedichte ganz allein. Sie erkennt den Apotheker Mahlmann und Dr. Liebig, den Kaufmann Neruda aus der Jakobsgasse. In der ersten Reihe sitzt Frau Angelika Wind, sie lächelt unentwegt mit weiß-rosigem Gesicht. Ihre Augen sind halbgeschlossen, ihr Kopf sinkt langsam auf die Brust, ihr linker Schuh steht einsam unter dem Tisch. Vergnügter, lachender Applaus setzt ein. Frau Angelika Wind erwacht, sie klatscht lebhaft.

Loni kehrt aufs Podium zurück und verbeugt sich. Sie verneigt sich noch einmal und begreift: Ich muß noch ein Gedicht draufgeben.

Die unruhig summende, lachende, applaudierende Menge beruhigt sich langsam, ein Vater ruft, flüstert seine Kinder zur Ordnung. Der Kellner bringt Kuchen. Jetzt ist es ruhig geworden ... Loni beginnt abermals zu sprechen.

Aus: Lili Grün (2001): *Zum Theater!* Roman. Herausgegeben und mit einem Nachwort von Anke Heimberg, Berlin, AvivA Verlag, 151–155.

TaT – Texts around Theater – TaT

## To the Theatre!

*Lili Grün*

*The rubric Texts around Theatre features historical and contemporary cross-cultural and culture-specific perspectives on theatre – unexpectedly funky, unusually enthralling, disturbingly fascinating.*

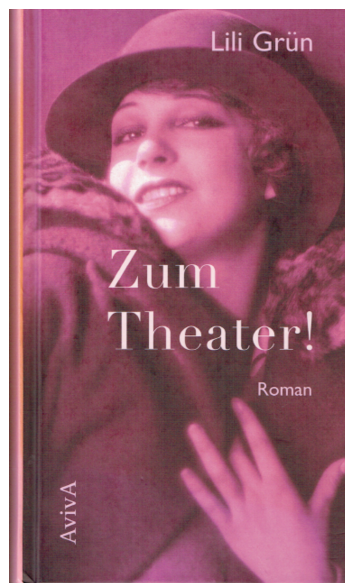


Figure 1: [//www.aviva-verlag.de/autor-innen-co/lili-gr%C3%BCn/](http://www.aviva-verlag.de/autor-innen-co/lili-gr%C3%BCn/)

Young Loni Holl, the protagonist in Lili Grün's autobiographical novel, desires to become an actress. Only the theatre gives Loni the feeling of escape from her boring day to day life. She pursues her goal with determination, and a theatre engagement in the province seems to be the long-awaited chance for her debut. She straddles rehearsals, performances and private life; learning her lines, paying her rent, and allaying her hunger. The following excerpt from Grün's novel, first published in 1935, traces Loni's first steps on the stage that means the world to her.

Apart from *Zum Theater*, Lili Grün also wrote the cabaret novel *Herz über Bord* (now in a new edition as *Alles ist Jazz*) in 1993. *Mädchenhimmel*, a collection of poems and stories was first published in 2014. Her novel *Junge Bürokratie übernimmt auch andere Arbeit ...*, first published 1936/37 in the newspaper "Der Wiener Tag", was issued in book format in 2016 (all edited by Anke Heimberg). As a Jewish author, Lili Grün was not allowed to publish after 1938. In 1942, she was murdered at the concentration camp Maly Trostinec in Belarus.

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The tension rises. Soon, the performance will begin, and Kurt Brambach, who is doing the introduction, will say a few charming words about Loni and then send her onto the stage without mercy. . . Loni thinks: I would like to get sick and go home and I know it will be terrible, I will get stuck, they will laugh at me.

“Hi my dears, hi you all!”

That, of course, is Hartenstein. In a black velvet suit. Why ever would she wear skirts this short? Her legs aren't exactly beautiful. Now she has recognized Ms Sonja Müller and greets her exuberantly. Brambach is wearing a tux and small, blond Fred Markus has a monocle today, for the first time.

“Who is missing?” asks Brambach severely.

Missing: Mr Gottlieb Stangl, who will sing lieder and accompany himself on the lute, and Miss Betty Bierbach, who has studied dance in Vienna for two years and will interpret “local music” in a wholly new and individual way. Both are participating as a favor. They will not have to worry about a lack of applause.

Hartenstein has sat down next to Sonja Müller and is talking with animation, gesturing a lot. Sonja Müller is nodding at everything she hears and says yes or no from time to time.

Kurt Brambach calls them. “Ladies and gentlemen, this will be quite a disaster. I have prepared no introduction at all.” He inserts his monocle and chuckles.

Standing in a corner in a dispirited way, small Markus is soundlessly moving his lips. He is memorizing text.

Betty Bierbach and Mr Gottlieb Stangl have arrived. Behind them Mrs Wind appears. She wrings her hands: “My dearest Mr Braunbach. . . everyone is here. I'm afraid we need to begin.”

“You're afraid, madam . . . I'm afraid. But no, don't be afraid, folks – chin up, and break a leg.”

He hurries out. The performance is set to begin. Mrs Wind rushes out behind him in a rustle of taffeta: “Mr Brambach, another thing.” The others remain behind in silence. Eva Hartenstein clears her throat. They are listening intently to the sounds from the auditorium next door. A bell rings, and rings again. “Quiet!” somebody calls, and someone else: “Excuse me – waiter!”

Applause. Kurt Brambach has stepped onto the stage. They can hear what he is saying. Loni has had it memorized for a long time, how he will wittily explain that none of his colleagues wants to be first on the program. For this reason, he says, he has cancelled the first spot altogether, and second on the program is Kurt Brambach with his magic tricks. . .

“Here, look, ladies and gentlemen . . . both my palms are empty . . .”

Loni sighs. The endless agony of these minutes is a thousand times worse than any stage fright she has experienced so far. Betty Bierbach has returned from an improvised changing room, she is wearing a pink tunic which hangs shapelessly from her thin, small body. She stands in a corner, her face serious



and unmoving, and rehearses dance moves. Gottlieb Stangl is picking out notes on his lute. Loni is feeling deathly sick. She takes in Kurt Brambach's return through a haze of racing heartbeats and stomach pains. Betty Bierbach in her pink tunic, with naked legs, goes out to dance. The audience applauds. Betty Bierbach returns beaming, her face glows. The audience is still applauding. Lightfooted, she flits back into the auditorium to bow again. She finally tumbles into the room, breathless and hot, with flowers in her hands.

"Now I'll get changed and then I'll watch you all", she promises benevolently, before she leaves for the changing room.

Gottlieb Stangl sings the song of Hans and Liese.

"Get ready", Kurt Brambach whispers to Loni.

Loni looks beseechingly at him. Couldn't she quickly fall deathly ill, she wonders. But she knows herself that she couldn't.

Kurt Brambach interrupts the interminable applause after Gottlieb Stangl's performance and announces "our dear little Loni Holl" among the receding noise of clinking glasses and clattering plates. The pianist takes a sip of his beer and plays a fanfare for Loni. Kurt Brambach kisses Loni's hand and leads her to the stage. Without a partner, without props or scenery, alone and forlorn, left to face a harsh and merciless fate, she remains there. A miracle: she is talking, moving, laughing. She plays her poetry all by herself. She recognizes Mr Mahlmann the pharmacist, and Dr Liebig, and Mr Neruda, the grocer from St. James' Lane. In the first row is Mrs Angelika Wind, she is smiling continually with her pinkish-white face. Her eyes are half shut, her head sinks slowly onto her chest, her left shoe stands all by itself under the table.

Cheerful, laughing applause begins. Mrs Angelika Wind wakes up, she claps briskly.

Loni returns to the stage and bows. She takes another bow and realizes: I will have to give an encore.

The restlessly humming, laughing, clapping crowd slowly quiets, a father calls, whispers his kids to order. The waiter brings cake. Now it has become quiet . . . Loni begins to speak once more.

In: Lili Grün (2001): *Zum Theater!* Novel. Edited with an Afterword by Anke Heimberg, Berlin, AvivA Verlag, 151–155.

Translated by Silja Weber.

# Online to On Stage: Towards a performative approach to interpreter education

*Richard Bale*

## Abstract

Spoken language interpreting is a complex task involving comprehension of a source language message and subsequent production of this in the target language, all of which happens at a fast pace and often in front of an audience. Building on research conducted in language learning and drama-based pedagogies, this paper takes stock of recent technological developments in interpreter education, and proposes that a renewed focus on the interpreter as a language user and as a *performer* is necessary.<sup>1</sup>

## 1 Introduction

Modern-day interpreters are required to be versatile and able to adapt to different working environments. Not only are interpreting professionals employed at large international conferences, but more and more frequently, they are called upon to mediate in hospitals, business meetings, police stations, courtrooms and prisons. This means that those seeking a career as an interpreter can no longer expect to do their job from the security of an interpreting booth; they will often be visible in front of an audience and will therefore be expected to *perform*.

In considering the notion of performance in interpreting, it is first useful to decide how this term is to be understood in the context of interpreter education and practice. In performance theory, Schechner (2003: 8) explains that some of the important characteristics of performance include the presence of an audience, a demonstration of skills and abilities, and a high degree of self-awareness on the part of the performer. Fleming (2016: 195) contextualises these characteristics within drama teaching by stating that this provides:

a more nuanced account of performance that does not always have to mean literally performing on stage but refers rather to the phenomenology of the experience, the element of self-consciousness and in-built reflection that marks it out from everyday experience.

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<sup>1</sup> This paper is a revised version of an invited talk given at the Department of Interpretation and Translation, University of Bologna, Forlì on 13 November 2013.

This interpretation of performance is of use when developing a performative approach to interpreter education. Interpreters do not literally perform on stage but carry out their role in front of spectators, whether these are other interlocutors, conference delegates or other interpreters. An interpreter must constantly monitor her/his performance to ensure the accuracy and adequacy of the message conveyed, and so a high degree of self-awareness and reflection plays a key role in any interpreter-mediated event. Furthermore, there is an added performative dimension involved with any act of language mediation, particularly when interpreting, since the interpreter is not the architect of the original, or source, message and must therefore decide, somewhat creatively, how to transfer this message appropriately to the other language and culture.

The complex nature of spoken language interpreting means that the work of an interpreter is cognitively demanding, bringing with it a high level of stress and anxiety, working under what Kohn and Kalina (1996) describe as “adverse conditions” for such a cognitively demanding communicative activity. Interpreting can be distinguished from other language mediation tasks, such as written translation, by its immediacy and its live, real-time presentation. The interpreter must employ active listening skills whilst simultaneously translating and delivering an oral (or sign language) message in another language. These are the adverse conditions referred to by Kohn and Kalina, and in such a fast-paced communicative context, the interpreter may feel some degree of anxiety and nervousness. The pressure to perform, often in front of an audience, exacerbates this high level of anxiety, and hence it is necessary to address this in interpreter education. It is difficult, however, to replicate these conditions realistically in the classroom, and so it is questionable whether current pedagogical methods adequately prepare interpreters for the real challenges of the task at hand. Aspects of performance will necessarily become a crucial part of an interpreter’s education, and it is therefore vital that future interpreting pedagogy strives to equip student interpreters with the skills to deal with such a pressured working environment before they enter the profession.

This paper starts by outlining the current issues in interpreter education and recent technological developments which have led to the creation of new and exciting computer-based, online materials. It is then argued that, whilst the contribution of new technologies and a focus on the interpreter’s strategic behaviour is undoubtedly important, it is also necessary to emphasise the performative aspects of human interaction, which play a central role in interpreting scenarios.

## **2 Issues and trends in interpreter education**

Interpreter education has traditionally been characterised by a teacher-led model, with students relying on the instructor as the central source of information and expertise, and the main supplier of supplementary resources to be used outside the classroom. This traditional approach was also hampered by a lack of training materials at the appropriate level. For example, students

would select their own materials to use during self-study (e.g. YouTube videos), many of which were not necessarily suitable for interpreters at the beginning of their training.

As Gorm Hansen & Shlesinger (2007) pointed out several years ago, reduced contact hours on many university programmes led to an increased focus on self-study, and they called for technology-assisted resources to enable students to retain access to a high standard of education by allowing learners to work more independently. This new emphasis on self-study and learner autonomy resulted in a focus on student *learning* rather than didactic *teaching*. This also shifted the emphasis onto the study of the various modes of interpreting. Traditionally, simultaneous interpreting has been seen as the gold standard, and has therefore been foregrounded in training programmes.

At this point, it is useful to draw clear distinctions between the various modes of interpreting. In spoken language interpreting, the simultaneous mode, in which the interpreted rendition is uttered at the same time as the source message, technical equipment is required to enable the interpreter to work in a sound-proof booth, where s/he can produce the target text for listeners, who receive the target language rendition through headphones. As Pöchhacker (2004: 19) points out, simultaneous interpreting is usually the mode of choice for sign language interpreters, as there is no audible overlap between source and target message.

However, simultaneous interpreting is just one of several modes used in various contexts. In consecutive interpreting, for example, the source speaker delivers a speech in segments of between three and 12 minutes in length. The interpreter usually takes notes and then provides a target language rendition (cf. Kohn & Kalina 1996). This type of interpreting might also be conducted bi-directionally using so-called dialogue or liaison interpreting (cf. Smirnov 1997; Mason 2014), where the interpreter provides interpretation in two language directions. Such bilingual communicative events can take place in a wide variety of settings, such as business meetings, legal proceedings and patient-doctor consultations, among many others. In these contexts, it is clear that the interpreter is visible to all interlocutors. This is very much in contrast to simultaneous interpreting, where the interpreter is heard but rarely seen. It is understandable, therefore, that the focus in training programmes has been on the cognitive processes and strategies required by interpreters when dealing with two languages at speed and under pressure. Nevertheless, with interpreters now used in many settings where they are visible to an *audience*, it is necessary not only to teach students to act strategically, but also to focus on aspects of their performance.

As mentioned above, deficiencies in interpreter training used to be due to a lack of resources which students could use to practise interpreting independently. The response has largely been to provide students with more online and technology-assisted resources, which enable students to practise using language strategically in interpreting contexts. The next section provides a brief overview of recent developments in technology-enhanced approaches to

interpreter training.

### 3 Developments in technology-enhanced interpreter training

As outlined above, the focus in interpreter training programmes has been on students' ability to act strategically when under pressure. It has long been acknowledged that trainee interpreters require ample opportunity to practise interpreting outside the classroom. There has therefore been much work in recent years devoted to the development of self-study resources, many of which make use of new technologies.

#### 3.1 Learning online

Since the early 1990s, the use of computer-based training resources has enjoyed increased attention. Researchers drew in particular on insights from Computer Assisted Language Learning (CALL), and investigated the possibility of developing Computer Assisted Interpreter Training (CAIT) resources (cf. Sandrelli 2003; Sandrelli 2005). Such resources were mainly for offline use, for example in CD ROM-format, which represented the first systematic efforts to create resources at an appropriate level and for use by students independently.

Since the advent of CAIT, there have been rapid developments in the use of new technologies, moving from offline, computer-assisted tools to online resources. Many universities have created their own speech repositories, some of which are publicly available.<sup>2</sup> One example of a large speech bank is the *Marius* project, which involved researchers at the University of Granada recording and categorising around 2000 speeches (de Manuel Jerez 2003; Sandrelli & de Manuel Jerez 2007). The European Commission also hosts a large speech repository with real and simulated speeches, which can be searched according to language, domain, interpreting mode and level of linguistic complexity.<sup>3</sup> The repository includes a recording function so that students can upload their interpreting performance to receive feedback from an online tutor.

There has also been much interest in virtual learning, moving from the use of established virtual learning environments, such as *moodle* and *Blackboard* to specialised platforms tailor-made for interpreter education. For example, the *Virtual Institute* at the University of Geneva offers a blended-learning approach with interactive, online content combined with face-to-face training sessions (cf. Seeber 2006). Other projects have developed 3D virtual learning environments using *Second Life*, for example (cf. Şahin 2013). Notable work here has been carried out at the University of Surrey in the *IVY* (Interpreting in Virtual Reality)

<sup>2</sup> See for example the online speech bank of the University of Geneva: <http://live.fti.unige.ch/>.

<sup>3</sup> Available at: <https://webgate.ec.europa.eu/sr/>.

and EVIVA (Evaluating the Education of Interpreters and their Clients through Virtual Learning Activities)<sup>4</sup> projects (cf. Braun et al. 2015; Braun & Slater 2014; Braun et al. 2013). The VLE can be used in various modes, where the student can practise interpreting and record her/his performance; or in live mode, which enables all users – students, tutors, clients – to come together to simulate an interpreting scenario, such as in a courtroom or at a hospital.

The examples above give a brief insight into the development of training opportunities in recent years, moving from offline, computer-assisted tools to online, asynchronous and synchronous possibilities. We will now explore briefly corpus-based resources for interpreter training.

### 3.2 Corpus-based pedagogic approaches

Another key area of development in technology-enhanced interpreter training has been in the use of electronic corpora. To distinguish this term from the early paper-based corpora, here we use *corpus* to refer to a “body of machine-readable text” (McEnery & Wilson 2001: 197), many of which can include written and spoken texts; they can be multimodal; they are searchable; and for the purposes of language learning, translation and interpreting, corpora are usually multilingual.

In recent years, several projects have led to the creation of corpora for use in learning contexts – originally in language learning and, more recently, in interpreting and translation. Educators noted early on, however, that the potentially rich linguistic resources found in a corpus need to be rendered user-friendly for learners and teachers by undergoing some form of “pedagogic mediation”, as Widdowson (2003) puts it. One such corpus is Backbone,<sup>5</sup> which was initially compiled for language learning purposes (cf. Kohn 2012), and then used alongside online learning activities on *moodle* in undergraduate interpreting classes (cf. Bale 2013; Bale 2015).

Other examples of corpora designed specifically for interpreter training have also emerged over the last decade. For example, the European Parliament Interpreting Corpus (EPIC), compiled at the University of Bologna, contains European Parliament speeches in English, Italian and Spanish, together with the interpreted renditions in each of these languages, enabling students to search within original texts and/or explore interpreted texts (cf. Bendazzoli & Sandrelli 2005; Bendazzoli & Sandrelli 2009).

There are also interpreting corpora which consist of texts in particular domains. The Directionality in Simultaneous Interpreting (DIRSI) corpus contains conference speeches about health-related topics, and students are able to hear interpreters’ performances both from and into the native language, i.e. from A to B and B to A language. The FOOTIE corpus, on the other

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<sup>4</sup> IVY / EVIVA project website: <http://virtual-interpreting.net/working-in-ivy-ve/live-mode>.

<sup>5</sup> Accessible at <http://webapps.ael.uni-tuebingen.de/backbone-search/faces/initialize.jsp;jsessionid=9FD8BC00DF4B119C9E762EA4D55DD5A7>.



hand, consists of speech output from football press conferences, involving both one-to-one and one-to-many Q&A sequences interpreted into English, Italian, French and Spanish (cf. Bendazzoli & Sandrelli 2009).

This brief review of technology-enhanced, corpus-based and online approaches to interpreter training exemplifies the level of attention this field has received in recent years. Such new training approaches undoubtedly address some of the issues outlined above, such as a lack of training materials at an appropriate level, and the over-reliance on interpreting trainers. However, in focusing so strongly on computer-based training materials, it is possible that training programmes neglect to address the more holistic aspects of an interpreter's performance, which, particularly in contexts where the interpreter is visible in front of an audience, are just as important as the ability to think and act strategically.

## **4 From online to on stage: drama-based pedagogies**

So far, it has become apparent that the interpreter training landscape has been enriched by technological advances in materials and curriculum design. However, with the contexts in which interpreters work also becoming more and more diverse, it is necessary to examine not only how an interpreter functions on a cognitive and strategic level, but also how s/he interacts within the complex, social space of an interpreted communicative event. Owing to the performance aspect of interpreting, mentioned above, attention is now turned to performance and drama-based pedagogy.

### **4.1 Drama-based pedagogy in other disciplines**

The benefits of drama-based pedagogy have been recognised in various disciplines for some time now. In the field of business, for example, there is a growing body of research on the role of theatre-based training for business executives and other personnel in customer-facing roles (cf. for example, Steed 2005; Aponte-Moreno 2014). Much of the work in drama-based business, management and leadership education has been inspired by the Brazilian theatre director, Augusto Boal, whose *Theatre of the Oppressed* movement (cf. Boal 1979) emphasised the use of performance and theatre techniques to instigate change. For example, in Management Education, Monks et al. (2001) drew on Boal's techniques to empower aspiring managers and leaders to assume positions of authority and control – perhaps ironic considering Boal's explicitly anti-establishment leanings.

Possibly the most notable contribution to drama-based learning comes from interpreting and translation's neighbouring discipline of language learning. In particular, learner anxiety, and the use of drama techniques to mitigate the effects of this anxiety, has already been researched extensively. Leaver et al. (2005: 98) liken this so-called *foreign-language anxiety* to *performance anxiety* and the feelings of *stage fright* often experienced by actors and actresses.

This has given rise to the exploration of pedagogical approaches which use techniques from drama and theatre studies in the foreign language learning classroom.

The very fact that the journal *Scenario* was established as an outlet for research and discussion about the topic of drama and language learning is also testament to the growing interest in performative teaching and learning in foreign and second language contexts. The use of drama in the language classroom now has rather a long history, with Schewe and Shaw's (1993) volume *Towards Drama as a Method in the Foreign Language Classroom* paving the way for a new research discipline. Prior to this, practitioners and scholars in English language teaching, more specifically, noted the benefits of drama techniques as early as the 1970s, with Maley and Duff's collection of drama techniques for language teachers first published in 1978, and now in its third edition (cf. Maley & Duff 2005).

Interest in drama-based pedagogy shows no signs of waning, with many scholarly societies and academic journals announcing calls for contributions to conferences and special journal issues on themes related to arts-based learning and drama techniques in a wide range of learning contexts, from the development of compassion and understanding in healthcare professionals (Jack & Tetley 2016) to the learning of science in secondary education (Braund 2014).

## 4.2 Anxiety and creative performance

The link highlighted above between foreign language anxiety and performance anxiety is even more apparent in the context of interpreter education. Certain parallels exist between interpreting and the performing arts, both of which require a *stage-worthy* presentation of content and an ability to think quickly and creatively in an improvisatory way (Horváth 2010: 153). The ability to improvise is arguably more necessary in interpreting than in the performing arts, since there is little or no opportunity to rehearse beforehand. Bendazzoli (2009) also highlights the importance of public speaking and voice training, and advocates theatrical training as a means of improving trainees' interpreting performance. Nevertheless, there is as yet little empirical evidence to support the use of drama-based pedagogies in the interpreting classroom, despite the apparent parallels between performance and interpreting.

The case of anxiety is worthy of closer consideration, as interpreters often experience some degree of nervousness, especially during training and at the beginning of their career. It has traditionally been thought that trainee interpreters simply need to gain extensive practice and experience in order to overcome and learn to control anxiety. However, a study on anxiety in consecutive interpreting by Jiménez and Pinazo (2001) suggests that the effects of stress and anxiety can be mitigated with targeted training. The researchers tested three hypotheses:

1. The greater the fear of public speaking, the greater the level of anxiety;

2. The greater the fear of public speaking, the poorer the interpreting performance;
3. The greater the anxiety, the poorer the interpreting performance.

In the study, 197 trainee interpreters were asked to complete a consecutive interpreting task of 6-8 minutes in length, with the original speaker delivering the source language speech in three segments of 2-3 minutes each. Before starting the task, the students were asked to complete two questionnaires: an edited form of the *confidence in public speaking questionnaire* (cf. Carillo et al. 1999) and the STAI questionnaire (cf. Spielberger, Gorsuch & Lushene 1988) – used to ascertain an individual's temporary state of anxiety in a particular situation. The results showed that only hypothesis 1 was confirmed, with no significant negative correlation between fear of public speaking, greater levels of anxiety and poorer interpreting performance. Fear and anxiety alone, therefore, do not lead to deficient interpreting performance. The authors conclude that trainee interpreters may be able to mitigate potential negative effects of anxiety by focusing on the resources at their disposal, as well as a belief that they can complete the task to a sufficiently high standard (Jiménez and Pinazo 2001: 115). These resources may refer to tangible skills acquired during training, such as active listening, paraphrasing and note-taking, but may also relate to creative skills, such as the ability to improvise and perform in front of an audience. It is this notion of creativity which is perhaps not addressed by using the abundance of online and computer-based materials which have been developed in recent years.

In order to be creative, trainee interpreters need to be placed in situations where they can take risks. This has previously been done by role-playing mock conferences and other interpreted scenarios, or in some cases, students have been placed in *muted booths* so that they can interpret at real conferences but without having their interpretation heard by any of the delegates. This no doubt has its merits, but as the student is placed either in an artificial situation or in a real scenario but without their performance being heard by anyone, it cannot be said that there is any real risk, and in turn the level of anxiety is likely to be lower and opportunities to experiment with creative approaches are decreased. One possible solution is to provide opportunities for students to perform in low-stakes but nevertheless real interpreting situations. For example, the speech which provided the basis for this current paper, was delivered in English at the University of Bologna, Forlì, and students simultaneously interpreted into Italian. This was a real situation in that the speaker was not invited for the purposes of facilitating interpreting practice, and the interpreters' performances were heard by delegates, which in turn provided a scenario in which students could test their creativity while interpreting, with the risk of making errors in front of real delegates. Nevertheless, this situation was low-risk, as this was not an international, professional conference, where errors could lead to significant problems. In this realistic situation, students were able to test their reaction

to anxiety and, after the event, they could analyse their own real-life creative performance and identify areas for improvement.

### 4.3 Performance aspects in interpreter training

As seen from the overview in section 3 above, the development of online and computer-based resources for interpreter education has provided trainers and students with increased amounts of materials at appropriate levels of difficulty, both for use in the classroom and for self-study. These resources facilitate new ways for students to practise the various skills required as an interpreter. However, as argued above, some of the qualities relating to creative thinking, public speaking and performance cannot be honed using online exercises alone – qualities such as awareness of body (language), non-verbal communication, coping with anxiety and stage fright, presentation skills, a sense of audience, to name but a few. As we have seen in section 4.1, the use of drama techniques in various disciplines, notably in language learning, has featured prominently for many years. With the recent focus on cognitive approaches and strategic behaviours in interpreting, both of which can be trained using new technologies and online resources, it is perhaps appropriate to also emphasise the skills required by an interpreter as a whole person.

There are already some examples of training programmes and scholars focusing on *soft skills* and the interpreter's ability to interact and perform. The Department of Interpretation and Translation at Bologna, Forlì, offers a module in *Techniques of Oral Presentation* which, though does not take an explicitly drama-based approach to learning, nevertheless enables students to engage with performative aspects of their interpreting practice by exploring public speaking, verbal and non-verbal communication, voice, breathing and facial expressions, among other aspects.

Perhaps the most notable work has been carried out at the University of Bologna, where the Theater in Language – Language in Theater (TiLLiT) approach has been in use since 2004, and was awarded the European Language Label in 2014 in recognition of its contribution as a new initiative in language learning. In a summary of some of the students' experiences with the TiLLiT approach, Fernández García et al. (2012) draw on four areas in which theatre-based learning was employed, namely theatre and information technology, theatre and translation skills, the role of Malinche in the training of intercultural mediators, and theatre and the exile experience in translator training. Here, it would be useful to highlight the experience of the student involved in theatre and translation, Angelo Nestore, who explored the role of the theatrical experience in enabling a student to acquire translation skills (Nestore 2008). According to Nestore, he became more attuned to the creative processes involved with mediation between two languages and cultures, and the following transferrable skills were developed as a result of his engagement with the TiLLiT approach (Fernández García et al. 2012: 79-80):

- Bilingual communicative competence

- Extralinguistic competence (bicultural knowledge)
- Professional competence (organisational skills and team working)
- Psycho-physiological competence (relating to cognition and behaviour)
- Transfer competence (in this case, the process of transferring an original text into a translated message)
- Strategic competence, applying strategic behaviours, conscious and unconscious, and employing verbal and non-verbal skills to solve problems.

As the authors point out, these skills would almost certainly be acquired by any student of translation, but it is the focus on creativity and the cultural and human aspects of source-target text transfer which adds a further dimension for learners who engage with a drama-based approach. The case studies presented in Fernández García et al. (2012) do not address interpreter education explicitly, but it is possible to see how such an approach could also add an emotional and performance dimension to the training of interpreters.

The shift that is called for in this paper from a purely strategic and cognitive view of interpreting to a more holistic notion of an integrated, creative and performative process does indeed already have support from some scholars in the field (cf. Horváth 2010; Bahadır 2009; Bendazzoli 2009). Bendazzoli has been involved with the TiLLiT approach at the University of Bologna and describes interpreting explicitly as a creative activity, as follows: “The ability to activate strategies, i.e. to make rapid decisions on how to best deliver the message and solve possible problems, is nothing but a creative process” (Bendazzoli 2009: 155). It would now be beneficial to capitalise on the momentum created in drama-based learning in other disciplines, such as language learning, and to formulate a coherent approach to incorporating drama, creativity and performance into the interpreter education curriculum.

## **5 Summary and next steps**

This paper has outlined some of the key developments in the online and computer-based methods for the training of interpreters, highlighting the abundance of materials which have been created in recent years, enabling students to practise interpreting with appropriate resources. However, it was noted that new technologies in training contexts have flourished alongside the increased emphasis on training students’ ability to act strategically in interpreting scenarios. Whilst this is undoubtedly of great importance, interpreter educators and researchers must not lose sight of the fact that interpreting is a highly dynamic and interactive communicative activity. Particularly in contexts where the interpreter is visible to the interlocutors and spectators, it is vital that aspects

of performance and delivery receive as much attention in the curriculum as the technical skills and strategic behaviours which are required by an interpreter.

It was then argued that insights from drama-based learning in other disciplines, most notably in language learning, could provide a useful framework for training content which focuses on the interpreter as a whole person. Indeed, as mentioned above, the University of Bologna, Forlì already has a history of theatre-based learning for language students, including those studying translation and interpreting.

