

Foreword

Dear SCENARIO Readers,

This issue (2017-1) is the first of two issues entirely dedicated to the SCENARIO Conference, held in University College Cork on May 25-28, 2017 to mark the 10th year anniversary of the SCENARIO Journal. The issue features seven research articles, a piece for our *Texts Around Theatre* rubric, and three conference reports.

The issue starts off with a report of the SCENARIO 2017 conference and a short film which conveys impressions of the four stimulating conference days. For those of us who attended the conference, Lane Sorensen's vivid report will take us back to the vibrant range of talks, workshops, panel discussions, theatre performances. For those could not attend the conference, Sorensen provides a lucid overview to the themes and key issues of the conference. His report is complemented by the official conference film, edited by Patricia & Maciek Klich.

The research articles explore a variety of themes:

Kathleen McGovern offers a comprehensive literature review of performative language teaching, reviewing various forms of drama and theatre applied to second language teaching. She takes the reader through a well-thought out overview of contemporary literature, including both small-scale and long-scale forms. She suggests that, given the vast diversity of terminology in the field, it is important that practitioners and researchers become more transparent on what they actually mean by 'drama', as this can have many different nuances, according to contexts and paradigms. Taking performative language teaching as an umbrella term, she prompts educator to interrogate the reasons why they use drama, seen as both a pedagogic tool and a medium for changes in individuals and society.

Mona Eikel-Pohen's contribution is an insightful practical guide to prepare our students to face an oral presentation. The dreaded ordeal of presenting in public turns into a layered, rich process that can enable students to find their presence and confidence in the classroom. Drawing on Stanislavski's System and Johnstone's Impro, Eikel-Pohen shares a valuable framework to implement in class illustrated by a number of witty Lego figurines. Her discussion is practical and well-augmented. She includes useful TED talks and a variety of practical tips that will be beneficial to teachers and students preparing to talk in public.

Lee Campbell's provocative paper explores the nature of interruption as a pedagogical and performative tactic. Campbell discusses the positive effect of interruption as a performative technique, to provoke participation in the classroom. The paper alternates a solid theoretical framework with practical windows on classroom practice, including photographs of the activities discussed. A rich testimony of Campbell's work as an artist/ provocateur, he shares several projects with various forms of interruption as a common denominator. His three-stage teaching process (Anticipation; Action; Analysis) is entailing account on how the framework can be applied to the EFL classroom context.

Lane Sorensen offers a timely exploration of controversial issues as performance in a public speaking course that refrains from bias, promoting instead the concept of *scopus* whereby alternative perspectives are inhabited in inclusive, considered and dynamic ways. His work integrates complex theory with concrete pedagogy, and is both intellectually stimulating and practically applicable praxis. He reminds the reader that *scopus* is not an easy task, on the contrary, it can be challenging to seek understanding of a position that is anathema to one's own; however, this is where drama-based pedagogy can offer a psychologically safe environment in which various polarizing positions can be explored.

In "Virtual Frontiers", Catherine Van Halsema argues persuasively and articulately that, far from technology being the enemy of foreign language education, successful online classroom models can actually address learner needs and overcome socio-economic barriers. In many countries worldwide, funding for the arts, humanities and foreign language education has been depleted in favour of the for-profit models of education, those of the more economically viable areas of science, business and technology. This has, in turn, left these worlds with a dearth of qualified foreign language speakers who are competent and sensitive with respect to intercultural communication. She traces the development of three online programs before focusing on the flipped classroom model, in which there are pre-class, in-class and post-class tasks, as a performative and digital learning space that is both social and technological. The message of her article is resoundingly positive, that online classrooms complement performative foreign language learning.

Although usually associated with the language classroom, Isobel Ní Riain, Ciarán Dawson and Marian McCarthy promote holistic understanding of complex nuance in the analysis of folkloric storytelling through the use of role-play in Irish literature lectures. The authors take the reader through two very different reactions to this—in the first group, the students were proactive and enthusiastic about rendering literature text into the more dynamic form of role-play. In addition, through Classroom Assessment Techniques (CATs), she was able to conclude that through the use of role-plays, her lectures were seen by students as neither lecture nor work, rather as a discursive means in which

to learn the stories, the themes and also to hone interpersonal skills. The second group, however, could be seen as reluctant learners when it came to using role-play, thereby necessitating the need for scaffolding on the part of the lecturer. In this case, her modification of role-play in order to scaffold the students' experience brought about her own deeper understanding of learner needs, as well as teacher-responsibility.

Two more conferences are focused on in this issue.

Tom Klimant reports on a conference for Germanists (Bayreuther Germanistentag 2016) by focusing on a panel which explored how forms of storytelling we observe in everyday life can become a departure and reference point for performative approaches to literature.

Organizers Eva Göksel and Stefanie Giebert share highlights of the conference “2017 Drama in Education Days”, which was held on June 20th and July 1st at the Konstanz University of Applied Sciences, Germany. The main focus was on best practice and research in the field of drama and theatre in second and foreign language teaching. The target participant-audience of this conference was far-reaching: educators from primary to tertiary level, and drama in language practitioners from educators to researchers to performers. For details of the “2018 Drama in Education Days” please refer to <http://dramapaedagogik.de/>

Last but not least, in the *Text Around Theatre* rubric, Uschi Linehan shares a poignant extract, in English and German, from Herman Hesse's *SteppenWolf*. She brings to our attention a passage high in symbolism and aesthetic value, from Hesse's timeless masterpiece. We hope you enjoy losing yourselves in reading this as much as we did.

Wishing you all the best for the new Academic Year 2017,

The Editors

Erika Piazzoli & Eucharía Donnery

Dublin, Ireland & Fujisawa, Japan

September 2017

Conference Report

(Re)living Moments with Momentum: SCENARIO Forum Conference 2017

Lane Sorensen

After passing through the northeastern gate of University College Cork (UCC), my colleagues and I walk the bridge over the river Lee and onto a campus that, were it not for the beautiful wet, grey stone of its buildings and walkways, could just as well be some arm of an enchanting forest near the heart of the city. Although it is my first time here, the verdant space that opens up before me is both new and familiar; my eyes see a place they haven't seen before, but in my mind echo years of conversations and expectations that mark this campus as a bastion of performativity. What a fitting venue for the vibrant palette of talks, workshops, panel discussions, and theater performances that graced the 2017 SCENARIO Forum International Conference, held May 25-28, 2017 in Cork, Ireland to mark the 10-year anniversary of the journal's inception!

Brainchild of the online SCENARIO journal's co-founders, Susanne Even (Indiana University-Bloomington, USA) and Manfred Schewe (UCC), and aided by the talents of its advisory board members, Eucharia Donnery, Micha Fleiner, Dragan Miladinovic, Róisín O'Gorman, and Erika Piazzoli, as well as a number of volunteers who put the help in helpful, this conference brought a diverse array of ideas and research on topics such as poetry, music, dance, human rights, empathy, and interculturality to one momentous venue. That word – *momentous* – fits the significance of what we as pedagogues, researchers, playwrights, actors, and concerned citizens of the world came together to accomplish under that summer Irish sky: bring *momentum* to life, art, and learning through the bountiful manifestations of performance. We saw this already on the first day with the hauntingly beautiful interplay of music, words, and light in *Killing Stella*, performed by Cork-based GAITKRASH, after which the breadth of performative applications was illustrated in the first panel discussion: *Towards the creation of (more) performative spaces in education: Perspectives from Architecture, Dance, Drama & Theatre Studies, Music and Education*. A second panel two days later on *Performative Arts and Pedagogy: Towards the Development of an International Glossary* sought to tie these myriad and colorful threads together.

Featuring presenters from many nations and multiple continents, over 50 theoretical papers in German and English made their debut, with talks ranging from performative spaces for university students in Japan, the role of constructs and gestures in second language acquisition, and understanding archeology with drama to performative teaching of German in Spain, building

classroom community with drama pedagogy, and embracing the potential of foreign language education in digital and online spaces. The choice of 30 workshops encouraged hands-on, up-and-out-of-your-seat learning and collaboration, allowing us to form cooperative experiences such as bringing poetry to life with movement and still scenes, inhabiting Italian with authentic gestures, or using music and modified composition to enhance foreign language learning. What's more, our two keynote speakers, Wolfgang Hallet (Justus Liebig University Gießen, Germany) and Madonna Stinson (Griffith University Brisbane, Australia), respectively brought us out of the physicality of space into the realms of imagination and signification, and helped us to find hope "as we balance both artistry and teaching in the learning process." And in Ulrike Hentschel's (Universität der Künste Berlin, Germany) plenary address we began our journey with the beginnings of theater education in Germany, tracing the development of its practice to perspectives that offer insights into an intercultural understanding of drama pedagogy today.

We had not only classrooms and drama labs in which to connect with talks and workshops, but also a stage to experience further performances. On Friday night we were informed and entertained by John Crutchfield's one-man show, *A Brief History of Metaphysics*, followed by the hilarity of the Vienna-based improv trio, "artig", featuring Lino Kleingarn, Alexander Riedmüller, and David Füllekruss. Our hearts were touched a day later by the gravity and vividness of *Spurensuche*, a collaboration of students from Ernst-Mach Grammar School and Haar Comprehensive School near Munich (led by their teachers Thomas Ritter and Farina Simbeck), who skillfully navigated the atrocities of the Nazi period with original quotes from survivors and information from local, historical documents. With haunting movement, expression, and sound, *Spurensuche* brought to life human beings who not so long ago witnessed and were victims of unimaginable death. This, perhaps most of all, illustrated to me the undeniable power and good of performativity to resurrect lost moments through movement and drama.

After the last round of tremendous talks, we – organizers and presenters – come together again in a room in the Alfred O'Rahilly building to reflect on what has been, days and years past, and what will be for the role of performance in our pedagogical lives. Crossing the bridge to the northeastern gate with me now are not merely colleagues old and new, but friends who carry the meaning of movement with them. Soon again, I hope, we will converge to create, inhabit, and share scenarios to remind ourselves of the worlds within our own.

Film

A film documenting the international SCENARIO FORUM CONFERENCE 2017

Patricia Klich & Maciek Klich

This clip will evoke and inspire: for those who were at the conference *Performative Spaces in Language, Literature and Culture Education* (University College Cork, May 25 – 28), it will no doubt bring back the memories, the connections, the ‘aha’ moments. For those who couldn’t make it, it is a great opportunity to catch up on key issues of the conference, especially as Manfred Schewe’s opening interview offers a rationale for performative language teaching. Eva Göksel’s enchanting voice features throughout as the soundtrack of the film, a melodic thread that joins different voices together, in her live interpretation of the Irish Raggle Taggle Gypsy ballad.

The film can be viewed on YouTube at: https://www.youtube.com/watch?v=_J5uFayugUQ&feature=youtu

Conceptualizing Drama in the Second Language Classroom

Kathleen Rose McGovern

Abstract

Abstract: This paper reviews key literature published in English on drama and second language (L2) pedagogy. The author explores (a) the integral role drama has played in 20th and 21st century L2 teaching methodologies; (b) commonly cited approaches to integrating drama and L2 instruction; (c) uses of drama as a means of exploring culture and power relations within society, and; (d) major definitions and categorizations developed in the existing body of literature. To conclude, the argument is made that researchers must clearly explain and define their approaches to drama in L2 instruction and ground these approaches in relevant theories of second language learning.

1 Conceptualizing Drama in the Second Language Classroom

Since the 1990's, a vast and diverse body of literature has developed on the subject of drama in the second language (L2) classroom, which points to drama's usefulness in terms of L2 development and cultural and identity exploration as well as certain challenges associated with drama in the language classroom. Belliveau and Kim's (2013) literature review reveals that drama has been associated with many benefits to language learners, including: "fostering communication competence, embodied and engaging learning, contextually-situated interaction, confidence and motivation in learning and using language and deeper engagement with literature" (n.p.). Schewe (2002: 73) points out that the process of making theater is "immediately related to our concerns as language teachers, because the ability to interact and to communicate in efficient ways is, after all, at the heart of language teaching/learning."

My own review of the literature follows the model of Hamann and Harklau (2010); that is, rather than conducting a one-time search of databases to locate literature containing certain search terms, I synthesize literature that has emerged as important over the course of my several-year investigation of drama in the L2 classroom. This includes reviewing four books on the subject

(Byram and Fleming 1998; Bräuer 2002; Larsen-Freeman 2010; Winston & Stinson 2014;) along with articles and dissertations identified in those books as seminal (e.g. Via 1972 ; Kao 1994); examining the scholarly work published in this journal, *Scenario*, devoted to drama and L2 education, particularly two literature reviews both calling for further research and indicating the potentials of drama in the L2 classroom (Belliveau & Kim 2013; Schewe 2013); and discussing articles that have emerged over the course of my previous scholarly endeavors or that were recommended to me by scholars in the field. This review is also informed, along the lines of Smagorinsky's (2008) article, by my work over the past year as an editor for the *Journal of Language and Literacy Education (JoLLE)*, for which I reviewed dozens of articles, several dealing with drama's place in language and literacy education. This review, then, is a written iteration of my endeavor to make sense of the many terms, approaches, and purposes of drama in the field of language education, and I share in the hope that it may help guide scholars interested in this rich topic, pushing us all to more clearly define what we mean when we write and speak of drama in L2 pedagogy. In writing about the use of "theater," "drama," or "performance" in L2 learning/teaching, researchers and practitioners might refer to such wildly different endeavors as the rehearsal and staging of a Shakespearian play for public performance, the writing of an original play by students, or the involvement of students in brief in-class improvisations or games, to name only a few. Surely, these practices are so different in nature as to result in completely different implications for teachers and learners. I argue that despite the attention given to drama/theater in L2 instruction by scholars, a lack of clarity in terminology and conceptual framing may create confusion in interpreting findings.