For a relatively young discipline, there is already an extensive body of scholarship in interpreting studies broadly and in interpreter education in particular. As shown in Figure 1, the training landscape has moved from offline methods, both with and without the use of computers; to the development of online and interactive resources, such as corpora and virtual learning environments; to blended approaches to learning, which represents the pedagogical approach used in most interpreter training programmes today. To optimise and strengthen the quality of training further, we suggest that a holistic view be taken when designing interpreting curricula, focusing on the interpreter not just as a linguist, but as a whole person at the heart of a complex, dynamic and exciting intercultural mediation.

As has been discussed above, there is already some interesting work on performance and theatrical skills in interpreting, and it seems that drama-based learning may offer a useful method for preparing students to engage confidently and proficiently in dynamic and interactive interpreting scenarios, where they are highly visible to all parties involved in the communicative activity. However, as yet, there is no sustained and coherent body of research which explores the benefits, and indeed shortcomings, of drama-based learning in interpreting. Taking into consideration Schewe's (2013: 18) view that performative teaching and learning "should be used as an umbrella term to describe (the various culturally-specific) forms of foreign language teaching that derive from the performing arts", the development of a performative approach to interpreter education requires empirical studies to ascertain the types of activities from the performing arts which might be beneficial in the education of interpreters. Without such empirical evidence, several questions are left unanswered, such as how notions of performance can contribute to a holistic approach to interpreter education? How can drama-based and performance skills be embedded in the curriculum? Or would stand-alone modules or series of workshops be more appropriate? With the advances in new technologies and the creation of new and exciting materials in recent years, it is now incumbent on the interpreting research and education community to build on this success by returning to a focus on interpreters as people, emphasising the highly spontaneous, dynamic and performative nature of human interaction in interpreter-mediated events.



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# Cultivating student understanding of context through drama and scriptwriting

*Matthew Michaud Todd Hooper*

## Abstract

This paper presents an English as a foreign language (EFL) drama in language acquisition scriptwriting project that took place at a four-year private university located in Japan. The focus of this project was two-fold: firstly, to see if students' cognition of situational context improved after completing scriptwriting exercises, and secondly to see if role-playing the scripts increased awareness in the identification of setting, roles of speakers, and purpose while increasing language aptitude. Furthermore, this study addresses the insufficient communicative competence abilities of Japanese students who have had years of structured English study. Their lack of communicative abilities may be attributed to the method of English instruction used in Japan such as focusing on grammar and vocabulary in isolated example sentences. This lack of context in second language (L2) instruction may leave students with limited communicative competence (Brown, Collins & Duguid 1989; South, Gabbitas & Merrill 2008). If students improve their understanding of the context of language use, they may become better equipped to use the language they know. One approach that may help students improve this understanding of context is scriptwriting and drama (Belliveau & Kim 2013; Davies 1990). The results of this study indicate that participating in scriptwriting activities may improve students' ability to identify the context of conversations.

## 1 Introduction

English language study is a big part of education in Japan, and is a required element on most university entrance exams. Despite the large amount of time devoted to English study in the Japanese education system, many students' language proficiency is not sufficient for basic communication. One reason for this might be the way English is taught through grammar-translation exercises and isolated vocabulary activities (Michaud 2015: 232). While those activities and exercises give students a basic level of knowledge, the lack of context in the language they are studying tends to leave students with little understanding about its appropriate usage. In order to become better speakers

of English, students need to have a deeper understanding of the context of language use. By learning about settings, roles of speakers, and relationships between them as well as communicative purposes, students may develop such an understanding. Two approaches that may lead to a better understanding of the context of language use are scriptwriting and role-play. Through these approaches, students must consider not only the words that characters say, but must also take into account the context of the conversations.

## 2 The teaching context

English is a required subject on university entrance exams in Japan. Therefore, the average Japanese university student has six years of English during secondary school, with an emphasis on grammar-translation. The lack of opportunity to use English to express their own ideas leaves students little ownership of the language (Donnery 2010). As a result of focusing on forms over context, students may find it difficult to acquire language skills and knowledge for the long term (Brown et al. 1989). According to South et al. (2008: 233), “research in second language acquisition over the past three decades has shown that focusing instruction on learning grammatical forms does not lead to fluency in real language use.”

On the other hand, students with study abroad experience tend to be conversant in English. What these students experience is language in context. It is possible that, by focusing on the context of language use rather than the language itself, even students without overseas study might experience progress in using English as a communicative tool. Thus, how can educators provide opportunities for their students to focus on the context of the language they are using? One possible idea is drama. Drama in language acquisition offers the learner “a chance to educate, entertain and engage with a particular social issue while losing cognizance that this is being done through the target language of English” (Donnery 2010: 24).

## 3 Drama in Education

### 3.1 Contextual and scripted drama

The process of using scriptwriting to explore a variety of contexts and characters in role-play can be an excellent way to encourage L2 learners use creativity and imagination in a constructive environment where all students are working towards similar goals (Donnellan & Simpson 2015; Stinson & Winston 2011). Regarding the role-play activities in this study, and taking into account students’ low-level skills in oral communication, it is also argued that scripted role-plays are important in the process of developing students’ understanding of situational contexts. Burke (2013: 19) states that contextual drama has distinguishing factors that set it apart from theatre in that it uses role-play as a means to

include participants by having them act as if they are someone else in any given situation that has a “particular focus and purpose.” Contextual drama as defined by Burke is “a particular human condition or state of being. Therefore, it involves exploring and examining the circumstances of ‘particular human conditions’, specifically those which are ‘life changing’ to the people involved” (ibid. 19). For Bolton, contextual role-play is a “dramatic exercise form” that is characterized by several features. These features illustrate that contextual role-play “gives the participants *practice* in some social skill, concentrates on external behavior,” and does not need much time to complete (Bolton 1979: 69). Furthermore, “the purpose should always be clear to the participants,” the structure should be accurate, a sense of instantaneous achievement should be realized, and that the end of the role-play should try to be as clear as possible (ibid. 69).

In contextual drama in a foreign language classroom, both instructors and participants must equally have an understanding that as a group they are not necessarily creating a finalized project or play. Contextual drama allows L2 students to use their own knowledge, ideas, and wants to pursue the exploration of areas in their lives using drama. Additionally, in role-plays, students look at different aspects of *real life* through a *different lens*, are their own audience, and reflect on the *effectiveness* of their work after performing. The last factor is that contextual drama has no written script “thus requiring the players to find their own words (and/or actions) to work appropriately in the imaginary real-life situations with which they are engaged” (Burke 2013: 20). However, the absence of a script can cause anxiety in Japanese students. Japanese cultural norms advocate the avoidance of uncertainty (Hofstede, Hofstede & Minkov, 2010). When given a task to participate in drama with no preparation, Japanese students may refuse to participate rather than risk making mistakes. In order to address this cultural issue, this research uses scripted role-plays called *scripted drama*, as they use elements that exist in contextual drama (drama set in a certain situation) yet adds a script. Students are finding their own words and actions, when they are given the opportunity to co-create their own dialogues.

### 3.2 Voice and affective space

The freedom that imaginary contexts afford L2 students is important: “participants are deliberately removed from the realistic here and now situation” (Kao & O’Neill 1998: 82). This independence liberates students from their current location, the archetypal, teacher-centered, top-down transmission classroom that allows for very little creative growth (ibid.). Allowing students to decide what characters, settings, and stories to create enables them to explore their voices, or their identities in a foreign language, which can lead to the gradual adoption of the foreign language as a part of their identities (Pennycook 1997; Norton 1997). In exploring their voices, students can choose the language they would like to use and would like to learn, which gives them control of this aspect of their education (Macaro 2008). Drama allows students



the ability to use other strengths, which others might not know about, such as their sense of humour or creativity, which gives them further opportunities to connect the language they are learning with their identities. More important is that the imaginary roles and invented contexts change the classroom *climate* allowing students to reflect after their performances, which may lead them to become more self-aware the next time they perform.

Affective spaces afford L2 students the freedom to express themselves while building interpersonal skills and relationships free from high levels of anxiety. “Drama activities [. . .] successfully break the fixed social rules of the formal school setting by inviting the participants to experiment with different roles under various imaginary conditions in a very safe manner” (Kao & O’Neill 1998: 83). Affective spaces, paired with drama, can create an environment of trust and trigger heightened motivation and achievement within L2 students (Piazzoli 2011). These safe spaces in a student-centered classroom also contribute to increased motivation and autonomy (Dörnyei 2001). Students may choose to be humorous or to be serious. They can explore characters similar to themselves, or they can choose to become someone quite different. This freedom to find their voices in character can be a highly motivating factor (Kenny 1993). Furthermore, “trying things out in drama is pleasant and non-threatening for L2 learners because they face the tension of making decisions without the pressure and fear of making mistakes” (Kao & O’Neill 1998:82).

Drama in the language classroom is ultimately indispensable because it offers a lens for learners to use their imagination. It draws upon students’ abilities to imitate and express themselves and, if well handled, it should rouse interest and foster personality development. Drama encourages adaptability, fluency and communicative competence. It puts language into context. (Belliveau & Kim 2013: 6)

### 3.3 Personal development in the second language classroom

Piazzoli (2014: 6) states in her own research on authenticity based on Heathcote’s “notion of authenticity in teaching” that through drama, “‘authentic’ [language] activated cognitive, social and affective responses in the learners.”

Scriptwriting and drama activities increase students’ fluency, and also support the development of self-confidence in their ability to converse. Dorothy Heathcote and Gavin Bolton are at the forefront of drama education due to their “emphasis on the significance of drama in the learning process” and use of “drama for personal development” (Kao & O’Neill 1998: ix). The EFL teacher who wishes to work with drama must be flexible and inventive, as this is “paramount in effective language teaching” (ibid. 1). Kao and O’Neill, in the research for their book, asked various language teachers why they supported drama approaches in teaching foreign languages. The teachers resoundingly stated that drama activities in the language classroom brought about a “‘different learning atmosphere’ in their classrooms” (ibid. 80). Most of their interviewees seemed to agree that “the dynamic nature of drama activities creates a lively,

enjoyable learning environment, motivates students to participate in classroom activities, and helps to build up the students' confidence in learning the target language" (ibid.).

## 4 Research question

In creating scripts, students have to focus on who is speaking, where the conversation is taking place, and why the participants are speaking. Giving students the opportunity to explore the characters and situations they are interested in can shift their attention from language form to the context of the language they are using. Also, by making drama contextual, students may focus on how language is used in the context of character, setting and purpose. Exploring these ideas is the aim of this research, and brings up the following research questions:

- Will participation in scriptwriting and role playing improve students' ability to identify the speakers, locations and purposes of conversations?
- Will students who have more opportunities to participate in scriptwriting and role playing show greater improvement in their ability to identify the speakers, locations and purposes of conversations?

## 5 Method

### 5.1 Participants and procedures

This study was conducted at a four-year private university located in Japan. The students who were enrolled in the course fulfilled the English language requirement. A total of 212 first-year students participated in the study. 103 participants ( $n = 103$ ) took part in a light scriptwriting treatment that consisted of two 90-minute scriptwriting classes and two 90-minute script presentation classes. 109 participants ( $n = 109$ ) took part in an intensive scriptwriting treatment that consisted of four 90-minute scriptwriting classes and four 90-minute script presentation classes.

A pre-test and a post-test consisting of four items each were administered to both groups before and after the respective interventions (see Appendix A and B). Each item consisted of a two-line exchange and four short-answer questions. Participants were asked to demonstrate their understanding of the context of the exchanges by identifying the setting, the purpose and the roles of the two speakers in each exchange. Answers were scored by the authors as correct if they were appropriate for the given exchange whether they were the answers predicted by the researchers or not. The percentage of correct answers on the pre-tests and post-tests for each group were compared to see if any difference in improvement could be observed between the two courses.

## 5.2 Treatment

In both the light and heavy scriptwriting courses, emphasis was placed on students having the opportunity to write down their own conversations as well as the freedom to be creative. The main difference between the two treatments was the amount of time devoted to scriptwriting in the course. Instructors encouraged students to focus on the context of their scriptwriting efforts by having them (1) create their own characters, (2) create their own settings, and (3) choosing appropriate language for their scripts based on (1) and (2). Students worked in pairs on their scripts. This type of collaboration is said to aid in the construction of knowledge and in creating a positive attitude toward learning (Brown et. al. 1989; Kao & O'Neill 1998). Instructors gave outlines of the steps that scripts usually take (create two characters and the setting, followed by writing dialogue and actions) but rather than giving explicit instructions on scriptwriting itself, instructors took on the role of facilitator. In other words, they monitored students' pair writings and provided supportive feedback.

Creating characters can help students develop an understanding of context by discussing the different viewpoints of characters and their different ways of reacting to situations. While students may have extensive knowledge on this in their first language, their lack of proficiency in English leaves them unprepared to use this knowledge in the target language. By explicitly focusing on differing character viewpoints, students are afforded the opportunity to reflect on the gaps in their language knowledge, which they can explore when they begin writing their scripts. As a part of the scriptwriting experience, students in both courses were asked to bring a variety of pictures printed from the Internet to class. They worked with their partners to describe their pictures using adjectives. This focused students on the wide variety of character types and how they may behave differently and how they may interact with each other. Once students finished this activity, they selected two pictures that they would like to use for the characters of their script. Then they selected a name and a profession for their characters, which provided clues about the possible context of the conversation. For example, if a character is a doctor, it may lead students to writing a conversation which takes place at a hospital, and a doctor may speak more formally when talking with a patient. In short, the richer and more descriptive the character creation process is, the easier it becomes for students to visualize the context of the script they would like to write.

The next step in the scriptwriting process in both courses was the creation of settings. In creating settings, students placed their characters in a location where they would be likely to interact. Students were encouraged to think about how locations can influence the way that characters would behave. For example, formal settings would call for more formal language while more casual settings would not.

Following example scripts, the student pairs finished creating their characters and settings; they began writing the dialogue and actions for their scripts. At this stage of scriptwriting, a strong emphasis was put on the appropriateness of

language. Students were asked to think about factors that may influence the words and phrases that characters might use: the personalities, status, roles of their characters, and their relationships. As students worked on their scripts, the instructors monitored them closely and provided feedback to help students notice these points. Some examples of the kind of feedback here are:

- “What is this character’s personality like? Does this line seem like something a shy person would say? How could you change it?”
- “This line seems very formal for two friends meeting at the station. Why did you choose to make this line formal?”
- “Both characters seem to be reacting in the same way. How can you make these characters different by changing their words?”
- “What is the purpose of this conversation? Perhaps this character would be more successful if he were more polite.”
- “I can easily see this character is a doctor, because that’s the way my doctor talks.”

The goal of the instructors in giving this kind of feedback was to help students notice the way in which purpose, role, and setting can influence the language that L1 (first language) speakers use. This can help students become more aware of the context of the language they are studying and using in class. This kind of feedback may be interpreted as being directive, but it is important to keep in mind that the participants had a low level of English proficiency, so they were apt to make considerable errors in usage and grammar. Therefore, they required support in these areas. Low proficiency students tend to write simple sentences, which can be very direct and can be interpreted as rude. For example, “What do you want?” is probably not the best way to open a business meeting. Special care was taken to help students choose the language for what they intended to say that was appropriate to the context of their conversations. In other words, the researchers did not use feedback to change the conversations or the students’ ideas, but to provide feedback on language usage.

This three-step process of scriptwriting (creating characters, creating settings, writing dialogues) was completed twice in the light scriptwriting treatment and four times in the intensive scriptwriting treatment. Students in both treatments were able to create meaningful and creative written output in English (see Appendix C).

One to two weeks after writing their scripts, students were required to perform them in front of the class. This gave students ample time to learn their lines, and practice their actions and gestures. This provided students with further opportunity to think about the relationship between the dialogue of their scripts and the context provided by the roles, the settings, and the purposes of their conversations. Presentations took place two times in the light scriptwriting treatment and four times in the intensive scriptwriting treatment.

## 6 Results

Results show that both groups, after undergoing the scriptwriting treatment, showed improvement in their ability to identify the settings, the roles of speakers, and the purposes of short exchanges. Additionally, the participants subjected to the intensive scriptwriting treatment (Table 1) showed greater improvement in their ability to identify these three factors than the participants who underwent the light scriptwriting treatment (Table 2). Those who underwent the intensive treatment improved their scores 2.1 percentage points more than the light treatment group when identifying settings, 2.1 percentage points more when identifying the roles of speakers, and 2.5 percentage points more when identifying the purposes of short exchanges. An important point to note is that the average scores in identifying these three factors of context improved in both treatment groups (Table 3), which leads to the conclusion that even limited scriptwriting experience can improve students' awareness of conversational context.

## 7 Discussion

Scriptwriting is one way to improve students' awareness of context, and this study aimed to show that this awareness might help students focus on thinking about how to use the language they learn. In both of the treatments in this study, students had to make decisions on their own about what kind of scripts to create. The scripts could be serious or they could be comical. They could depict common situations or unusual ones. Students could create characters that resembled themselves, or they could explore new roles.

Scriptwriting allows students to engage with aspects of their identities and develop new personas through which they can experiment with and manipulate the language that they have learned. In other words, they can find their voice in a foreign language. Through this experimentation and self-discovery students gain control over the choice of the language they use and learn. This control can become a first step towards becoming a self-directed learner in the future.

Another possible benefit of scriptwriting is that students work at the level they are comfortable with. Students with low confidence can work with language that they already know – which may improve their confidence – while students who are comfortable pushing themselves can attempt to use more challenging vocabulary, expressions, or grammar. Such differentiated classrooms allow mixed-level groups to work together on the same project. This may be particularly beneficial when teaching students from a culture with a high level of risk avoidance, such as in Japan (Hofstede, Hofstede & Minkov 2010). In countries with a high level of risk avoidance, students may avoid participating in classroom activities if they feel that the chances of making mistakes are high, or if they evaluate activities as too difficult. With mixed-level groups working of scriptwriting, the pressure to not make mistakes is reduced since students are working at a level that is appropriate for them. Additionally, this ability to

<b>Table 1. Intensive Scriptwriting Treatment Group Test Scores</b> <i>n = 109</i>		
	Pre-test Score Average	Post-test Score Average
Identifying the Setting	61.9%	75.7%
Identifying the Roles of Speakers	61.4%	74.8%
Identifying the Purpose	61.9%	70.0%

<b>Table 2. Light Scriptwriting Treatment Group Test Scores</b> <i>n = 103</i>		
	Pre-test Score Average	Post-test Score Average
Identifying the Setting	64.8%	76.5%
Identifying the Roles of Speakers	59.8%	71.1%
Identifying the Purpose	65.3%	70.9%

<b>Table 3. Increase in Average Scores in Percentage Points</b>		
	Intensive Scriptwriting Treatment Group ( <i>n = 109</i> )	Light Scriptwriting Treatment Group ( <i>n = 103</i> )
Identifying the Setting	13.8	11.7
Identifying the Roles of Speakers	13.4	11.3
Identifying the Purpose	8.1	5.6

work at their level when creating scripts encourages students to use their prior knowledge of language and context. This means that students will be able to construct knowledge from their current level, which would probably not be the case if students were working with fixed conversations provided by a teacher.

## 8 Limitations of the research

One of the limitations of this study is that due to teaching circumstances, no comparison of scriptwriting with other activities took place. Since it was not possible to conduct a control group, it cannot be claimed that scriptwriting is more effective at improving students' identification of context than other methods. Additionally, the courses that students participated in during the treatment were four-skill courses (listening, speaking, reading, and writing), which limited the amount of scriptwriting that could be done per semester, as



class time needed to be devoted to other skills covered in the courses. The short treatment period may also have limited the effectiveness of the treatment.

Another limitation that became apparent was the design of the pre- and post-test. There were items in which student experience may have influenced their understanding of context. For example, the question item regarding the hot water not working in the room (see Appendix A, question 3), was designed as a short exchange between a hotel guest and a hotel clerk, and there were many students who interpreted this as happening in a hospital between a patient and a doctor. As first year university students, they may have experiences of staying at hotels, but many of these students may have only travelled with their families, so if there was a problem with the water in their hotel room, then perhaps their parents would have handled it, and therefore the students themselves may have never experienced this situation themselves. This calls for an investigation into the relationship between the understanding of context and experience.

Culture may also have played a role in the interpretation of context. For example, the “Give me a chance” conversation, which was designed as a conversation between a player and a coach (see Appendix B, question 2), may have been difficult for some students to interpret due to their cultural perspective. While answers other than “player” and “coach” were accepted as correct if they fit the conversation, many students were not able to give a contextually appropriate answer. In Western cultures, it would not be unusual for a player to make a direct request to a coach like this. However, a Japanese player might not make such a direct request to a person of authority (Hofstede, Hofstede & Minkov 2010). It is possible that differing cultural expectations caused interference in the test. A study of the role of culture in context identification may provide insights that would be beneficial for language teachers.

## 9 Conclusion

With a stronger ability to identify the context of conversations through scriptwriting and the performance on those scripts, students may come to understand how the grammar and vocabulary they already know can be used in practical and realistic ways. It is also possible that such understanding may make the relevance of English study clearer. Also, the autonomy which students experience with scriptwriting stands in stark contrast to their English education experiences in secondary schools in Japan.

Another strength of scriptwriting with a partner is that it puts the focus on students rather than on the teacher. This allows students to take more control not only of the content of their scripts, but also the scriptwriting process. This responsibility encouraged students to be more proactive. While this study shows that students improved their ability to identify the context of conversations, it does not make a connection between this ability and the communicative ability of the students. This would be an area that would benefit from future research.

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**Appendix A: Pre-test questionnaire**

<b>Context Comprehension Questionnaire</b>			
This is a test to demonstrate how well you can guess the content after reading short conversations. Please read each conversation and answer the following questions. Answers do not have to be in English.			
<b>Q1:</b> A: This milk tastes bad. B: I'm very sorry about that. I'll get you a new glass right away.	<b>Q2:</b> A: Give me a chance. I'm ready! B: I'm not sure if you are ready to play yet.		
Where does the conversation take place?		Where does the conversation take place?	
Who is speaker A?		Who is speaker A?	
Who is speaker B?		Who is speaker B?	
What is the purpose of this conversation?		What is the purpose of this conversation?	
<b>Q3:</b> A: These shoes are on sale until Monday. B: They are not really what I am looking for.	<b>Q4:</b> A: Why didn't you come home last night? B: I was having fun with my friends.		
Where does the conversation take place?		Where does the conversation take place?	
Who is speaker A?		Who is speaker A?	
Who is speaker B?		Who is speaker B?	
What is the purpose of this conversation?		What is the purpose of this conversation?	

**Appendix B: Post-test questionnaire**

<b>Context Comprehension Questionnaire</b>			
This is a test to demonstrate how well you can guess the content after reading short conversations. Please read each conversation and answer the following questions. Answers do not have to be in English.			
<b>Q1:</b> A: I had an accident and I hurt my leg. B: OK. Please fill out this form.		<b>Q2:</b> A: What do you recommend for a sore throat? B: Why don't you try this one?	
Where does the conversation take place?		Where does the conversation take place?	
Who is speaker A?		Who is speaker A?	
Who is speaker B?		Who is speaker B?	
What is the purpose of this conversation?		What is the purpose of this conversation?	
<b>Q3:</b> A: The hot water doesn't work in my room. B: Would you like to change rooms?		<b>Q4:</b> A: You need to bend your legs like this. B: Like this?	
Where does the conversation take place?		Where does the conversation take place?	
Who is speaker A?		Who is speaker A?	
Who is speaker B?		Who is speaker B?	
What is the purpose of this conversation?		What is the purpose of this conversation?	

### Appendix C: Example role-play

FADE IN:INT: KOSHIEEN STADIUM, A CLEAR SKY, A FINE DAY - JULY 3TOM is a rugby player. He is famous for being a strong player. He is 180 centimeters tall; his face is very small and cool. JESSIE is a manager of TOM's rugby team. She is always full of energy. Now, they will have a very important game.TOM:I'll do my best today!JESSIE:Tom, today, the director of the national Japanese rugby team, Eddie Jones will come!TOM:(Surprised)What!?!JESSIE:He comes to see INAMURA, the player of today's opposing team.TOM:Well. . . if I defeat him, I'll be a star. I'll show off my abilities!TOM is delighted and raises his fists in victory.JESSIE:Tom, do your best. You can do it!TOM:(The game starts, kick off)OK! Thank you.JESSIE clenches her hands and prays for Tom's success. INAMURA kicks the ball. TOM catches the ball while jumping. INAMURA makes a nice tackle on TOM. TOM steps and he quickly dodges INAMURA. INAMURA does it again. Finally, TOM tumbles down.JESSIE:(She opens her eyes with surprise.)Oh no. . . !JESSIE holds her mouth with both hands. (TOM cries in pain)JESSIE rushes over to TOM.What's wrong!?!TOM:My knee. . . my knee. . .JESSIE:What happened?TOM:It's because of the tackle from INAMURA. . . I have a very sore knee. . . (He cries out.)JESSIE:He's such a fool. . . JESSIE tapes up and puts ice on TOM's knee.

# Developing aural-visual comprehension in a foreign language by filmed theatre

*Alba Bordetas*

## Abstract

In the last few years, a significant amount of research in the intersection between teaching of foreign languages (FL) and theatre has been carried out. If a lot of these pieces of research are aimed at the improvement of the learners' oral production through the use of drama, not so many, like our proposal here, look towards aural-visual comprehension from the perspective of the semiotics of theatre. This study investigates the effectiveness of using filmed theatre and guided questions to developing aural-visual comprehension in Spanish FL with university beginner students. The guided questions target the most important theatrical signs so that beginner students can fill some linguistic gaps without being overloaded by all the information received from the auditory and visual channels. The results reveal that filmed theatre has proved to be an innovative and motivating learning tool to improve comprehension in general and develop the strategy of inference in particular.

## 1 Introduction

The teaching of foreign languages has evolved enormously since the mid-20<sup>th</sup> century. Present day methods have been adapted with the evolution of society and its current needs and today as much importance is given to speaking and listening as to written skills. Our own experience in adult education concerning aural-visual comprehension in Spanish with beginners has allowed us to make some firm observations. Firstly, “comprehension” is often seen (especially in textbooks) as a simple discrimination between certain words or sounds and the stage needed for the construction of sense is usually neglected. This stage is essential to comprehension, as Saint-Martin (2007: 9) emphasises: “we can know something, a phenomenon or an object, without understanding or knowing the meaning”. Also, even though the continuous development of the audio-visual in new technologies allows access to numerous sources of authentic documents, their use in language classes, these days, remains quite restrained. Some of the reasons include the time it takes to prepare lessons using audio-visual material or not recognising the possible educational use.



Lastly, in the same way they understand their own mother tongue, students feel the need to reach an almost complete level of comprehension with regard to documents in a FL. When the process of understanding is not complete, the students interpret it as failure. In this regard, Budner (1962) introduces the concept of “tolerance to ambiguity” in which the student assumes the complexity of learning a new language and accepts partial understanding as a normal state. Once the learner (especially at early levels) tolerates this ambiguity, the fact of not understanding every single word is less discouraging and the attitude towards understanding become more favourable.

## **2 Foreign language comprehension and semiotics of theatre: crossing paths**

### **2.1 Learning material**

Considering these observations, we explored the possible learning material that could contribute to improving aural-visual comprehension of French-speaking beginners of Spanish. The choice of material should in this sense incorporate multi-modality, i.e., “the simultaneous presentation of information visually (images, texts) and aurally (noises, natural language)” (Spanghero-Gaillard 2008: 4). Concerning audio-visual material, some researchers like Chaudron (1983) and Rubin (1994) emphasise the positive effect of getting the students to work on the interpretation of certain audio-visual texts due to their correlation between images and words. By contrast, Derwing (1989) questioned the excessive use of details in this type of texts. He remarks that too much information can overload the person understanding, having a negative effect on comprehension. Novice learners not being able to process all the information could judge the comprehension of audio-visual material too difficult for them, even more so if documents are authentic. However, the confrontation to authentic documents from the beginning of learning a FL can also have a motivational effect. As Aden states, “it is counter-productive to wait for students to have a good command of the language before giving them deep texts” (2008: 38). She believes that it is more productive “to find literary works that represent a cognitive, cultural and emotional challenge for the learners” (ibid. 39). Even if literary works can be represented both in theatre and in cinema, in a theatrical play there are usually less details than in films and, it is more difficult to overload the person understanding. Therefore, extracts from a filmed play seem to be an interesting choice to practice aural-visual comprehension in FL classes. The signs arranged by the director and the actors to lead the audience to the meaning of the play allow learners to draw hypotheses using the multi-mode nature of all the signs. Fischer-Lichte (1999: 40f) proposes a classification of the theatrical signs by contrasting “acoustic / visual”, “transitory / longer” and “in connection with the actor / in connection with space.”

These signs are also a basis for developing the various micro-skills that make up aural-visual comprehension such as recognising, anticipating, interpreting

Table 1: 40f)

Noises	Acoustic	Transitory	In connection with the actor
Music			
Linguistic signs			
Paralinguistic signs	Visual		
Mime signs			
Gestural signs			
Proxemic signs			
Mask		Longer	
Hairdo			
Costumes			
Space conception			
Scenery			
Accessories			
Lighting		In connection with space	

or inferring, which awaken certain fundamental aptitudes in the learner, not only to identify words but also to give sense to all the elements of the show. In this study we will focus on inference because of its crucial role in the process of comprehension in early levels of learning a FL.

Taking all this into consideration, we asked ourselves how to give beginner Spanish students the aesthetic experience of a play while aiming at improving their aural-visual comprehension skill. In addition, we examined how the teacher should consider guiding the students towards significant elements to prevent overloading them with information. To set up our study, we had to put in place a theoretical framework bringing together not only semiotics of theatre and the teaching of foreign languages but also other disciplines such a semantics or cognitive psychology.

## 2.2 The aural-visual comprehension process

I define aural-visual comprehension as a complex and active process through which an individual builds the sense of what s/he is seeing and hearing from knowledge s/he already possesses and from the treatment of a series of signs, which will be presented to him or her in various forms. During the process of learning a FL, this process is often approached from a semiological model in which “priority is given to the perception of the (significant) formats of the message” (Gremmo & Holec 1990: 32). During the initial stage, the learner

must recognise sounds and words to be able to give them a meaning. Beginners, however, are not always in a position to recognise many of the linguistic signs they are hearing and may become blocked, as there is a significant amount of words they are not able to make out. Over and above the purely linguistic signs, there is a whole series of paralinguistic and extra-linguistic signs that are produced in parallel to the spoken word and that can assist the learner in understanding words and expressions by intuition. The onomasiological model whereby “priority is given to the creative operation of pre-construction of the meaning of the message” (ibid. 33), is based on the principle that the learner has to anticipate the meaning of the message by using a series of clues. This principle rests mainly on the recognition of signs other than linguistic. In fact, as Noizet (1980: 69) asserts:

In most cases oral/aural communication rests on information stemming from perceptive sources other than oral/aural ones and on from semi-ological systems other than those of language. This information not only completes the oral message but also reduces any ambiguity with reference to the situation.

When starting to learn a FL, the student has a weak knowledge of the target language. However, s/he does have the pragmatic, socio-cultural, logical and emotional skills from his or her own language, which can be transferred to the other language. Without a doubt, this transfer is enhanced if it is made between two similar languages as “experience shows that in these cases and once freed from any preconceptions, the student will, very early, after a few readings, be able to understand some of the sense, even if he [sic] is a beginner” (De Man-De Vriendt 2000: 157). Nonetheless, it is still a difficult task to complete.

When we are dealing with a foreign language without a high level of skill, automatic semantic treatment fails to produce a meaning. A partial realisation appears in these cases often accompanied by a cognitive feeling of discomfort: a voluntary activity of interpretation of the sentence can lead to automatic treatment, taking more or less time and with more or less success. (Gineste et al. 2005: 103)

Consequently, in order for this “voluntary activity of understanding” to lead to understanding speech, FL learners should develop a sensory skill of comprehension to better recognise all the signs (mainly other than linguistic) which carry meaning to ease the building of meaning. How can the theory of theatrical aesthetics shed light to this topic?

### **2.3 The guidance**

The aesthetics of production and reception prove two very wide and complex areas of study, so attempting to approach both fields in our research was very challenging. However, it did seem productive to be able to turn to a notion “with a foot in each camp” between the two aesthetic concepts such as the idea of

“guidance” (the action of guiding). Talking about the play’s text (produced by the playwright) and its acted out version (produced by the director), Ubersfeld (quoted in Pavis 2007: 632) uses “this concept of guidance to reception not as an unlimited intentional phenomenon to visual and positional areas, but a textual mechanism instigated by a certain reading strategy”.

Gineste and Le Ny define the construction of meaning as “an activity going on in the listener’s mind, but guided from afar by the speaker” (Gineste et al. 2005: 117). Whether it is specified in the field of the semiotics of drama or of the cognitive psychology of language, it seems clear that the reception/comprehension of language is not just an individual task but that the person understanding is accompanied by the speaker in his or her search for meaning. Thus, it is important to introduce the concept of “guidance” in teaching exercises when learning a FL.

At the same time, the learner (in this case the person understanding) can call on learning strategies. Legendre describes the term “strategy” as “a group of teaching operations and resources planned in accordance with the subject but encouraging to the maximum reaching objectives in a teaching situation” (Legendre 1993: 1187). Therefore, in the same way a member of the audience implements “reading strategies” (with regard to a play) so as to understand the play better, students have to get used, from the first year of learning, to “comprehension strategies” (for an audio-visual document) coming from his or her learning strategies such as, for example, establishing a semantic field, comparing with other languages he knows, using linguistic or extra-linguistic clues, etc.

### **3 The present study**

The literature discussed in the previous section enabled us to put forth the hypothesis that, when starting to learn a FL, the selection and recognition of semiotic signs through guided questions would allow students to reach a better general understanding of the material. Also, reading extra-linguistics signs would promote the inference of unknown terms by connecting the meaning and the signifier. The present study, conducted at the University of Toulouse 2- Jean Jaurès, aims to measure the effect of reading of drama signs on the construction of the general meaning of a multimodal extract as well as to verify whether this reading could improve the inference of unknown linguistic terms.

#### **3.1 Material**

The supporting material of this experimental study consisted of two extracts of two minutes each of the filmed play of Federico García Lorca’s “La Casa de Bernarda Alba” staged in Spanish by the company Les Anachroniques in May 2012. These extracts were consecutive and constituted a complete signifying unit, sufficiently independent to be understood in isolation of the rest of the play. In the extracts, Angustias, suspecting that her sisters have stolen the portrait of

his fiancé Pepe, becomes really angry at them. Their mother, Bernarda, has the maid search in the girls' rooms where, a few seconds later, she finds the portrait. Martirio, the sister having taken the precious object, justifies her gesture as a simple joke even if other feelings seem to have prompted her to do it. As a result, her act will provoke a violent altercation between all these women in a climate of mistrust and resentment.

### **3.2 Participants**

Our experiment was carried out within the framework of an A1 level course in Spanish. This exploratory study lasted two hours and there were 71 A1 level students distributed in three classes. In order to have the most homogenous group, only students whose mother tongue was French were considered for this study. Thereby, out of 71 students, only 66 were sampled for our experimentation. The experimental group (with whom we tried the guided comprehension) was made up of 35 students and the control group (who had "traditional type questions" so we could compare the results), was made up of 31 students.

### **3.3 Procedure**

In the first part, the experimental group and the control group were confronted with extract n° 1. After each viewing (three in total), the students had to answer a series of questions that they had previously read. The purpose of these questions was to enable us to verify the comprehension of the situational context. It goes without saying that students of a FL understand better language they are able to produce. That is why we asked them to express themselves in French, their first language. This also helped the students to feel at ease and to say more easily what they had understood. Along these lines the questions the students were asked were also in French so we could be sure they had understood exactly what we were asking them.

The experimental group answered several guided questions before replying the questions in common with the control group. The common questions were: What happens in the extract? Who is Bernarda? Who are the girls? Who is la Poncia? And where and when does the scene take place? The extra questions of the experimental group sought to guide the students towards the extra-linguistic and para-linguistic signs. They were oriented towards the kinetic elements (gestures), proxemics (physical distance between the characters) or aesthetics (makeup or clothes) but also towards the intonation or intensity of the character's voices. It is important to emphasise that each guided question plays a role in the path towards understanding. For example, one of the questions was about the physical situation of one of the characters, la Poncia, who is clearly set back from another character, Bernarda. Then we asked who might be la Poncia, and most of the students answered correctly that it was the maid. The questions in the control group followed the typical

path of listening comprehension activities that can be found in textbooks for learning a FL: making and comparing hypotheses between students and verifying comprehension based on multiple choice, true/false or short questions. Regarding the role of la Poncia, in contrast to the experimental group, the vast majority of students replied that she was an aunt or a sister but just three identified her as the maid.

Table 2: Table 2. Comparative chart of the question nº 3 concerning the role of la Poncia<sup>2</sup>

Example of experimental group questions	Example of control group questions
A third woman, la Poncia, is present on stage...	
Where is she situated in relation to Bernarda?	In pairs, make hypotheses about her.
What tone does Bernarda use to talk to her?	
What gesture does Bernarda use to talk to her?	
In your opinion, what could be the role of la Poncia?	In your opinion, which could be the role of la Poncia? a.) a sister b.) an aunt c.) a maid

In order to collect feedback from the students on this first part, they were asked to answer a questionnaire just after to judge the difficulty of the extract and to report on the overall impression of the extract.

After this, we selected five key terms from the other part of the excerpt. We had paid particular attention to avoiding “transparent” terms. These terms include: *gastar una broma* (make a joke) – *pecho* (chest) – *calla* (shut up) – *paredes* (walls) – *fuera de aquí* (out of here)

First, we tried to determine whether students were familiar with these terms. To this purpose, we read these terms out. For each word, students had to mark if they did not know the term (valid option for this study) or if they knew the term (option not valid for the study). In the latter case, students had to translate the term or define it in French; this was important for us to ensure that they really knew the meaning of the word.

Then, the students watched for the first time the extract nº 2 after which they reported on whether they had identified the terms or not in the excerpt. The objective here was to help students recognise the words at the same time as they discovered the situational context of the extract. During a second viewing, students viewed just the fragment where each term to infer appeared, after which they proposed a translation or definition in French. After a third viewing of the extract, the students pointed out the methods used to infer the meaning of each term. They could choose several answers among four possibilities. This question sought to make students think about the elements giving them access to understanding.

## 4 Results and discussion

Once we analysed the answers, we found that the experimental group had a significantly better understanding than the control group about the situational context of the extract nº 1.

Table 3: Table 3. Number of correct answers regarding the situational context

	E.G.	C.G.
Who	24	13
Where	19	10
When	15	7
What	20	12

We also observed that the path to understanding was not the same for both groups. For the experimental one, meaning building was made “directly” (there was no backtracking in their answers). By contrast, for the control group, meaning was built “gradually” (the students changed their answers quite often). After reading the remarks of the students, we can assert that the control group, in general, had a feeling of dissatisfaction and/or hesitation. However, the students of the experimental group maintained a more positive attitude.

Some remarks from the control group:

- “I understood some bits but others are still not clear.”
- “The activity was difficult but fun.”
- “I’m not good enough yet for authentic documents.”
- “It’s difficult and I really need a lot of viewings to understand the meaning of the story.”
- “I could not understand everything, they spoke very quickly.”
- Some remarks from the experimental group:
- “The questions led us to look at the details and understand better.”
- “On the whole it was not very understandable and it was rather due to the questions that I was able to understand the story.”
- “The questions led us to think about things we would not have thought of and so to deduce things logically.”
- “My impression was pretty good, I like theatre so I had fun.”



Table 4: Table 4. Degree of difficulty in the document according to the two groups

	E.G.	C.G.
Intelligible	24	7
Difficult	11	22
Very difficult	0	2

- “Questions help us and make us deduce things.”

If we analyse these remarks, we can claim that those in the control group felt cognitive discomfort, due maybe to the fact that they did not identify many of the words (see next table). However, those in the experimental group, although they realised the “difficulty” of the teaching exercise, managed to understand the logic of the extract and felt comfortable with the document. In other words, guided understanding from questions directing the attention of the learners towards the signs which hold the meaning of the most important concepts not only enhances the general understanding of the situational context of the document but also the impression they have after seeing it. Once the guided comprehension exercise has been assimilated and it becomes automatic for the learner, it will have an encouraging effect for beginners in the Spanish class who will be happy to approach authentic documents, as they are very stimulating cognitively speaking.

Regarding word inference, in general terms, the number of words inferred correctly was not very high for the two groups but it remains more significant for the experimental group. The students in the control group inferred 23 terms and those from the experimental group 54. It turns out that the experimental group (having worked on comprehension from the guided listening) inferred more than double the amount of terms of the control group. All terms had been associated to a non-linguistic sign except “gastar una broma” and “calla”, which seems to explain why there were so few students who inferred these two terms. Table 5 details the results of each group.

Table 5: Table 5. Number of words inferred correctly by both groups after fragmented viewing

	E.G.	C.G.
Gastar una broma	6	2
Pecho	11	4
Calla	5	2
Paredes	13	8
Fuera de aquí	19	7

Regarding the methods implemented to infer unknown terms; it can be observed that the experimental group turned more towards a reading of the paralinguistic and extra-linguistic signs than the control group. It would appear that this kind of reading has proved positive given that this group inferred twice as many terms as the control group. In any case, the two groups relied mainly on elements already known such as context or words.

Table 6: Table 6. Methods implemented by students to infer unknown terms

	E.G.	C.G.
Deducing from the general context	21	22
Paying attention to known words	23	25
Paying attention to extra-linguistics signs	19	10
Paying attention to para-linguistics signs	17	8

## 5 Pedagogical implications

In conclusion, our study may suggest that students are able to improve their aural-visual comprehension through targeted and guided exercises. Indeed, exercises seeking only to evaluate understanding do not seem to give students any leads to think about this cognitive process. By contrast, the guided questions towards the more meaningful signs have shown that the general understanding of a text can be improved. It is not a matter of making understanding very obvious, but of helping students establish connections between their knowledge and inputs to create new knowledge. Moreover, these guided questions allow students to focus their attention on the most significant elements thus avoiding a cognitive overload. Therefore, we encourage teachers to use this kind of questions in order to make understandable to students complex multimodal authentic documents.

In addition, as we have observed here, the use of filmed theatre in a class of a FL facilitates the use of the strategy of inference by beginner students in particular, thanks to their reading of the theatrical signs. Even if inference of unknown terms still seems difficult for the initial years of learning a FL, we have seen a better performance among students who have been made aware of reading extra-linguistics and paralinguistic signs. We can only encourage teachers to guide their students in the development of strategies like inference that can provide them with autonomy, which will be of great help when confronted with the real language.

Lastly, from the data collected during our study, we have observed that students were interested in this kind of authentic, aesthetic and motivating documents never seen before, which also show students real models of language and culture. The students who followed the guided questions found

the document easier, but the general attitude of the two groups towards the document was positive. This encourages us to continue to delve into new learning material, such as filmed theatre, and how to use it to improve learning a FL.

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# Enhancing EFL learning in college through performance festivals – a holistic approach

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## Abstract

A group of university teachers have worked to organize and host an annual performance festival for 20 years. About a hundred students from several universities gather and perform a variety of oral activities every year. Students engage with everything from everyday events to long-standing global issues through drama, and thus this festival is a unique educational experience. Touching on the current status of EFL (English as Foreign Language) within Japanese Universities, this paper aims to discuss the significance of the festival through briefly describing some sample performances and their process of preparation. While the festival is not in any way competitive, both students and teachers attending are expected to provide some form of feedback to every performance viewed. Expressing themselves at the festival is especially meaningful in the context of EFL, where no immediate need to use the language in their daily life exists for the typical Japanese student. Additionally, participants are likely to gain a sense of achievement and confidence through the process and encouraging response at the festival. Finally, students learn to collaborate efficiently and build leadership skills. Challenges in terms of preparation and management of the festival are also discussed in this paper.

## 1 Introduction: EFL in Japanese higher education

The Japanese government has implemented a series of improvements in English education<sup>1</sup> to keep up with globalization: introduction of English education from elementary schools, increase of ELT (English language assistant teachers), encouragement of English use in classrooms on the part of teachers in the curriculum and so on. Due to these factors, proficiency of English of junior and senior high school students has risen slightly every year. However, despite the fact that more than 90% of high school students going on to higher education, English is still considered something only necessary to pass entrance exams by the vast majority.

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<sup>1</sup> For the detailed policy, see <http://www.mext.go.jp/english/topics/1356541.htm>.

DIE (Drama in Education) is partially implemented in Japanese education; however, it is almost entirely absent from EFL (English as Foreign Language) teaching in Japan. Public speaking, discussion and debate are listed in educational guidelines from the government as “advanced oral activities” for high school students. Meanwhile, drama or drama-related activities are nonexistent in formal curricula, and are instead treated as extra-curricular activities.

It should come as no surprise then, to find that most Japanese university students that study English consider it nothing more than another academic obstacle to overcome, rather than a language with many practical applications. Attaining certain scores in some nation-wide proficiency tests such as TOEIC (Test of English for International Communication) are often referred to as goals for job hunting; yet, such scores do not necessarily guarantee an ability to effectively communicate in English. Although the test is designed to assess communicative competence, its multiple choice format limits the extent of knowledge gained on the part of the student. Their proficiency also varies a great deal in the same class. However, Donnery (2014) describes her process drama project in university EFL, which suggests DIE can work in Japan.

## 2 The Oral Communication Festival (OCF) and its features

For the past two decades, a group of University Teachers, including the authors of this paper, have worked to put on an annual drama festival to provide students and teachers with the opportunity to experience drama first-hand. The performances include oral interpretation of English poems, major scenes of popular movies, Shakespeare adaptations, translation of Japanese comic performances called Rakugo, and so on. Students are also encouraged to create their own plays, and this has proven to be a popular option of its own. Listed below are the major characteristics of the festival:

- No competition is involved

The performances are not ranked; therefore, students with low proficiency or little confidence can participate. The focus is not on the students winning popularity or linguistic superiority, but on attaining their own goals.

- Appreciate and evaluate (offer constructive criticism to) each other

Students performing are also encouraged to watch others perform. All participants are asked to stay in the room and write comments for the others. Immediately after each performance, the teacher of the next presenter gives comments orally and then explains the background of her students– the purpose and outline of the performance, nature of the group etc.

- Variety of performances

An average festival consists of 5 – 10 different performances, which can include creative dramas, oral interpretation of poems, novels, adaptation of plays, movies, translation of Japanese traditional comic plays, public speaking and so on. The only requirement of the performance piece is that it involves some degree of oral communication.

- Most of the performances are part of the curriculum

For some students, the performance fulfills a significant part of their academic requirements, while to others the festival is entirely extra-curricular. The majority of students however, have some sort of academic requirement fulfilled by attending the festival. All the performances are instructed or guided by the teachers involved.

- Teachers discuss the teaching methods and theories afterwards

After the festival, the teachers gather and discuss the performance, its preparation process, methods and so on. The festival is video-recorded and saved on DVD. Written comments of the participants are also duplicated and shared with them later. The teachers write down the aim, the outline of the production along with a preparation timeline and their reflection after the festival. This record is shared with the group members. They continue to study the pedagogy of oral communication and report on it at ESL-related conferences (Shiozawa et al. 2013).

The performances all take place in a large classroom with minimal lighting, sound, and staging equipment.

### 3 Sample productions for a festival

#### 3.1 Shakespeare in an EFL communication class

Studying Shakespeare's plays is not very common in a communicative language classroom. This is mainly due to the fact that Shakespearean language is not suitable for learning of communicative English. Another reason is that for most university students learning English in Japan, the scenarios described are often far removed from Japan and its culture both in terms of distance and time. Consequently, students are not excited to read plays such as "Romeo and Juliet" or "Hamlet."

Despite these challenges, a group of students decided to attempt Shakespeare for the OCF, just because they wanted to do something different. After reading *Tales of Shakespeare* by Stuart Lamb they selected *A Midsummer Night's Dream*. The reason they chose this text is because the play is a comedy, which they felt comfortable to work on. Also, the students found the characters personally interesting and easier to relate to than any portrayed in other Shakespearean works they had been exposed to.



The students found it challenging to fully understand the context and to get an overarching understanding of the play. In contrast, memorizing and reciting the lines on the stage was not too challenging. They quickly determined that in order to communicate effectively with their potential audience that they would need to understand the story and the characters then re-create the story using their own words and ideas.

The students began by taking a Japanese translation of the play and adapting it for a 30-minute performance. Despite being written in their native language, the students found the task of condensing a whole performance into thirty minutes to be very challenging, but felt rewarded with a better understanding of the overall plot by the end of the process. Through the shortening process the students discovered the characters and lines that appealed most to them, and later referred back to these preferences in casting the performance. Additionally, through the activity, the students' focus was drawn to the language itself. They recognized that in both Japanese and English, words are carefully chosen to express exactly what is taking place on stage, and should be considered carefully.

After successfully condensing the text into a 30-minute performance, the students had to translate it back into English. Because they had shortened the story and eliminated quite a few characters, they needed to write some parts by themselves to make sense of the story. However, translating the whole text into English was too challenging, so they used modernized and annotated editions of the original text to aid them in their task.

Once translation was done, students started to rehearse their performance. Since the students themselves wrote the script, they seemed quite confident during the rehearsals. They were in charge of their own acting – including how they delivered the lines, the intonation, the pronunciation, etc. The students realized that they had to be aware of what action conveys what meaning, and to be able to communicate to each other and the audience on stage. The script was theirs, so it was their responsibility to make the audience understand the play and respond to it.

Although Shakespeare's works may seem out of place in an EFL classroom due to their distance from present day English, the ultimate purpose of the play is communication; the communication between actors on the stage, and between the actors and audience. Such communication skills can be directly translated into real life English skills, and thus could provide valuable insights to students trying to learn how to communicate in English more effectively.

### **3.2 Creative drama**

Students often like to perform adaptations of popular animation and movies. For instance, one of the author's students chose Snow White for OCF. Based on the original Grimm Brothers' fairy tale, they created a heart-warming comedy, incorporating the characters of the seven dwarfs of the Disney story. In their version of Snow White, the prince was originally a thief breaking into the castle.

Learning about the desire of the queen, the pseudo prince promised to kill Snow White for money. At first the queen and the “prince” collaborated to wipe out Snow White. However, the “prince” fell in love with her when he went to the dwarfs’ house to check on her death. Unlike the popular Disney version, our students adopted the Grimm version, where the evil queen attempts to poison Snow White three times. The students enjoyed coming up with innovative ways to revive her. Finally, the thief a.k.a. prince lied to the queen saying that Snow White was “as dead as a doornail.” The clever prince broke the mirror pretending to do so accidentally. Believing him, the queen lived a happy life thinking she was the most beautiful. As for the “prince”, he got married to Snow White and they lived happily along with the dwarfs secretly in the woods with a lot of money squeezed from the queen. The scenes students created are added in the Appendix. The example is very long, but may still be confusing to a reader unfamiliar with the Grimm edition of Snow White.

### 3.3 Creative drama for development of cultural awareness

The notion of “putting your feet into someone else’s shoes” is useful particularly for developing cultural awareness in a foreign language learning context. Cultural awareness is one of the cornerstones of EFL teaching as it creates empathy in learners toward the target languages and culture. Brown states as follows:

[...] we assume certain structures of knowledge and certain emotional states in any communicative act. In order to make those assumptions correctly we need to transcend our own ego boundaries [...] so that we can send and receive messages clearly. (Brown 1994: 144)

By immersing themselves in a meaningful context, learners stimulate their imagination. For a drama to be successful, the key element is conflict. Conflict provides learners with a goal. To achieve the goal, learners have to create the language in context. A group of students demonstrated the drama with conflict based on ‘intercultural misunderstanding.. They took the following steps:

- Discussion of the topic
- Improvisation of the scenes
- Conversion of scenes into scripted text
- Enactment of the scene
- Revision of the text

Students were told that ‘cultural difference’ does not just refer to foods, lifestyles, sizes of supermarket, etc. They were asked to discuss the following prompt: “There are things that you take for granted, but actually they are very difficult for foreigners to understand. What are they?”

Students were then asked in groups of two to five to discuss common misunderstandings between cultures. At the beginning they tended to focus on their own experiences in the U.S.A. and Australia – huge shopping malls, the size of food, fashion on campus, etc. Then they were asked to think about what they felt was strange or awkward when communicating with a non-Japanese person. What would a non-Japanese person feel to be strange? Japanese people tend to be keen on explaining how to take a Japanese bath, or how to eat with chopsticks etc. but these differences are easy to spot. The students were challenged to think more deeply about where and when more unexpected cultural misunderstandings could arise. One student shared an episode when they had an exchange student from the USA to stay with the family. The excitement and too much attention was nice at first but in the end, it made the foreign student very tired. The group created a story based on the anecdote; the exchange student was offered by the grandfather of the house to have a ‘first bath.’ In Japanese traditional family, the most respected – normally the oldest in the family takes a bath first. The foreign student was given the privilege as an important guest, which he did not appreciate. Other differences in manners and custom in taking a bath caused a lot of problem to the family and the guest; in Japan, you wash yourself and then get in a hot bath, so the water stays clean. Therefore, a whole family can share the same water, just to get warmth in winter, or just to relax.

Students improvised a simple skit based on the topic. In order to enact the scenes, they took the form of pre-planned improvisation. “Pre-planned improvisation” is discussed in Fleming (1994), which takes place where the context and the characters are all planned in advance. It may sound like an oxymoron because improvisation should not be planned. However, participants would be at a loss if they are thrown into a situation without any time to prepare. A typical mistake a teacher could make is giving an instruction such as; “You are the mother and you are the daughter. Act out a conversation at the dinner table.” Without suitable scaffolding the drama would prevent language development.

Students are directed to discuss and decide their own roles, the time, the place, the context, the outcome, etc. of the skit. In the more detailed situation that develops from this method, learners concentrate on the meaning of the language they are creating. They are more likely to take risks and consequently acquire useful language.

Students make a script and enact the scene again. They repeat this process until they are happy with their product and then they start rehearsal. The script is shown in the Appendix.

Creating their own drama allows students to get hold of a situation and personalize the problem inherent in it. This gives confidence for real world interactions and reinforces language acquisition. Focusing on awkwardness and misunderstanding in intercultural communication will develop their empathy towards people from other cultures.

## **4 Discussion of the significance of the performance festival**

First of all, drama is similar to real communication situations in a sense that both are full of non-verbal cues and signals. Students learn real-life communication with such elements as movement, eye expressions, blocking, etc. In fact, drama engages students with the themes and reduces anxiety, be it literature or global issues, as a number of researchers including Rieg et al. (2009) and McNaughton (2014) have pointed out. Students become able to gain some insights into the issues of the drama by acting out problematic scenes.

Secondly, the students need to discuss and cooperate extensively as well as intensively in group performance. In choosing the genre, topic, editing or writing the script, they are forced to work together. In this sense, as McCaffarty (2006) states, the process toward the festival can be considered to be cooperative learning. While practicing, they give feedback each other by acting and observing and through this process, they gradually develop group communication abilities.

As seen in the process of drama production, creativity is often fostered. Students enjoy adapting and editing the original stories, adding their own ideas. For instance, some of the productions were based on Japanese folk tales, which the students transformed into a contemporary story to sensitize the audience to environmental issues. Students' IT skills are often exercised to add sound and special effects to the stage.

Additionally, from the viewpoint of language learning, practice of performance helps internalize useful expressions. The presence of other students and teachers, sometimes from other universities, helped motivate the students to work hard. Japanese students are typically self-conscious and they do not want to make fools out of themselves in such a place. During the preparation, by repetition, some students learn to memorize all the lines including other characters'.

Lastly, fostering confidence should be mentioned. During the performance, students feel pleasure to express themselves. When they successfully make themselves understood, they feel sense of achievement, leading to building confidence. Even if they make several mistakes during the performance, the festival environment is sure to offer encouragement rather than criticism, and the students are likely to be appropriately motivated to do better next time as a result.

## **5 Challenges in organizing the performance festival**

Firstly, it is hard to incorporate such elaborate performances into a regular English class. It takes time and energy on the part of both teacher and students in order for the performance to be presentable. It is also difficult to keep students' motivation all the way from the beginning to the end. At first, they may get excited and work hard, however, some may lose interest or feel frustration

in their own ability or in lack of cooperation.

Holding a festival involving more than 100 people from several different universities also requires substantial logistic preparation. Securing a room with necessary equipment and adjusting time and needs of performances are tremendous work for teachers who are already busy with regular jobs. This could be a heavy burden for the teacher(s) in charge.

Although the teachers and the students involved in the festival are certain of its efficacy, we often receive doubt and criticism: will it really raise linguistic ability? Considering all the work to implement the festival, will the benefits justify the costs? While further data needs to be gathered to definitively prove this, the fact that we have conducted this annual festival for the past 20 years speaks volumes about the popularity and effectiveness of this approach to English learning.

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## A Appendix A

### A.1 Snow White

Cast: Queen, Prince, Snow White, Doc, Bashful, Grumpy, Happy, Sleepy, Sneezy, Mirror

*In the castle.*

Narrator: Once upon a time, there was a bad thief and he was wanted. One day he sneaked into a castle disguising into a prince. Now, a big party is being held there.

Queen: Mirror, mirror, on the wall. Who in this land is the fairest of all?

Mirror: You, my queen, are beautiful. It is true. But Snow White is a thousand times more beautiful than you.

Queen: What? Snow White! I'm the most beautiful woman in the world. She should die! Guard! Come here!

Prince: *Looking at the mirror incredulously.* What's this?

Mirror: I'm a mirror. I know everything and I can answer any questions.

Prince: Really?! Who is the richest person?

Mirror: Queen is the richest person.

Prince: Queen!!! That was the queen!! Where is Queen?!

*After a while.*

Prince: Hi.

Queen: Who are you?

Prince: I'm a prince of another country. If you want to kill her, I'll help you. But I'll get all her money.

Queen: Ok, That's a deal. *They shake hands.* What should I do?

Prince: Use this lace. . .

*At the entrance of the dwarfs' house.*

*When the dwarfs came home, Snow White was lying senseless.*

Doc: Oh! Snow White is lying on the floor.

Grumpy: She isn't breathing! Someone must try mouth-to-mouth.

All the male dwarfs: I'll do it!

*Bashful revives Snow White.*

Bashful: Are you all right?

Snow White: Oh! Thank you, Bashful!

Bashful: Oh! Gosh! *Blushes.*

Male dwarfs: Shit! *Grinding their teeth.*

Doc: What happened to you?

Snow White: An old woman came to our house and tried to kill me...

Happy: She must be the queen!

Sleepy: Take care and let no one come in this house.

Snow White: OK.

*In front of the dwarfs' house.*

*At the third trial, Queen finally succeeds in killing Snow White. Dwarfs are in deep sorrow. Prince enters.*

Prince: Hello, dwarfs. What happened to you?

Doc: Our Princess died!

Prince: Oh! Princess!

Sneezy: Do you know her?

Prince: Oh... Yes, I know. *Smiles to himself* [U+3000] However, I can't believe she died.

Sleepy: Yes.

Prince: Excuse me, can I see her face?

Bashful: Of course.

*As soon as the prince saw her, he fell in love with her.*

Prince: She is so beautiful. Look at her! Come here!



Prince: Please wake up! *Rocks her body.*

All dwarfs: Please wake up! *Rocks her violently*

*An apple comes out from Snow White's mouth.*

Bashful: Hey, look. Something came out of her mouth.

Sleepy: . . . an apple?

Snow White: Good heavens, where am I?

Doc: I can't believe it!! She came to life again!

*The end*

## B Appendix B

### B.1 First night, first bath

Cast: Grandpa, Grandma, Mum, Grandson (Masaru), Peter

In a living room of a Japanese house.

Narrator: Hello, everyone. Let me introduce the Tanaka Family and their guest, Peter. First of all, this is Masaru. He is 5 years old. He has just started learning English. This is Grandpa Tanaka, Masaru's grandfather. He used to run a Tofu shop but now, he is retired and has handed the shop to his-son-in-law. This is Mrs. Tanaka, the daughter of Mr. Tanaka. She loves to speak English. This is Masaru's grandmother, Mrs. Tanaka. She is very proud of her grandson. This is Peter. He has just graduated from University in America. He decided to come to Japan on an exchange program, because he wanted to learn about Japanese culture. The Tanaka Family is excited about having Peter. They agreed on speaking English all the time so that Peter wouldn't feel isolated. Tonight is the first night for the Tanakas with Peter.