In the following four sections of this literature review, I examine (a) the integral role drama has played in 20th and 21st century L2 teaching methodologies; (b) commonly cited approaches to integrating drama and L2 instruction; (c) uses of drama as a means of exploring culture and power relations within society, and; (d) major definitions and categorizations developed in the existing body of literature. Drama's inherent versatility necessitates that researchers clearly define what exactly they mean when they use terms like "drama," "theater," or "performance" in L2 contexts. In addition to providing transparent definitions, researchers must also clearly situate themselves in a conceptual framework.

2 Drama as Taken up by L2 Methodologies

Drama has long been viewed as a useful tool for language teaching; several L2 teaching methodologies explicitly call for its use. From role-plays to script readings to gesture, methodologies of the mid-20th century to the current day have sought to capitalize on the benefits that drama offers in terms of communicative competence, lowering affective obstacles to language learning, increasing motivation and even aiding in memorization. Different methodologies have framed drama in relation to the theories they separately

grew from. This results in the evocation of wildly contradictory views of the process of L2 learning and teaching to support similar practices of integrating drama into the L2 classroom.

The Audio Lingual approach with its behaviorist underpinnings has viewed the repetition inherent in the rehearsal of scripts as valuable to the language learning process (Larsen-Freeman 2010). Advocates of Communicative Language Teaching (CLT) have used Communicative Competence (Hymes 1971) to justify drama. CLT (as described in Larsen-Freeman 2010) calls for the use of role plays and other communicative games influenced by the theater in the belief that unscripted, spontaneous use of language would enhance students' communicative competence in the second- or foreign-language (Liu 2002; Dodson 2002; Via 1976; Kao 1994; Kao & O'Neill 1998).

In contrast, viewing the development of a second language as akin to that of a first language, Total Physical Response (TPR) (Asher 1977) asks learners to act out words and phrases as a means of processing them with their whole bodies. This methodology focused on the embodied, kinesthetic nature of language learning. Total Physical Response Storytelling (TPRS) builds on TPR, and explicitly calls for teachers to use drama and storytelling with students. Ray and Seely (2015: 15) explain that TPRS is grounded in Krashen's (1981) notions of L2 acquisition, which aims to keep L2 instruction "fully comprehensible" and calls for "dramatizing stories with students often playing themselves"; in so doing, the students create dialogue including aspects of their personal lives because "we need to personalize our stories as much as possible for high student interest" (ibid. 28).

These methodologies each use theatrical terminology and advocate that teachers engage students in language learning through dramatic processes. Though they differ in their conceptualization of drama as an aid to Second Language Acquisition (SLA), they are united in that drama does not take center stage in the language learning process. As more holistic views of SLA mature, theater artists and language teachers have begun exploring approaches that view drama less as a supplemental part of a language class and more as a means of language teaching/learning in and of itself.

3 Three Common Approaches to Drama and L2 Instruction

A variety of approaches such as playwriting, devising, and even some unnamed approaches such as "creating performance-based identity texts" (Yaman Ntelioglou 2011: 595) have been explored in L2 research. Yet the following three approaches to drama in the L2 classroom emerge most frequently: Theatrical Performance, Process Drama, and Games and Improvisations. The first entails students rehearsing and performing a scripted play. The second requires students and teachers to take on roles in order to complete extended in-class improvisations, but not for performance. The third encompasses the broad array of approaches that call for theater games to be used in L2 contexts, such as the games of Spolin (1986) and Boal (1992).

Theatrical Performance, in which learners study and perform a play, is characterized by O’Toole and O’Mara (2007), who discuss it in educational drama rather than specifically language education contexts, as grounded in the view that cultural knowledge of dramatic literature is “an essential pre-requisite for a fully educated adult” (205). Richard Via (1972) was one of the first to publish accounts advocating Theatrical Performance with L2 learners. As a Fulbright lecturer, Via (1972) travelled to Japan in 1966 to teach English as a Foreign Language (EFL) through theater. He led his class in staging a production of *Our Town*, then remained in Japan for five years to stage various American plays with his students. Via (1972; 1976) advocated the use of theater as a means of introducing cultural concepts to L2 learners and believed it augmented their language skills because it necessitated the use of the target language for a “meaningful purpose” (Dodson 2002: 161). He also found it augmented students’ speaking skills, self-confidence, and spontaneity while lowering inhibitions (Via 1972; 1976). Others who have researched this approach find that it increases the sophistication, confidence, and accuracy of communication (Schier 2002: 198), and that students are introduced to “the acquisition of theater terminology, working in a team, being involved in stage design and lighting, putting together a program, all in addition to studying the literature and historical background relevant to the work” (Lys et al. 2002: 223). Communicative competence and the acquisition of both a target language and target culture are commonly evoked in support of this approach.

Cheng and Winston (2011) present a different take on Theatrical Performance, modified in that the “performance” takes place in the classroom, rather than for outside spectators. Their study presents a theoretical argument for the inclusion of Shakespeare in the EFL curriculum (Cheng & Winston 2011: 74) that is grounded in Cook’s (2000) concept of play as an essential element of SLA, Bakhtin’s (1981) notion of dialogism, Halliday’s (1973) notion that language is socioculturally constructed, and Bourdieu’s (1991) concept of cultural capital. Cheng and Winston (2011) study how the techniques that Cicely Berry (1993; 2008) of the Royal Shakespeare Company developed to train actors were used in an L2 classroom. The authors argue that having students perform Shakespeare can be “personally liberating. . . [because] In being freed, albeit temporarily, from the formalities of the classroom. . . there is evidence that these students achieved high levels of personal and emotional involvement” (Cheng & Winston 2011: 74).

Even in this one approach, Theatrical Performance, it is clear that the conceptual lens applied by the teacher or researcher influences how drama activities unfold and how they are seen as enhancing L2 learning. In Via’s (1972) approach, the focus was primarily on the acquisition of language and understanding of the target culture, while in Cheng and Winston’s (2011) the focus was on the students in relation to societal power structures.

Process Drama consists of a completely different set of techniques from Theatrical Performance, and different conceptualizations are commonly used to frame it. The approach, pioneered by Heathcote in the 1960’s, was originally

termed “‘drama-in-education’ or ‘educational drama’” and is “now referred to as ‘process drama’” (O’Toole and O’Mara 2007: 210). O’Toole and O’Mara (ibid.) describe its key characteristics as: being improvisational in nature, involving no external audience, and calling for reflection on the part of the learners through discussion:

The drama is always improvised, creating the learning context on the spot in the classroom, with the learners all involved as participants in making the drama and as characters within it – unfolding as it goes along, rarely complete, and never entirely pre-ordained. (ibid. 211)

On Process Drama in L2 contexts, To, Chan, Lam and Tsang (2011), describe it as

Concerned with the development of a ‘dramatic world’ co-created by the teachers and students. It emphasizes participants’ active identification with and exploration of fictional roles and situations to make meaning and reflections (O’Neill & Lambert 1982), and values presentation to an internal audience (the participants themselves) more than performances to an external audience (Bowell & Heap 2001: 42).

Kao’s (1994) doctoral thesis employed quantitative discourse analysis in conjunction with qualitative ethnographic analysis in a ground-breaking effort to gain empirical evidence supporting drama in L2 instruction. Kao and O’Neill (1998), regarded as the pioneers of Process Drama in L2 classroom contexts, call for teachers to involve students in long-term drama based projects resulting in student/teacher created work, thus engaging students in meaningful acts of communication to question their worlds and the role they occupy within it. This call has been taken up with enthusiasm; in Winston and Stinson’s (2014) edited book, *Drama Education and Second Language Learning*, five out of the eight chapters focus on Process Drama.

Proponents of process drama in the L2 classroom have asserted that it facilitates natural interaction among students and teachers, allowing for a wider variety of registers to be explored (Kao et al. 2011: 32f), increases student engagement and participation (To et al. 2011), that it reduces affective barriers such as anxiety (Piazzoli 2011), and results in embodied, multi-modal interaction (Rothwell 2011). This approach has been well-defined, conceptualized, and explored in research, but because it calls for a particular approach to drama, the benefits and challenges associated with it may not extend to other dramatic forms.

The third approach, Games and Improvisations, has been integrated into the language classroom as an accompaniment to certain L2 Methodologies as well as part of larger dramatic processes such as Theatrical Performance or Process Drama. They are, consequently, present in many studies of drama in the L2 classroom and not explicitly tied to any one conceptual frame. Spolin (1986) and Boal (1992) developed the games most frequently cited in L2 literature. Spolin’s (1986) games were originally created to help in the training of actors,

but later adapted for the classroom. Boal's (1992) games were not intended to stand alone but rather to scaffold the larger practice of *Theater of the Oppressed* (Boal 1979). Nonetheless, his games are cited in studies with very different conceptualizations of drama and language learning from his original intent of sparking societal change. For instance, Paul (2015) encourages teachers to have a large repertoire of games (including those developed by Spolin and Boal) at their disposal, arguing that there is a parallel between the goals of the communicative approach and those of improvisational theater techniques. In contrast, Harman and Zhang (2015) argue for the use of Boalian techniques with L2 learners from a critical perspective (further discussed in the next section of this paper). In the varied justifications for using theater games and improvisation in the L2 classroom, it becomes clear that the conceptual frame underlying their use determines how the games unfold and what affect they might have on L2 learning.

The three approaches described above have attracted criticism as well as advocacy. Kao and O'Neil (1998: 3), criticize the ways in which some teachers use games and improvisations as "exercise-based, short-term, and teacher oriented." Dunn and Stinson (2011) point out that teacher artistry may determine whether or not Process Drama has a positive effect on the language classroom. Their study reveals that classrooms led by teachers with less experience in facilitating Process Drama saw fewer benefits for students' language learning. Considering Theatrical Performance with L2 learners, Fels and McGivern (2002: 20) note, "from a critical applied linguistics perspective, the scenarios typically chosen for drama-based foreign and second language learning promote the dominant culture, consciously or unconsciously reinforcing cultural behaviors, expectations, and relationships common to the culture of the language being taught." With this remark, Fels and McGivern draw attention to the potency of drama beyond its use as a language-teaching tool and the need for a careful examination of the reasoning underlying our praxis, the need for approaching the study and practice of drama in L2 contexts with a sound theoretical foundation.

4 Drama, Identity and Power

Several scholars have explored drama's potential to move beyond a simple focus on communicative competence to an analysis of how drama affects learner identities, cultural orientations, and issues of power (Bräuer 2002; Axtmam 2002; Wagner 2002; Harman & Zhang 2015). Betty Jane Wagner (2002), a seminal scholar in the field of educational drama, asserts "no instructional strategy is any more powerful than drama-based education for creating situations in which students undergo an experience that has the potential of modifying them as persons" (ibid. 5). Axtmann (2002) likens this process to that of transculturation; in exploring and creating dramatic texts, students may explore their own cultures and identities rather than simply being exposed to the culture of the target language or rehearsing language in a

behavioristic fashion. Fels and McGivern (2002) point out that not all dramatic approaches affect students in a positive light and invite teachers to adopt a critical stance by considering the following questions:

In the opening up of curriculum to the presence of our students, what learning will be realized within the interplay between the multiple world(s) of experience and identities embodied within each individual? What concerns, fears, challenges and questions will students entertain as they (re)language their world? What issues will they choose (if given a choice) to explore?...With what experiences, memories, stories will they gift us? How may we as teachers and learners engage in a meaningful dialogue that invites the sounding of all voices? (ibid. 21)

These questions invite researchers and teachers to approach drama from a critical sociocultural lens that views learners not as subjects required to master a target language or culture, but as complex beings able to participate actively in their own learning.

The theories that underlie this critical stance are those of identity and performance in language learning, a comprehensive discussion of which is beyond the scope of this review. However, two concepts are of central importance. The first is Norton's (2000) notion of second language identities, which views L2 learners as participating in the process of not only language learning but also constructing complex and constantly changing identities. Performativity as a linguistic construct is another important dimension, for it views the production of language itself as a sort of performance in which L2 learners in classroom settings "often adopt and reproduce normative understandings of language and learner identity" (Miller 2011: 89). These theories of identity and performativity have been taken up in several studies.

Yaman Ntelioglou (2011) studied drama in a mandatory High School classroom for immigrant adults in Canada. Her research is grounded in identity exploration and conceptualizes drama as way to create identity texts (Cummins 2006) with students in order to value the knowledge and experience learners bring to the classroom. In a similar study, Medina and Campano (2006) describe using "teatro" practices with 5th grade linguistically diverse students in the U.S. Their study details the devising of a play that students performed to educate their teachers about their experiences with certain classroom management techniques. Medina and Campano (2006: 133) assert that drama "can open critical spaces within which students negotiate diverse perspectives and generate knowledge" and affords students a "safe space to *fictionalize reality* and enact more empowering individual and collective representations from which others might learn." Both studies are strongly grounded in the notion that theater can function as a means of exploring identity and empowerment in the L2 classroom.

Harman and Zhang's (2015) research plays with the intersections between linguistic, identity-based, and theatrical notions of performance and views drama as a means of disrupting the reproduction of cultural norms. Harman and Zhang's (2015) study includes several dramatic approaches including the

processes of storytelling, improvisation in the tradition of Boal's (1979) forum theater, and group analysis. They make an argument for "Critical Performative Pedagogy (CPP)," as "a pedagogical resource used to embody and probe social equity issues such as the deficit construction of bilingual students" (Harman & Zhang 2015: 69). Their description of performance to foster critical reflexivity with L2 speakers illustrates the nature of dramatic performance as a means of exploring the representation of self in relation to society. In the studies of Harman and Zhang (2015), Medina and Campano (2006), and Yaman Ntelioglou (2011), we see that the purposes for which we choose to use drama to teach language are equally important as the dramatic approaches we choose.