Mum: The Bath is ready!!

Grandpa: Okay. I'll go. *To Masaru* Oi, Masaru, it's bath time!

Grandma: How about Peter-San has the first bath tonight?

Grandpa: What?

Mum: That's a good idea.

Grandma: Tonight is the first night for Peter-San.

Mum: Yes. Tonight is special!

Grandpa: So what?

Grandma: We give Peter-San the first bath.

Mum: As a present.

Grandpa: Okay. I'll speak to Peter.

Mum, Grandma: Good, good. Go on.

Grandpa: Peter!

Peter: Yes?

Grandpa: I'll give you a present.

Peter: Oh, yeah? That's nice. What is it?

Grandpa: The first bath!

Peter: The first bath?

Grandpa: Yes. Because tonight is special.

Mum: Normally Grandpa takes a bath first in the family. . .

Peter: Yeah, because he is the big man in the family.

Grandpa: *Proudly.* Yes, the big man in the family.

Mum: But Grandpa lets you have a bath first, tonight.

Peter: Ah, right, sure. . . . Thank you. I don't know how to take a Japanese bath. Could you show me how?

Mum: Sure, sure. Come here.

Grandpa: Oh, I'll show you how! Man to man!

Masaru: I want to go, too.

Mum: Oh, yeah, Masaru-Kun, you learn English, so maybe you can help Peter-San.

*Grandpa, Masaru, and Peter walk to stage left where the "Bathroom" is. Grandpa and Masaru start to take off their clothes.*

Peter: Wow, wow, wow. . . , stop! Wait a minute.

Grandpa: What? It's okay. Man to man.

Masaru: Man to man.

*Masaru, Grandpa start again to take off their shirts.*

Peter: STOP! PLEASE!

*Everybody freezes.*

Mum: *Coming from the stage right. To Peter* Are you okay?

Peter: It's just. . . I'm not used to it.

Grandma, Grandpa, Masaru: That's why we're going to show you. . . I'll show you. . . . etc.

Mum: Sh! Listen. Peter?

Peter: I'd like to know how to take a bath. But I'd rather have one by myself.

Grandpa: By myself?

Peter: By MYSELF.

Masaru: By yourself.

Peter: Yeah.

Mum: Everyone, come here. *Takes everyone to the corner of the room.*

I think, Peter-San is very tired. Do you understand? *In a very bad English accent.* Wakaru? Peter-San wa tsukarete iruno (Peter is tired.)

Grandpa: *In a bad accent as if he is a foreigner.* Tsu ka re te iru? (Tired?)

Mum: Yes. *To Peter.* Peter-San, sorry. *Walking towards the bathroom.* Can you come here?

Peter: Okay.

Mum: *Pointing to the things on the shelf.* This is the shampoo, and this is the towel. They are all free!

Peter: *Confused.* Free?

Mum: Free to use!

*In the living room.*

Grandpa: *Sitting in the couch.* Peter doesn't like me.

Grandma: No, that's not true.

Masaru: Grandpa, let's play cards.

Grandma: Sure. Good boy!

*Peter comes out of the bathroom.*

Mum: Are you done?

Grandpa: *Enthusiastically.* How was it?

Peter: It was really nice. Thank you.

Mum: Did you get in the bath?

Peter: Yeah.

Masaru: Wasn't it too hot?

Peter: Yeah, a little bit. But it was nice. Very refreshing.

Grandpa: Good! Now, We'll have the bath. Masaru, come on! *Off stage.*

Masaru: Okay! *Off stage.*

Granma: Masaru, Masaru, take your towel.

*A big scream from the bathroom*

Granma: What's up? Masaru! Masaru!

Mum: Are you okay?

Masaru: *Coming out of the bathroom.* I'm cold!

Mum: *Coming out of the stage right.* Why?

Grandpa: There is no water!

Mum: No water? In the bathtub? Why?

Grandma: *Walks towards Peter.* Peter?

Peter: I . . . I . . . let the water away.

Everyone: What?

Mum: Did you pull the plug out?

Peter: Yes.

Grandma: Why?

Peter: Why? Because I finished the bath. That's why.

Mum: But we haven't had the bath yet.

Peter: Yeah, I know! So I put the dirty water away for everyone!

*Everyone goes silent.*

Masaru: I'm hungry.

Mum: *Looing very tired.* Of course. It's dinner time, isn't it?

Masaru: What's the dinner?

Mum: *Walks towards stage right.* Some Japanese food.

Masaru: Japanese food? What's that?

Grandpa: Masaru! You don't know Japanese food? Japanese foods are sushi, tempura. . .

Mum: There's no sushi tonight.

Grandpa: Oh, okay. Tempura. . .

Mum: There is no tempura.

Grandpa: Oh, . . . How about sukiyaki?

Peter: What's sukiyaki?

Grandpa: You don't know sukiyaki? Suki-yaki is. . . , with this kind of meat. . .

Masaru: Cow.

Grandpa: Yeah, cow, cow. Cow in soy sauce.

Narrator: As I mentioned, tonight was the first night. They haven't even got to dinner, which is supposed to be the big event for everyone.

*The end*

Group Discussion

## What exactly is an apple pie? Performative arts and pedagogy: Towards the development of an international glossary

A Group Discussion as part of the 4th SCENARIO SYMPOSIUM, University College Cork (November 11th, 2016)

### 4th SCENARIO FORUM SYMPOSIUM Participants

- Manfred Schewe (MS) as *Moderator*, Department of Drama & Theatre Studies, University College Cork (UCC);
- Mandy Collins (MC), Postgraduate Student in Applied Linguistics, UCC;
- Bernadette Cronin (BC), Department of Drama & Theatre Studies, UCC;
- Mike Fleming (MF), School of Education, University of Durham;
- Katja Frimberger (KF), Department of Drama & Theatre Studies, Brunel University, London;
- Dragan Miladinovic (DM), Department of German, UCC;
- Róisín O’Gorman (ROG), Department of Drama & Theatre Studies, UCC;
- Barbara Schmenk (BS), Department of Germanic & Slavic Studies, University of Waterloo.

*Please note that this is a slightly edited version of the group discussion. Scenario wishes to acknowledge the vital contribution of Josephine Rutz by expressly thanking her for the transcription of the discussion.*

**MS:** Welcome everyone to this afternoon’s group discussion as part of the 4<sup>th</sup> SCENARIO FORUM Symposium. As you have read in the [Symposium programme](#) the German professional association [Bundesarbeitsgemeinschaft \(BAG\) Spiel & Theater e.V.](#) aims to develop an international glossary of key terms in the area of applied drama and theatre and has invited professionals from outside Germany to become involved in this project.

Thank you for coming along to this session which is the first brainstorming session on the topic of an international glossary in the area of *Performative*



*Arts and Pedagogy.* The participants in today's group discussion are based at institutions in English speaking countries. I wish to thank especially our guests from abroad for their contributions to the Symposium: Barbara Schmenk from Canada, University of Waterloo; Katja Frimberger from Britain, Brunel University, London and Mike Fleming, University of Durham; and, of course, also a big thanks to my university colleagues Róisín O'Gorman and Bernadette Cronin, based in the Department of Drama and Theatre Studies as well as Dragan Miladinovic, Department of German, and Mandy Collins who just yesterday completed her doctorate in Applied Linguistics. Congratulations, Mandy!

How will we kick this off? Perhaps by noting that *Theaterpädagogik* is an established academic discipline in Germany. Immediately the question arises: What equivalent discipline do we have in Britain, in Ireland, Canada or other countries?

*Performative Arts and Pedagogy* is the provisional title for the envisaged international glossary. It signals that the term 'performative' takes us beyond theatre as an art form and is more inclusive. In the English speaking world you would speak a lot about the "performing arts". I guess this includes theatre, music, dance . . . anything else?

**ROG** Performance art.

**MS** Performance art as well of course, and perhaps also opera? If traditionally you refer to a concept of 'performing arts' the question arises what the implications are if we begin to speak of 'performative arts' instead? This in any case was the term favoured by colleagues who were present at the meeting called by the *Bundesarbeitsgemeinschaft für Spiel und Theater* in Berlin. There seemed to be a general agreement that the term 'performative' goes beyond disciplines associated with the term 'performing arts' and is more inclusive, by incorporating all arts disciplines which put an important emphasis on creative doing and, through aesthetic means, aim at transformation in the broadest sense, especially at social and political change. This is of course a very broad territory. So what the initiators of the project in Germany would like to happen is that scholars and practitioners in different countries come together and begin to discuss the idea of an international glossary entitled *Performative Arts and Pedagogy*. So today marks the first meeting of colleagues from different English speaking countries. In this context let me mention as well that our journal SCENARIO has started an initiative which is called the [SCENARIO Correspondents Initiative](#), the aim of which is to find out more about what's happening in other countries in the area of performative teaching, learning and research. What kind of infrastructure do we have in the different countries? What kind of performative arts related disciplines? What kind of key terms et cetera are floating around? As we have to begin somewhere, why not with the term 'apple pie'?

(laughing)

**MS** Yesterday in the Glucksman restaurant Mike Fleming and I had lunch; I looked at the watch and realised there was still time for a desert and we agreed

to order an . . . . *Apple Pie*. When I looked at the menu card again it occurred to me: What the chef of this Irish University restaurant refers to as an ‘apple pie’, what would the equivalent be called in German? ‘Apfelkuchen’? I guess ‘Apfelkuchen’ is most commonly used in a German context, but what exactly is the difference between a cake and a pie? What exactly is a pie? So in a sense we are looking at these kind of issues here today. Okay, we are not looking at apple cakes and apple pies, we are now looking at key terms frequently used in the area of drama and/or theatre pedagogy.

In order to start with a concrete example, why not start with the key terms used in Barbara Schmenk’s session: Drama and theatre! Is it clear what exactly the difference is? With reference to an English speaking context: is there a certain understanding of what exactly constitutes drama and what exactly constitutes theatre? And how is it in the German context? Any thoughts on this?

**MF** Can I tell my anecdote?

**MS** Yeah, sure.

(all laughing)

**MF** I don’t want to be too self-indulgent here. But this is an anecdote that’s true. I’ve been working with a group at the Council of Europe – the project is finished now. The five of us were producing a short document and it was coming towards the end of the project and somebody said: ‘Oh, we need a glossary!’ Yes. And we need somebody to do a first draft so when we come back in six weeks time we’ve got something to work on. We were looking at each other and I said (uncharacteristically, I think): ‘Don’t look at me, I don’t believe in glossaries.’ And there was chortling and laughter and they weren’t quite sure if I was joking or didn’t want to do the job. Anyway, somebody was assigned to do it and he came back six or eight weeks later and said: ‘I couldn’t do it.’ To actually write about the concepts that were in this document he needed a page or more for each concept. This meant a glossary would end up being longer than the actual publication. So we actually abandoned the idea of a glossary and I felt obliged to launch into an explanation, emphasising the fluidity of language, how language has meaning in contexts, is constantly changing and therefore a glossary which is seeking to give a single precise definition is very, very difficult. And one of my colleagues said to me ‘yes, that’s all well and good, but if I’m somebody in France reading a document in English, it would be pretty handy having some listed terms’. So there was on the one hand the sort of quasi philosophical poststructuralist view of the complexity of language and meaning, and on the other hand a kind of pragmatic, ‘yes, that’s all well and good but we’ve got to communicate with each other and particularly across languages more’. So I think there is a tension here and there will be a tension formulating a glossary. And if you just take the word ‘performative’: we can define it as meaning being active and presenting, but what about all the theoretical perspectives associated with performative that we were addressing this morning? So I think it’s quite complex, a glossary will be a compromise perhaps. Because to do justice to some of the complexities the terms would

need long entries and that would defeat the pragmatic approach. So I think it's important to go into such a project with one's eyes open in terms of fulfilling those needs. I mean there are glossaries that are more like encyclopaedias, aren't they? Well, each entry is more like an academic article on a specific concept. But would that be unhelpful to the more pragmatic concerns? So that's just a challenge, but beyond that, I absolutely agree with the need, because if you just take a few terms in the UK, for example, process drama, theatre in education, drama for understanding, drama for learning, applied theatre, theatre in education, there's a proliferation of terms that do cause confusion.

**ROG** I'm afraid to say anything.

(everyone is laughing)

**ROG** Stop the proliferation! I'm thinking of Raymond Williams' *Keywords* as a model. And then I'm also thinking how to keep the glossary itself something more performative? Can we think of it as additive and not stabilising necessarily? I think the international perspective is very rich and I wonder do we have to resolve it into a shorter form? Following the OED type model with your short definition, then following we have the different uses, times, place, context and so on? But I think how can the technology help? Can we find a performative platform in terms of a structure so that while we have working definitions and examples of use that we understand them as mobile, evolving with use? The image of word clouds comes to mind and as you scroll they move and link?

**MS** May I just add that at that meeting in Berlin an agreement was reached that it would be an online glossary. The implication seems to be that you can add new perspectives, review and update at an appropriate point in time.

**BS** Well, one thing is for sure, in order to produce a glossary you need translanguaging and transcultural competence. And you know, Mike, you said that there's a tension between the two but I would dare to disagree because at the end of the day I think the problem lies in the fact that people believe that there is such a thing as a pragmatic quick translation. There is not. And the problem, I think, becomes very obvious when you have so called 'false friends' between two languages that kind of look the same but mean something else, and the only way of finding out more about it is to assume that they may not be the same even though they look alike. A really good example is perhaps the word 'discourse'. It has a completely different meaning in French and particularly in education as compared to the meaning of 'discourse' in English. It's 'discours' in French, it's 'discourse' in English, it's 'Diskurs' in German, and they all look alike and we're tempted to treat them as equivalents in all the languages, except the words do have different meanings and in order to get it you first of all have to have a certain sensitivity that they may not have the same meaning; and in order to find out what the meanings are, you know, the more you're into this kind of thing you realise that in order to find out about the meaning of a specific word you have to learn more about the history of that word, how it's used today, the contexts within which it is used. I mean, I said something like that this morning in a theoretical context, I talked about the contexts where things come

from and stuff. But in order to understand the use of the word ‘discourse’ in several languages you have to assume that there are all these contexts and then you have to enter some kind of dialogue *instead of* writing a glossary, and this could be a very long process. You probably have to talk to people and find out more about it, which can be very rewarding in itself. And I think the problem comes in when people think: ‘Ah we don’t have to do all the talking, let’s just write that glossary’, you know? ‘We just make it simple.’ As if we could, you know, just avoid the problem. We can’t really.

**ROG** But I think having a lot of people putting those words beside each other and having them beside each other can hold open a space of dialogue and comparison – not as a reductive glossary of simple things. Also, it’s very interesting to think of theatre pedagogy as a discipline, as opposed to a practice. It just opens other possibilities.

**KF** I suppose, it’s just about having a starting point. When you said ‘online’ I thought of Wikipedia, I don’t mean that Wikipedia is a great model, but having a platform where you can edit publicly and where people can add, might be useful. It’s a starting point.

**MS** Yea, then it has to be monitored and you need to agree. I mean this discussion, this exchange of views, Barbara, could go on forever obviously ...

**BS** I think it’s fun.

**MS** Yeah, it’s fun, but also a big challenge.

(all agree)

**MF** If one challenge is the issue of language and meaning in a specific context, another challenge is how extensive the field becomes. You might confine it to the ‘performative arts’, but where do you start and how do you avoid that it becomes all embracing?

**DM** I am not yet that involved in drama and theatre but it just occurred to me: Isn’t the question always who is involved in using and defining a term? Who actually is allowed to change a specific term then in the glossary? Who is empowered to do so and who is not? I think it’s a kind of a powerful position to be able to change something and frustrating not to be permitted to do so. I think that’s maybe something that should also be considered.

**MS** Yes, that’s an interesting point.

**MF** You are absolutely right about the implications of the electronic element, that is what’s possible. Because I think the idea of a more stable section, with the option of further dialogue, would be very interesting – similar to the kind of revision you get with Wikipedia. But if you have constant editing, you might not get enough initial stability.

**KF** Even if it wasn’t online, if it was a book that was relatively stable and had definitions. Could you frame it in a way that you say ‘Well this is the way we put it together but don’t see it as a definition, see it as a starting point for your own conversation and for making this viable in your own context of work’. I don’t know exactly how that would function but it would be more like giving prompters for re-definition, for contextual re-definition, rather than giving explanations per se. For example: ESOL teachers who teach drama to refugees

in a Glasgow school. So, if they look at a term in the glossary, could they, as a teaching team, use it as a first reference point for a conversation about how the term makes sense in their own context? The glossary could be of practical use to them that way.

**MS** I mean it's quite a challenge to begin to collect these key terms. You don't necessarily get good overviews, relevant lists and so on.

**ROG:** But do you have a starting point of key words or a list?

**MS** We could generate a list here today. Why not use a specific example from Katja's lecture demonstration this morning? She used the term 'sculpture' and asked the students to form a sculpture. It seemed quite clear to most who were present what she meant by it. However, what about the closely related terms 'still image', 'tableau' and 'freeze frame'?

**KF** Or 'Standbild' in German.

**MS** So we have four different terms which mean kind of the same thing. But what exactly is the difference? Do we know? Do we know well enough? I don't think I do.

**MF** And the term 'drama in education' is interesting enough in itself. To some people in the UK it means drama across the curriculum, drama to teach other subjects. However, it is not always interpreted that way and, historically, it had not been interpreted that way. It arose as a term to describe a particular narrow approach to teaching drama which was very much process orientated and it wasn't particularly theatre-related. So it was used in different ways even at the time. So if we talk about a concept having a context and an ecology drama and education is a case in point. What about the equivalent of the term 'drama and education' in German, would you know?

**MS** I think, I'm kind of responsible for translating the term into German by creating the term 'Dramapädagogik' which at a first glance could be 're-translated' as 'drama pedagogy' I suppose.

**BS** And here is one of my favourite little talks, because 'Pädagogik' is not the same as 'pedagogy'. While it looks the same, it is absolutely not the same.

**MS** Why is that?

**BS** The German word 'Pädagogik' means 'educational science' or theory, and that is not the same as 'pedagogy', which is closer to 'Didaktik' or 'Methodik'. And you can go on and on and on and, honestly, the reason I am saying this is that I found out the hard way, because if people say, she works in pedagogy, then Germans would think I work in education. And they would put me into different building. And where would people put me if I'd come to work in Ireland or the United States? So, you know, it's a little complicated, it's not a matter of words only, right? There are traditions and institutional backgrounds and also conceptual differences that make a great difference actually. When people in the United States and also in Canada say 'She's doing pedagogy', then I'm always like: 'No, I am doing a little more than that', you know? So it's not that easy, and Manfred's term 'Dramapädagogik' is much wider than 'drama pedagogy' I suggest.

**MS** Goodness, yes.

**KF** So when you say ‘Dramapädagogik’ or ‘Theaterpädagogik’ in German for example, does the difference lie in the ‘Pädagogik’ bit? Is the difference in German that you always evoke ‘progressive education’ (like Froebel for example)? Does ‘Pädagogik’ always trace back that history through the term. As you say, Pedagogy in English . . . it’s more technical, right? Isn’t it that what you’re saying?

**BS** Yes, pedagogy in English is pretty much what Germans would call ‘Didaktik’, ‘Didaktik und Methodik’.

**KF** Yes, ok, so it’s teaching strategies, pedagogical activities. Ok.

**MS** And the German word ‘Didaktik’ in my experience doesn’t work too well in the English speaking world.

**BS** The word ‘didactic’ is somewhat problematic . . .

**MS** I would agree as in my experience it has negative connotations here in Ireland, for example, while in Germany it is generally used with some pride in educational institutions.

**BS** Yes, and this is also connected with the institutionalization of the field of ‘Didaktik’ in German universities, at some stage ‘Didaktik’ became a scholarly field and research area.

**MS** So you would you see yourself as a ‘Fremdsprachendidaktikerin’?

**BS** Yes, or as a ‘Fremdsprachenforscherin’, ‘cause the Germans changed that terminology there. It was when I moved to Canada that they then called me an ‘applied linguist’. That’s interesting too. It’s basically the same but –

**KF** It sounds cooler.

**BS** Well, it sounds different in any case . . .  
(laughing)

**BC** What’s the proposal for the international glossary in terms of languages? Is it intended to be a multilingual glossary?

**MS** That is still in discussion, but obviously English has become sort of the Lingua Franca and so it will be initially English and German I assume. However, given appropriate funding, a translation into other languages would always be an option. As I said at the beginning this is all very new and our gathering here today only a first brainstorming in this English speaking part of the world. The German association *Bundesarbeitsgemeinschaft Spiel & Theater* will have another meeting in February 2017 and discuss this further. Representatives of the association have more recently been involved in a project in Ghana and raised the issue of an international glossary there. The first reaction of colleagues in Ghana seems to have been: What exactly would we here need a glossary for? It will be very interesting to find out more about colleagues’ reactions in the different countries. How much mileage do colleagues in Ghana and elsewhere see in a project of this kind? To what extent will it embraced or not? So it’s an open playing field.

In any case it seems the idea will be embraced in the German context where *Theaterpädagogik* has been established as an academic discipline. Over the last decades the discipline has developed many connections to equivalent disciplines and/or professional associations in other countries and therefore colleagues in



Germany have an interest in an international research project with a focus on intercultural dialogue through the development of an international glossary.

**MF** And the process might be a hugely developmental one, it might not be product-orientated easily because no doubt there are some terms where it would be easier to draw some boundaries than others. There would be some terms that would lend themselves to shorter definitions but others would be more problematic.

**BC** I think it does come back to the 'Apfelkuchen' and 'apple pie'. Even in this brief conversation it's really interesting already what is emerging.

I recently completed a voice teacher training in the Kristin Linklater method. The training was in German and the German practitioners are currently working on a translation of Kristin Linklater's seminal work *Freeing the Natural Voice*; as it is such a specific language it's really really difficult to translate it into German. They have been working on it now for several years but that process is absolutely fascinating. Discussing, you know, trying to find the equivalence – and we do carve up reality differently in different languages and those differences are: the different flour, the different apples, the different recipes, the different traditions. It's just so rich and interesting. So it would be a shame for it to just be in English, it would seem to me.

**ROG** We should have lots of pie and tart and cake.

**BC** Well, pie is very American for us. I mean, I never heard the word 'apple pie', you know, in the earlier part of my life. An apple tart is very different to an apple pie in my mind. And 'Apfelkuchen' is something completely different and then there is 'Apfelstrudel' ....

**ROG** Just taste it all and figure it out.

**BS** Yeah, but in order to truly understand the differences you would have to really, you know, taste them and yes –

**ROG** Yes, and we are back to forms of drama and theatre.

**BC** Experiencing them in their context?

(all agreeing)

**MS** Yes, experiencing them in their context in order to fully understand obviously makes a lot of sense.

**DM** I just think that the glossary would be a good response to something that Barbara outlined today when she said the area of drama and theatre, at least within the foreign languages, does not come across as academic enough and therefore remains a bit outside the mainstream academic discourse.

**MF** Is there an equivalent in German to the term 'process drama'? Or is that a unique invention?

**MS** It is a very unique invention, I suppose. I actually translated it, possibly a bit clumsily, into German and called it 'Unterricht als gestaltete Improvisation'. Which means that teaching and learning is understood to be a process of improvisation, but I also used the term 'gestaltet' to emphasise the aspect of giving conscious shape. After all, the teacher is not interested in 'mindless improvising', but makes use of certain conventions or strategies so ensure that the experience for students is intensified and deeper learning can happen.



**BS** Process is a difficult word to translate into German, because it has actually several meanings. When you think about it in English and in German, I mean, you can always call it 'Prozess' in German, that's almost the same word. However, that's a trial as well in German and there's another German word that mostly captures what process means and that is 'Verarbeitung'. Yet it's very hard to work with that word in German because the English does allude to all those things. So it's actually quite tricky and the process drama – one thing that you cannot say is 'Prozessdrama'.

**KF** You could perhaps say 'prozesshaft'?

**BS** Yes, or perhaps 'prozessual', but 'prozesshaft' doesn't contain the 'Verarbeitungs'-idea either in the sense of 'to process something'.

**MF** I think to go to the bottom of those subtle meanings is admirable. I am not that fond of the term 'process drama' even though it still gets used very widely. However, it can easily perpetuate divisions. The fact that it is still being used is quite understandable, because I think its origins were in the improvisational approach of drama and education and process drama means a combination of possibly using text and improvising, possibly working towards small performances, it's a more hybrid term now, but people still cling to the term to emphasise that the drama-based work is process rather than product-orientated.

**ROG** Looking up 'glossary' here and OED has 'gloss' from 'glossary', is a word inserted between the lines, or in the margin as an explanatory equivalent of a foreign or otherwise difficult word in a text as applied to a similar explanatory rendering of a word given in a glossary or dictionary. Also, in a wider sense, a comment, explanation, interpretation, often used in a sinister sense as sophisticated or disingenuous interpretation. So what struck me at end of that is that you keep it in play and pay attention to the context rather than trying to take process drama out of that context but readily located. The notion that there is something potentially sinister seems a bit strong but the notion of establishing it more as an academically respectable discipline is interesting! Being in drama and theatre studies I guess I have a double edged feeling about that from this morning's talk that drama isn't serious or academic. There may be that bias and we do face it within the institution to a certain extent. However, I think for practitioners and people working in the field a lot of the post-structuralist notions or a lot of the notions of malleable identity and all of that are not surprising or radical or, you know, terribly shocking I suppose. And so, the theatrical is always suspect, isn't it?

**MS** At this point it is perhaps appropriate to come back to what Dragan was saying. Were you implying, Dragan, that a glossary is a good idea, because then maybe the field becomes more respectable within an institutional setting?

**DM** Yeah.

**MS** So it's necessary to embark on projects of this kind to demarcate and establish the field a bit more?

**DM** Exactly, especially if I think of the field of foreign languages. Colleagues would benefit tremendously if they had a better understanding of the

terminology which tends to be used in the field and thus a better idea of a distinct area of specialisation, that is drama and theatre in foreign languages.

**KF** I think working on a glossary would be helpful because of the interdisciplinary conversations it would stimulate. I went to an event at my new University at Brunel/London and bumped into people from education. They were so interested in the kind of things we are doing in the Theatre Department. We realised that we have similar interests and do similar things but understand them a little differently. A glossary could enable that kind of interdisciplinary conversation. The term ‘identity’ is a good example. We could use the glossary to discuss how we both use and understand the term ‘identity’ in our work. It would help us building a work relationship by developing some sort of guideline of shared thinking.

**MS** I mean the process is certainly interesting. There will be exchange, exchange of views, it’s a very open discussion. You mightn’t end up with a very snappy short definition of a term but for the individuals involved the process itself could be a very helpful one. Because it clarifies certain things through discussion. You work in a field and have been taking lots of things for granted and all of a sudden somebody offers a different perspective and says, for example, “*didactic* means something completely different to me”, and so on. So you begin to think and reflect and see your own work from a fresh perspective . . .

**BS** At least it sensitizes everybody towards the fact that what we take for granted is not at all just automatically there.

**MS** So blue is not blue.

**BS** Exactly.

**DM** Are there any – ‘cause I’m not aware of it – glossaries already that we can use? Maybe that would be a starting point to see if there is anything that just crosses these boundaries, that there are examples in different disciplines so that we can relate to something and re-use that maybe in sense of recycling it and work from there, and add or remove or whatever.

**MS** As it happens Gerd Koch, a colleague from Berlin, sent me an email on October 19th and referred to the following links which might be helpful. I haven’t had a chance to check this out yet.

<http://theatrewords.com/product/sale-2001-new-theatre-words-world-edit/> <http://www.cde.ca.gov/be/st/ss/thglossary.asp> [https://tn.gov/assets/entities/education/attachments/std\\_art\\_th\\_glossary.pdf](https://tn.gov/assets/entities/education/attachments/std_art_th_glossary.pdf) **KF** Could we start with any anecdotes or incidents that come to mind – like misunderstandings, things that got you into an argument with somebody, or when you struggled to explain something. Could we work from there?

**MS** We are coming back to the beginning of the talk you gave as part of the Symposium this morning in which you focused on strangeness. You asked participants to use the phrase “Strange for me is... “ and to come up with examples of what they found strange in the new culture/country. Yes, why not proceed in the same way in this circle and see if anyone has come across a term she or he found strange for some reason. If a term appears strange you become

curious and want to find out more about how the other person has been using the term. Are there are instances, examples?

**ROG** I have one actually. When I said I worked in theatre somebody thought I was working in surgery.

**MS** Oh.

(all laughing)

**ROG** Yeah, big lights, cut people open.

**BC** Performing procedures.

**MS** In English you have the term 'lecture theatre'. It might even be written somewhere and relate to a room in one of our buildings here? I mean this combination of lecturing and theatre is an interesting one, isn't it? Students sit in a lecture room like in a theatre space and observe what is happening in that space. I guess the use of this term goes back to demonstration practices in anatomy, including the cutting open of corpses.

**KF** So how did the confusion arise, Roisin?

**ROG** The person probably thought I was working in a hospital, as a theatre nurse or something.

**KF** Oh, I see.

**MS** In any case it is interesting to note a specific approach to teaching and learning within the context of anatomy, isn't it? So you're cutting open, cutting out and all of those things ... *(laughter)* Well, you probably do something similar in many different disciplines. But let's pause for a moment and check where we are now? Have we been meandering? Roisin, back to you perhaps: How did it make you feel when the person said that and associated the work you do with hospital instead of theatre? Is there still some irritation left on your part? Did this instance make you think, reflect further on the underlying causes for the confusion?

**ROG** I think maybe it just goes back to the cultural value of it, you know, this notion of having to make it respectable or that I don't fit a certain image of what somebody would have of somebody working in the theatre. I was surprised but at the same time I understood, you know, somebody's context wouldn't have that particular perspective – this wouldn't be somebody who would go to the theatre. And their encounter with theatre would be, you know, anaesthetic. I suppose I hadn't thought about it a whole lot but I suppose I encountered that a lot in the culture here where I grew up and stuff, where people wouldn't be theatre goers or makers. So theatre as we think of it wouldn't be what would pop into their heads when they hear the word.

**MS** Are there any other examples, instances?

**BC** Sometimes talking, you know, just using the word 'play', people having very different ideas of what that means. Does it mean a text? Does it mean a production? Does it mean something else? And in using it interchangeably and, you know, talking about the play: "Did you get to see the play?" and thinking of the text at the same time as opposed to a production of the play script. I find that comes up quite often.

**BS** Not to mention the 'game'.

**MS** In this context: How do you as native speakers of English respond to the long name of the German professional association: 'Bundesarbeitsgemeinschaft Spiel & Theater'? 'Play and Theatre?' Would that work in English or sound rather awkward?

**BS** I think it sounds awkward in German too.

(all laughing)

**MS** Does it?

**DM** I think so yeah. I find that strange as well.

**MS** Spiel und Theater?

**KF** No, I like 'Spiel' because it's playful, it's sort of the opposite to stating a commercial purpose.

**DM** That might be the difference because someone who is an expert in that area associates 'Spiel' as a term used in that area as something specific, so you have then kind of an idea what it means. However, if someone who isn't a member of this association, isn't an insider, hears 'Spiel' she or he would tend to associate 'Kinder', 'children playing' with it in the first place. For someone from outside this combination with 'Bundes-', so federal, might come across as pretty awkward?

**MS** Would you agree?

(most seem to agree)

**DM** So maybe if we want it to be a glossary for experts in the field so that they can communicate with one another, that is obviously going to be different from a glossary for the general public.

**MC** Yes, wouldn't a glossary mean trying to make specific terminology accessible to everyone? It's not just for the experts.

**MS** But if you say the experts can talk to each other and maybe don't need a glossary, what about my example from the beginning when I referred to these four terms: 'sculpture', 'freeze frame', 'tableau' and 'still image': Do the experts really know what the difference is? Is that clear enough? Or perhaps not? And once people from the same and/or different disciplines begin to enter into a discussion and begin to explain to each other what they understand by 'tableau' wouldn't that be helpful?

**ROG** But I mean those terms would be coming from fine art that we've appropriated imperfectly so they'd become interchangeable in our context and, you know, if there was a fine artist in here they'd be very clear about the distinctions between those particular examples so there is appropriation and you know that thing of theatre, of sort of beg, borrow and steal whatever works in the moment. And there is a particular value attitude always in the context. It's the same with play. If you're talking about going to see 'the play' it has a particular value but if you're being *played* or *playful*, it is very different. Being played you are being taken advantage of, or being playful, is to be child-like or *playing around* which isn't something we're supposed to do – which is why we're not serious academics. It gets into the values and hierarchies in the culture, and then the power that comes with that. And then playing around can become fooling around which can have a whole other context but that can get

you into a very powerful position as the head of a very powerful nation . . . but that's not the discussion.

(all laughing)

**ROG** Which I find strange but anyway...

**BC** Being a player...

**ROG** Yea, being a player.

**BC** In this contemporary context it's not as positive, as it once would have been the players.

**ROG** And yeah, so the antitheatrical prejudice is always with us it seems.

**MS** What about the term 'playwright'?

**BC** Writing a play...

**MS** You don't have 'Spielschreiber' but a 'Stückeschreiber'.

**BC** And 'Stück' in German, 'das Stück', the play...

**MS** Is a piece...

**ROG** Maybe it is not so much a glossary as a kind of a pathway or a river or a tree or you know some way in which these flows and intersections can be mapped that you'd have to move along like the flow of the linking ideas? How might we represent that mobility and richness and yet keeping links to particular contexts?

**BC** And it's kind of more like an *act of borrowing*, so we have kind of like loan words, 'Lehnwörter' and 'Fremdwörter', and that kind of thing. Sometimes it happens almost by chance whereas if you actively look, so I mean it's so mutually enriching looking at the at the differences, and then why not, you know, borrow more and incorporate more borrowed terms.

**ROG** 'Cause a 'Spiel'....

**BC** ... means something different then. And 'Handy' means something different in German than it means in English and so when we can appropriate it and the meaning has completely changed. It's fascinating.

**MF** When we talk about the drama/theatre glossary and refer to the term performative teaching and learning, one of the attractions to me is that the term widens the field. That's why I'm interested in knowing quite where you draw the boundaries for the particular glossary. I mean in some ways saying it's a drama theatre focus makes a lot of sense, because otherwise it starts to become really unwieldy, you get into aesthetics, art, and all the concepts of 'progressive teaching and learning' that have grown up in the last twenty or more years.

**MS** I guess at the centre of this should be the art form of theatre, but I suppose you would understand theatre in a broader, also applied context ....

**MF** Yes, that would seem to be enough to get on with, with just that.

**MS** I guess one line of thinking was that the term 'performative' could function as an umbrella term for culture-specific disciplines like 'Theaterpädagogik', 'drama in education', 'jeux dramatiques' and so on. Performative is a broad term, but I guess you need to look at the performative within a more defined context.

**MF** What about the term 'applied theatre'? Is that widely used?

**MS** Not everyone likes to use it, but it is frequently used in the scholarly debate.

**MF** Well, some people here, Barbara, for example, seem to be shaking their head which is quite interesting.

**BC** Would you also not use the term ‘angewandt’, Barbara?

**BS** I think theatre is applied. I don’t see a need to talk about applied theatre actually. In the field that I am in I wouldn’t really talk about theatre much. I would talk about drama, because I think the term theatre is too much confined to the actual theatre and to a complete play that’s put on stage ... But that’s not to say I don’t like it, it’s perhaps too narrow in a way.

**KF** That’s interesting because in my definition of drama for level one performance studies the textbook says exactly the opposite. Here drama refers to the play text.

It’s the opposite association. Is that a particular German thing then that we think of ‘drama’ being more process based rather than referring to the actual written text?

**MS** I think in the German context drama very much means the written text, but if we move into the field of ‘Dramapädagogik’, in this context drama is understood more as a unique approach to teaching and learning. The way the term is used in German is very much linked to this British tradition of drama and education.

However, what about the concept of ‘dramatic art’? What would you associate with this term?

**KF** It sounds a bit old-fashioned, but maybe that’s just me having this kind of association.

**MS** Well, I wondered if it could perhaps be a sort of umbrella term covering not only theatre, but opera and whatever is drama of some kind? In German it would be ‘Dramatische Kunst’. So in that sense you would have drama as a very broad term within which you would have the theatre.

**ROG** But I think it would be a little bit with you as the old fashioned –

**KF** I think of big costumes and wigs.

**ROG** And we are post-dramatic, aren’t we? To what extent are we post-dramatic?

I think in some ways the distinction you’re making between drama and theatre, I get the connotation, but for me ‘performance’ is a word that moves between them in different contexts. You know, so that that’s the linking piece: that you can be performing in the classroom or on the stage and you have different values and different meanings and different backgrounds, different aims for what it’s trying to do.

**MF** I totally agree with you. But a lot of people would disagree. There’s the fairly recent book by David Davis, who is at Birmingham University, on a new theory of drama and teaching. It’s very much emphasizing the experiential living through component. So it’s a recent text that seems for me to be re-visiting differences; it’s quite interesting that those differences are still around. And one difference is from the progressive tradition of “real” (in inverted commas!)



feeling and experiential, 'living through' drama as opposed to the falseness of theatricality as it was seen in the fifties or before.

**ROG** That's a whole other bag of cats there.

**MS** Yes, it seems.

**ROG** Like what is 'real' then?

**BS** Yes, let's think about the 'drama queen'. There is no equivalent 'theatre queen', right?

(laughing)

**MF** I mean we haven't got a list for you but I think we've definitely demonstrated that it's a really interesting exercise doing this.

**MS** Yes, we haven't generated a list as such today of terms we urgently need to look at in collaboration with scholars, practitioners elsewhere. But we still have ten minutes to come up with that.

**BC** There are definitely no easy answers.

**MS** No, no.

**MC** What about going back to the basic idea of a glossary? If you are trying to define different terms, you're trying to say what's different about them and what's the same about them. If you had like a list of characteristics you could say: 'Ok, this term, these characteristics, one, two, three, are important, whereas these other characteristics do not necessarily have to become part of the definition'. So could you kind of proceed in that way? Would that work?

**MS** May I create a link to your own work which you presented yesterday when you defended your doctoral thesis. Just to explain: At the centre of Mandy's work is the concept of 'academic English'? So, what does that term mean if you look at it from your point of view or from within an Irish context? So what are, as you said, the characteristic features? Are there two, three, five characteristic features? And if you ask somebody else who happens to be in a different context to define it, I mean, would that person come up with the same characteristics? Probably not. However, then the discussion would ensue and in the course of it new, interesting perspectives would arise. I suppose we come back to the realization that the discussion process is of interest and of value. And you won't come up with, you know, with forever cemented characteristics as someone is likely to enter the discussion at some stage and say: 'hey, you forgot this aspect' – thus perhaps paving the way towards a new edition of the glossary?

**BS** So, it's all about the process, not the product.

(laughing)

**MS** In that case, yes. So it's, in German, 'prozessual' – can you say 'processual' at all in English, a 'processual undertaking'?

**BS** Procedural perhaps in English which would work in German as well: prozedural.

**MS** An interesting discussion again: 'processual' or 'procedural'.

**BC** I don't know... 'processual' has more open positive connotations for me than 'procedural'. 'Prozedur'.

**BS** Ja, 'procedure'. Sounds like 'Protokoll'.



**MF** You can imagine somebody reading a document and coming across the term ‘process drama’ or ‘applied teaching’ and ‘applied theatre’ and who has not come across that term before and might find it quite helpful to go to a glossary and get an orientation of some kind.

**BS** So what would you write for that person ‘cause you would also need to know where that person comes from in order to give that person a particular kind of description?

**KF** For example, you could say: Applied theatre has developed in this particular British context . . .

**MF** The term has been used in this context in the sense of . . .

**KF** ... it comes from –

**BS** A lot of terms are Latin or Greek in origin so very likely to be known in other languages except they may be used in different ways.

**KF** But you would then aim at a sociocultural definition, go into the historical background, show how a term was used and give examples?

**MS** Etymology, is it? Are we in that territory? So, there is a specific term, ‘tableau’ or whatever it is: When did it emerge for the first time, how has it since been used? In what context(s)? That’s perhaps a starting point for any glossary: to make a joint effort to go back to the origins, even if you’d have to go back to Greek times. But you have to start there and then see what has evolved, so come from a historical perspective? So where are we now? Has the understanding of the concept undergone changes over the decades?

**MF** I mean, if you take another term like tableau from the process drama tradition or ‘thought tracking’. That term is in a way more specialised. I think it’s narrow because it comes out of a particular tradition. Again: If somebody comes across it and has not heard the term and read the term before, it’s a little easier to give an explanation and say ‘This is what it means in practice: Articulating thoughts aloud’ I think it’s one of those examples that does not lend itself toward the complexity we’re talking about. There will be different, more complex terms obviously.

**MS** Complexity, yes . . .

**MF** ‘Process drama’: I think would be impossible to give a short pithy explanation; you could, but it would be misleading. That would be the trouble.

**MS** Ok, I am afraid we will slowly have to wrap this up now because Mike will have to get to his taxi.

**MF** I can slip away if you want to spend another bit of time on that.

**MS** They all haven’t brought sandwiches from the other place and might be hungry, otherwise we could go on. At the end of this highly stimulating discussion I would like to invite you to reflect on key terms which are used in the area of pedagogy and performative arts by especially looking at the key terms used in your area of specialisation. What are the central terms and concepts you work with? It would be fantastic if you could come up with a list of up to ten terms. We could then, as a next step, compare our lists and see where there is some overlap, take those terms and examine them more closely. This can mean to go back to etymology et cetera, and our continued discussion

process can then feed into the discussion amongst members of the group which has been convened by the Bundesarbeitsgemeinschaft Spiel und Theater. Their next meeting will be on February 13<sup>th</sup> and 14<sup>th</sup> in Berlin. Is that a viable plan?

**KF** Sounds like a plan.

**MS** Great. So what I will do in that case: I will make our group discussion available via SCENARIO to everyone who participated today and also other colleagues who might be interested. Thank you to everyone in the room for contributing to the very engaging and thought-provoking discussion which we will hopefully continue in the near future. Have a lovely weekend.

**BS** Thank you, too!

(clapping)

## Creating more dangerous safe-spaces: A performative remedy for classroom solipsists?

*Benjamin Swakopf*

**Abstract:** Although it is now common practice for universities to mandate formal accommodations for students with disabilities, newer calls have been issued by those like Price (2011), who hope to see educators do more. This would involve implementing less formal accommodations for students who might find it difficult to navigate academic “norms” both inside and outside of the classroom. Here I give a brief interpretation of how some of these suggestions might be counterproductive and offer performative pedagogy as a potential solution for several of the problems raised. Specifically, the way that drama forces students outside of themselves while allowing them to hide behind fantastical roles can create a classroom atmosphere that is actually safer – and more vibrant – than before. The following observations derive from personal course journals written while enrolled in the course: *College German Teaching* at Indiana University during the Fall of 2016. The course, designed especially for Associate Instructors (AIs) during their first semester of teaching, comprises an overview of language teaching methodology up to and emphasizing post-method approaches like Performative Pedagogy. The various classroom goals were explored and approached by means of discussion, teaching-demos, classroom observations and in-class performances.

### 1 Navigating kairotic spaces – what are they, exactly?

“I worry more and more that we are creating an atmosphere where our students can remain in their own little worlds.” Although I cannot remember my exact turn-of-phrase, this approximates what I scribbled down on my notecard and tacked on the wall during our unit on *Individual Differences and Classroom Diversity*. It was nearing the end of the semester and each of us were instructed to prepare for a lively discussion of one chapter from Price’s (2011) *Mad at School. Rhetorics of Mental Disability and Academic Life*. My comment, casually hanging next to several others under the heading “Doubts/Questions,” was in fact more sharply directed toward some suggestions in the article we had read

and not toward my colleagues, who were co-participants in the course and fellow associate instructors – I didn't dare to think any of my compatriots would be guilty of such a thing.

Price, in her chapter titled “Presence, Participation, and Resistance in Kairotic Space,” attempts to push back against what she deems overly “rationalist” assumptions in both theory and praxis as they relate to classroom accommodations. The claim is that we, as educators and theorists, tend to only consider formal accommodations for students with various disabilities (e.g. note-takers, extra time on exams, captions on videos, Braille and large-print handouts, and the presence of a sign interpreter), but continuously neglect what else could be “offered for the student who is earnestly participating, but in ways that do not fall into the [...] pattern of classroom discussions and activities” (Price 2011: 59).

Crucial for discussing these patterns of classroom activities is the notion of a “kairotic space,” which designates those “less formal, often unnoticed areas of academe where knowledge is produced and power is exchanged” (ibid. 60). While this spans experiences ranging from formal classroom discussions to conversations during office-hours to casual interactions in the hallway between teacher and student, the key component for Price is the “pairing of spontaneity with high levels of professional/academic impact” (ibid. 61). Furthermore, each of these kairotic spaces involve certain expectations – those classroom “norms” which more rationalist-oriented educators will leave largely unspoken, unchallenged, and unchallengeable. When these expectations are either left unstated or constructed too rigidly, a proportion of students will inevitably find it difficult to navigate their way to “appropriate” participation. It then becomes our job, as instructors, to diffuse as many aspects of the kairotic space as we can – or is it? We can now finally turn again to my initial worry, still hanging there on the wall next to other notecards with concerns about mandatory attendance policies and rowdy students. Where are both “rationalist” norms and these new non-formal accommodations leading our classrooms, and more importantly, our students? Hopefully not *just* back around to themselves.

## 2 That old cellular “bête noire” and problems with participation

Embedded within a broader consideration of how classroom participation can be assessed, Price stresses that a given teacher’s “experiences of ‘rudeness’ might ... [actually] be a student participating in a way that performs, or attempts to accommodate, her own mental disability” (ibid. 74). Included in this discussion (and what initially provoked my own reaction) was the suggestion that instructors specifically rethink their immediate perceptions of cellphone-use in the classroom. While we might think that the students pulling out phones in class are those most bored, most uninterested in the topic at hand, perhaps that isn't the case. “The cellphone might represent not ‘incivility’

but any one of a number of strategies to enhance participation, including an attempt to diffuse the stress of sitting quietly in a classroom in the first place” (ibid. 75). Although I would be willing to grant this possibility on a case-by-case basis (though my limited observations of my own students seem to corroborate the typical narrative – boredom, technology addictions – rather than the latter suggestion), how one handles this issue in the individual classroom and the educational system at large adopts a much wider significance. If the suggestion is that we then strive to lower the stress-factor of our classrooms in order to compensate for a typically high-stakes atmosphere – great! If, however, the suggestion is that we perhaps allow our students to engage in this specific type of coping mechanism, then I do happen to worry more and more about the message we are sending students.

I was relieved to hear my instructor say, in a follow-up discussion of classroom diversity and accommodations, that in class we are trying to bring our students “up to the edge of their comfort zones.” This gets to the exact concern that I am raising, as most of the time I would go farther to say “bring our students *past* the edge of their comfort zones.” A lot of the measures we discussed from the article – opening up non-face-to-face venues for student meetings, allowing cell phones in class, holding office hours via Skype – should be legitimately considered, and one can find helpful suggestions about other possible “complementary spaces” in the last few pages of Price’s chapter. However, in many cases I believe that their implementation might only lead to more solipsism among the student body. As far as high-stakes “kairotic spaces” go, talking with a professor face-to-face can be one of the most difficult ones to navigate. But what are we actually telling students and teaching them (especially in terms of developing competences beyond the rudiments of grammar and vocabulary as emphasized by approaches like Gardner’s *Multiple Intelligences*<sup>1</sup>) by encouraging them to communicate only from behind a screen? While many facets of life seem to be shifting to accommodate this trend, entering potentially high-stress situations and coming out unscathed is a part of daily life and functioning as a human in society – *especially* when learning a foreign language and going to test it out with a native speaker. While conversations with a professor may have more immediate chance for professional/academic impact, I can remember few moments more stressful and high-stakes than my own experiences abroad as a foreign language learner.

### 3 Navigating via performative spaces and parting considerations

Our cohort in College German Teaching had the opportunity of being the locus of a Master Class Workshop for the School of Education at Indiana University in

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<sup>1</sup> For an overview of Multiple Intelligences, see Richards Rodgers (2001).

early December 2016. We demonstrated several exercises<sup>2</sup> in drama pedagogy with novel and semi-novel circumstances, which elicited the usual gamut of giggles, snorts, and claps. One notable “attendee” was a character by the name of Ralph Hirsch, a persona whose background we had initially created and then elaborated throughout the semester. It all began about a month prior to the Master Class visit when our instructor showed us a picture of a young man standing on a train station platform. We were asked to step outside of ourselves and physically adopt the position of Ralph (though at that point unnamed) against the wall. Our experience of this embodiment was then enhanced by silently responding to several “empathy questions” (e.g. are you cold? how long have you been there? what/whom are you waiting for?).

Having properly abandoned our roles as students – though never abandoning our own individual creative faculties and previous experiences – we again took our seats. After discussing our shared emotional interpretations, we baptized Ralph with a name, a story, and surroundings. Our “text” was thus constructed, a product of democratic consensus founded upon subjective (but very real) imagination. The question for many of us afterwards was not the usual “how can we make Ralph – this text – relate to us?” Rather, the consideration became “what can we make of Ralph? How can we cope with and explore our surroundings *as* Ralph?” Opportunities to lay flesh onto these considerations were provided in the following weeks via improvisational activities. One of our classmates put herself – as Ralph – on the “hot seat” and brilliantly responded to our questions off-the-cuff, carefully detailing Ralph’s every anxiety about his family, his pet rat, and his struggles as a lonely graffiti artist in Berlin. Later on, having decided to follow the theme of loneliness, we had Ralph “run the gauntlet” of deciding whether or not to show up to a blind date he had organized. This involved having a different classmate of ours (in-role) walk through a narrow passageway of the rest of us, who were berating her with reasons for/against going – all outworkings of Ralph’s own desires/apprehensions.

We kicked off the Master Class with similar activities. To begin, several of us were instructed to form “still images” of random people in front of a department store in Ralph’s neck of the woods. The workshop progressed with a few novel scenarios where we were required to synthesize previously developed characters with both new surroundings and personas we had encountered in other components of the course. It became easier and easier to suspend our own realities for the moment for the sake of acting empathetically. Most intriguing to me is how this creative impulse tended to override fears about being wrong or “inappropriate” in a classroom setting. But far beyond the effect of the creative project itself (as well as the fun we had), I was encouraged by several parts of the follow-up discussion and debriefing. Although I’ve only begun figuring out how to use some of its principles and methods in my own classroom, this performative pedagogy could be the best solution to concerns on both sides of the aisle – those hoping to diffuse kairotic spaces at all costs and those (like

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<sup>2</sup> For several examples and more detailed descriptions of the activities mentioned below, see Even (2008).

myself) who fear some of the consequences of doing so.

Price refers to a prevailing trend of differentiating between “bad” and “good” types of resistance, where the former are used to impede the flow of knowledge and the latter work to enhance that flow through careful provocation and the challenging of authority (ibid. 79). However, I’m under the impression that the process of performativity rewrites the standard (maybe we should call it “rationalist?”) metaphor of the “flow of knowledge” itself – and rightly so. The reality of classroom learning is far more complex than the image of an instructor simply packaging up information and sending it downstream to all motivated, attending, and participating recipients. When students are engaged side-by-side in the process of fashioning or even simply elaborating the text for a given class period, this serves to blur the distinction between what is disruptive and what is appropriate. When our class was engaged in the activity of “hot seating” Ralph, for instance, there was no telling in advance whose question or which response would ultimately contribute most to the narrative we were fashioning. This is precisely because we were in the process of *fashioning* it. There is rarely a single, fixed trajectory for how we get to know someone, whether imaginative or real. In fact, the only definite goal for us was elaborating a persona, and this can be accomplished by all sorts of approaches. Any student’s comment that could have been deemed bad resistance under the former kairoitic regime could, within the confines of a new performative regiment, have the effect of “good” resistance. In other words, it’s quite difficult to dam up a flow of knowledge that was never assumed to be flowing in the first place.

Above all, this form of pedagogy actually makes serious demands that the students step outside of themselves (perhaps more seriously than any other method), but – if construed correctly – it’s exactly this demand that lowers the threat of embarrassment, personal harm that necessitated the caution in the first place. Inevitably, the students will be bringing whatever they have (skills, perceptions) and whoever they are (background, life experience) to the table during the activities, which is a great success in terms of garnering diversity, but they always have an option to hide this under who they are currently *playing* and adjust per comfort-level. In any case, I would much rather my students protect themselves behind a performance than some sort of screen.

As trust and respect builds throughout the semester (at least, we all hope this is the case), the need to hide/hold back diminishes, and what can be seen is an extremely vibrant classroom. This last aspect was most clearly articulated by a classmate of mine during the workshop debriefing: performative pedagogy in many ways provides students with the opportunity to be impressed by each other – to marvel at the creativity, humor, and boldness of one’s classmates. It’s certainly something I’ve walked away impressed by after every single class period of this semester’s pedagogy course. Quite possibly the most comforting feeling is knowing that one’s colleagues (both in learning and teaching) have so much to show you and even accept you as a fellow contributor.



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Länderbericht: ÖSTERREICH

## Schultheater und Darstellendes Spiel - in Österreich

*Dagmar Höfferer-Brunthaler*

Der nachstehende Text ist ein Beitrag zum neuen Projekt der UCC “Scenario Correspondents”. In mehreren Aufsätzen soll der aktuelle Stand der Drama- / Theaterpädagogik in einzelnen Ländern festgehalten werden. Konkret versteht sich dieser Text als ein erster Überblick über den aktuellen Stand der Institutionen rund um den Theaterunterricht in österreichischen Schulen. Er könnte auch als Startschuss für das gesamte Projekt gesehen werden. Es ist geplant, diesem Überblick weitere Informationen aus Österreich folgen zu lassen. Möglicherweise können Abschlussarbeiten (Master-Thesen) zu diesem Thema verfasst werden. Diese Zusammenfassung betrachtet die Möglichkeiten für österreichischen Lehrer\_innen, sich Unterstützung und Hilfe in der Umsetzung theatralen Unterrichts zu holen. Das meint einerseits den Bereich Aus- und Fortbildung, andererseits die konkrete Unterstützung durch Beratung und Finanzierung. Genannt werden auch überregionale Initiativen, Gemeinschaften sowie Kinder- und Jugendfestivals, die allesamt Vernetzung und Kooperation ermöglichen und fördern.

### 1 Zum Stand der Drama- / Theaterpädagogik in Österreichs Schulen

Österreich hat eine Zahl von Vermittlungsprojekten, die Schulen, Schüler\_innen und Lehrer\_innen und Theaterinstitutionen bzw. Künstler\_innen miteinander in Kontakt bringen, Projektunterstützung in verschiedenster Weise anbieten und Plattformen für Dokumentation und Präsentationen anbieten. Sie fördern damit kulturelle Bildung in einem beträchtlichen Ausmaß.

Dieser Text ist eine überarbeitete Version eines Ausschnittes aus einer Master-Thesis, die sich mit den derzeitigen Möglichkeiten des Theaterunterrichts an Österreichs Schulen beschäftigt.

## 1.1 Vermittlungsprojekte des Bildungsministeriums

Allen voran ist **KulturKontaktAustria** (KKA) ([www.kulturkontakt.or.at/](http://www.kulturkontakt.or.at/)) zu nennen, eine Institution, die es bereits seit 1989 gibt. KKA unterstützt sowohl Künstlerinnen und Künstler in ihrer (pädagogisch orientierten und kunstvermittelnden) Tätigkeit und bestärkt Lehrer\_innen, kulturelle Bildung anzubieten. Große Projekte, das Schulkulturbudget und einzelne Dialogveranstaltungen machen es Lehrer\_innen leicht, mit Künstler\_innen zusammen zu arbeiten. Diese Finanzierung ist oft überlebenswichtig für künstlerisch-kulturelles Arbeiten im schulischen Kontext. Kulturkontakt ist direkt dem Bundesministerium für Bildung (BMB) unterstellt und wird vom Bundeskanzleramt (BKA) unterstützt.

KulturKontaktAustria definiert sich selbst als „ein europäisches Kompetenz- und Ressourcenzentrum mit den Kernbereichen Kulturvermittlung mit Schulen in Österreich, internationale Bildungskooperation und dem Artists-in-Residence-Programm für KünstlerInnen aus dem Ausland“ (KulturKontakt Austria / Über uns).

Die Initiative der **BMB Macht | Schule | Theater** ([www.machtschuletheater.at/](http://www.machtschuletheater.at/)) brachte seit 2007 jeweils ein Theater und ein bis zwei Schulen als Partner zusammen. Die Förderung von Kreativität und Fantasie, von Sozialkompetenz und künstlerischem Ausdruck sowie die Auseinandersetzung und Reflexion kultureller Bildungsinhalte waren erklärte Zielsetzungen. Langjährige Partnerschaften zwischen Theaterbetrieben und Schulen sind hier entstanden. Seit dem Frühsommer 2016 geht die Initiative in CULTURE CONNECTED auf.

**CULTURE CONNECTED** ([www.culture-connected.at/](http://www.culture-connected.at/)) sieht sich als österreichweite Initiative des BMB, Kooperationsprojekte zwischen Schulen und Kulturpartnern zu unterstützen. Diese Kooperation geht jeweils über zwei Jahres. Konzepte werden eingereicht, nach bestimmten Kriterien ausgewählt und unterstützt. Sämtliche künstlerische Sparten sind vertreten, von Architektur bis Theater. Eine konzeptionell und organisatorisch beratende Funktion hat Kulturkontakt weiterhin inne.

Culture connected möchte allen Kindern und Jugendlichen an österreichischen Schulen eine partizipative Teilnahme an Kunst und Kultur ermöglichen. Dafür öffnet sich Culture Connected allen Kulturinstitutionen, -initiativen und -vereinen. Neue Lernformen und -orte werden besonders unterstützt.

Der Landesschulrat für Vorarlberg betreibt seit mehreren Jahren die Initiative **Schultheater-Coaches** (<http://schuleundtheater.vobs.at/projekte/schultheatercoach/>). „Reisende Schultheaterexperten“ bzw. Theaterpädagogen unterstützen Lehrerinnen und Lehrer in allen Belangen theatralen Unterrichtens und bei Inszenierungen. Man fordert sie über den Landesverband für Amateurtheater an.

Ein weitere intensive Kooperation zwischen Theater und Schule sind Lehrerinnen und Lehrer, die Kunstvermittlung in professionellen Theatern betreiben, also **Theaterpädagog\_innen**, die einen Teil ihrer Lehrverpflichtung in Theaterinstitutionen verbringen und sowohl in den Theatern als auch den Schulen theaterpädagogische Vor- und Nachbereitungen einzelner Inszenierungen anbieten. Theaterpädagog\_innen werden derzeit im Schauspielhaus Graz und

im Volkstheater Wien eingesetzt. Diese Zusammenarbeit zwischen Schule und Theater erfreut sich großer Beliebtheit.

## 1.2 Bundesverband für Amateurtheater / Landesverbände

Der Dachverband **ÖBV Theater** (Österreichischer Bundesverband für außerberufliches Theater) ([www.oebvtheater.at/](http://www.oebvtheater.at/)) bekennt sich zwar in seinem Logo zu Schule|Jugend|Amateur, kann aus mangelnder finanzieller Unterstützung momentan für schulische Theaterarbeit nicht eintreten. Ein Fachbereich Schul- und Jugendtheater ist zwar derzeit mit zwei Personen besetzt, aber quasi untätig.

Was die einzelnen Mitgliedsverbände des ÖBV Theater anbieten, sind Aus- und Fortbildung, konkrete Hilfestellungen für Theatergruppen und diverse Publikationen. Diese professionelle Unterstützung können auch schulische Gruppen in Anspruch nehmen, wenn sie Mitglied des jeweiligen Landesverbandes sind.