5 Defining and Describing Drama in the L2 Classroom

Previous literature does address the wide range of approaches to and reasons for merging drama and L2 instruction. A significant challenge in studying or defining drama in the L2 classroom is that drama, itself, is not a static entity. In addition to having its own evolutions, styles, and approaches, it has been paired with other disciplines to achieve a variety of goals throughout history. A few distinctions in approaches to drama in L2 learning include: (a) drama vs. theater, (b) process vs. product-based approaches, and (c) small scale vs. large scale forms.

One distinction that created confusion for me when I began to research drama and L2 instruction was that of "drama" as contrasted with "theater." The term "drama" has been used to describe activities in which students generate plays or scenes or participate in dramatic play whereas the term "theater" reflects drama's "manifestations in performance" (O'Toole & O'Mara 2007). Despite the existence of such distinctions, books edited by Winston and Stinson (2014), Bräuer (2002), and Byram and Fleming (1998) all unite articles on what they term "drama" in the L2 classroom, but contain articles treating both "drama" and "theater," according to O'Toole & O'Mara's (2007) distinction, thus rejecting this binary conceptualization of drama/theater. Furthermore, this binary excludes approaches that fall on a continuum between them, such as Cheng and Winston's (2011) study investigating theater games as preparation for students to perform Shakespearean texts for their classmates.

Another distinction differentiates between "product-based" and "process-based" approaches. A product-approach is envisioned as the selection, study and rehearsal of a text plus a final performance, often open to the public (Wagner 2002; Liu 2002; Moody 2002). A process-based approach, in contrast, focuses on the development of a dramatic piece through in-class improvisations and theater games; these student-generated creations may or may not be written down or performed for the public. Despite the appeal of this seemingly dual classification system, this view has been called into question. Moody (2002) and Shier (2002) argue that both approaches afford benefits to language students and may be integrated within a single project:

Theater, in particular, with its built-in commitment to both processes and product, provides an arena and model for learning that increases students' confidence to reach beyond individual limitations. At the same time, it promotes students' responsibility and desire to be actively engaged in their own learning process. (Shier 2002: 184).

The process versus product-based distinction, then, also creates a dichotomy that does not fully allow for the appreciation of the nuances available to the drama practitioner.

In Schewe's (2013) review of the literature, in addition to acquainting readers with the historical roots of drama in L2 instruction and providing an overview of previous research, he presents a model of the various approaches to drama in the L2 classroom. Schewe's (2013) model of "Small-Scale Forms and Large-Scale Forms" of performative language pedagogy presents a more nuanced view of drama than either of the previous dichotomous conceptualizations. For Schewe, Small-Scale forms include in-class improvisations that unfold in a shorter time frame (one class or one unit) and do not typically result in a staged performance (such as process drama); Large-Scale Forms include both script-based and devised theatre, which require more time. He asserts that Large-Scale Forms demand high motivation and dedication and can only be materialized in extra-curricular contexts (*ibid.*). Despite the potential of such distinctions in forms, I have not seen these terms adopted in literature, nor does Schewe's model call for an explicit link between the approaches he explains and theories of language learning or performance.

6 Conclusion

In my review of existing literature, I have identified two core issues to be addressed in future literature on drama in the L2 classroom. First, we must clearly and explicitly identify what dramatic approaches are being used; second, we must identify the theoretical or conceptual frame used to justify it. Some articles advocate the importance of a strong theoretical argument for drama in the L2 classroom (such as Eun and Hye-Soon's (2009) discussion of drama from a Vygotskian (1978) perspective). Others advocate specific dramatic techniques, such as Paul's (2015) advocacy for theater games in the L2 classroom. It is necessary, as we proceed, that researchers provide both halves of the puzzle – the theory and the practice. Scholars have already taken great strides towards defining and theorizing drama in educational contexts (e.g. O'Toole & Mara 2007). Schewe's (2013) article, discussed in the previous section, moves us towards doing so in L2 contexts. It is imperative to recognize that drama is not a uniform entity; therefore, we cannot claim that all forms of drama in the L2 classroom result in the same benefits or challenges. Like all research, the study of drama in L2 contexts is affected by the positioning of the researcher (Miles & Huberman 1994). In order for research to be meaningful to those consuming it, it is the researchers' responsibility to name the dramatic

practices they are analyzing, define those practices, and justify them in relation to theories that align with their purpose. Much of the literature on drama in L2 acquisition uses sweeping terms that imply all forms of drama have similar purposes or outcomes, but this is demonstrably not the case. To a certain extent, a lack of definition and conceptual frame usurps the meaning from the practice and research of drama in the L2 classroom.

If, as Fels and McGivern (2002) assert, not all dramatic approaches are useful to second language learners and some are harmful, then a closer examination of what we mean when we say we are using drama is of the utmost importance. Our advocacy of drama in the L2 classroom must be accompanied by the question: “why are we using drama?” At the least, we must adopt dramatic approaches that are grounded in theoretically sound linguistic approaches to language teaching. At most, we may open up gateways in which drama becomes a medium for individual and societal change.

Bibliography

- Asher, James (1977): *Learning another language through actions: The complete teacher's guide book*. Los Gatos, CA: Sky Oak Productions
- Axtmann, Ann (2002): Transcultural performance in classroom learning. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 37-50
- Bakhtin, Mikhail (1981): *The dialogic imagination: Four essays*. Austin, TX: University of Texas Press
- Belliveau, George & Kim, Won (2013): Drama in L2 learning: A research synthesis. In: *Scenario VII/2*, 7-27
- Berry, Cicely (2008): *From word to play: A handbook for directors*. London: Oberon Books
- Berry, Cicely (1993): *The actor and the text*. London: Virgin Books
- Boal, Augusto (1992): *Games for actors and non-actors* (transl. A. Jackson). London: Routledge
- Boal, Augusto (1979): *Theater of the oppressed* (transl. C. A. & M. Leal McBride). New York, NY: Theater Communications Group (Original work published in 1974)
- Bourdieu, Pierre (1991): *Language and symbolic power*. Oxford, UK: Polity
- Bowell, Pamela & Heap, Brian S. (2001): *Planning process drama*. London: David Fulton
- Bräuer, Gerd (2002): Introduction. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, iv-xvi
- Byram, Michael & Fleming, Michael (1998): *Language learning in intercultural perspective: Approaches through drama and ethnography*. New York, NY: Cambridge University Press

- Cheng, Astrid Yi-Mei & Winston, Joe (2011): Shakespeare as a second language: Playfulness, power and pedagogy in the ESL Classroom. In: *Research in Drama Education. The Journal of Applied Theater and Performance* 16/4, 541-556
- Cummins, Jim (2006): Identity texts: The imaginative construction of self through multiliteracies pedagogy. In: Garcia, Ofelia; Skutnabb-Kangas, Tove & Torres-Guzman, Maria E. (eds.): *Imagining multilingual schools: Language in education and globalization*. Clevedon, England: Multilingual Matters, 51-68
- Dodson, Sarah (2002): The educational potential of drama for ESL. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 161-180
- Eun, Barohny & Hye-Soon, Lim (2009): A sociocultural view of language learning: The importance of meaning-based instruction. In: *TESL Canada Journal/Revue TESL du Canada* 27/1, 13-26
- Fels, Lynn & McGivern, Lynne (2002): Intercultural recognitions through performative inquiry. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 19-36
- Halliday, Michael (1973): *Explorations in the functions of language*. London: Edward Arnold
- Hamann, Edmund T. & Harklau, Linda (2010): Education in the new Latino Diaspora. In: Murillo Jr, Enrique G.; Villenas, Sofia A.; Galvan, Ruth T.; Muñoz, Juan S.; Martínez, Corinne & Machado-Casas, Margarita (eds): *Handbook of latinos and education: Theory, research, and practice*. New York & London: Routledge, 157-169
- Harman, Ruth & Zhang, Xiaodong (2015): Performance, performativity and second language identities: How can we know the actor from the act? In: *Linguistics and Education* 32/A, 68-81
- Hymes, Dell (1971): Competence and performance in linguistic theory. In: Huxley, Renira & Ingram, Elisabeth (eds.): *Language Acquisition: Models and Methods*. London, UK: Academic Press
- Kao, Shin-Mei (1994): Classroom interaction in a drama-oriented English conversation class of first-year college students in Taiwan: A teacher-researcher study. Unpublished doctoral dissertation. The Ohio State University, Columbus, Paper granted by National Science Council
- Kao, Shin-Mei; Carkin, Gary & Hsu, Liang-Fong (2011): Questioning techniques for promoting language learning with students of limited L2 oral proficiency in a drama-oriented language classroom. In: *Research in Drama Education: The Journal of Applied Theater and Performance* 16/4, 479-488
- Kao, Shin-Mei & O'Neil, Cecily (1998): *Words into worlds: Learning a second language through process drama*. Stamford, CT: Ablex
- Krashen, Stephen (1981): *Second language acquisition and second language learning*. New York, NY: Pergamon Press

- Larsen-Freeman, Diane (2010): *Techniques and principles in language teaching* (2nd ed.). Oxford, UK: Oxford University Press
- Liu, Jun (2002): Process drama in second- and foreign-language classrooms. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 51-70
- Lys, Franziska B.; Meuser, Denise; Paluch, John & Zeller, Ingrid (2002): Performing Brecht: From theory to practice. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 207-232
- Medina, Carmen L. & Campano, Gerald (2006): Performing identities through drama and Teatro practices in Multilingual classrooms. In: *Language Arts* 83/4, 332-341
- Miles, Matthew B. & Huberman, A. Michael (1994): *Qualitative data analysis* (2nd ed.). Thousand Oaks, CA: Sage Publications
- Miller, Elizabeth R. (2011): Performativity theory and language learning: Sedimentating, appropriating, and constituting language and subjectivity. In: *Linguistics and Education* 23/1, 88-89
- Moody, Douglas (2002): Undergoing a process and achieving a product: A contradiction in educational drama? In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 135-160
- Norton, Bonny (2000): *Identity and language learning: Gender, ethnicity, and educational change*. Harlow, UK: Longman
- O'Neill, Cecily & Lambert, Alan (1982): *Drama structures: A practical handbook for teachers*. Portsmouth, NH: Heinemann
- O'Toole, John & O'Mara, Jo (2007): Proteus, the giant at the door: Drama and theater in the curriculum. In: Bresler, Lina (ed.): *International handbook of research in arts education*. Dordrecht: Springer Netherlands, 203-218
- Piazzoli, Erika (2011): Process drama: The use of affective space to reduce language anxiety in the additional language learning classroom. In: *Research in Drama Education: The Journal of Applied Theater and Performance* 16/4, 557-574
- Paul, Abigail (2015): Incorporating theatre techniques in the language classroom. In: *Scenario* IX/ 2, 115-124
- Ray, Blaine & Seely, Contee (2015): *Fluency through TPR Storytelling* (7th ed.). Berkeley, CA: Command Performance Language Institute
- Rothwell, Julia (2011): Bodies and language: Process drama and intercultural language learning in a beginner language classroom. In: *Research in Drama Education: The Journal of Applied theatre and Performance* 16/4, 575-594
- Schewe, Manfred (2013): Taking stock and looking ahead: Drama pedagogy as a gateway to a performative teaching and learning culture. In: *Scenario* VII/1, 5-23

- Schewe, Manfred (2002): Teaching foreign language literature: Tapping the students' bodily-kinesthetic intelligence. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 73-94
- Shier, Janet Hegman (2002): The arts and the foreign-/second-language curriculum: An interdisciplinary approach to actively engage students in their own learning. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 183-206
- Smagorinsky, Peter (2008): The method section as conceptual epicenter in constructing social science research reports. In: *Sage Journals* 25/3, 389-411
- Spolin, Viola (1986): *Theater games for the classroom: A teacher's handbook*. Evanston, IL: Northwestern University Press
- To, Lai-wa Dora; Chan, Yuk-lan Phoebe; Lam, Yin Krissy; Tsang, Shuk-kuen Yvonne (2011): Reflections on a primary school teacher professional development programme on learning English through Process Drama. In: *Research in Drama Education: The Journal of Applied Theater and Performance* 16/4, 517-539
- Via, Richard. (1976): *English in three acts*. Honolulu, HI: The University Press of Hawaii
- Via, Richard (1972): TESL and creative drama. In: *TESL Reporter* 5/2, 30-32
- Vygotsky, Lev (1978): *Mind in society* (trans. M. Cole). Cambridge, MA: Harvard University Press
- Wagner, Betty (2002): Understanding drama-based education. In: Bräuer, Gerd (ed.): *Body and language: Intercultural learning through drama*. Westport, CT: Ablex, 3-18
- Winston, Joe & Stinson, Madonna (eds.): (2014): *Drama education and second language learning*. New York, NY: Routledge
- Yaman Ntelioglou, Burcu (2011): 'But why do I have to take this class?' The mandatory drama-ESL class and multiliteracies pedagogy. In: *Research in Drama Education: The Journal of Applied Theater and Performance* 16/4, 595-616

Presenting as Performance: Painless Practices for Presentation in Foreign Languages

Mona Eikel-Pohen

Abstract

Presenting is a complex task for language learners. It requires them to acquire and read material, extract main points and express them in their own words in the target language, listen to other presenters and react appropriately with good questions and comments – and, of course, speak out loud while presenting. Language learners activate all these skills on a daily basis in the language classroom. However, speaking *out loud in front of a group* about one specific topic for an extended period of time is usually not part of the daily routine and therefore demands special attention, care, and action. This article models a sequence for preparing, planning, practicing, delivering, and evaluating presentations and briefly discusses the role of visual slides, but focuses on speaking exercises and explains how they strengthen the presenters both as language learners and as performers. Two theater theories form the backbone to these exercises: Konstantin Stanislavski’s “system”, and Keith Johnstone’s improvisation theater concept of status. The article describes each step of a practice sequence, including warm-up exercises, prompts for constructive peer feedback, and rubrics for (self-)evaluation, and reflects on the overall benefits of their inclusion in the language classroom.

In life you know how to walk and speak and sit and look but in the theatre you lose this ability, and say to yourself, when you feel the closeness of the crowd, “What are they staring at me for?” You have to be taught everything from scratch – onstage and in front of people. Konstantin Stanislavski: An Actor’s Work

1 Presentation as Performance

We all know how painful presentations can be – for both the presenters and the audiences: Presenters are nervous, over-prepared with too many visually challenging PowerPoint slides or dizzying Prezi shows, yet often under-prepared to speak out self-confidently, loud and clear enough to a wider audience that cannot decide whether to focus on the presenter or on the slides. Additionally, the speakers have to meet not only the listeners’ language levels and their entertainment expectations, but also fulfil the instructor’s demands, who is most certain to grade the whole feat.

How do language learning presenters manage to juggle all these aspects of a presentation without giving in to the urge to drop everything and just run away?

What is there to do for language instructors to make giving presentations enjoyable? How can they enable learners to deliver not only fact-based and grammatically correct, but also passionate and professional presentations? This article offers various practices and exercises on how to approach the complex task of preparing, practicing, delivering, and evaluating presentations in seven steps. The given examples stem from the deduction of certain principles of the Russian actor Konstantin Stanislavski's "system" as well as from the author's experience and current practice of short presentations of three to five minutes' length at the mid intermediate language learning level CERF for learners of German (Council of Europe: 60). However, the suggested practice exercises can be used individually, mixed, matched, or repeatedly according to language level, learner environment, and class size; they can be altered to specific needs, and added on to.

I deduct my approach from Keith Johnstone's concept of high and low status which he developed for improvisation and theater sports in *Improvisation and the Theatre*, and from aspects of Konstantin Stanislavski's "system" which demands from actors to re-naturalize their whole performing being when in front of an audience as opposed to the playacting that inexperienced actors and presenters often resort to when feeling insecure. His diaries describe how he himself went through his fears and difficulties of performing and to becoming the free and seemingly authentically acting person on stage. Stanislavski, by dint of concentration, seeks to instill a sense of heightened awareness into the performers, to reduce stage fright by focusing on the task, its importance and relevance not only for the audience but even more so for the performers themselves. My exercises for painless presentation practices are based on his "system" in as far as I seek to give learners their confidence (back) and impart the notion that *what they* present is relevant, noteworthy, and demands most of all practice and a great degree of authenticity that they can regain through the exercises described here as well as the awareness that presentation skills are not talent-based but trained, and that this training "does not happen in one day" (Stanislavski 2008: 612).

2 Topic

Presentation preparation should never start with an open computer, let alone with a PowerPoint slide. Rather, students should develop an offline idea (Roam 2008: 29, Reynolds 2008: 47) that is genuine, original, and authentically reflects the future presenters' approach to a topic, for only when genuinely interested in their topic can learners deliver good and engaging presentations. Thus, the learners should be the major drive in *deciding* on a topic, or, if the topic is determined by course contents, what the *focus* their presentation should be, and learners who approach their instructor with a concrete idea are at a clear

advantage as their intrinsic motivation for research is higher in comparison to that of those learners who need guidance in choosing one topic from a range their instructor might suggest. Yet even then do they have leeway in deciding on the topic's *focus*, and in any case, the instructor should ask all learners to "Bring one interesting detail" with their presentation. While learners tend to think that the *detail* is most relevant, it is in fact the choice of *what they deem most interesting*: it reveals more about the individual presenting learners' interests as they unearth anecdotes, fun facts, or give a new spin to a common or well-known subject. It ensures, in Stanislavski's terms, that the learners do not merely say some learned text by rote but by revealing facts in anecdotal, narrative style, incorporate the "given circumstances" (i.e. the fact that they do present in an educational setting into their "roles" as presenters and "start living them and then 'the truth of the passions' will arise of itself" (Stanislavski 2008: 54).

3 Research

Before announcing their presentation topic to both the instructor and the class (cf. 5.1), students should be given time to do some independent research with at least three resources beyond Wikipedia (and Wikipedia in different languages) for a three-minute talk with one single slide (cf. 6.1).

When learners produce the first draft of the corresponding (one-page) paper about their topic prior to giving their presentations, they have gathered information and re-phrased the topic in their own words in the foreign language. They have to read and think through the material, acquire the respective vocabulary, and condense the relevant information for their papers and presentations. Learners bring their papers to class, and, possibly after a group editing session, revise and submit their papers, which they soon thereafter receive back corrected from their instructor. They learn from each other, and they already inherently teach other learners in their editing group new facts and new vocabulary. This step assures learners to be on the right track for their presentations, they receive both informal and formal feedback from fellow learners and their instructors that both language and contents are comprehensible, and, in fact, worth presenting.

4 Reduction and Transfer

A seemingly minor yet utterly important step towards presentation readiness is the reduction and the transfer of the mass of gathered information to the most relevant keywords of the topic. Max von Blanckenburg and Adrian Haack's worksheet provide a most useful grid for the structure of a presentation that learners could use to prepare their talk at home (Blanckenburg and Haack 2016: 35f.) In class, however, learners receive *one* palm-sized notecard. They extract *five* keywords, e.g. names, numbers, dates from their papers, and copy them to

one side of the notecard. This short exercise gives learners the opportunity to review the raw structure of their paper and talk. Additionally, the use of the notecard during the following practice step prevents learners from looking at the PowerPoint slides or reading directly from their papers while presenting (Reynolds 2010: 38).

5 Practice

So far, the learners have prepared the contents of their talk, acquired vocabulary for their topic, and checked their use of grammatical structures. Now is the time to transform the written word to spoken language that sounds naturally (as opposed to learned by rote), and to practice speaking out loud facing others, and this is where theater and improvisation come into play.

There are various ways to practice presentations. Often, both instructors and learners underestimate the importance of practice, whereas anyone who has been on stage in a thespian environment knows that no play works without practice, and even improvisation is based on repetition and a great amount of practical experience: Like all acquired skills, presenting, when regarded as a form of performance, requires practice, and the more meaningful and less monotonous the practice exercises are, the more natural and convincing the final presentations will become (Stanislavski 2010: 88). Therefore, it should not come as a surprise that the average number of times TED talk presenters practice before speaking onstage is 300 (!) times (Gallo 2015: 81). In comparison, asking learners to practice their presentations out loud three to seven times does not seem like such a huge commitment anymore. However, merely telling them to practice (out loud) at home hardly ever harvests any success as learners either do not have the time, the partner to speak to, or the experienced-based assurance that practice actually does make a difference. Thus, rehearsing several times *in class* offers all learners practice opportunities in a safe environment with fellow presenters (What happens in the classroom stays in the classroom!) and guided exercises with direct feedback from both instructor and fellow learners and time for reflection and repetition. It also transforms the classroom into a stage with, for the time being, the fourth wall being closed off (cf. Stanislavski 2008: 9ff).

5.1 Introducing the Topic to the Class

One student in class gets up from the chair, looks into at least three pairs of listeners' eyes, introduces himself or herself and the topic, and thanks the audience (e.g. "*Guten Tag, ich heiÙe Carson, und ich werde heute über Fußball in Deutschland nach dem Zweiten Weltkrieg sprechen. Vielen Dank*"). It is often useful that the instructor model the expected behavior to stress and reflect on the advantages of the presenters slowing down and waiting for everyone's attention before beginning the talks. This exercise teaches learners to take their time, own their space, speak slowly, make eye contact to establish a relationship

with their audience, in short, to set their stage through body language, and to employ appropriate terms in the target language that mark beginning and end of their presentation as opposed to the awkward “*Das ist alles! (That’s all!)*”, which not only belittles themselves and their knowledge but also robs the audience of the opportunity to ask questions, since if that “*Is all*”, there is no need for the listeners to ask for additional information, clarification, or for further differentiation. Furthermore, the presenters do not indicate to the audience that it is time for a round of applause if they do not verbally declare the end of their talk. (This is also a good moment to teach learners of German about the students’ habit in German universities rather to knock their knuckles on the desk than to applaud, cf. Beiseler 2004). Presenters also show get a round of applause/knocking prior to presenting to get encouraged and warmed-up, like Viola Spolin proposes counting off for improvisation contests (Spolin 1986: 20).



Figure 1: Learners introducing their topic to the class

5.2 Informal Partner Talk

Learners sit in pairs and talk informally about their topics using nothing but their single notecard. They receive direct verbal and non-verbal feedback about unclear information, vocabulary, and mispronunciation, which at times they might find easier to accept from peers than from their instructor (Bo Wang & Shulin 2016). This first talk also gives learners an idea how long their talk will be and they can compare themselves to their partners’ information and make adjustments where needed.



Figure 2: Two learners having an informal talk about their topics

5.3 Mini-Presentations

Learners present to a small group of listeners (e.g. from four to five learners in a class of 20 in the first round; to eight to ten learners in the second round of presentations) while *standing* in front of the small group. As several groups listen to these small-scale presentations at the same time, there still prevails a certain level of informality and privacy with a reduced level of ambient sound in the classroom. The repetition of this phase with seven to eight learners per group usually generates the best, most carefree, and most engaging presentation results as presenters perform confidently, knowing that half of the group has already heard their talk in the informal sessions, when they had the opportunity to experience how the audience responds to their language, vocabulary and pronunciation, their “interesting details,” and anecdotes, and they can still make adjustments to their final presentations. Overall, this phase is marked by extreme concentration, like in a play’s dress rehearsal. Nevertheless, it still exudes some informal atmosphere as learners feel unobserved by their instructor.

5.4 Status Awareness

Between this and the next step, learners hear about the fundamentals of *high status* and *low status*: According to Keith Johnstone, body language of high status suggests an open posture, with feet slightly outward, shoulders down, arms open, and an uplifted head. A person in high status appears both confident and accessible, not arrogant or superior. In body language of low status, on the



Figure 3: Three resp. eight learners listening to a presentation in their group, presenter standing

contrary, a person's posture features contracted muscles, a shy glance, limbs close to the body or hands even touching face and/or body, and a low voice (Johnstone 1987: 36ff). Low status exudes fear and discomfort, and even though presenters about to speak might not yet have said a word, the audience members will already have judged them and set their expectations (Wargo 2006).

It seems to help learners to see both states in exaggerated ways, e.g. the instructor can perform examples of high and low status presenters opening their talks. Better still is to ask learners to get on their feet and test high and low status themselves, e.g. through typical improvisation and theater warm-up greeting exercises in an assumed status (e.g. lowest status is 0, highest status is 5, learners choose a status, then add 2, then subtract 2, or have them find their natural status and add 4 for the presentation, etc., cf. Johnston 1987: 56). Beyond that, the instructor can ask learners if they can think of their own instructors, teachers, or professors in their respective high or low statuses and where they see themselves on the status spectrum. When learners recognize that status, like presenting, is not an inborn talent but a learned skill which they can acquire, they feel empowered to test it (and where else better than in a classroom, in a safe space!), for the best status is not necessarily the person with the highest status, but rather the one who can adopt their status according to situation, who can assume it at a specific height *on demand*. Status is fluid, and those who can direct its flow, who can raise and lower it according to current and immediate needs in conjunction with others, own not only their body language but also their status – and usually the situation as whole.

In her seminal talk *Your Body Language Shapes Who You Are*, Amy Cuddy (2012) calls high status by the name of power poses (e.g. stretching out arms and legs, standing tall, smiling). Her own research reaches the conclusion that doing power poses for various minutes shortly before a presentation renders the speaker more powerful and in control. It is a good idea to convey these concepts to the learners at least a day before their final presentations so they have the time and the opportunity to try out the status/poses, e.g. in the privacy of their homes or dorms.

5.5 Overall Evaluation Rubrics

Learners usually do not deliver their talk on the same day as the practice session described above but during the following session because they need time to plan changes and or to practice more. They also obtain rubrics at the end of the practice session so they learn what skills will be graded during the actual presentation.

I can ...	not yet do this.	do this a little.	do that well.	do that very well.	do that and much more.
speak in complete sentences.					
use dependent and independent clauses.					
conjugate verbs correctly.					
use the case system correctly.					
avoid filler like „eem“, „aaah“.					
resume my talk if I lose the thread.					
recognize mistakes I made and correct them swiftly.					
use various sentence openers.					
apply appropriate vocabulary.					
avoid speaking English.					

Figure 4: Rubric for oral skills during presentation

Learners pre-evaluate where they reckon they are on the rubrics but do not share this information with their instructor until after their final presentations. Once they will have received their results, they have material to compare and, in a one-on-one meeting with their instructor, can discuss potential discrepancies

directly and examine individual strategies for improvement based on criteria that are transparent for learners and instructor (or might even have been developed together).

6 Slide and Appearance

6.1 The Slides

Only now that the presentation has been held informally and practiced repeatedly, do learners complete their PowerPoint slide and send it to their instructor for revision on the night before their final presentations. At this point, learners truly know what they want to say and do not have to stick to and rely on the slides but use them as narrative props. The instructor can correct potential spelling or grammar mistakes or ask students to reduce too wordy, messy, or cluttered slides. Then the instructor can align the slides in one single document and upload that to the institution's online board (e.g. Blackboard, Moodle, Sakai, etc.). This procedure not only saves class time but also seems to abbreviate the discussion of who is the next presenter as the prepared order prescribes who is next in a way that learners deem acceptable.