Die an den ÖBV Theater angegliederten Mitgliedsverbände, die **Landesverbände für Amateurtheater** können die schulische Theaterarbeit unterschiedlich unterstützen.

- Der **Theater Service Kärnten** ([www.theater-service-kaernten.com/](http://www.theater-service-kaernten.com/)) veranstaltet regelmäßig Kinder- und Jugendtheater-Festivals, Schulen sind als Teilnehmer und als Zuschauer vertreten.
- **ATiNOE – Außerberufliches Theater in Niederösterreich** ([www.atinoe.at/](http://www.atinoe.at/)) hat keine eigene Schultheater-Schiene. Schulgruppen können Mitglied werden und kommen in den Genuss der Angebote.
- Im Bundesland Niederösterreich gibt es eine höchst aktive Arbeitsgemeinschaft **ARGE Schulspiel** ([www.schulspiel-noe.at/](http://www.schulspiel-noe.at/)). Die Koordinatorinnen der einzelnen Bezirke treffen einander regelmäßig. Es gibt Angebote zu Aus- und Fortbildungen, Beratung, eine Stückebörse und einen Referentenpool.
- Der oberösterreichische Verband **Amateurtheater Oberösterreich** ([www.amateurtheater-ooe.at/](http://www.amateurtheater-ooe.at/)) bietet keinerlei schulische Aktivitäten. Das Schultheater und das Fach „Darstellendes Spiel“ sind in Oberösterreich stark entwickelt.
- In der Steiermark gibt es **Laut!** ([laut.or.at/](http://laut.or.at/)), den Landesverband für außerberufliches Theater in der Steiermark. LAUT! kooperiert mit regionalen, nationalen und internationalen Verbänden und Interessenvertretungen. Schultheatergruppen können Mitglieder werden, spezielle schulische Belange werden nicht erfasst. Erfahrungsaustausch, Vernetzung sowie Entwicklung und Umsetzung von Theaterprojekten sind erklärte Ziele.
- Der **Theater Verband Tirol** ([www.theaterverbandtirol.at/](http://www.theaterverbandtirol.at/)) fördert alle Richtungen des Theaters bzw. des darstellenden Spiels in seinem

Bundesland. Die umfangreiche Homepage weist den Fachbereich „Schultheater & Dramapädagogik“ auf, der aber zur Zeit nicht besetzt ist. Einige Aktivitäten, die den schulischen Kontext betreffen, werden im Bereich „Theaterpädagogik“ abgedeckt.

- Der **Landesverband Vorarlberg Amateurtheater** ([lva-theaterservice.at/](http://lva-theaterservice.at/)) ist der einzige Landesverband, der einen aktiven Fachbereich „Schultheater & Theaterpädagogik“ verzeichnet. Die Theater-Coaches sind lebendiger Ausdruck dafür.
- Der Landesverband für außerberufliches Theater, Darstellendes Spiel und Dramapädagogik in Wien ([www.atheaterwien.at/](http://www.atheaterwien.at/)) versucht eine Neukonstituierung. **ATHEATER** betreibt explizit die Förderung des Darstellenden Spiels in- und außerhalb der Schule – durch Aus- und Fortbildung, Beratung und Unterstützung. ATHEATER versteht sich auch als Ansprechpartner der außerberuflichen Theatergruppen in Wien. Es ist zu hoffen, dass ATHEATER in Zukunft wieder ausreichend Kapazitäten besitzt, theatralen Unterricht in Schulen zu unterstützen.
- Der **Salzburger Amateurtheaterverband** ([www.sav-theater.at/](http://www.sav-theater.at/)) ist nicht dem ÖBV Theater angegliedert. Auch dieser Theaterverband setzt keine Aktivitäten im schulischen Kontext.
- Im **Burgenland** existiert seit Jahren kein Verband, der sich mit außerberuflichem Theater beschäftigt. Es können keine schulischen Aktivitäten (Darstellendes Spiel) verzeichnet werden (außer Einzelinitiativen).

### 1.3 Vereine und Initiativen

**Assitej Austria** ([www.assitej.at/ueber/](http://www.assitej.at/ueber/)), Österreich-Department der internationalen Vereinigung, stellt die Schnittstelle zwischen Künstlerinnen und Künstlern, Produzierenden, dem Publikum, den Veranstaltern, Theaterpädagog\_innen und Kulturpolitiker\_innen sowie verschiedenen Medien dar. Man versucht seit Jahrzehnten, die Qualität der professionellen darstellenden Kunst für Kinder und Jugendliche in ganz Österreich zu verbessern. Internationale Produktionen (die während verschiedener Festivals gezeigt werden) beweisen seit Jahren eine enorme Qualität. Eine Zusammenarbeit mit den Lehrenden existiert im Rahmen dieser Festivals. Die Theaterpädagog\_innen verstehen sich meist als Theaterschaffende, also mehr als Künstler\_innen denn als Pädagog\_innen.

**IDEA** (International Drama/Theater and Education Association) ([www.ideadrama.org/](http://www.ideadrama.org/)) existiert seit 1992. Die Vereinigung setzt sich weltweit für die Förderung von Drama in Education ein. Neben vernetzenden Treffen und gemeinsamen Projekten veranstaltet IDEA internationale Kongresse zu aktuellen inhaltlich im pädagogischen Feld liegenden Themen. Innerhalb der Gemeinschaft wird auch die Forschung von Theorie und Praxis forciert.

Der Weiterbestand des Vereins und die Fortsetzung seiner Aktivitäten sowie die Ausweitung der internationalen Kontakte liegen in den Händen des ÖBV Theater als Bundesverband und dem Vorstand von IDEA Austria, der aus engagierten Einzelpersonen besteht. Die Unterstützung durch das Bildungsministerium wurde vor einigen Jahren eingestellt, 2016 konnte eine Beteiligung des BMB am Kongress Drama in Education erreicht werden. IDEA Austria ist bestrebt, die Ausrichtung der Kongresse beizubehalten und sie für Lehrerinnen und Lehrer weiterhin attraktiv zu machen. Auch für die anderen Aktivitäten würde IDEA Austria die Unterstützung durch die Schulbehörden benötigen.

Der **Kongress „Drama in Education“** wurde erstmals 1974 abgehalten, anfänglich als internationales Seminar mit hochwertigen Referent\_innen, gedacht zur Aus- und Fortbildung für Spieler\_innen. Der damalige Geschäftsführer des ÖBV Theater, Alfred Meschnigg, der auch das Schulspiel als Unverbindliche Übung in die Schulen hereinholte, war Pate dieser Idee. Daraus entwickelte sich der Kongress „Drama in Education“, der regelmäßig stattfindet. Nationale und internationale Teilnehmer trafen und treffen auf erstklassige Referent\_innen aus der ganzen Welt (z.B. Augusto Boal, Judith Ackroyd, Alan Owens, Marcel Cremer, etc.).

Ab 1992 wurde der Kongress zweijährig veranstaltet, zuerst organisiert von ÖBV Theater in der Burg Schlaining (Burgenland). Derzeit ist der Kongressort das Bildungshaus Schloss Retzhof (Steiermark, bei Leibnitz). Die Ergebnisse (theoretische Grundlagen, keynotes und der methodische Aufbau der praktischen Arbeit) sind in den Dokumentationen nachzulesen. Der nächste Kongress findet von 7.-12. April 2017 statt und steht unter dem Thema „Changes – Challenges - Choices – die Kunst, das Richtige zu tun“.

Unterstützung erfährt IDEA auch durch **IATA/AITA asbl** ([www.aitaiata.org/gil/](http://www.aitaiata.org/gil/)), einer weltweiten Organisation für Amateur-Theater, deren Teilerorganisation IDEA ist. Die Ziele der AITA/IATA sind, Verständnis für theatrales Lernen zu entwickeln und Bildung durch Theater zu ermöglichen.

Formen des **Bürgertheaters** und **Theaterklubs** (für alle Altersstufen) sind für die hiesigen professionellen Theatereinrichtungen mittlerweile selbstverständlich geworden, die Kooperation mit Schulen dabei ist unterschiedlich. Das liegt vermutlich auch daran, dass die Theaterpädagog\_innen vielfach nicht aus dem schulischen Umfeld kommen, teilweise das Schulsystem Österreichs auch nicht ausreichend kennen. Hier läge Potential für konstruktive, langfristig wirkende Zusammenarbeit. Dabei könnte das Bildungsministerium eine wichtige Rolle spielen.

#### 1.4 Arbeitsgemeinschaften

Als österreichweit tätige Arbeitsgemeinschaft für Theater in der Schule **BAGTIS** ([www.bag-tis.at/](http://www.bag-tis.at/)) beschäftigt sich eine Gruppe engagierter Lehrerinnen und Lehrer aller Schulformen mit der Stärkung und Förderung theatralem Unterrichts. BAGTIS ist Teil des Zentrums für schulische Kulturarbeit und

untersteht dem BMB.

Das Engagement der Arbeitsgemeinschaft erstreckt sich auf einzelne Initiativen und der Weiterentwicklung theatraler Bildungsinhalte. Eine Implementierung eines eigenen Faches wäre wünschenswert, ist derzeit jedoch nicht in Sicht. Ein Kompetenzkatalog: Katalog Schüler-Innen:Kompetenzen (2015) ist in zweijähriger Arbeit entstanden und bildet eine hervorragende Diskussionsgrundlage zum Kompetenzbegriff. Die Förderung der Theaterarbeit im Elementar- und Grundschulbereich sowie verstärkt in der Lehrer\_innen-Bildung wäre ein großes Anliegen. Es gibt regelmäßige Treffen in den Bundesländern und eine jährliche österreichweite Bundestagung.

Im Jahr 2016 organisierte das ZSK (Bundeszentrum für schulische Kulturarbeit) anlässlich der UNESCO International Arts Education Week (23. bis 29. Mai 2016) einen Aktionstag „Kulturelle Bildung in Schulen“. Auch die Lehrer\_innen von BAGTIS nahmen daran teil. Es gab etwa 350 Projekte aus verschiedenen künstlerischen Sparten. Eine Gesamtdokumentation befindet sich auf der ZSK-Seite ([www.bundeszentrum-zsk.at/aktionstag](http://www.bundeszentrum-zsk.at/aktionstag)).

## 1.5 Aus- und Fortbildung

Es existieren in Österreich mehrere Möglichkeiten eine **Ausbildung zur Theaterpädagogin/ zum Theaterpädagogen** zu absolvieren. Sie sind zeit- und kostenintensiv und garantieren derzeit keine Anstellung im Schulbereich. Es gibt Ausbildungsgänge zum Spielleiter, die von Lehrerinnen und Lehrern genutzt werden können.

- Masterlehrgang „Theaterpädagogik“ der KPH Wien/Krems ([www.kphvie.ac.at/institute/zentrum-fuer-weiterbildung/lehrgaenge-im-ueberblick.html](http://www.kphvie.ac.at/institute/zentrum-fuer-weiterbildung/lehrgaenge-im-ueberblick.html))
- Masterlehrgang „Lernen durch Darstellen - Theater-Pädagogik“ der Privaten Pädagogischen Hochschule der Diözese Linz ([www.phdl.at/aktuell/aktuell\\_detailansicht/article/lernen-durch-darstellen-theater-paedagogik/](http://www.phdl.at/aktuell/aktuell_detailansicht/article/lernen-durch-darstellen-theater-paedagogik/))
- Ausbildung in Theater- und Schauspielpädagogik (Institut Angewandtes Theater – IFANT), geteilt in Grundlagen-Lehrgang und Aufbau-Lehrgang ([theaterpaedagogik-ausbildung.at/](http://theaterpaedagogik-ausbildung.at/))
- Theaterpädagogischer Lehrgang SSpielen, was ist, verändert die Welt. Theater als Experimentierfeld - Entfaltung persönlicher und sozialer Kompetenz"des Vereines spectACT, Verein für politisches und soziales Theater, in Zusammenarbeit mit dem Haus der Begegnung Innsbruck ([www.spectact.at/ausbildung](http://www.spectact.at/ausbildung))

Eine langjährige „Theaterinstitution“ sei hier zu erwähnen, die seit mehreren Jahrzehnten Workshops mit nationalen und internationalen Referent\_innen



ausschreibt. Der Zustrom ist nach wie vor ungebrochen: Es sind mehr als 100 Lehrerinnen und Lehrer, die ihre vorletzte Ferienwoche regelmäßig in Hollabrunn (NÖ) verbringen. Die PH Niederösterreich veranstaltet mit Unterstützung durch das jeweilige Bildungsministerium seit nunmehr 28 Jahren diese Fortbildung (**Sommerworkshop Darstellendes Spiel**). Die Tradition geht auf Initiative von Mag. Karl Eigenbauer und sein Team zurück, der nahezu von Beginn an für dieser Sommerwoche verantwortlich ist.

Die **Pädagogischen Hochschulen Österreichs** bieten in unterschiedlichem Umfang und Intensität Fortbildungen zum Fach Darstellendes Spiel und verwandten Themen an. Genauere Angaben möge man den aktuellen Vorlesungsverzeichnissen entnehmen. Leider muss festgestellt werden, dass die Theaterworkshops trotz regen Zuspruchs aus budgetären Gründen ausgedünnt werden. In diesem Zusammenhang sei der Beitrag Egon Tureceks in der Zeitschrift Erziehung und Unterricht 3-4 (2015) erwähnt.

Die Zahl der Einzelinitiativen steigt in den letzten Jahren sprunghaft. Sämtliche Aus- und Weiterbildungen sowie **Workshops** werden meist von Einzelpersonen oder Theatervereinen organisiert und angeboten. Es ist zu vermuten, dass Gewinnorientierung hinter manchen Angeboten steckt; die Qualität ist unterschiedlich. Häufig werden Seminare „zum Einstieg in die Theaterwelt“ beworben. Inwieweit diese Theaterarbeit pädagogisch orientiert ist, wäre im Einzelfall zu prüfen. Viele Referent\_innen nennen sich „Theaterpädagog\_in“, diese Tätigkeitsbezeichnung ist rechtlich in Österreich ungeschützt.

Eine Veranstaltung, die professionelle Produktionen mit Workshops (für jedermann) verbindet, ist die **Internationale Sommerakademie für Theater Graz** (<http://somak.at/>). Sie läuft mittlerweile dreißig Jahre, verbindet klassische Workshops wie Clowntheater, Pantomime und Sprechtechnik mit außergewöhnlichen Angeboten (Bühnenkampf, Audition/Casting-Training oder Luftakrobatik). Die Workshops sind nicht ausschließlich für Pädagog\_innen gedacht.

## 1.6 Kinder- und Jugendtheater-Festivals

**Theaterfestivals** für Kinder- und Jugendliche werden häufig entweder von professionellen Theaterinstitutionen (szene bunte wähne, Schächpir, Junges Volkstheater, Dschungel, etc.) oder von Amateurgruppen (Jugendtheaterfestivals in Kärnten, Vorarlberg, Wien, Oberösterreich, etc.) bespielt. Der ÖBV Theater bzw. die einzelnen Landesverbände schreiben landes- und österreichweite Festivals aus, manchmal zeigen professionelle Gruppen neben schulischen und außerschulischen Theatergruppen ihre Inszenierungen. Meist präsentieren diese Festivals eine Mischung aus nationalen und internationalen Produktionen. Die menschliche Begegnung der jungen Menschen und der fachliche Austausch sind meist wesentlicher Bestandteil dieser Veranstaltungen.

Insgesamt sind Festivals für Schultheatergruppen aus verschiedenen Gründen rückläufig. Eine Belebung der Festival-Szene wäre wünschenswert, über die Bundesländer hinaus gehend und nach dem Vorbild der Kinder- und

Jugendtheater-Festivals im deutschsprachigen Raum. Der ÖBV veranstaltet jedes Jahr ein Jugendtheaterfestival; Teilnehmer sind auch schulische Gruppen.

## 2 Ausblick

Alle diese Initiativen (und diejenigen, die hier nicht Eingang gefunden haben), könnten bei entsprechender Bündelung und Koordination theatralen Unterricht („Methode Drama“) als Unterrichtsprinzip und die Einführung von „Theater als Fach“ unterstützen. Die Kompetenzkataloge für die Grundstufe, die Sekundarstufe I und II gäbe es bereits. Derzeit stehen allerdings andere Ziele im Vordergrund.

Es bräuchte eine umfassende Diskussion und eine Gesamtkonzept, wohin sich die pädagogische Theaterarbeit (als ein Teil kultureller Bildung) hin entwickeln soll. Die Verbände für das Außerberufliche Theater können im Amateurtheaterbereich die Arbeit mit Jugendlichen und Kindern abdecken. Der ÖBV Theater und seine Mitgliedsverbände sind aus budgetären Gründen nicht in der Lage, den Schulbereich abzudecken.

Das Ministerium hat in den letzten Jahren die Agenden mehrfach weiter gereicht. Derzeit bemüht sich das **ZSK – Zentrum für schulische Kulturarbeit** ([www.bundeszentrum-zsk.at/](http://www.bundeszentrum-zsk.at/)) konzentriert darum, die Anliegen aller künstlerischen Fächer zu vertreten. Diskussionen um ästhetische Erziehung in allen Kunstsparten und das Angebot fächerübergreifender Veranstaltungen sind ermutigend, in absehbarer Zeit einzelne theoretische Ansätze praktisch verwirklichen zu können. Eine Zusammenarbeit aller künstlerischen Fächer wäre in diesem Zusammenhang wünschenswert.

Die Lehrerinnen und Lehrer aller dieser Fächer sind eine große Gruppe, ihre Anliegen und Forderungen werden hoffentlich in den nächsten Jahren zunehmend gehört.

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Country Report: IRAN

# Iran – Infrastructure, historical and current developments in performative pedagogy

*Amir Hossein Esmkhani*

## 1 Introduction

Theatre and other forms of art have played an unarguable part in the formation of cultures and civilizations all around the world. There is some proof that performance began even before language was invented by man. In their rituals and traditions, our earliest ancestors used their body to convey messages and performed rituals on different occasions. The history of our culture and civilization is replete with various forms of art and performance narrating the stories of generations. From mothers' bedtime stories to religious ceremonies, for a wide range of purposes, art in general and performance-based art in particular gave shape and meaning to human's everyday life experiences. This article will present an overview of the history of performative arts in Iran, how it has come to contribute to foreign language teaching, and outline its limitations and future projections.

### 1.1 A brief history of performative arts in Iran

Performative arts have a rather long history in Iran. In one of the most authoritative books on Iranian Performance Tradition, William O'Beeman (2011) presents the rich "tapestry" of Iranian traditional performance which took root many centuries ago, before Iran came into contact with the West.

He believes that those who are not familiar with Iranian culture may be truly surprised to discover that Iran has any noteworthy performance traditions at all. In his book he claims, "Iranian performance traditions strike deep to the roots of Iranian culture, and reveal truths about Iran that are profound and fascinating" (O'Beeman 2011: 12).

These performance traditions include the epic drama, *Taziyeh*, and the comic improvisatory *Ruhozi*, which have continued until this day. They are of aesthetic complexity, subtle and, in an unprecedented and unique way, reflect Iranian culture and thought, enriching all Iranian cultural expression, including literature, art, architecture and film.

After the Iranian revolution in 1978, there was some concern that these traditions, which had been an invaluable part of Iranian life for many centuries, might vanish. However, even though traditional performance has seen some decline after the revolution, its major tenets have remained almost intact.

These performance traditions remain an exceptionally powerful part of Iranian life. Even highly westernized individuals appreciate them and watch them regularly. They remain an essential part of Iranian cultural heritage, and a key element in Iranian identity. Moreover, their strength extends to the rest of the Persianate world in Iraq, Afghanistan, Central Asia and beyond. They also affect the Shi'a world in Arab speaking regions such as Lebanon, Saudi Arabia, the United Arab Emirates, Azerbaijan, India and Pakistan. (ibid. 16)

Beeman shows the close association between the symbolism and structure of these performance forms with Iranian core culture and argues in anthropological terms that this association remains one of the most important reasons these traditions should be studied and revered. He also maintains that Iranian performance constitutes an assemblage of profoundly important aesthetic expression worthy of the most elevated attention among the cultural expressions of the world.

In another comprehensive book, *The History of Theatre in Iran* (2005), Willem M. Floor asserts:

Although most people do not speak of theater and Iran in the same breath, dramatic expression has always been a fixture of Iranian culture. Some 2500 years ago, kings and commoners alike were regaled by comic theater in the form of dance and mime, accompanied by music. The dancers often wore masks, a vestige of an earlier era when such dances were enacted as religious rites (Floor 2005: 7).

He confirms most of O'Beeman's descriptions of Iranian performative arts and adds that puppetry has also a long history, dating back to about 1000 B.C. He sees dramatic art in Iranian people's everyday rituals and contends that after the Islamic revolution some of the religious rituals were further established such as *Tazieh*. On the other hand a very strong form of performative arts called *Ruhozi* gradually declined.

## **1.2 The state of the art in art-based pedagogy in Iran**

With such a deeply rooted tradition in performative arts in Iran, which has utilised performance on both sad and happy occasions, its educative use has been confined to indirect approaches through life long practices outside educational places. People have been exposed to various forms of dramatic activities in traditional rituals and ceremonies such as Ashoora and Tasooa, which are religious commemorations of Imam Hossein's martyrdom in Karbala. But as stated earlier, performative art has been underutilized in the field of education.

Historically, theatre (Nemayesh/teatre = with French-like pronunciation) has not been a subject in the school curriculum, however, the capital Tehran has had a fine arts school (Honarestan) for secondary school students for almost half a century. It is only in the last few years that other cities have followed and seen their fine arts schools open. The main reason for the lack of focus



on performative arts in pedagogical contexts to my mind is the conservative atmosphere in education with its emphasis on traditional approaches. In addition, Iranian scholars have never tried or maybe have failed to apply and customise drama-based teaching in accordance with the local culture, hence the lack of this powerful tool in our educational system.

At the tertiary level however, the picture is not that disappointing. The university of Tehran as one of the leading universities in Iran has had a faculty of fine arts for over a century with theatre, cinema and other related courses.

In 1957, the Department of Fine Arts as the first artistic and cultural organization, issued the establishment license of Dramatic Arts Office and, in 1960, was renamed Faculty of Dramatic Arts. After the reopening of universities in 1983, this school continued its activities under the name of Faculty of Cinema and Theater.

Now the Faculty of Cinema and Theater offers these programs:

Field of Study	Academic Level		
	BA	MA	PhD
Cinema	√	√	–
Acting	–	√	–
Puppet Theater	√	–	–
Scenery Design	√	–	–
Acting – Directing	√	–	–
Dramatic Literature	√	√	–
Animation	–	√	–
Theater Directing	–	√	–

The University of Art is one of the accredited universities in Iran. Some parts of this university were established in 1979. Then in 1991, five different institutes of arts combined together and the University of Art was founded as the largest university in Iran devoted to the arts.

In 1979, after reorganizing five formerly independent institutions – The Conservatory of Music (1918), The College of National Music (1949), The College of Decorative Arts (1960), The College of Dramatic Arts (1964), and Farabi University (1975) –, it was formed as the Art Academic Complex, and in 1991, it was named the University of Art.

The University of Art is a major centre for art education in Iran with an international reputation. This university has been a pioneer in teaching many of art majors in Iran and the Middle East. The University of Art has five faculties in Tehran and Karaj: the Faculty of Applied Arts, the Faculty of Visual Arts, the Faculty of Cinema & Theater, the Faculty of Music, and the Faculty of Architecture and Urban Planning.

Currently there are 3950 full-time students, 135 full-time faculty members,

and 330 part-time professors at this university; with 21 bachelor's degree majors, 29 master's degree majors, and 5 PhD majors.

Besides Tehran, a few other major cities – Shiraz, Esfahan, Tabriz –have university courses on theatre and other relevant art subjects.

## **2 Drama/theatre in second language teaching/ learning in Iran and its limitations**

Second language teaching has followed the major universal trends in Iran since the first language school in Iran which opened in the 1950s. With a heavy focus on grammar-translation skills for more than five decades, it is only in the 21<sup>st</sup> century that language schools have gradually shifted to communicative approaches.

### **2.1 The impact of politics**

After the Islamic revolution in 1978, Iran closed its doors to the West and the political relations were limited to diplomatic ceremonies with the major powers of the world. In this era of international seclusion, the communicative use of English has not been a central focus for Iranian language learners until the last decade or so. Students focused more on grammar, reading and translation skills as they were attempting a university entrance exam at the end of the secondary school, which determined their future. Recently, however, together with many other countries, Iranians started to realise the importance of the very much neglected listening/speaking skills for communication purposes. Highly influential elements are the introduction of the Internet, Mobile Devices, Satellite Receivers, PCs, Tablets, and Globalisation in general. A rather open-door policy of the Iranian government towards the world in the current regime has also been somewhat effective in this regard.

### **2.2 Private vs. public sectors**

Although the trend has been inclining towards more communicative approaches, this shift has been slow and gradual, as assessments and national measurements are still leaning towards more conservative and traditional methods. And this has led to a distinction between public educational institutions and privately owned language schools; the former being still mostly traditional and the latter more open to new approaches in language teaching. So when discussing the use of drama in language teaching in Iran, my focus will be on privately owned and run language schools, as there is no incorporation of art forms into language learning in state-owned schools whatsoever.

Private language schools have sprung in number in the last two decades. With only a few language centres until about 2005, there is now about one language school for every 20,000 people in cities; in my hometown Zanjan in the north-western part of Iran, with a population of about 500,000 people, there

are now about 25 major language schools and even more local minor ones. This number attests to people's raised awareness regarding genuine acquisition of language to be much more than just the knowledge of grammatical rules and the ability to translate. This distinction is also evident in teacher recruitment. Type 1 are the state-run school teachers who have mastered in traditional skills of Reading, Writing and Grammar; whereas the private schools usually recruit teachers who are more fluent and efficient speakers of English. In this highly competitive market, private language schools are introducing new initiatives to attract as many customers as they can. They are advertising their use of modern approaches, among which is the implementation of drama activities.

### **2.3 Art in the curriculum**

Few language schools have incorporated some drama-based approaches in their curriculum in Tehran and few other major cities. No language school has so far been confident enough to introduce drama as their main focus. This situation is due to many factors such as lack of people's awareness about the advantages of a performative-based language pedagogy, lack of teaching staff, lack of proper space, parents' expectations which are mostly tuned to the old regime, as well as government's restrictions. People in general and parents and students in particular have not heard about what drama-based teaching can contribute to the learning of foreign languages. Moreover, there is a shortage of teachers who have been trained to use performative techniques in their classes. Limited space of private language schools which usually accommodate around 20 students in a 30 sqm classroom adds to the complexity of the situation. Last but probably the most important is the governments' supervision on privately owned businesses. They will not allow businesses to practice anything unless they approve of it and unless there are no contradictions with the moral and religious norms. Theatre as an art form cannot be so much limited to these rigid rules, hence the rarity of dramatic approaches in language schools. As a result the current state of the art in utilizing performative arts in language teaching in Iran is not so bright.

### **2.4 The significance of people's awareness**

People's awareness about the advantages that dramatic performance can bring to a language class seems limited. Furthermore, teachers are not trained to use drama in language learning classes and there are no adequate resources and training centres for them should they wish to do so. Unlike few universities and colleges in developed countries with heightened awareness of the significance of the drama-based language teaching, I believe the picture in the most educational parts of the world is rather bleak. I had an ELICOS (English Language Intensive Course for Overseas Students) teaching position in one of the leading language centres of Australia for 4 years. To my disappointment, language teaching still mostly follows the same traditional approaches, the justification of which

is meeting the needs of and satisfying the overseas students, who are mostly Asian. There are very few countries in which language teachers can obtain certificates for teaching language through drama and Iran is no exception; there are no formal or even informal institutions for training the teachers and issuing certificates in drama-based language teaching.

## **2.5 Projection about the future of pedagogical art in Iran**

As I believe the future of language learning will be closely tied in with the performative arts, the prediction is that the next few decades will witness the introduction of theatre and other art forms in language learning. In Iran, as mentioned earlier, the private education sector will most probably embark on this project well ahead of the public sector. The private sector is more motivated to do so for many reasons such as:

- Thriving in the competitive market
- Seeking customer satisfaction
- Being innovative
- Being more open to new methods
- Being pioneer in introducing new ideas

The projection for the appreciation and use of theatre/drama in language learning/teaching in Iran is expected to start from privately owned language institutes first and then Azad university is likely to show interest in this field much prior to the state universities for the reasons discussed earlier. It is unclear at this point as when exactly there will be courses in this field, however, the usual pattern in Iran is that first a few avant-gardes initiate an idea and if it succeeds then the rest will follow. I think drama pedagogy will be the future of language teaching and soon language centres using drama will spring up everywhere in the world.

## **2.6 The Iranzamin language school project**

As the founder, manager and DoS at Iranzamin language school in Zanjan, Iran since 2002, I am in the process of introducing drama in the curriculum. This will be a gradual process for the reasons mentioned earlier, but we will hopefully start a dramatic centre of language teaching/learning. Lessons and activities will centre around the use of performative arts in language learning.

The Iranzamin language school is a fully private language school established in 2002, delivering general English language course for kids to adults of all age ranges in all proficiency levels. In 2002, Iranzamin started introducing communicative approaches in Zanjan province for the first time and soon it became one of the biggest language schools in the area. In 2005, there was

a record enrolment of 2500 in one semester; however, due to the increasing number of language schools, we have had the flat approximate number of 1000 enrolments in each term in the last 5 years.

Although we know the limitations and shortcomings in launching drama pedagogy, such as lack of English language teachers to deliver drama-based lessons, lack of appropriate space, lack of academic local research, and so on, we are determined to be the first institution based on drama pedagogy and raise people's awareness about its great potential in language learning.

### **3 Academic research on drama pedagogy in Iran**

Academic research on the impact of performative arts on language learning has been limited to only few studies, all of which have been conducted within the last six years.

The first one which examines the positive impact of performance on the literary knowledge of students, is only partially related to the central theme of this paper.