My learners may not have more than up to three images and three to five terms on their one single slide. That is all: No animations, no videos, and, most of all, no bullets, for bullets kill! This presentation minimalism prevents presenters from staring at the screen while talking, and audiences from reading instead of focusing on the presenter. With so few images at their disposal, learners choose their visual material wisely as they want their images to convey the most of meaning possible. They select words more carefully as well, usually dates that they would forget otherwise, or important keywords around which they are forming a narrative that is worth telling and that at the same time does not require learning the words by rote or reading from cue cards. They also leave enough "whitespace" (Duarte 2008: 106f) on the slide, so looking at it does not overwhelm the eye. They choose not more than three colors from the color wheel (ibid. 130f), and avoid red and green as eight to ten percent of the male population suffer from red green color vision defects. To prevent this population from confusing red and green texts or words, it is recommended that "[c]olor presentations that are not confusing to observers with color vision defects can be used in educational settings" (Deeb and Motulsky 2015). Learners add a second slide with the used sources and last dates of access. As will be seen in chapter 7, slides may be subject to an evaluation rubric too (cf. Fig. 8).

6.2 Appearance

Hernández-Julián and Peters (2015) have shown that more attractive and well-dressed students receive higher grades than less attractive ones. Briefly discussing with learners how this implicit bias can be addressed (as it does not seem avoidable) helps them embracing appearance as a conscious strategy, just

as a costume on stage helps actors define a role. In this context, learners get to know Stanislavski's notion that ambience (e.g. props, furniture, or dressing) can impact the way we re-act, e.g. we move more slowly and more elegantly in business clothing, and that but "a small push" might do the trick to bring a learner's presenting personality out (Stanislavski 2008: 256). Hence, learners should be advised to go the extra mile and wear a shirt, become comfortable in dress shoes, and show themselves and their environment that giving a presentation is not necessarily just a burdening task but a good opportunity to practice for their future career life outside the classroom. Dressing is no part of the evaluation rubrics but discussing it gives students the opportunity to make informed choices and decisions, and the final classroom presentation becomes the dress rehearsal for real life when actor-presenters and real occurrence melt and "transforms [them] for the stage" which marks the ideal situation of a performer/presenter (ibid. 612).

7 Delivery Day

7.1 Warm-Up

On presentation day, learners presenting first often feel ill at ease or consider themselves at a disadvantage even though, from an instructor's point of view, they have the advantages of setting the standard for the following presenters. Starting the lesson with one or two warm-up activities might help learners lose these inhibitions, so here are two warm-up exercises:

Sound Trellis — Each learner teams up with a partner of their choice. Each of these partners split up and stand on opposite walls of the classroom, facing each other (cf. Fig. 5). The learners on one side of the room deliver their complete talks, all of them at the same time, while the learners on the other side of the room function as focus of attention and active listeners. Contradictory as it might seem, the ambient noise grants each practicing speaker privacy. The rather unusually loud exercise helps learners to practice *standing in front of a group* yet they concentrate only on their respective partner. The listening learners urge their speaking partners to complete the talk out loud, enunciate well, and keep eye contact. The presenting students receive once more non-verbal feedback that they can take into consideration for their final presentations, and they anticipate what it is like to speak out really loud to a partner or a group in the precise location where they will be presenting. This exercise thus functions as dress rehearsal *on stage*, so to speak.

Presenting to the Wall — All learners remain standing but now they all face the wall at the same time. Reminded of the importance of status, they deliver their talks *to the wall*, and usually their presentations vary greatly from earlier practices in that they are smoother, accompanied by natural gestures, and often without any notecards in hand at all (cf. Gallo 2015: 78): This time-saving and



Figure 5: Learners forming a trellis and presenting to the learners opposite, simultaneously

privacy-granting exercises also works well because all learners are focused on themselves, and the ambient sound assures them that other learners do exactly as they do.

7.2 Delivery

Finally, the learners deliver their presentations. By this time, they have become seasoned presenters of their subjects. They know that a certain percentage of the group has already listened to them, and they have experienced how others might respond to their use of certain words, grammatical structures, to references on the slide, and to anecdotes. They are prepared and want to talk, and they know that their slide is flawless and available without them having to take care of opening their email accounts or Google drives etc., in short, now is the time to let the show begin.

Not only the presenters but all learners should be active in this important phase, and to raise the listeners' attention while one learner at a time presents, they receive a sheet with various categories as while-listening activity. They take notes to strengthen their listening and writing skills. The instructor may collect these sheets to get an impression of how the learners understand and evaluate their fellow learners' presentations. The sheet's categories I used include the speakers' names, their topics, information about the topic, e.g. birthdates, important works, interesting details, a column for new or specific vocabulary they glean from the presentations, and two columns for feedback in adjectives to find expressions and broaden their vocabulary, and for comments on what



Figure 6: Learner facing the wall and presenting to the wall

they observed in each individual presentation and presenter (cf. chapter 7). Blanckenburg and Haack's evaluation sheet complements the one presented here as it focuses on the rhetorical aspects of presentations/speeches but leaves out the aspects that I focused on (Blanckenburg & Haack 2016: 37).

Name:	Topic:	Information:	Interesting Details:	Vocabulary:	Evaluation (Adjectives):	Comments/ Feedback:
Michelle						
Tonya						
Dereck						
Flynn						
Sabine						
Chris						
Chaojun						
Cong						
Katherine						

Figure 7: Worksheet for learners as while-listening activity during the presentations

Alternatively, though not additionally, as it would distract the listeners' attention, the instructor may hand out one notecard for each listener with one of several observational tasks, e.g. observing the presenters' efforts for

pronunciation, grammatical correctness, slide contents and design, speaking volume, eye contact, gestures, and body language. Listening learners can use the information gathered from the observation of a task to give feedback in the ensuing feedback round.

8 Feedback, Evaluation, and Follow-Up

The listening learners give feedback immediately after each presentation. The instructor models the feedback format by asking learners to laud the student first with the phrases: *“Ich habe gesehen, dass. . .”* (“I saw/heard that you. . .”), phrases that ensure that learners merely describe and not judge the presenters’ (non-verbal) activities while presenting. Only then should learners recast a defined amount of constructive criticism, e.g. *“Ich habe von dir gelernt, dass. . .”* (“I learned from you. . .”), or *“In Zukunft könnte man . . .”* (“In the future, one could . . .”) (Bo Wang & Shulin 2016).

Presenting students receive their feedback rubrics as soon as possible after their presentations, and here it is to be distinguished between a rubric for the language use during the presentation (cf. Fig. 4) and a more general rubric for the overall engagement in the complex project of finding a topic, researching it, defining its key elements and transferring them to notecards and the slide, for participating actively in the practice phase, the slide’s contents and design, delivery, question and answer, and asking other presenters (cf. Fig. 8). The last line of the overall rubric, “comments”, leaves room for specific observations, praise, suggestions, or an invitation to speak with the instructor individually.

It is imperative to have a second round of presentations during the semester or school year so learners can learn from their mistakes and show improvement. In the second round, the practice may be shortened, individualized, or altered. The proceedings can also be topic before the next round of presentations, and learners can propose which exercises seemed helpful or predominantly memorable from the first round, and which of these they would like to employ in future presentation preparations.

9 Reflection

I have developed this concept of preparing, practicing, and delivering presentations over a number of years while teaching both public speaking to speakers of English in English (Wells College, Fall 2015 and 2016) and to undergrad learners of intermediate German 201 and 202 (Syracuse University, Fall 2015 to Spring 2017). It has occurred to both my learners and me that those learners with experience in public speaking or theater were initially at an advantage: They felt more secure presenting in the foreign language as the techniques that lead to convincing presentations were more familiar to them. The proposed exercises worked well to level the differences between those experienced learners and less experienced learners. What is more,

	1 The learner...	2 The learner...	3 The learner...
1. Topic	needs support in choosing a topic from a given list.	chooses an adequate topic from a given list.	The student suggests an appropriate topic.
2. Research	looks up less than 3 sources and has nothing interesting or new to tell.	chooses general sources from the internet. There is information that is new only to 50% or less of the audience.	's paper shows superb research from various resources and teaches the audience something new/interesting.
3. Paper	's paper is flawed, contradictory, or shows plagiarism (lack of sources, copied language etc.).	's paper reflects that s/he has a general understanding of the topic.	wrote a paper in his or her own words and combines interesting ideas, giving a new spin to the topic.
4. Keywords	has not submitted the paper.	cannot decide which key words to select and highlights too much or too little.	selects 5 relevant keywords from the paper.
5. Transfer	does not complete this task.	writes too much or too little on the notecard.	transfers the keywords to one notecards.
6. Practice	is unwilling to practice with a partner/a group, is distracted, or speaks English.	reverts in parts to English or shows the notes to the partner/s while practicing.	practices with a partner and in small groups using the notes in the target language or no notes at all.
7. Slide	has no slide/s.	's slide has too many or too few pictures and phrases/no reference slide.	's presentation consists of one slide with 1-3 pictures and 3-5 phrases, and a reference slide.
8. Delivery			
a. Free Speech	does not present or reads from the script/slide.	is sitting in front of the group, tries hard to make eye contact albeit artificially, and reads the notes or slide occasionally.	stands in front of the group, seeks eye contact to the listeners, and speaks without notes.
b. Body Language	's body language expresses the desire not to present.	's body language expresses some nervousness and low volume but the student adapts in the course of the presentation.	's body language expresses passion and professionalism (no hands in pockets, open body language, calm movements).
c. Comprehensibility	's pronunciation or grammar is very difficult to understand.	makes minor mistakes that occasionally impede the understanding.	's use of language is clear, fluent, and without any mistakes that would impede an understanding.
d. Vocabulary	uses English words when not knowing the appropriate term in the target language.	Chooses vocab that everybody understands.	chooses vocab that everyone understands but also introduces 1-3 new terms.
9. Q & A	does not or cannot answer questions.	knows some answers to some questions and/or has some difficulty expressing them in the target language.	answers questions knowingly and with enthusiasm, good pronunciation and grammar.
10. Asking	has no questions for other presenters.	has some obvious questions or difficulty expressing them in the target language.	has some intriguing questions that s/he can express well.
Comments:			

Figure 8: Overall rubrics for the complete project

all learners were mentally and physically completely engaged in speaking, listening, observing, and rehearsing so that prior experiences of some learners did not show off toward others. The class as a whole went through a substantial learning experience that in terms of group dynamic, is very similar to that of what a director in a school production experiences, only in an extremely condensed form. Everyone was busy, responsible, and engaged. Therefore, presenting as a real-life simulation not only equals an onstage performance in its structure from approach to the subject via rehearsal to production and delivery but also in its long-term effects and application possibilities: Learners procured feedback on how they benefited from the acquired skills in other classes, group discussions, and even job interviews, which reflects how Stanislavski's "system", as far as employed here, works well even beyond immediate presentation purposes.

I hope to have shown that the seemingly disproportionate time investment in these exercises and activities yielded success not only with respect to a more elevated use of language use, situated between performance and free speech, but also with such overall goals as class dynamics and life skills that, in my experience, are comparable to elements of a stage production (cf. Reynolds 2008: 199).

Bibliography

- Beiseler, Miriam (2004): Akademisches Klopfen. Deutsche Welle. 9. Mai 2004. <http://www.dw.com/de/akademisches-klopfen/a-1190176> [last accessed June 2, 2017]
- Blanckenburg, Max von & Haack, Adrian (2016): Get Your Point Across. Mit dramapädagogischen Methoden monologisches Sprechen und language awareness fördern. In: *Der fremdsprachliche Unterricht Englisch* 142, 32-37
- Bo Wang, Timothy Teo & Shulin Yu (2017): Teacher feedback to student oral presentations in EFL classrooms: a case study. In: *Journal of Education for Teaching. International Research and Pedagogy* 43/2, 262-264
<http://www.tandfonline.com/libezproxy2.syr.edu/doi/abs/10.1080/02607476.2016.1257507> [last accessed June 2, 2017]
- Council of Europe (2001): Common European Framework of Reference for Languages: Learning, teaching, assessment. Cambridge: University Press.
<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680459f97> [last accessed June 2, 2017]
- Cuddy, Amy (2012): Your Body Language Shapes Who You Are. TED Talk. Edinburgh 2012. https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are [Last accessed June 2, 2017]
- Deep, Samir S. & Motulsk, Arno G (2005): Red-Green Color Vision Defects. In: *GeneReviews*. <https://www.ncbi.nlm.nih.gov/books/NBK1301/> [last accessed June 2, 2017]

- Duarte, Nancy (2008): *Slideology: The Art and Science of Creating Great Presentations*. Boston: O'Reilley
- Gallo, Carmine (2015): *Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds*. New York: St. Martin's Griffin.
- par Hernández-Julian, Rey & Peters, Christian (2015): Student Appearance and Academic Performance.
http://www.seksonderzoek.be/wp-content/uploads/2016/01/Student-Appearance-and-Academic-Performance-_v3.pdf [last accessed June 2, 2017]
- Johnstone, Keith (1987): *Impro: Improvisation and the Theatre*. London: Routledge
- Reynolds, Garr (2008): *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. San Francisco: New Riders
- Reynolds, Garr: (2010): *The Naked Presenter: Delivering Powerful Presentations with or without Slides*. San Francisco: New Riders
- Roam, Dan (2008): *The Back of the Napkin: Solving Problems and Selling Ideas with Pictures*. New York: Portfolio Hardcover
- Spolin, Viola (1986): *Theater Games for the Classroom. A Teacher's Handbook*. Evanston, IL: Northwestern University Press
- Stanislavski, Konstantin (2008): *An Actor's Work. A Student's Diary*. Translated and Edited by Jean Benedetti. London: Routledge
- Stanislavski, Konstantin (2010): *The Approach to a Role. An Actor's Work on A Role*. Translated and Edited by Jean Benedetti. London: Routledge
- Wargo, Eric (2006): How Many Seconds to a First Impression? In: *Association for Psychological Science* (July 1, 2006).
<https://www.psychologicalscience.org/observer/how-many-seconds-to-a-first-impession#.WNhnFBi-JA4> [last accessed June 2, 2017]

COLLABORATORS AND HECKLERS: Performative Pedagogy and Interruptive Processes

Lee Campbell

Abstract

Arguing for the positive disruptive nature of interruption, this paper concentrates on my current performative and pedagogic usage of interruption within my teaching as the means to achieve three aims: 1) develop aspects of practice discussed in my doctoral thesis *Tactics of Interruption: Provoking Participation in Performance Art* (Campbell 2016) related to the focused usage of interruptive processes in contemporary art practice (Arlander 2009: 2) provide students with direct experience of how interruption may command immediate reaction and force collaborative means of working, i.e. collective survival tactics to deal with interruption; and 3) theorise, articulate and demonstrate how interruption relates to critical reflection (on the part of both student and teacher), extending the ideas of Maggi Savin-Baden (2007) to propose interruption *as* reflection. To achieve these aims, the paper discusses how I have implemented interruption into learning activity design and evidences how I have created activities that aim to help students understand collaborative learning in cross-disciplinary projects through an effective use of realia (interruption is part of real life). I discuss one first year teaching seminar at Loughborough University in March 2015 (and subsequent related iterations) combining performance, fine art and collaboration methodologies where students directly engaged in a range of activities not displaced from their own life experiences; there was heavy student engagement in digital technologies, and interruption. The main outcomes of the teaching session support and go beyond the aims by relating to: a) experiential learning related to the interplay between 'collaboration' and 'interruption'; b) performative pedagogy and inclusion; c) the interplay between teaching, liveness and interruption; and d) performative pedagogy and the exchange of power relation.

1 Introduction: provoking participation

As part of a guest lecture that I gave at University College Cork, Ireland in May 2016 entitled 'Provoking Participation: Tactics of Performative Pedagogy',

the chair Professor Manfred Schewe posed a question that is at the core of my practice as both a teacher and performance artist: “What happens when performative arts meet pedagogy?” and went on to suggest the following:

In any pedagogical situation, you want the learners to feel safe. On the other hand, you must know that you may be faced with group where there isn't a lot of dynamics, there's a lot of sleepiness and so on, and you [the teacher] want to somehow make them active, challenge them. Performative arts would have a lot of strategies.

To initiate discussion of Schewe's suggestion, this paper relates to my usage of performative art (specifically related to the act of interruption as a performative technique to provoke participation) and disseminates important aspects of my pedagogic strategy relating to how I apply my knowledge and expertise as an artist to generate performance practice with an emphasis on participation in my classroom.

As a teacher and a performance artist there are clear links between how I spark the engagement and participation of an audience during one of my performance works and how I attempt to do the same with students in the context of my classroom. My teaching philosophy emphasises experiential learning in the form of 1) the usage of collaborative learning processes and co-learning and 2) reproducing real life in the classroom by incorporating realia (objects from real life used to improve students' understanding of real life situations).

My previous experience as an EFL teacher of deploying performative pedagogy to help learners get to grips with the target language was significant in developing and forefronting my current interest in performative learning and teaching, Where I promoted a collaborative approach to learning to build social confidence amongst groups of students who often spoke different languages and were from entirely different ethnic origins, I used performative play as a key strategy. Role-play situations that utilised everyday realia, through their use of day-to-day conversational gambits all helped to generate positivity through forms of convivial humour and laughter intended to alleviate anxiety and pull down social barriers.¹ A fun way of teaching the names of different parts of the body to beginner level students was by using performative pedagogy. Firstly, students worked in groups and stuck post-it notes with the names of body parts to another student's body (Figure 1).

To concept check that students had remembered the vocabulary, games that were bodily in nature were used to punctuate understanding; the simple but effective *Head, Shoulders, Knees and Toes* song with its corresponding body gestures to be enacted whilst being sung always got a cheer with younger students. Another popular activity encouraged students to invent an imaginary person looking for love, fill in a brief form with dating requirements of their

¹ It could be argued that the reason teachers want students to be relaxed during class is because then they will have lowered their affective barrier making them more likely to remember what is taught to them. Furthermore, Russian theatre practitioner Konstantin Stanislavski devised relaxation designed to free creativity (Benedetti 1989).



Figure 1: *Post-It Note Body Parts Lesson*. (2009) United International College (UIC) London

imaginary person and then undertake a live speed-dating style activity in the classroom enacting their imaginary person seeking out a date. Students often enjoyed taking on the role of a persona/acting (Figure 2).



Figure 2: *Speed-Dating Classroom* (2014) Frances King School of English, London

Between 2009-2010, instances of my Performance Art practice deployed EFL as providing inspiration for subject matter/content and narrative. I curated a series of performances entitled *Tefltastic!* drawing together teachers and students to perform in public together in a variety of locations around London (shop fronts, art festivals, library lecture halls etc.). One iteration of *Tefltastic!* took place at Bethnal Green Library Lecture Hall where artists (including myself) reflected upon their previous experiences of teaching EFL by generating artworks that provoked the participation of the audience. Prior the event, I asked each artist to write a hypothetical lesson plan to be delivered as a performative artwork.² Whilst my response and that of artists Phil Harris, Adrian Lee and Patrick Loan was to lift various activities that we use in the EFL classroom and re-configure them for this event, Heidi Wigmore's artistic contribution (Figure 3) consisted of a drawn narrative documenting her experience of teaching EFL

² Appendix 1 contains a copy of Patrick Loan's lesson plan.

in Taiwan in 1986.³ Wigmore (pers. comm. 2010) suggests her aim was to:

[...] communicate a complicated narrative pictorially through bold line drawings in a 'whiteboard' style and simple words [...]. The audience's challenge was both physical – to 'keep up' with the manic activities of the artist – and cognitive – to take their own journey of semiotics through piecing together the narrative.



Figure 3: Heidi Wigmore's drawing performance at *Tefftastic!* Bethnal Green Library Lecture Hall, London (2010)

Recently, I have built upon these examples of my EFL experience above and generated a form of performative pedagogy that extends my practice as an artist/performance maker who deploys interruptive processes to galvanise participation in Performance Art. In the following section, I outline my usage of interruption within Performance Art to foreground forthcoming discussion in this paper of my use of interruption as a more extreme form of provoking participation during my teaching.

2 Provoking participation: interruption as a performative tactic within Performance Art

Within the discourse of impoliteness study (Bousfield 2008; Culpeper 2011 *et al.*), there is a term that deserves attention: 'interruption.' I define the

³ For a filmed excerpt of Heidi's performance and video documentation of other artists' performances, see: https://www.youtube.com/watch?v=_9v3WzELaTA.

term ‘interruption’ as disruption in terms of action related to the production of stops,⁴ pauses and breaks within the otherwise smooth running operations of an event or action in motion at the time of the interruption. I define these stops, pauses and breaks as surprise moments that derail expectation in terms of what is pre-supposed to occur in the logical narrative of something.

Artists associated with the historical art movements Dadaism and Futurism often sought to provoke by employing interruption. For example, the Futurists used extreme methods of disruption to shock their audiences. By gluing audience members to their seats and purposefully selling the same ticket to more than one person, Futurists enhanced the theatrical experience of their performances by creating planned yet still genuine and spontaneous interruptions from their audiences. As an artist/provocateur, I define my practice as playing with the parameters of contemporary art practice by focusing on the performative and can be characterised as participative art performance that, in the spirit of Dadaism and Futurism, heavily deploys interruptive processes to provoke.

Fall and Rise (25/06/08), a participative art performance that took place on a beach on the Thames Estuary as part of Whitstable Biennale, was entirely dependent upon my ability as its protagonist to engineer a carefully timed moment of physical and bodily interruption within performance (Figure 4).



Figure 4: Lee Campbell: *Fall and Rise*, Whitstable Biennale (2008). Courtesy of Simon Steven

What I learnt from performing *Fall and Rise* was how to generate an activity that may be seen in British culture as impolite behaviour (stripping off in public for some is considered rude and socially unacceptable) by using interruptive processes that were directly physical and bodily. Akin to flashmobbing as a form of performative interruption disrupting the process of people’s habitual

⁴ This description of interruption as a ‘stop’ picks up on French filmmaker François Truffaut’s fascination within interruptive ‘stops’ in filmmaking in relation to processes of narrative. Tom Gunning (1995: 120) suggests “When Truffaut (Francois) said that he loved the moments in film when the narrative stops, he seemed to announce a whole generation’s preoccupation with the contingent and non- narrative elements of film practice [...] narrative seems to still carry an ambivalent react, a taint of ideological conformity and containment.”

day to-day goings on, e.g., the Guerilla Girls' flashmob-style interruptions from the 1970s, the performance began with demonstrations of physical and bodily interruption. These took the form of participants (myself included) marching down Whitstable High Street blowing whistles, banging drums and chanting using a megaphone (me) to provoke the attention of passersby. We made our way onto Whitstable beach and undertook a collective act of streaking that would re-appropriate the moment where Reggie Perrin strips and runs into the sea in the BBC TV programme *The Fall and Rise of Reginald Perrin*.

Examining interruption and exploiting its virtues using practice brings out some productive insights that go beyond abstract theorisation. On the one hand, commentaries relating to the operations of interruption have branded interruption negatively, as a violation (Bilmes 1997). My work draws on Juliana Brixey, Kathy Johnson-Throop, Muhammad Walji and Jiajie Zhang's (2004) past work, which supports my argument that 'interruption' can have a positive dimension. They propose a theoretical framework to help explain the "positive aspects of interruptions" in which "warnings & alerts, reminders, suggestions and notifications are examples of interruptions that have beneficial outcomes by changing and influencing behaviour" (2004: 1416). They claim, "there is little understanding how interruptions can be exploited for positive outcomes" (ibid. 1417). In a January 2015 episode of the BBC World Service's radio programme *The Forum* entitled *Interruptions*, the host Bridget Kendall stated: "Interruption can be a cause of disruption, but sometimes [interruption] can strengthen and support us" (Kendall 2015, BBC Interview). American linguist Debra Tannen stated: "What's so fascinating about interruption is that it's a negative thing" (ibid.). I argue that disruption caused by interruption is not wholly negative; disruption can lead to positive outcomes. To sum up, commentaries relating to the operations of interruption have branded it negatively; a "violation" (Bilmes 1997), my work finds allies in commentators positively promoting interruption as "supportive" (Hutchby as quoted in Bousfield 2008; Kendall 2015), "creative" (Arlander 2009) and "poetic, lyrical and unexpected" (Cotter and Tawadros 2009). Ian Hutchby (1992) identifies interruption as transformative and argues that it has a positive dimension; "we have to do this [interrupt] to save the world" (Hutchby 1992 as quoted in Bousfield 2008: 233). My work aligns itself with this promotion of interruption.

Circumventing commentary of interruption that often posits the term and its affiliation with impoliteness and capacity to be disruptive as negative (Bilmes 1997), practice-as-research contained within my doctoral thesis (Campbell 2016) employed interruption as its key strategy to investigate the relationship between Performance Art, participation and power relations. As an outcome of my performance *Fall and Rise* (2008), works of Performance Art discussed within my thesis further expand the possibilities of generating interruptive processes through examples of my work as 'interruptions': practical demonstrations of the operations of interruption in different locations with amplified consideration of its physical, bodily and linguistic nature as impacting upon engaging participatory processes.

Despite interruption – and the related notions of dissonance, dissensus, antagonism and disruption – being already wholeheartedly debated in the arts and humanities, little discussion exists focusing upon the potential for interruptive processes within the context of Performance Art and none that specifically addresses the physical dimensions of interruption as a performative technique that directly relates to the physicality of the body and of language. My thesis argues that disruption falls under the umbrella of interruption as a series of possible tactics and forefronts examples of Performance Art undertaken as practice as research to theorise, articulate and demonstrate that interruption can be used as a tactic to provoke participation. I selected slapstick and heckling as offering similar and contrasting understandings of the operations of interruption in practice. Whilst slapstick and heckling both provide useful understandings of the physical nature of interruption, I made divisions between the two forms: slapstick as related to interruption which is physical and bodily (bodies being clumsy by falling over etc.) and heckling as being physical and linguistic (you can interrupt using your body by putting your hand up, standing up, running onto a stage, walking out and so on as well as shouting something out in order to gain a reaction from those you are listening to/watching).

The performance *Lost for Words* (2011) and the collaborative project *Contract with a Heckler* (2013) are presented as prime examples of the operations of interruption in practice. Both works attend to the physical nature of interruption yet offer contrasting perspectives.

Lost for Words demonstrates interruption that is physical and bodily, whilst *Contract with a Heckler* demonstrates interruption that is physical and linguistic. *Lost for Words* supports the difficulties of participation when interruptive processes connected to physical and bodily slapstick are structurally engineered into a live performance and *Contract with a Heckler* supports power relations when live performance is predicated upon physical and linguistic interruptive processes relating to heckling. As I shall later discuss, I have since extended aspects of *Contract with a Heckler* (related to the activity of planting hecklers in an audience as an explicit form of interruption to provoke participation) into teaching activities that I have set up.

3 Provoking participation: interruption as a performative tactic within the classroom

I argue that interruption can be used a tactic to provoke participation. Whereas my previous usage of interruption related to the context of art/performance, I was keen to find out how interruption could be effectively used within a pedagogic context, i.e. in the classroom.

Collaboration is a core issue that relates to Fine Art practice (Billing, Lind & Nilsson 2007). The paper now concentrates on an instance of my teaching at Loughborough University (referred to as LU thereafter), in which I delivered a seminar-style session to a group of Year One undergraduate students of Fine

Art. The seminar set out to provide a stimulating, challenging and innovative teaching and learning environment for students and teacher to explore the nature of collaborative art practice. The seminar entitled *Performance and Collaboration* was held on March 23rd, 2015 and was composed of single honours Part A Fine Art students. The seminar built upon students' contextual understanding of the topic by picking up on points that I had previously addressed in a lecture to the same students a day before which introduced them to the topic of Collaboration (within Contemporary Art Practice) with a particular emphasis on collaborative ways of working.