[1] <http://www.tesl-ej.org/wordpress/issues/volume13/ej52/ej52a4/>

This paper proposes that English literature students' knowledge of drama could increase drastically if they perform throughout the course. The participants of this research were 60 intermediate students of English Drama and the research was conducted over a whole semester. The participants were divided into 2 groups, experimental and control. The experimental group devoted most of the course time to performing the plays, while the other cohort only read the plays in the traditional manner. The findings suggest that performing the plays can have significantly positive impact on the tertiary level students' knowledge of English Drama. The contention of this paper is that performance should be added to the traditional approaches to studying English Drama.

The other two research papers are non-empirical library papers which have focused on literature review in this area with only a rather weak application to the context of Iranian classes.

[2] [file:///C:/Users/paniz/Downloads/Using\\_Drama\\_in\\_Teaching\\_English\\_as\\_a\\_For.pdf](file:///C:/Users/paniz/Downloads/Using_Drama_in_Teaching_English_as_a_For.pdf)

This paper is rather a literature review and recommends a conservative incorporation of drama techniques as supplementary material, which is more tailored to the semi-traditional condition of language teaching in Iran.

[3] <http://indianresearchjournals.com/pdf/IJSSIR/2012/September/3.pdf>

The focus of this study is teaching of drama and its contribution to language teaching/learning in Iran and how it can best be implemented. In this research, drama refers to any imaginary situation which can be encountered in the students' daily lives. According to this study, the use of drama has many benefits, including the creation of a stress-free atmosphere, increasing students' sense of responsibility and autonomy, generating new knowledge, improving

the pronunciation of English vocabulary, reaching a deeper level of cultural understanding, and also equipping students with more confidence to express themselves in public. The study was conducted in two different schools in Ilam province in Iran. Both teachers and students realized through the active use of drama in the classroom that true language learning is based on real, personalized communication, in contrast to traditional classroom instruction where the soul of language learning is missing.

#### 4 Final Words

This paper has presented an overview of the state of the art of drama-based language teaching in Iran. It can be concluded that despite a long history of theatre, the educational potential of theatre has not been tapped into much yet. Lack of training centres, drama-based courses, and trained teachers, as well as a rather traditional approach of the decision makers have all had a negative impact on theatre/drama techniques in education in general and in language teaching in particular. It is hoped that privately owned language schools will start the adoption of performative arts in language teaching in a more communicative era in Iran.

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Rezension

## **Fleiner, Micha (2016): Performancekünste im Hochschulstudium. Transversale Sprach-, Literatur- und Kulturerfahrungen in der fremdsprachlichen Lehrerbildung.**

Berlin: Schibri. 335 Seiten. ISBN 978-3-86863-171-5

***Sandrine Eschenauer***

Der Mensch kommt nicht dahin,  
sich durch seine intellektuelle Bildung wirklich zu veredeln,  
wenn diese nicht auf die vollendete Ausbildung seines Herzens gebaut ist.  
(Pestalozzi, Sämtliche Werke 14/349)

Es ist zwischen Wissen und Tun ein himmelweiter Unterschied.  
Wer aus dem Wissen allein sein Handwerk macht,  
der hat wahrlich groß Acht zu geben, dass er das Tun nicht verlerne.  
(Pestalozzi, Sämtliche Werke 2/125)

*Diese Doktorarbeit positioniert sich als evidenzbasierte Forschung („evidenced-based contribution“), die die Entwicklung und Förderung performativer Ansätze in der (Fremdsprachen)lehrausbildung begründet und rechtfertigt.*

### **1 Präambel ...**

Das Theater wurde als Unterrichtsmedium schon vor vielen Jahrhunderten anerkannt und verwendet, insbesondere in der Antike von Aristoteles. Auch später spielten ästhetische Ansätze im Bereich der Pädagogik immer eine wichtige Rolle, wie zum Beispiel im Kontext des Pragmatismus (James, Dewey) und der Reformpädagogik (Reichwein, Steiner, Montessori etc.). Weit entfernt von einer reinen ästhetischen Lehre oder einem Schönheitskanon, die seit jeher umstritten waren und heftig diskutiert wurden, ist die Ästhetik im Rahmen einer aktivierenden Pädagogik „in den Grundelementen“ zu suchen, „bei den Ereignissen und Szenen, die das aufmerksame Auge und Ohr des Menschen auf sich lenken, sein Interesse wecken und, während er schaut und hört, sein Gefallen aufrufen“ (Dewey 1934/2014: 11). In Deutschland wurden diese Erziehungsansätze, die die Erfahrung als Grundlage der Erkenntnis eingebracht haben, im Theaterbereich insbesondere formalisiert durch die Einrichtung einer Dozentenstelle für das Schulspiel an der Pädagogischen



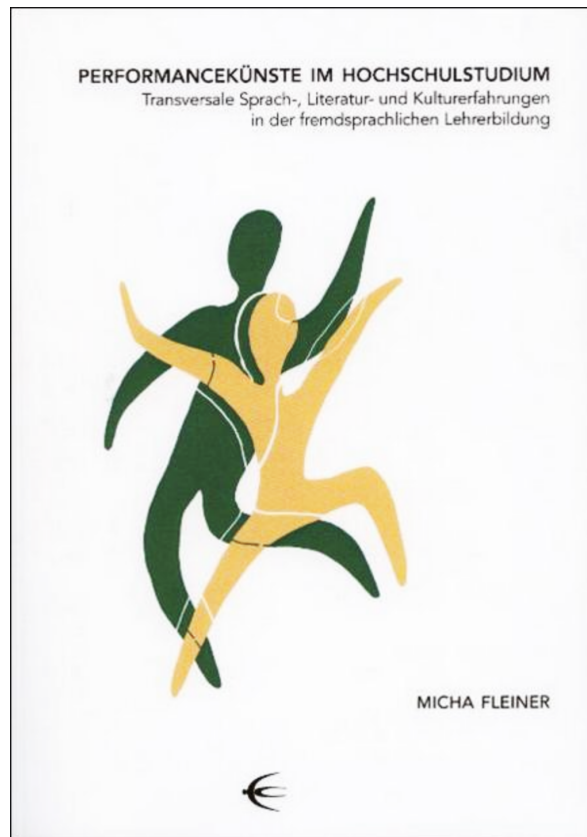


Abbildung 1: [//www.ucc.ie/en/scenario/scenariobooks/](http://www.ucc.ie/en/scenario/scenariobooks/)

Hochschule Berlin im Jahre 1963. Ihr Begründer, Hans-Wolfgang Nickel, bot damals eine Ausbildung an, die aus dem Schauspiel als Handlungserfahrung des Schauspielers schöpfte. Inhaltliche Komponenten waren zum Beispiel die Sprecherziehung, das Darstellende Spiel – und darüber hinaus auch Fächer, die das Spiel als Grundstein des Lernprozesses verstanden, von der Schauspielkunst bis hin zu Lerninhalten und zur sozialen Kompetenz. Dieser Lehrstuhl wurde in den 70er Jahren, insbesondere unter Leitung der Professoren Nickel und Ritter, zur *Theaterpädagogik* weiterentwickelt. Sie wurde offiziell mit dem Fremdsprachenunterricht verknüpft, als die erste Doktorarbeit zum Einsatz von Drama-Techniken im fremdsprachlichen Lehren und Lernen veröffentlicht wurde (Schewe 1993), in der vor allem auch eine Auseinandersetzung mit der Dramapädagogik, dem britischen Äquivalent zur deutschen Theaterpädagogik, stattfand.

## 2 Die Publikation...

Zwanzig Jahre später verschiebt Micha Fleiner den Fokus und nimmt einen analytischen Abstand gegenüber dem Einsatz performativer Künste in der Französischlehrerbildung. In seiner 2016 veröffentlichten Doktorarbeit

*Performancekünste im Hochschulstudium. Transversale Sprach-, Literatur- und Kulturerfahrungen in der fremdsprachlichen Lehrerbildung* stellt er die Ergebnisse seiner sowohl quantitativen als auch qualitativen Analyse im Fach- und Studienbereich Romanistik für die Lehrerausbildung im deutschsprachigen Bereich (Deutschland, Österreich, Schweiz) vor. Dabei greift er Elemente der *Dramapädagogik* auf. Er hinterfragt ihre Auswirkung auf Universitätsebene, indem er Dozentenbefragungen analysiert; und im Bereich der Schule, indem er Interviews mit Studenten durchführt. Diese angehenden Lehrer kommentieren sowohl ihre Erfahrungen mit performativen Ansätzen im Bereich der Lehrerausbildung als auch deren (konkrete oder erhoffte) schulpraktische Anwendung in ihrem eigenen Unterricht. Fleiner sieht den Hauptunterschied zwischen traditionellem und dramaorientiertem Fremdsprachunterricht in der ästhetischen und ganzheitlichen Orientierung des letzteren,

(...) in dem die dramatische Kunst (insbesondere als Theaterkunst, aber durchaus im Zusammenspiel zwischen andere Kunstformen wie zum Beispiel Film, Performance Art, *Storytelling*, Oper) zur Inspirationsquelle und zur Orientierung für das pädagogische Handeln wird. Zugrunde liegt ein Menschenbild, welches den Lernenden als ganzen Menschen erst nimmt. (...) Das im Adjektiv ‚dramapädagogisch‘ enthaltene Wort ‚drama‘ geht etymologisch auf griechisch *dran* in der Bedeutung ‚tun, handeln‘ zurück und hebt damit den Aspekt der (...) Handlungsorientierung besonders hervor. (Schewe 2010, zitiert in Fleiner 2016: 48)

Diese Publikation bietet einen wertvollen Einblick in die Möglichkeiten – ja sogar in die Notwendigkeit – performative Lehr-Lernansätze in den universitären und schulischen Kontext systematischer zu implementieren, und zwar insbesondere in der Fremdsprachenlehrerausbildung. Deren Auswirkungen werden aus drei Perspektiven betrachtet: Methodologie, Lernen und Forschung. Durch das Zusammenspiel von performativen und pädagogischen Wissenschaften entstehen neue Fragestellungen. Der erfahrungsorientierte und ästhetische Charakter der performativen Künste übersteigt einen rein intellektuellen Ansatz, der die leiblich/körperliche Dimension der Erkenntnis vernachlässigt. In dieser von Fleiner privilegierten fachlich-methodischen Annäherung zwischen Dramapädagogik und Fremdsprachenlehre soll im Gegenteil eine Praxis entstehen, die die sinngebenden Modalitäten im Lehr- und Lernbereich von Sprachen mal aus einer praktischen, mal aus einer wissenschaftlichen Perspektive bestimmt.

Das Buch besteht aus neun Kapiteln. Im ersten Teil formuliert der Autor seine Problematik. Inwiefern könnten kreative, auf Performance-Künste basierende Ansätze die Hochschulausbildung bereichern?

Der Autor merkt an, dass in den letzten Jahrzehnten, insbesondere im englischsprachigen Bereich, zahlreiche Publikationen auf den Markt gebracht wurden, die die positiven Auswirkungen von künstlerischer Praxis im Fremdsprachenunterricht darstellen. Er zitiert insbesondere Manfred Schewe, der sich auf Dramapädagogik in der Sprach-, Literatur- und Kulturvermittlung spezialisiert hat und als Vorreiter dieser ästhetisch-performativen Ansätze im

Kontext der Fremdsprachenbildung in Deutschland gilt. Andere Standpunkte, die auf verschiedenen theoretischen Grundlagen basieren und entweder als Inspirationsquelle galten oder parallel entstanden, werden außerdem von Fleiner aufgelistet. Zu erwähnen sind hier die Vorschläge, dramapädagogische Ansätze im Rahmen der neuesten neurowissenschaftlichen Erkenntnisse (Sambanis) in verschiedenen Bereichen einzusetzen, etwa bei der Vermittlung von Grammatik und zur Förderung von sprachlicher Korrektheit (Even), zur Förderung ästhetisch-sinnlichen (Huber) und interkulturellen Lernens (Kessler) und speziell auch in der Lehrerausbildung (Lutzker). Im Feld der Romanistik hebt Fleiner besonders die Bedeutung von Dufeus und Feldhendlers Werk hervor. Weitere zahlreiche Veröffentlichungen, die diese Promotionsarbeit beeinflusst haben, finden hier auch Erwähnung, insbesondere aus der Theaterpädagogik (Koch) und der Dramapädagogik (Schewe) stammend.

Fleiner schöpft aus diesen Studien und deren Lehre für seine Perspektive auf die mögliche Entwicklung der Aus- und Fortbildung und der fremdsprachendidaktischen Forschung.

Im zweiten Kapitel widmet sich der Autor dem theoretischen Rahmen dieser Problematik und definiert vier Schlüsselbegriffe: Ästhetik (33), Performativität (37), transversale Schnittstellen (41) und Dramapädagogik (47).

**Ästhetik:** Fleiner geht es hauptsächlich darum, die lebenden Sprachen zunächst als Kommunikationsmittel zu verstehen, die in der Interaktion Welten öffnen und damit unterschiedliche Sichtweisen und Interpretationen der realen Gegebenheiten ermöglichen. Die künstlerische Praxis entfaltet diese multiple Wahrnehmung und das damit verbundene divergente, transformatorische Denken. Die Theater- und/oder Dramapraxis, indem sie intrinsisch verschiedene Kunstformen integriert, erweist sich als besonders effizient. Durch eine ästhetisch orientierte Spracherfahrung sprengt der Unterricht die Grenzen der normierten Schemata von Frage-Antwort-Katalogen, Textinterpretationen, Meinungsäußerung oder didaktisierten Dialogen, die gewöhnlich im fremdsprachlichen Kontext als Grundmodell für die Kommunikationskompetenz gelten. Nach Fleiners Meinung wäre es im Gegensatz dazu wünschenswert, eine „polyästhetische“ und „dynamische“ (35) Entwicklung in den Bildungswissenschaften zu fördern, die eigentlich der Kommunikation innewohnt, sofern Ästhetik als Lebenserfahrung verstanden wird – d.h. als ein komplexer Zusammenhang von Phänomenen. Es erweist sich somit nach Fleiner als unmöglich, eine einzige Definition von Ästhetik anzubieten. Vielmehr sollten die verschiedenen Wahrnehmungen und Begrifflichkeiten der Ästhetik in ihrem jeweiligen Verwendungskontext betrachtet werden, um nicht „gegen die Phänomene zu verstoßen“ (Welsch (1996), zitiert in Fleiner 2016: 34). In diesem Kontext geht es eher darum, die ästhetische Dimension des Unterrichts und Lernens und mit ihr „Phänomene, Prozesse und Produkte in ihrer umfassenden Wirkung und Inszeniertheit“ zu verstehen und zu fördern (Sting (2003), zitiert in Fleiner 2016: 35). Durch eine systematischere Anwendung performativer Lehr- und Lernformen strebt Fleiner eine temporäre „Wiederverzauberung der Welt“ an (Fischer-Lichte (2004), zitiert in Fleiner 2016: 35); eine Verzauberung im

Unterricht, die „sich in der Verknüpfung von Kunst und Leben vollzieht“ (ibid.); eine Verzauberung, die in der Lage sei, „das Affektive, die Emotionalität und das Imaginative aufzunehmen“ (Böhme (2013), zitiert in Fleiner 2016: 35); „eine Verzauberung schließlich, die ‚die Sehnsucht nach einer anderen Präsenz‘ (Welsch 2012: 12) zu stillen imstande ist, nämlich die Sehnsucht ‚nach der unwiederholbaren Präsenz *hic et nunc*, nach dem singulären Ereignis“ (Fleiner 2016: 35). Fleiners Verständnis von Ästhetik als theoretischer Rahmen für den Fremdsprachenunterricht wird vor allem von Dewey und Welsch geprägt. Es basiert auf der *Beziehung* zu erlebten Momenten, die einen emotionalen Einsatz offenbart und Aufmerksamkeitsmechanismen in Gang setzt. Ästhetische Erfahrung, so Fleiner, könne die Aufmerksamkeit der Lernenden hervorrufen und dabei fruchtbare Lernprozesse entfalten, die sowohl mit Emotionen als auch mit mentaler Reflexion verbunden sind.

**Performativität:** Fleiner beruft sich auf Austins (1962/1972) Schriften, für den die Hauptfunktion der Sprache darin besteht, auf die Welt einzuwirken – und nicht darin, sie zu beschreiben. Fleiner zitiert ebenso Fischer-Lichte (2005; 2012), die das Augenmerk besonders auf die körperliche Dimension der Sprache als sinnstiftende Ausdrucksform und Handlungsdarstellung richtet. Fleiner betont folglich den eminent performativen Charakter der verbalen und nonverbalen Kommunikationsprozesse. Die Performanz-Leistung der Lernenden sollte nach ihm an ihrer Fähigkeit gemessen werden, Sinn im gemeinsamen Handeln entstehen zu lassen, statt zu evaluieren, ob sie Situationen, Gegenstände, Texte etc. nennen und beschreiben können. Für die von Fleiner zitierten Autoren ist die Performanz ein einverleibtes Medium des Wissens – eine Welterkenntnis, die in unseren Körpern ist und durch sie Ausdruck findet. Es handelt sich dabei um das Wesen menschlicher Kommunikation.

Die Praxis des Dramas ermöglicht eine performative – gemeint ist damit eine einverlebte (*embodied*), sensorische, soziale und intellektuelle (Wulf & Zirfas 2007, zitiert in Fleiner 39) –, Fragen stellende Lernform im fremdsprachlichen Unterricht und ermöglicht dabei auch effiziente Zugänge zur Syntax, Lexik, Prosodie, Phonetik etc.).

**Transversale Schnittstellen:** Die erwähnte körperliche Dimension des Lernens und des Wissens, so bemängelt es Schewe (2011), findet nur selten oder gar keinen Platz im Hochschulbereich. Somit wird Fleiners Vorschlag besonders relevant, „crosscurriculare“ Bildungsmodule zu implementieren, die Fremdsprachen und Künste verbinden und performativ ästhetische Elemente beinhalten, die wiederum eine vermittelnde Rolle zwischen den Fächern spielen könnten.

**Dramapädagogik:** Theater- und Dramapädagogik sind nur schwer definierbar und voneinander unterscheidbar, da die entsprechenden historischen Bewegungen dieser Studienfächer und Praxisfelder auf internationaler Ebene sehr unterschiedlich umgesetzt werden (*théâtre en éducation*, *drama in education*, etc.) (Streisand (2012), zitiert in Fleiner 2016: 49). Fleiner entwickelt sein Verständnis des Begriffs im Laufe der Kapitel.

Das dritte Kapitel liefert sodann einen quantitativen Überblick über die

dramapädagogische Praxis im Hochschulbereich in den Ausbildungsgängen des Master of education für das Lehramt für Französisch in Deutschland, in Österreich und in der Schweiz. Lediglich eine geringe Zahl der Angebote weisen dramapädagogische Elemente in der Ausbildung auf (13,66% der 61 befragten Universitäten).

Die Kapitel vier bis sieben knüpfen an diese Auflistung an und öffnen Perspektiven für die Zukunft der Masterstudiengänge in der Fremdsprachendidaktik. Sie betreffen das Herzstück der vorher verzeichneten Ausbildungsmodule, wobei es nun um eine qualitative Analyse geht. Diese Analyse basiert auf einer ‚Triangulation‘ der Perspektiven der Dozenten, der Studenten und der Forscher. Ziel der Verknüpfung der drei Perspektiven ist es, die Schnittstellen zwischen Lehre, Forschung, Studium, Ästhetik und performativen Künsten herauszuarbeiten. Diese unterschiedlichen Beleuchtungen werden durch Interviews festgehalten und untersucht. Die Ergebnisse weisen auf zwei Perspektiven hin: Die erste ist eine „Innen-Perspektive“, bei der es sich hier um diejenige der Dozenten als den Spezialisten der Fremdsprachendidaktik handelt. Sie wird mit der Sichtweise der Studenten verglichen. Bei dieser doppelten Innen-Perspektive geht es um die praktische Anwendungsfähigkeit und deren konkrete Auswirkung auf das pädagogische Geschehen. Die zweite Perspektive ist gleichsam eine „Außen-Perspektive“. Hier geht es um die Experten der Lehre und Forschung im theater-/dramapädagogischen oder im hochschuldidaktischen Bereich. Sie bringen ihre Standpunkte ein, und zwar aus der Sicht der Theaterwissenschaften, der Performance Studies und der Erziehungswissenschaften. Nach Fleiner sind die Studien im Bereich der Performance – insbesondere die von Fischer-Lichte, aber auch von Sting z.B. – und der Ästhetik sehr komplementär zu den fachspezifischen Veröffentlichungen im Bereich Fremdsprachenpädagogik. Sie garantieren die Formulierung von „vertiefenden Empfehlungen und kritisch-konstruktiven Impulsen“ (211), die dazu verhelfen könnten, das Angebot in der Hochschulausbildung zu verbessern und die Forschungsmethoden in der Fremdsprachendidaktik um weitere Modelle aus den Performance-Künsten zu erweitern.

Bei seiner Ergebniszusammenfassung benennt Fleiner durchaus einige Schwierigkeiten, die bei der Anwendung von dramapädagogischen Arbeitsweisen auftreten können, etwa in Bezug auf den Zeitrahmen, der Lehrenden zur Verfügung steht oder auch verbunden sind mit der Tatsache, dass Lehrende keine Ausbildung durchlaufen haben und sich autodidaktisch in die Dramapädagogik hinein bewegen.

Trotz dieser verschiedenen Schwierigkeiten weisen die Ergebnisse in ihrer großen Mehrheit, sowohl aus der Perspektive der Dozenten als auch aus der der Studierenden, hauptsächlich positive Aspekte dramapädagogischer Ansätze auf (für beinahe 90% der Befragten überwiegen die Vorteile der dramapädagogischen Praxis).

Es lassen sich vor allem drei wichtige Lehren ziehen beim Lesen dieser Publikation, die Fleiner selbst in Form von *desiderata* für die pädagogische Aus- und Fortbildung und für die Forschung zusammenfasst:

1. Die Rolle der Performativität und der ästhetischen Erfahrung in der Unterrichtspraxis und beim Lernen, sowie für die Forschungsmethodologie (258; 264-269):

Fleiner stellt fest, dass die Aktionsforschung in Deutschland als „*dirty science*“ betrachtet wird. Die ermutigenden Ergebnisse seiner Studie weisen im Gegensatz dazu darauf hin, dass es wünschenswert wäre, erfahrungsbasierte Methodologien im Bereich der Pädagogik zu erweitern und die bislang geltenden Einteilungskriterien der wissenschaftlichen Disziplinen, die auf einer heute überholten Geschichte beruhen, zu überschreiten. In dem Zusammenhang stellt Fleiner die derzeit stattfindende systematische Trennung der Fächer in Frage. Er plädiert anstatt dessen dafür, dass ein neues transversales Methodenrepertoire entwickelt und eingesetzt werden sollte, das der immanenten Komplexität der Lernprozesse und der Lerninstitutionen Rechnung tragen könnte (s.u.). Die *Per-Formanz* geht durch Formen durch, setzt sie um, verformt sie, löst sie auf, erfindet sie neu. In diesem kreativen Prozess entsteht Sprache und sollte dementsprechend gelehrt und gelernt werden. Daher wäre es nach Meinung des Autors besonders wichtig, neue empirische Forschungsmethodologien zu entwickeln, die sich zur weiteren Erforschung eines dramapädagogischen Fremdsprachenunterrichts besonders eignen.

2. Bedürfnis nach *crosscurricularen* Angeboten auf intra- und inter-universitären Ebene im Bereich von Bildung und Wissenschaft (270-294):

Es gehe dabei darum, Vernetzungsprozesse im Dienste der Reflexivität sowie der pädagogischen Handlung dank gemischter Fachrichtungen und Curricula zu entfalten. Demnach sollten entsprechende Rahmenbedingungen geschaffen werden, die dies ermöglichen, wie zum Beispiel durch eine Begrenzung der Studentenzahl in den Gruppen, einen entsprechenden Raum mit Möglichkeiten, sich zu bewegen etc. Kann dieses Vorhaben gelingen, so wird dabei nicht zuletzt auch das kreative Potential von Dozenten und Lernern weiter gefördert.

Besonders überzeugend sind die Team-Teaching Module, die Fleiner analysiert. Sie bieten eine Lösung in inhaltlicher, methodischer, organisatorischer und zwischenmenschlicher Hinsicht zur Bewältigung einer transdisziplinären Materie und sollten dementsprechend ausgebaut werden. Fleiner betont darüber hinaus die Notwendigkeit, eine adäquate Ausbildung für Hochschullehrende und auch Lehrer an Schulen einzurichten.

Es ist in der Tat zu begrüßen, dass Dozierende adäquat fort- bzw. ausgebildet werden, um eine ausreichende Expertise im performativen Feld zu entwickeln. Es fragt sich jedoch, was mit Fleiners Vorschlag genau gemeint sein kann, ein „entsprechendes Anforderungsprofil“ (286) für diesen spezifischen Bildungsbereich zu entwickeln. Dies könnte nämlich letztlich gegen seine eigene Vorstellung der Prinzipien eines emergenten und kreativen Fremdsprachenunterrichts verstoßen. Ist es nicht bereits faktisch so, dass ein Überangebot von Kompetenzrastern die Forschung und Pädagogik in zu stark normierte Schemata einsperrt? Jegliche Art neuer Lösungen und phänomenaler Prozesse wäre doch von vornherein durch solche detaillierten Deskriptoren ausgeschlossen.



Widersprüchen sie nicht den Intentionen, die man mit performativen Ansätzen assoziiert?

Der Hinweis auf Kompetenzraster wirft die Frage der Evaluation auf, die Fleiner im dramapädagogischen Kontext erwähnt, indem er verschiedene Möglichkeiten auflistet: a.) Evaluation des individuellen Verhaltens: Disziplin, Eigeninitiative, ästhetische Kompetenz, Reflexivitätskompetenz, Sprachkompetenz etc.; b.) Interaktionskompetenz: Toleranz, Fähigkeit, zuzuhören etc. Fleiner erwähnt aber die Grenzen eines solchen Evaluationsmusters: Wie sollen ästhetische Kompetenz, Kreativität usw. evaluiert werden? Vielleicht könnten phänomenologische Selbstevaluationsansätze des lernenden Subjekts Fleiner eine Antwort bringen, insofern sie es ermöglichen, von der normativen zur qualitativen Evaluation überzugehen. Was die Forschungs- und Unterrichtsmethodologie betrifft, so könnte sicher die von Fleiner vorgeschlagene „Seminarperformance“ (275) Ausbildung, Forschung und Evaluation verbinden. Der Autor schlägt alternative Formen der Evaluation vor wie zum Beispiel „fantasie-, kunsterfahrungs- und lernbiographiekultivierende Diagnoseaspekte“ (281), Feedback etc.

Schließlich sieht Fleiner die transversalen Schnittstellen nicht nur innerhalb einer Hochschule, sondern auch im inter-universitären Kontext. Er schlägt vor, Netzwerke mit Künstlern, Verbänden, Theatergruppen sowie Plattformen zur Performativität im Fremdsprachenunterricht (wie zum Beispiel *Scenario*) zu erweitern.

3. Die Bedeutung und die Wirkung einer verkörperten (*embodied*) Methodologie im Sekundarbereich und an der Universität.

Aus der Sicht der Dozenten und der Studenten löst Drama Hemmungen auf, wenn in Lehr- und Lernsituationen das Wort in der fremden Sprache ergriffen werden soll. Der Sprechakt ist dann kein Schulritual mehr, sondern er entsteht in der gemeinsamen Handlung unter Lernenden, so wie jede Kommunikationssituation im „echten Leben“ auch stattfindet. Das Drama ist eine *lebendige* Kunst, die auf der Emergenz des Wortes und des Gedankens in der Interaktion basiert. Die Interaktionen werden nach und nach zu inszenierten Kreationen im Raum umgewandelt. Die unterrichteten und erlernten Sprachen, um die es hier geht, sind ebenfalls *lebende* Sprachen. Im Schmelztiegel des „Lebendigen“ findet also die Verbindung zwischen Dramapädagogik und Fremdsprachenunterricht statt.

Fleiners Befragungen weisen auf transformatorische Prozesse hin, die typisch für das Lernen sind. Sie betreffen die Person, die Gemeinschaft (Zusammenhalt), das Fach (Kultur, Lexik, Syntax, Phonetik/Phonologie) und auch die Methodologie (Ausbildung und Übertragung auf die Unterrichtspraxis). Die Interaktionen in den Gesprächen werden sinngebend, dank des individuellen und kollektiven Imaginären der Akteure (194). Sie wecken Emotionen und unterstützen Memorierungsprozesse. Die Studierenden nehmen die Sprache in ihrer Unmittelbarkeit wahr und machen somit Lernerfahrungen, die sie auf traditionellem Wege nicht hätten machen können.

Das Ziel dieses Werkes, fachliche und formelle Grenzen zu überschreiten



– indem der Autor Forschung und Ausbildung in der Fremdsprachendidaktik verbindet und dabei die Wirkung performativer Lehr- und Lernansätze untersucht – ist nicht nur für den deutschsprachigen Raum, sondern auch für Frankreich und sicherlich auch für viele weitere Länder von großer Relevanz. Fleiners Einladung, die performativen Wissenschaften im Hochschulbereich systematischer zu implementieren, sollte die methodologischen, universitären und geographischen Grenzen überschreiten. Fleiners innovative Empfehlungen sollten auf internationaler Ebene dringend umgesetzt werden, etwa auch in Verbindung mit den komplementären Forschungen von Irwin (2004) (A/R/Tography) und Varela (1989) (Enaktion). Fächerübergreifende Theoriebildungen, wie Aden (2008; 2015; in press) es vorschlägt, könnten die Fremdsprachendidaktik immens bereichern.