Using Dick Higgins' term "between media" (2001: 49), the methodological approach that I adopted when devising the seminar heavily related to aspects of intermedia practice; combining disciplines often related to Performance and Fine Art into one activity to create something new by thinking across boundaries and crossing them. As shall now be discussed and reflected upon, the session knit theory and practice together and enabled students to first, get to grips with key concepts and theoretical ideas relating to collaboration; secondly, arm themselves with the language they needed to describe aspects of art collaboration, and thirdly, generate creative performative works that lie formally *and* conceptually between established media. The emphasis of this practical seminar was on 'learning in action' and accentuated to students the importance of process, of 'trying things out,' whilst building their own confidence and knowledge of artistic collaboration.

Self-reflection underpins my working methodology, looking back to look forward. In my doctoral thesis, I developed a three-stage learning process: *Anticipation, Action and Analysis*. The writing style that I use in my description preceding, during and post this instance of my teaching practice relates to this three-stage teaching process that extends an existing model of reflective practice (Rolfe 2001) and has been described as an "original, practical and imaginative way of demonstrating reflective practice" (Newbold, pers. comm. January 2016). This process – *Anticipation, Action, and Analysis* – provides the basis for discussion of the teaching session in question.

In the first stage, *Anticipation*, I devised a set of aims and objectives based on the module specifications and intended learning outcomes related to the students in my cohort. Based on my existing knowledge, teaching experience and intuition, I devised a set of projections as to what may happen during the session (the enactment of practice upon theory). In the second stage, *Action*, I executed the delivery of my planned teaching activities to fulfil my aims and objectives. Assessment of how students had got to grips with the intended learning outcomes was tested via statement and response, discussion of 'collaboration' in both theory and practice and then subsequent concept checking. In the third stage, *Analysis*, I assessed the outcomes of the teaching session in relation to my aims and used a style of writing that, in places, takes the form of a conversation with myself to accentuate personal and emotional response and clarify the role and importance of practice. To help with my assessment, I referred to reflective writing that I produced at the time. I

make direct reference to comments made by my colleague who conducted peer observation of this session. I then refer to subsequent teaching sessions that I gave at Central Saint Martins (referred to as CSM thereafter), University of the Arts London and University of Lincoln (referred to as UoL thereafter), where I repeated the heckling/collaboration activity that I trialed at LU. I make use of reflective writing produced by students attending those sessions. To help evaluate my focused usage of interruption within pedagogic processes, I then consider the related work of others with specific emphasis on the exchange of power relation. To conclude, I sum up the key outcomes of my usage of interruption during the LU teaching session and in other higher education institutions.

3.1 Stage One: Anticipation

When I was asked to design, plan and deliver this session, my immediate reaction was to generate a learning environment for students that would be as discursive and interactive as possible. Furthermore, I intended to take advantage of the students' familiarity with the topic being discussed, as they had already some experience of working collaboratively in their studio practice through a drawing-based project that invited collaborative ways of working amongst Part A students. I wanted to use this seminar as an opportunity to facilitate a social platform for the students to reflect upon that experience and to think about how they might act upon it. Knitting together both theory and practice, it was my intention for the seminar to not only focus on theories of collaboration but also address collaboration in practice by bringing practice into the room in which students experience collaboration in practice first-hand. It was my intention to discuss what may constitute the protocols of collaboration, how to encourage potential collectives and embrace differences and similarities, and for students to think about a set of questions including: 'What are the problems of collaborative practice?' and 'How can problems (associated with collaboration) be creative?' What I wanted them to leave with, having undertaken the tasks that I had planned, was not only a heightened awareness of some of the advantages and problems connected with collaboration but also an ability to theorise, articulate and demonstrate an understanding of collaboration and aspects of interruption and their associated theories in practice.

Prior the session, I informed students the structure of the session would directly relate to how I applied my *Anticipation, Action and Analysis* process to my focused exploration of interruption during my doctoral studies:

1. 'Anticipation': making a set of predictions informed by theory and argument relating to interruption and using one's intuition and experience;
2. 'Action': executing practice based on those predictions, in order to gain experience of the operations of interruption in practice and to lend a different understanding to its associated theories;
3. 'Analysis': reflecting upon what happened in the last stage, considering how the practice

extends the theory and context of interruption in practice through embodied and emotional response. (Campbell 2016: 49)

To explain further, during the 'Action' section, teaching activities would invite students to creatively respond to varying levels of interruption in the position of an audience interrupting and/or in the position of performer experiencing being interrupted. I was intrigued to find out what combat strategies or 'survival tactics' the students would use to deal with being faced with interruption (Hound 2011) in relation to how I dealt with heckling and interruption during *Contract with a Heckler*, as aforementioned and to be discussed later in this paper. Students could then apply this experience directly in terms of analysing selected examples of contemporary performance practice that contain direct physical and linguistic interruption.⁵

I also informed students that as part of ongoing Continuing Professional Development (referred to as CPD thereafter) that I was engaged in at the time,⁶ the session would be observed by one of my colleagues.

3.2 Stage Two: Action

Time-chronological sequence of key critical incidents/events:

14:00

Students arrive and take their seats. The peer observer takes her seat and the session gets underway. I welcome the students and inform them that the lecture is going to address aspects of contemporary Fine Art with a particular emphasis on collaborative practice with performance related outcomes. I alert students to the etymological roots of the term 'collaboration', which come from 'collaborare' meaning to work together, and can also mean working with a traitor. I suggest this latter definition may come up in discussion today. I then set out the learning objectives, key aims of the session and how the intended learner outcomes relate to the module learner outcomes.⁷ The session makes use of blended learning and the flipped classroom approach. Prior the session, students were invited to comment upon what they think could be the possibilities of collaborative art by using Textwall to post their responses and ideas. To elicit key concepts

⁵ These examples included Forced Entertainment's *Bloody Mess* (2002-2011) and *And On The Thousandth Night (aka The Kings)* (2003), in which the storytelling structure has a rule where performer and audience members are allowed to interrupt and change the story throughout its long duration (up to 12 hours) and DV8's *Can We Talk About This* (2012), a performance that makes direct usage of heckling in performance by including a moment in its structural engineering where an audience member shouts, "This is Islamophobic shit" two-thirds of the way through.

⁶ Continuing Professional Development (CPD) is "the term used to describe the learning activities professionals engage in to develop and enhance their abilities" (CPD 2016).

⁷ The learning objectives related to: 1) understanding key concepts relating to collaborative art practice; 2) use performance-related methods to understand collaboration in practice; and 3) develop effective communication skills through the use of e-technology. The learning objectives supported the module learning outcomes by building upon existing collaborative work in the form of the drawing project that students had undertaken prior the session.

and ideas even further in the physical classroom, students then brainstorm and mind map ideas using a post-it note discussion and then convert these into Wordle.net images to help build their critical vocabulary. This activity helps me to assess how students prioritise certain emergent subsidiary concepts relating to ‘collaboration’ and aid in forthcoming concept checking.

Students are asked to come up with 5 nouns/adjectives that for them define ‘collaboration’ and to write these terms on post-it notes. The post-it note ‘visualisation’ helps students put their ideas into concrete terms and visualise how they would look on Wordle.net. Their learning process starts with ‘analogue’ media like post-its/pen and paper before it is translated digitally (Figure 5). I pick up a selection of their written on post-it notes and attempt to display a selection of these via projection to the class by using the teaching room’s visualiser. I have trouble in switching on the visualiser. A student assists and corrects me.



Figure 5: One of the Wordle images produced by students during the session

14:25

To foster collegiality with the students I give examples of my own professional work relating to the topic of collaboration.⁸ These examples contain varying levels of positivity and discomfort (in terms of interpersonal relations between collaborators in terms of collaboration) and I wanted to remind and re-enforce to students some of the term’s problematics. I had also intended to punctuate student understanding of the topic through a combination of physical speakers and virtual/online speakers via Skype who have engaged in collaborative art practice. I had planned to invite speakers to give short five-minute presentations as this would enable students to be exposed to a range of useful interpretations on the topic, as well as encounter professional artists working in the field of collaborative art practice. Unfortunately, this is not possible due to technological constraints in the room that the teaching session was being held in.

14:45

⁸ See Appendix 2 for further information on the examples addressed to supply more context.

Directly applying my previous experience of staging interruption during my doctoral research e.g. *Contract with a Heckler*, the key performative component of the session consisted of engaging the students in staged interruption. I divide the students into two groups. The first group are instructed to create a short performance lasting no more than 3 minutes and make use of whatever they had bought with them to the classroom as props. The group then leaves the room to rehearse (Figure 6).

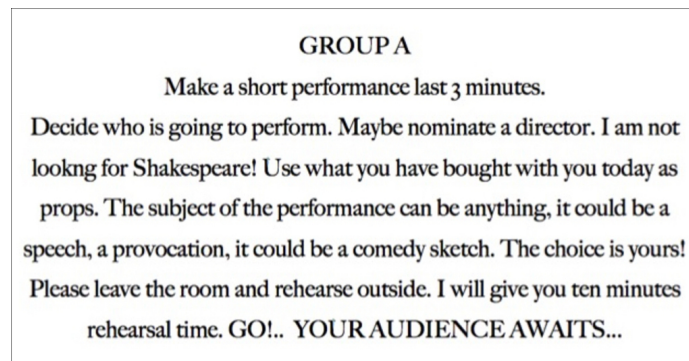


Figure 6: A PowerPoint slide used during the session

I instructed the group remaining in the classroom to be impolite and interrupt the performance that they were about to witness (Figure 7).

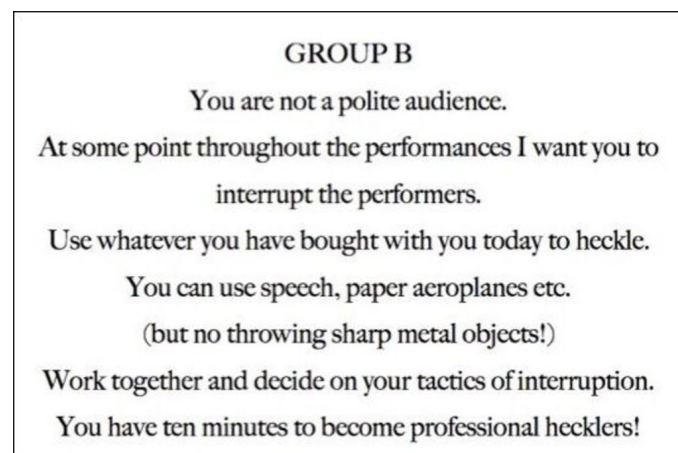


Figure 7: A PowerPoint slide used during the session

15:20

Students are encouraged to reflect upon what happened during the practical side of the seminar by discussing interrupting and being interrupted because of their experience of one of these actions. Students are asked to fill in a question sheet which asks them the following question: 'How did the activity we have just undertaken make you think more about the creative potential of using interruption in a sophisticated way?'⁹

⁹ A selection of the students' responses included in Appendix 4 are discussed in the *Analysis*

Questions to Group A included asking the group to describe how they felt their performances went, how they felt when they were interrupted and did they feel their fellow performers made a good comeback. Questions to Group B included asking the group to describe how they felt interrupting Group A's performances, which group members generated the most disruption through their interruption and did they feel the performers made a good comeback. The emphasis on asking students to give their embodied and emotional response to practice proceedings underlined the importance of bringing practice into the classroom to supply students with an understanding of interruption as well as collaboration that they could not anticipate by using theory alone.

The performance by Group A involved students telling jokes to the audience. An audience member started booing but the performers took no notice. Some audience members started throwing paper airplanes. Another audience member stripped off to his underpants. Another audience member picked up her bag, put on her coat and left the room. The performers, although looking slightly bemused, carried on with their performance. I looked over towards the observer. She did not flinch or seem perplexed at what was happening.¹⁰

15:40

Students use their experience of generating performative interruption to build a further critical vocabulary around the term 'collaboration.' I refer back to my participation in BIAW (2010), the three-week residency that I took part in which prioritised the importance of collaborative ways of making art practice (as previously mentioned in Appendix 2) and highlight the nature of focused discussions taking place during a public symposium that was held at the end of the residency (Figures 8-9).



Figure 8: Public symposium at BIAW (2010)

To extend discipline-specific and generic literature and fuel students' awareness of a contextual framework, I draw upon my own expertise of artistic collaboration and use realia to initiate a whole class discussion. I distribute

section.

¹⁰ I emphasise discussion of this event during the session in relation to what the students learnt and some of the questions raised in the following *Analysis* section.

collaboration and discuss what they have learnt about collaboration today by using realia taken from an historical instance (my participation during the residency) where the often-tricky nature of collaboration was made real-life. Students then stick post-it notes with how they articulate the term ‘interruption’ to a projection on the classroom wall. Students reflect upon their experience of interruption by bringing forth different concepts that have emerged as a result of undertaking the ‘interruptive’ performances (Figures 11-12).



Figure 11: Students make further post-it note contributions to projection wall

At the end of the session, I refer back to Textwall and initiate discussion with students about postings that have taken place throughout the session (Figures 13-14). The session wraps up with a review of the learning objectives and how the session has gone some way in achieving these. Students comment upon what they saw as the benefits of the varying interruptions; for many of the Group A students, the interruptions by Group B helped them to think on their feet, be spontaneous and improvise.