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Rezension

## Alan Ayckbourn (2013): Theaterhandwerk. 101 selbstverständliche Regeln für das Schreiben und Inszenieren, 4. Auflage.

Berlin: Alexander Verlag, 187 Seiten (ISBN 3-89581-144-9)

*Nina Hasenzagl*



Abbildung 1: [//www.alexander-verlag.com/programm/titel/84-Theaterhandwerk.html](http://www.alexander-verlag.com/programm/titel/84-Theaterhandwerk.html)

Obwohl ich selbst noch nie ein Stück von Ayckbourn gesehen, geschweige denn gelesen habe, schaffte er es mit seiner aufblühenden und lebendigen Schreibweise, mich in seine Geschichten und Denkweisen zu entführen, sodass ich äußerst gewillt bin, mir demnächst eines seiner Theaterstücke zu Gemüte zu führen. Doch vorerst, worum es in diesem Buch überhaupt geht:

Es trägt den Titel *Theaterhandwerk*, womit einige Themenfelder in Frage kommen könnten. Der Untertitel verrät schon eher, in welche Richtung Ayckbourn lenken will. Verhalten gibt sich allerdings das Inhaltsverzeichnis. Nur einige Schlagwörter deuten darauf hin, was jedes einzelne Kapitel mit sich bringt. Danach stellt der Autor kurz und charmant seinen eigenen Bezug zum Theater vor, welcher vom gescheiterten Schauspieler, über diverse Tätigkeiten als Bühnenarbeiter bis hin zum gefeierten und einem der gegenwärtig meistgespieltesten Theaterautoren führt. Mit Lorbeeren schmückt er sich dennoch nicht; seine Auszeichnung als „Order of the British Empire“ durch die Queen of England wird einzig auf der Buchumschlagsrückseite erwähnt.

Die Kapitel *Schreiben* und *Inszenieren* bilden das Grundgerüst des Buches und geben eine klare Struktur vor. Gespickt werden diese Hauptpfeiler durch sogenannte „selbstverständliche Regeln“, nämlich erprobte Handlungsanweisungen seitens des Autors. Dabei entsteht der Eindruck, er habe seine Stücke

schon hundertmal selbst aufgeführt und zu jedem einen immensen emotionalen Erfahrungsreichtum angesammelt, so lebendig werden sie – in Auszügen – wiedergegeben. Gerade diese Auszüge sind es, an denen er geschickt erläutert, was das wahre „Handwerk“ ist, das er den Leserinnen und Lesern dieses Buches weitergeben möchte.

Fast schon lächerlich erscheint der Tipp, kein Stück anzufangen, wenn keine Idee vorhanden ist – und trotzdem belegt Ayckbourn diesen simplen Ansatz eindringlich und nachvollziehbar. Es sind diese kleinen Tricks, die Ayckbourn aus seiner Schreiberfahrung schöpft und weitergeben will, kleine Fehler, auf die er hinweist und die viele Theaterautorinnen und -autoren, unachtsam im Schreibprozess, tatsächlich machen. Zu keiner Zeit sieht man Ayckbourn mit erhobenem Finger vor sich stehen, eher noch kommt das Bild in den Sinn, man sitze in einem seiner früheren Seminare an der Oxford University.

Liegt die Empfindung nahe, der erste Teil des Buches sei schon ziemlich umfangreich, so wird man im zweiten Teil, *Inszenieren*, förmlich mit Ratschlägen überhäuft. Angefangen bei den Aufgaben einer Regisseurin/eines Regisseurs, über weitere Berufszweige im kommerziellen Bühnenbetrieb, kommen selbst Tipps zu Tätigkeiten von und mit Schauspielerinnen und Schauspielern bis hin zu jeglicher Art von Proben nicht zu kurz. Die Unterkapitel *Voraufführungen*, *Premiere* und *Danach* bilden den Abschluss des Buches und zeigen ganz klar, der Prozess eines Theaterstückes ist um ein Vielfaches länger als die eigentliche Spielzeit. Autoren und Regisseure leben für diesen Prozess und es lässt sich kaum treffender sagen als mit den Worten Ayckbourns:

Denn das Wichtige ist, dass Sie [als Regisseur] und die Schauspieler wissen, wie wichtig Ihre Arbeit für das Ganze gewesen ist. (180)

Oft erwähnt und dennoch kritisch betrachtet der Autor das Metier der Regieführung. Es liegt ihm viel daran, dass diese wichtige Tätigkeit weder über- noch unterschätzt wird und zur gleichen Aufmerksamkeit gelangt wie das Wirken der Schauspielerinnen und Schauspieler.

Mit diesem Buch gibt Ayckbourn selbst Theaterunerfahrenen einen klaren, durchdachten Überblick in die Entstehung und Inszenierung einer Bühnenproduktion. Die darin empfohlenen „selbstverständlichen Regeln“ erheitern die Leserin/den Leser stets und sind keinesfalls als starre Manifeste zu verstehen. Die Leichtigkeit dieser Lektüre beflügelt förmlich zu neuen Ideen und betrachtet bisher vielleicht unbeachtete Elemente aus einem neuen Blickwinkel.

Rezension

## **Claudia Agnes Müller (2015): Forschendes Theater. Chancen und Potential im Kontext von Spracherwerb, transkultureller Landeskunde und studentischer Performance.**

Berlin: Universitätsverlag der TU – ISBN 978-3-7983-2740-5 (print); ISBN 978-3-7983-2741-2 (online)

**Anne Steiner**



Claudia Agnes Müller

### **Forschendes Theater**

Chancen und Potential im Kontext von Spracherwerb,  
transkultureller Landeskunde und studentischer Performance



Universitätsverlag der TU Berlin



Forschendes Theater hat sich als eine besondere Spielart des Theaters etabliert. Die Zahl der Performancegruppen, die gesellschaftliche Realität erforschen und – oft gemeinsam mit ihrem Publikum – soziale Wirklichkeit(en) ausloten und mit biographischem Material experimentieren, scheint in den

letzten Jahren explodiert zu sein. Angekommen ist das forschende Theater auch in der Wissenschaft, Tagungen wie „Forschendes Theater in sozialen Feldern“ an der FH Dortmund im November 2016 setzten sich bereits mit dem Thema auseinander. Und auch in der Schule wird forschendes Theater betrieben – schon 2015 widmete sich das bundesweite Festival „Schultheater der Länder“ diesem Thema.

Claudia Agnes Müller knüpft an diese Entwicklung an. Sie stellt in ihrem Buch aktuelle Projekte und Gruppen vor, die dem forschenden Theater zugerechnet werden, berichtet über eigene Theaterforschungsprojekte mit Studierenden in verschiedenen Ländern und zeichnet wichtige Entwicklungslinien des forschenden Theaters nach. So spannend sich das alles auch liest – welches Potential die beschriebenen Theaterprojekte für den (Fremd)Spracherwerb haben, wird trotz Ankündigung im Titel nicht erläutert – der/die Leser/in bleibt deshalb nach der Lektüre etwas ratlos zurück. Dass Müller am Ende ihrer Einleitung kurz die Aspekte aufzählt, die ihr Titel zwar erwarten lässt, die aber in ihrem Band leider „keinen Platz“ (10) finden können („Es wird keine systematische Darstellung der Beeinflussung der Sprachentwicklung bei Deutschlernenden, die an einem Theaterprojekt beteiligt waren, geben. [...] Es wird [...] nicht explizit auf interkulturelle Theaterarbeit eingegangen [...]“ (10)), verkleinert die Irritation nicht.

Unbefriedigend ist auch ein anderer Aspekt: Was dieses „forschende“ Theater nun genau ist, wird nicht klar definiert. Es finden sich zwar in vielen Kapiteln wie beiläufig Zuschreibungen und Charakterisierungen, etliche davon sind jedoch so allgemein gehalten, dass sie im Grunde auf jedes Theaterprojekt anwendbar sind. Wird beispielsweise „alternatives Wissen zu generieren, das sich mit den Kategorien der Wissenschaft niemals beschreiben ließe“ (15) als Ziel forschenden Theaters umrissen, dann ist das wenig erhellend, da doch jegliche Kunst in Produktion und Rezeption Erfahrungen ermöglicht und damit Wissen generiert, das von der Wissenschaft allein nicht hätte bereitgestellt werden können – und selbst die Rezeption einer traditionell eingerichteten Schauspielaufführung eines kanonischen Damentextes birgt ästhetische Erfahrungsmomente, aus denen individuell neue Wissensbestände generiert werden können. Eine zusammenfassende Definition des forschenden Theaters, die über solch Allgemeines hinausgeht, sucht man leider vergeblich; der Begriff des Forschens bleibt ein vages Sammelsurium. Ob dies daran liegt, dass Müller sehr gut informierte, mit reichlichem Vorwissen ausgestattete Leser/innen erwartet, oder daran, dass es ‚das‘ forschende Theater vielleicht gar nicht gibt, wäre zu diskutieren.

Dass Müller nicht frei von Widersprüchen argumentiert, ist schließlich ein weiterer Kritikpunkt an ihrer Studie. Wenn beispielsweise tatsächlich so pauschal und absolut immer gelten müsste, was Müller mit „[d]er Ansatz des forschenden Theaters verzichtet konzeptionell auf jede Form einer Kombination von vorgefertigten Elementen“ (16) zunächst konstatiert, dann dürfte sie Vorschläge wie diesen für forschende Theaterprojekte mit Studierenden nicht unterbreiten: „Mit ‚Schubladen‘ findet sich bei She She Pop ein weiteres



Projekt, das einen reizvollen Ansatzpunkt für eine Adaption oder sogar für ein direktes Reenactment bietet.“ (143) Reenactment, dieses möglichst getreue und authentische Nachspielen oder Nachstellen konkreter Ereignisse, bedient sich ganz bewusst und gewollt vorgefertigter und bereits gegebener Elemente – und tut damit das, was forschendes Theater laut Müller eben gerade nicht will und nicht soll.

Lesenswert ist dieses Buch dennoch. Seine Leistung liegt darin, kenntnisreich über zahlreiche forschende Theaterprojekte, ihre Arbeitsweisen und Ergebnisse, aber auch ihre Vorgänger und Vorläufer und deren Arbeit zu informieren, unter Rückgriff auf die einschlägige Forschungsliteratur einen detaillierten Einblick in verschiedene Facetten des künstlerischen Forschens und die Geschichte und Grundlagen forschenden Theaters zu geben und dabei immer wieder auch interessante Überlegungen zur Arbeit mit studentischen Laiengruppen einfließen zu lassen, die dem/der Leser/in helfen, die Ansätze professioneller Performer und Theaterforscher für die eigene theaterpädagogische Arbeit mit Laien jeglichen Alters zu reflektieren.

Da es ihr um die Arbeit mit studentischen Laien geht, die sich theaterforschend mit fremder und eigener kultureller, gesellschaftlicher, sozialer, sprachlicher . . . Wirklichkeit auseinandersetzen sollen, geht Müller zunächst kritisch auf einige wichtige theaterpädagogische Ansätze ein (11-33). Sie beschäftigt sich mit dem Theaterlabor von Otto, der theaterpädagogischen Inszenierung von Hilliger, dem biografischen Theater von Plath und dem Psychodrama von Moreno und zeigt auf, in welchem Zusammenhang diese mit forschendem Theater stehen und welche Gemeinsamkeiten und Unterschiede sich in der Arbeit mit Laien und mit professionellen Spieler/innen zeigen. Nach einem kurzen Exkurs, einem Erfahrungsbericht zu einem eigenen Theaterprojekt mit Studierenden, bei dem sie einen forschenden Ansatz verfolgte (35-48), zeichnet Müller die „Entwicklungslinien des forschenden Theaters“ (49-88) nach und setzt sich dafür exemplarisch Grotowski, Brook, Boal und Schlingensiefel auseinander, deren Ansätze, Arbeitsweisen und „Forschungsmethoden“ sie ebenso vergleichend in den Blick nimmt wie deren Umgang mit den Spieler/innen und dem Publikum. Daran anschließend reflektiert sie die Kontaktmöglichkeiten von Kunst und Wissenschaft (89-113) und argumentiert nachvollziehbar, welchen Beitrag für die Generierung von Wissen sie jeweils leisten können: Wissenschaft ist für Müller „eine konsequente Strategie der Problembeseitigung“ (91), Kunst dagegen „sucht nicht nach Lösungen, sie vertieft das Bewusstsein für Probleme.“ (91-92) Beide jedoch „sind in ihrem Bestreben nach wirklich neuer Erkenntnis vor allem eine bestimmte, auf das Unvorhersehbare ausgerichtete Praxis“ (97) mit gemeinsamer Herkunft und sowohl divergierenden als auch konvergierenden Wegen.

Den Hauptteil ihrer Studie widmet Müller der lebendigen und vielfältigen Szene des forschenden Theaters (115-299), das Erinnerungsarbeit ebenso einbeziehen kann wie die Simulation von Zukunft oder die Auseinandersetzung mit ökonomischen Gesetzmäßigkeiten der Gegenwart. Sie beschreibt und analysiert Arbeitsweisen und Zielsetzungen verschiedenster Performancegruppen

und künstlerischer Kollektive (wie TWO FISH, She She Pop, Rimini Protokoll, um nur einige zu nennen) und die Ergebnisse forschender Theaterarbeit und an diese angrenzender Strömungen, die sich in ganz unterschiedlichen Projekten (wie beispielsweise „Das Botanische Langzeittheater“) präsentieren. So gelingt es Müller, die Vielfalt an Fragestellungen, die theaterforschend erkundet werden, und an Vorgehensweisen und Methoden, die dabei verfolgt werden, aufzudecken und für die Arbeit mit Laien zu diskutieren. Wie schade, dass dabei der behauptete transkulturelle Zugriff nicht deutlich wird und Aspekte des Spracherwerbs und der Sprachvermittlung nicht intensiv beleuchtet werden.

Konferenzbericht

## Konferenzbericht zu den Dramapädagogik-Tagen an der Hochschule Reutlingen 2016

*Stefanie Giebert Eva Göksel*

Dieser Konferenzbericht beschäftigt sich mit der zweiten Tagung zu Dramapädagogik im Fremd- und Zweitsprachenunterricht an der Hochschule Reutlingen im Juli 2016.

### 1 Zielsetzung und Einführung

Am 23. und 24. Juli 2016 fand an der Hochschule Reutlingen bereits zum zweiten Mal nach 2015 eine Tagung zum Thema Dramapädagogik im Fremd- und Zweitsprachenunterricht statt.

35 Teilnehmer aus acht Ländern nahmen teil. Die Tagung richtete sich an Fremdsprachenlehrende aller Sprachen und Schulformen, von der Grundschule bis zu universitären oder beruflichen Kontexten, sowie an Fremdsprachendidaktiker aus Hochschulen und Lehrerseminaren.

Während 2015 der Anteil von Vorträgen über Forschungs- und Praxisprojekte zu praktischen Workshops bei jeweils etwa 50% lag, hatten die Organisatoren 2016 – Eva Göksel (PH Zug) und Stefanie Giebert (HS Reutlingen/HS Konstanz) den Schwerpunkt auf Workshops gelegt, da diese bei den Teilnehmern der vorigen Tagung auf das größte Interesse gestoßen waren.

Um dem erwarteten heterogenen Teilnehmerkreis aus dramapädagogik erfahrenen Lehrkräften und interessierten Neulingen gerecht zu werden, war der Tagung ein kurzer Einstiegsworkshop für Anfänger vorgeschaltet. Eva Göksel führte hier durch eine Probestunde (Zielgruppe: Englisch Grundschule), in der das Grimm'sche Märchen von den Bremer Stadtmusikanten mit Hilfe von Drama-Übungen erkundet wurde. Vor allem anhand von Tableaux und Storytelling-Übungen erkundeten die Teilnehmer Aspekte wie das Ausdrücken von Emotionen, genaues Zuhören und Beobachten und kollaboratives Geschichtenerzählen und diskutierten, wie sie diese oder ähnliche im eigenen Unterricht einsetzen könnten.

### 2 Process Drama

Im Fokus des ersten Tages stand dann die Form des *Process Drama*, die Nicola Abraham von der Royal Central School of Speech and Drama an der

Universität London in einem Vortrag und zwei Workshops vorstellte. Die Referentin ist selbst nicht im Bereich Fremdsprachenvermittlung tätig, sondern als Forscherin und Praktikerin im Bereich *Drama in Education*, deren Projekte sich jedoch auch häufig an Zielgruppen richten, für die das Englische nicht Muttersprache ist. Ziel des *Process Drama* Schwerpunkts war es, Lehrenden und Forschenden diese, unter anderem von Dorothy Heathcote und Cecily O'Neill geprägte, performative Großform vorzustellen und zur Diskussion zu stellen, inwieweit sich diese auch für den Fremdsprachenunterricht eignet. Ein weiterer Aspekt sollte die Frage nach dem Umgang mit "Zugangshürden" auf dem Weg zu einem dramapädagogischen Unterricht sein, etwa die Frage nach dem Umgang mit schwierigen Schülern oder die Frage "wie kann ich als Lehrkraft ohne Zusatzausbildung in diesem Bereich dramapädagogische Methoden anwenden?" In ihrem Vortrag "Contemporary Applications of Drama in Education – Troubleshooting Barriers to Drama in Diverse Classrooms" stellte Abraham zunächst die geschichtliche Entwicklung des Bereichs *drama in education* und einige seiner Grundkonzepte – Raum für Kreativität, entdeckendes Lernen, Lernen durch Rollenübernahme, Umkehrung von Hierarchien durch Lernende als Experten – vor. Des Weiteren stellte sie dar, wie ein *Process Drama* im schulischen Kontext geplant werden und welche Rollen Lehrende innerhalb des Dramas einnehmen können. Zwei mögliche Rollen wurden dann in den anschließenden Workshops praktisch demonstriert – einmal die Lehrkraft als Prozessbegleiter, der das Spielen hauptsächlich den Lernenden überlässt und einmal die Lehrkraft als dramatisch stärker eingebundener "teacher in role". Im ersten Workshop ging es um die Themen Kooperation und Teamarbeit – die Teilnehmer hatten als auf einer einsamen Insel gestrandete Piraten die Aufgabe, ihre Umgebung zu erforschen und diverse Gefahren zu überwinden, wobei sie wiederholt Anweisungen in Form von Briefen und Nachrichten erhielten. Dieses *Process Drama* war von der Referentin in der eigenen Praxis in einer Schulklasse einem sozialen Brennpunkt eingesetzt worden. Die Klasse war von einer negativen Dynamik geprägt und neigte in anderen *Process Dramas* dazu, statt Probleme zu lösen, die Figuren im Drama einfach umzubringen – zeigte sich jedoch bei dem Thema Piraten zu Teamarbeit und Begeisterung fähig.

Im zweiten Workshop erkundeten die Teilnehmer als Charaktere aus der Welt von Frank L. Baums *Zauberers von Oz* (und Patrick Maguire's *Wicked*) die Themen Diversität, Vorurteile und daraus resultierende Ausgrenzung. Im Mittelpunkt stand die Figur der Elphaba Throppe, über die die Schüler und Schülerinnen im Rahmen des *Process Dramas* zu Gericht sitzen müssen und über deren Biographie sie im Rahmen des *Process Dramas* durch szenische Improvisationen viel erfahren. Nicola Abraham trat als *teacher in role* unter anderem als Polizeibeamtin und Lehrerin auf und band die Teilnehmer als Schüler, Dorfbewohner, Reporter, etc. in Rollenspiele ein, die am Ende in eine Urteilsfindung mündeten.

Obwohl viele Themen angesprochen wurden, die auch für den Fremdsprachen- und hier vor allem den Literaturunterricht von Interesse sind wurde von einigen

Teilnehmern angemerkt, dass der Transfer der Beispiele in den Fremdsprachenunterricht stärker hätte diskutiert werden können.

### 3 Dramapädagogische Workshops und Doktoranden-Kolloquium

Gezielt auf den Fremdsprachenunterricht zugeschnitten waren die weiteren Workshops der Tagung. So zeigten am Samstagnachmittag Andrea Knupfer und Katrin Klaschik, wie man Sachtexte, die von Lernenden teilweise eher als ‚trocken‘ empfunden werden, aber z.B. in höheren Altersstufen und besonders im berufsorientierten FSU vorherrschen, durch Dramamethoden zugänglicher machen kann. Texte auf Deutsch, Englisch und Französisch wurden von den Teilnehmern unter Zuhilfenahme von Stimmmodulation, Geräuschkulissen oder Raumläufe und Statuen erkundet.

Am Ende des ersten Tages stand schließlich noch das Thema Forschung, bzw. Nachwuchsforscher im Bereich Dramapädagogik im Blickpunkt: In Kurzpräsentationen stellten sechs Doktoranden und Doktorandinnen verschiedener Hochschulen aus Deutschland, der Schweiz, Italien, der Tschechischen Republik und Luxemburg ihre Promotionsprojekte vor. Diese reichten unter anderem von der Erforschung von Theaterprojekten in mehrsprachigen Klassen (Weyer 2015) über den Einsatz von Dramapädagogik in der sprachpraktischen Ausbildung von Lehramtsstudierenden (Sharp 2015) bis zur Untersuchung von Improvisationsübungen auf die sprachlichen Kompetenzen von Lernenden unterschiedlicher Altersgruppen.

Am zweiten Tag demonstrierte Tomáš Andrášik, von der Masaryk University, Brno, (Tschechische Republik) wie Improvisationsübungen Lernenden zu größerem Selbstvertrauen beim Kommunizieren in der Fremdsprache verhelfen und außerdem eine kooperative Atmosphäre im Klassenzimmer fördern können. Der Workshopleiter demonstrierte anhand verschiedener Übungen das Prinzip des „yes, and...“ das Annehmen und Ausbauen von (sprachlichen und nicht-sprachlichen) Angeboten der Mitspieler, wie überraschend diese auch immer sein mögen. Er führte aus, wie dieses Prinzip dazu dienen könne, bei den Lernenden Angst vor der Kommunikation in der Fremdsprache – und den damit verbundenen unerwarteten Situationen – abzubauen.

Im letzten Workshop ging es, nachdem zuvor der Schwerpunkt eher im Bereich Sprachflüssigkeit lag, nun um das Thema Sprachrichtigkeit. Stefanie Giebert (Hochschule Reutlingen) stellte das von Susanne Even entwickelte Phasenmodell einer Drama Grammatik Unterrichtseinheit anhand eines Beispiels aus dem Englischen vor. Zur Illustration der Zeitenfolge Past Continuous–Simple Past (fortlaufende Handlung, die von einer neuen Handlung unterbrochen wird) ging es um potentiell peinliche Unterbrechungen à la „I was taking a bath when the doorbell rang“ und die Teilnehmer intensivierten ihre Erkundung der Struktur durch eigene Improvisationen. Anschließend erarbeiteten nach Zielsprachen organisierte Kleingruppen Vorschläge für

Drama Grammatik Einheiten für den eigenen Unterricht.

## 4 Fazit

In der Diskussionsrunde zum Abschluss der Veranstaltung kamen noch einmal mögliche Barrieren zur Sprache, die Lehrpersonen vom Einsatz dramapädagogischer Methoden abhalten können – die große Bedeutung des Spielleiters im *Process Drama* und damit verbundene Risiken, Probleme mit Zeitmangel und ungeeigneten Räumlichkeiten. Jedoch bestand allgemein Konsens, dass der höhere Zeitaufwand für die Vorbereitung eines dramapädagogischen Unterrichts durch das, was Lernende in einem solchen Unterricht erleben und erreichen können, gerechtfertigt wird. Die Frage nach der Erfolgsmessung und Evaluation von dramapädagogischem Unterricht und seiner Positionierung in Schulen wurden ebenfalls diskutiert und als Thema für kommende Tagungen und Konferenzen in ähnlichem Rahmen – voraussichtlich im Sommer 2017 an der Hochschule Konstanz – festgehalten, da hier weiterhin Diskussions- und Forschungsbedarf besteht.

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Conference Report

## **Incorporating drama techniques in the language classroom: Report on the „Drama in Education Days 2016“ conference in Reutlingen**

*Eva Göksel Stefanie Giebert*

The “Drama in Education Days” conference is conceived as a forum for foreign and second language teachers from all walks of education, from primary to tertiary, regardless of which language they teach. The bilingual (English and German) conference has taken place twice, in June 2015 and in July 2016. This year’s conference was organised by Stefanie Giebert (now at Konstanz University of Applied Sciences) and Eva Göksel (Center for Oral Communication at the University of Teacher Education Zug, Switzerland). The two-day event provides a networking and learning space for practitioners of drama in education – veterans and newcomers alike. This year’s conference took place July 23<sup>rd</sup> and 24<sup>th</sup> at Reutlingen University in Germany and focused on contemporary applications of Drama in Education (DiE) such as: troubleshooting barriers to drama in diverse classrooms, analysing specialised and literary texts in the second/foreign language classroom and promoting stronger communication skills through improvisation. The following report details the individual workshops and shares some of the insights acquired by the conference organisers.

### **1 Drama in Education for every teacher**

In order to make the conference accessible to newcomers to the field of DiE, an introductory workshop explored simple ways to incorporate drama in the language classroom. Starting with awareness and teambuilding warm-ups, Eva Göksel led the group through a sample lesson, using a series of drama conventions to delve into the plot and discover the characters of a Grimm fairy tale. The workshop aimed to make a series of drama conventions accessible to language teachers and to show them easy ways of incorporating drama work in their own practice. Using tableaux work, participants explored different emotions, imitation, and simple speaking and listening exercises for language learners. Participants examined their own teaching practice through the lens of



drama: questioning if and how DiE could enhance the teaching and learning in their classroom. The question of how easily teachers can integrate drama in their classroom practice without formal drama training was also a hot topic, which continued to be discussed throughout the conference.

## **2 Process Drama: Using fiction to learn about reality**

The conference began with an introduction to process drama and an exploration of how it could be applied to language teaching. Dr. Nicola Abraham from the Royal Central School of Speech and Drama at the University of London specialises in integrating digital technologies within process drama workshops with a wide range of community groups, not all of whom are native English speakers. Abraham shared experiences of her work as an applied theatre practitioner within the UK and abroad, where process drama brought difficult groups closer together and allowed shy or marginalised participants to have a voice. The participants were encouraged to consider if process drama in the language classroom could therefore also create space for every student's voice.

Abraham listed examples illustrating how drama in education can be used in many different situations, including with refugees, students with behavioural challenges, and learners of English as an additional language (EAL).

Practitioners have had to adapt their practice to meet the complex needs of the children and young people they work with, providing them with safe, creative, learning spaces. With her talk *“Contemporary Applications of Drama in Education: Troubleshooting Barriers to Drama in Diverse Classrooms”* Abraham addressed concerns about using drama with challenging groups – including the challenge of engaging learners who are struggling with the subject matter, such as may be the case in a second/foreign language classroom. In response to the concern of a teacher losing status and or control of the class by working with a somewhat chaotic form of drama, Abraham cited examples of work done in UK schools where youth experiencing challenges with authority were able to find ways to work together respectfully through process drama.

The talk was followed up with two process drama workshops in which participants took an active part. “Pirates” explored the concepts of building group dynamics and learning to collaborate as a team: the group learned to rely on their own resourcefulness and to see themselves as “experts” in their own right, while creating shared memories during the “journey” across a desert island. This particular process drama was designed for a group of challenging students who were having difficulty creating friendships within their class. After going through the process drama, the group experience was deconstructed to examine ways of facilitating ‘in-role’ work in order to maintain behaviour management and to ensure learning outcomes are met.

The second workshop took participants to the land of Oz to explore fictional events (the history of Oz) and ethical dilemmas. Drawing upon Dorothy Heathcote's *Mantel of the Expert* and Cecily O'Neill's *Process Drama*, this session placed the teacher in role as a ‘guide’ for the action on stage. The process

drama aimed to explore marginalisation and difference and is appropriate for groups aged 16 and older.

### **3 Using non-fictional texts in DiE in foreign language teaching**

In their workshop, Andrea Knupfer, Staatliches Seminar für Didaktik und Lehrerbildung Stuttgart and Kathrin Klaschik, Louis-Leitz-Schule Stuttgart, used drama to access non-fictional foreign language texts. Based on the premise that decoding a non-fictional text is a cognitive challenge for most students, the workshop leaders explored alternative, hands-on approaches to these texts, such as by playing with rhythm, soundscapes and tableaux. The focus lay on making texts, which students often consider to be dry and drab, tangible, understandable and meaningful through the use of drama tools.

### **4 Improvising to improve communicative language skills**

In his workshop, Tomáš Andrášik, from Masaryk University, Brno, in the Czech Republic, led participants through a series of improvisation exercises and demonstrated their use in the language classroom to develop a fun, positive atmosphere and to build a sense of team spirit. In addition, Andrášik maintained that improv exercises allow for creativity and provide room for the unexpected – excellent for language practice. As the participants experienced firsthand, mastering improvisation techniques can help

lower communicative anxiety and to build self-confidence, especially in speaking and listening. This was demonstrated by an exercise for practicing the past tense. The narrator shares the events of the previous day with a partner, who asks the narrator to embellish the tale by asking him/her to “exaggerate” or to “lie”. Andrášik also showed examples of how improv can empower spontaneous and authentic communication and offer opportunities to practice language for real-life situations.

### **5 Drama Grammar in practice**

In this interactive workshop, Dr. Stefanie Giebert, from Reutlingen University, provided a brief overview of a phase model of drama grammar as outlined by Susanne Even. Giebert then encouraged participants to explore the concept in the context of their own teaching. Working in small groups, the participants developed small scenes (in their target language) depicting an embarrassing moment in the past. In order to practice a grammatical structure, the scenes were commented by a narrator using the past tense and shared with the group.

## 6 Summary

35 participants from 8 countries took part in the “Drama in Education Days 2016.” A PhD colloquium at the end of the first day was well attended. 6 PhD candidates from Germany, the Czech Republic, Luxembourg, Italy and Switzerland, briefly presented their research in topics such as applying drama in education in teacher training and in multilingual classes. In a last reflection round on the second day, participants shared their experiences of the two-day event. The necessity of engaging wholeheartedly in a process drama in order for to ensure its success was discussed; the magic only works if the workshop leader commits one hundred percent along with the participants. In addition, some participants wished for a more in-depth discussion of the relevance and potential of Process Drama work in language teaching. Participants also felt that the importance of time (i.e. making time for drama) should be discussed: the consensus was that although it takes time to move tables and chairs to make room for drama work, that time is won back in terms of what the learner’s achieve and experience during class.

The session ended with open questions about evaluation: can teachers measure success in drama work? How can it be graded? In what ways can teachers make sure their (drama) work is taken seriously by parents and by the school? Participants were left to ponder a professional challenge: how could they best integrate drama work in their own classrooms? The question is a complex one and surely merits to be explored during a future Drama in Education Day.

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