3.3 Stage Three: Analysis

This teaching session was planned to enable students to explicitly make connections, by requiring them to draw on previous learning related to

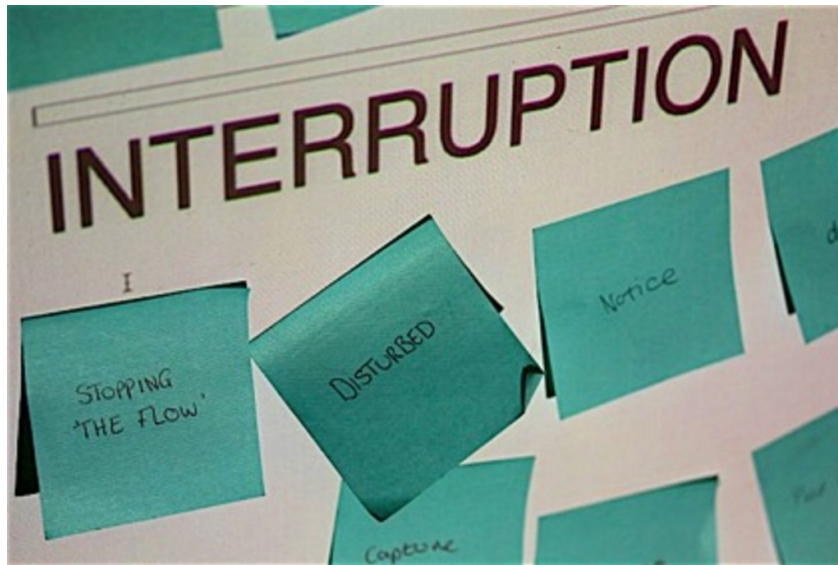


Figure 12: Students make further post-it note contributions to projection wall

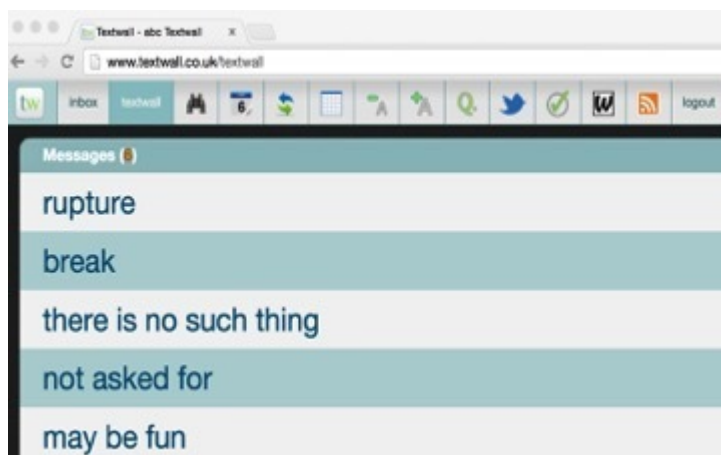


Figure 13: Postings on Textwall by students made when I asked them to post their initial reaction when they think of the term 'interruption'



Figure 14: Postings on textwall by students made during the final reflection stage of the teaching seminar

issues surrounding ‘collaboration’ through direct practical engagement with interruptive processes.

To look back and reflect in retrospect to address and evaluate the outcomes of this teaching session, I shall use a range of sources. Chiefly, I will refer to comments made by students during an informal feedback/evaluation occurring directly after the seminar. I will also refer to comments made by the peer observer. I shall also make use of reflective writing by students who engaged with similar interruptive processes that I deployed in teaching sessions at CSM and UoL.

As I shall discuss in the following sections, the main outcomes of the teaching session relate to: 1) experiential learning related to the interplay between ‘collaboration’ and ‘interruption’; 2) performative pedagogy and inclusion; 3) the interplay between teaching, liveness and interruption; and 4) performative pedagogy and the exchange of power relation.

Experiential learning related to the interplay between ‘collaboration’ and ‘interruption’ — Holding a feedback session with the students was very useful in evaluating the outcomes of the seminar. Lasting just under an hour, the session helped consolidate the seminar’s teaching and learning activities through controlled writing exercises which included the students using a range of strategies such as making notes, annotating diagrams, writing factual reports etc., with consideration of listing the different phases of engagement they underwent during the practical component i.e. the interruption activity, of the session. These helped build the students’ effective reflective and critical skills through writing and rumination. Their personal reflections were mapped onto their individual blogs for them to not only reflect through writing, but to encourage them to incorporate aspects of their practice alongside research. This not only enabled them to improve their digital literacy but to demonstrate how blogs can support promotion and development of their work. In their feedback, several students expressed enthusiasm for trying my *Anticipation, Action and Analysis* model of practice out themselves and/or use it as a basis for developing their own autonomy by generating a similar model that encourages reflection upon action. Evidencing impact of the positive nature of students making use of this process because of this session, students commented that they found this process engaging and useful as it enabled them to evaluate different interpretations and different approaches to generating practice and several of the students said they would try and adopt a similar approach to reflecting upon their practice in the future. When I engaged in class discussion with the same students at a later date they told me that they found carrying out the process to be beneficial, an effective conceptual tool for anticipating practice, executing practice and reflecting upon that practice. One of the students mentioned that using my process and then appropriating it to suit her own practice trajectory helped her initiate a free flow from theory to practice, an aspect of her learning she had previously struggled with. In terms of the aims of the session, students told me that the session had helped them to further understanding of the

key concepts relating to the seminar topic and as a result of my deployment of Performance-related methods to help the students understand the term ‘collaboration’ in practice, many of them had started to use Performance as one of the major components of their Fine Art practice. Students told me that they enjoyed listening to my description of the usage of a physical written contract in order to make collaborative work as part of my recollection of *Contract with a Heckler*. They commented that the stifling of formality of the contract i.e. ‘getting everything in writing’, being told *what* to do and *when* to do it really helped them to think about some of the (uncomfortable) implicit power relations in collaborative work because the contract helped to make explicit those power relations. Students also commented that I had helped them to develop more effective communication skills through the use of e-technology that was present during the session.

As aforementioned, my doctoral thesis (2016) brought out productive insights regarding participation and power relations in Performance Art. *Contract with a Heckler* was a performance related to me planting a heckler within my delivery of a research paper to discomfort the audience. Interruption to my paper was via the disruption of a security guard ordering me to leave (set up by myself and my collaborator Claire Carter). Some audience members complained that this ruined their enjoyment of my paper and felt uncomfortable at being part of an artwork without their consent and prior knowledge of exactly what was going to happen in terms of the delivery of my lecture paper, others, for instance audience member Farokh Soltani, were (positively) provoked by the discomfort embodied in the interruption to my paper:

I really enjoyed it [*the discomfort Soltani experienced being in the presentation room*]. After a while the discomfort gave way to ‘*ooh that’s interesting*’. What is happening is clearly an act of thought; it is an act and it’s an act of thought. I can clearly understand even if the paper was not about [*heckling*] [...] it’s about interruption and disruption and the only way that comes across is that it is completely unexpected and unacceptable and if what happened was completely acceptable, if it [*the interruption*] had been announced and if it had not been so uncomfortable there would really be no point in it. And when it ended and the Q and A started, I thought people would say ‘*Wow! That was cool!*’ but [*they said*] ‘*Oooh you should have warned us!*’ It was completely ethically justified, exactly for that reason. (Soltani, pers. comm. July 2015)

The planted ‘interruption’ to the delivery of my paper taught me about using interruption in order to control an audience by disrupting their expectations of ‘the presentation of critical ideas within academia’ (Soltani, pers. comm. July 2015) by using practice-in-action related to physical interruptive processes deployed as tactics to undermine those critical ideas (in this case, theories of heckling) from having to be ‘controlled and framed within a very specific set of regulations’ (ibid.). Relating these ideas to student feedback of my session, one of the students who worked in the group instructed to interrupt the other group’s performance wrote that she found that using interruption

(albeit in a somewhat constructed and artificial way) in the contents of an performance/ art seminar presented itself as, first, an act of transgression in terms of what she referred to as the tension between the norm (for students) of behaving politely during class and the desire by some students to misbehave and secondly, the simplest technique for a participation. I then conducted an iteration of my collaboration/interruption teaching session at CSM in May 2015 for first year BA Performance: Design & Practice students. When I asked those students who took part to reflect back on the interruption activity many months later (September 2016), their feedback echoed the potential for transgression. This can be demonstrated in the following response by one of the students, who also writes that the activity provoked her to reflect upon her practice of performance-making practice:

I thought that session was very engaging, especially being given the license to interrupt a performance and be the worst audience ever, something that would not have been conventionally socially acceptable. It was a lot more fun and exciting than I thought it would be. Also, I didn't realise back then but when I go to performances since, it made me more aware of the audience's role and reaction. Of course, I have never stood up in the middle of a performance and walked away or be a rowdy audience because there's so much social pressure to be quiet and enjoy the show but it definitely made me question my performance making. I feel the judgment of interrupting a performance comes not so much from the performers but from fellow audience because that's what societies and systems do, impose standards to follow but that's what art always challenges.

Extending when alternative comedian Tony Allen shouted out "heckling is the shortest, briefest, most neatest, tidiest way of getting an idea across quickly" during discussion taking place at *Heckler* (2013) in London, other students in the feedback group suggested that what they had learnt about collaboration and interruption through engaging in these processes in a practical and experiential way was that interruption can distinguish itself from related terms (antagonism, dissensus, disruption, etc.) specifically through its sophisticated deployment of physical linguistic impoliteness in order to communicate and establish an uncomfortable power relation with those person(s) their interruption is aimed at. Combining my reflection of the session with notes made at the time by the peer observer, directing my students to academic definitions at the start of the session encouraged students' critical thinking of the topic, but reinforcing them by asking particularly the hecklers to determine and apply the definition to their actions along with the definition for collaboration 'could have led to a more meaningful start' (Ingham, pers. comm. May 2015).

Performative pedagogy and inclusion — In her appraisal of the session, the peer observer commented that 'a vibrant and rich learning experience for students' was achieved and that "peer and experiential learning was strongly evident" (Ingham, pers. comm. May 2015). In terms of my own development as a

teacher, the session taught me a great deal about some of the complexities involved when encouraging students to engage in performative pedagogic processes. More urgently, it taught me about the successes (and some of the dangers) of working with interruption; the session forced me to reflect upon issues around inclusion (generating an inclusive learning environment that includes Performance) in relation to my emotional state at the time in relation to the ambivalent nature surrounding a student temporarily exiting.

This teaching session demanded that students be confident in using performance and specifically interruption as a performative technique. Key concepts emerging from a reflective analysis of the teaching session that I have identified as areas for extension/revision in my teaching include experiential learning and using Performance methods in relation to inclusivity. The session provoked me to think more carefully about using Performance; I expect students to be confident in using Performance and be able to demonstrate personal feeling with relative ease. In relation to the teaching session discussed, whilst some students in the group could be said to be particularly extrovert and unafraid to express an opinion, others were less comfortable in doing so. The most poignant moment in the session for me was the student who got up and left (but did in fact return about twenty minutes later). I was really unsure whether she had left due to feeling so uncomfortable with the activities taking place at that moment in the session or whether it was her response to the task, the student's exit constituting an interruption. Zones of demarcation became blurry and it was this uncertainty between whether her act was 'art' (a creative response to the task in hand) or 'life' (a response leading from discomfort in how the student was feeling). When the student in question revealed to the class that her leaving was indeed her means of 'interrupting' the performance, her action (and the momentary uncertainty about its nature) provoked an immediate reaction and call for reflection (Savin-Baden 2007). Referring to writing that I produced shortly after the session, in response to the moment when the student picked up her bag, put on her coat and left the room, I wrote down exactly how I was feeling at the time and the questions that I asked myself: "Bloody hell! Have I set up a teaching activity that has really upset the student, forcing her departure? Gosh. What I have done?"

Supporting my perspective of the importance of reflection is Maggi Savin-Baden, who states: "when we are engaging with reflective spaces there is sense that we are located in an interrupted world" (2007: 69). In the discussion entitled *Reflection as Interruption*, she ties reflection to interruption and proposes, "reflection can be seen as interruption because reflection tends to disturb our position, perspectives and views of the world" (ibid.). The importance of reflection and "choos[ing] to interrupt everyday actions through reflections and interrupt current stances by attempting to expose new perspectives and positions" (ibid.) can be argued as being essential in learning about how certain things (including the term 'interruption') operate. Indeed, it can also indicate how practice and subsequent reflection upon practice can make aspects of theory on practice more tangible. Moreover, and most

importantly, it can highlight how reflection (provoked through interruption) can produce huge shifts in practice.¹² I reconfigured reflection and interruption in terms of *interruption as reflection* to argue interruption as not only “enabl[ing] learning to happen” (Fry, Ketteridge & Marshall 2009: 3) but to push forward interruption as provoking an immediate reaction and call for reflection. The ‘huge shift’ that occurred in my practice as provoked by interruption related to how I then began to consider my usage of performative pedagogy in relation to what the peer observer described as ‘emotional inclusivity’ (Ingham, pers. comm. May 2015). In my planning of a teaching session that heavily deploys elements of performative teaching and learning, I think more carefully about how I generate an inclusive learning environment that includes Performance. To help alleviate anxieties to any performative-collaborative-game-like activities that I now set up as part of my teaching sessions, I try to ensure that I set out clear expectations to students to enable them to focus on a given task in a manner which advances the learning of all (with the intention of not diluting the power of interruptive processes if these forms a major component of my pedagogic strategy for a specific class). I also accentuate a range of activities that incorporate both collaborative and individual work. Taking on the advice of my peer observer, I now set clear supportive guidelines to develop sound attitudes and professional behaviour from the start of activities in terms of the inclusive nature of learning collaboration, an important consideration especially at FHEQ Level 4 as “some students may be particularly immature” (Ingham, pers. comm. May 2015) as was the case in this group when one student decided to strip off to his underpants as his creative response to the heckling activity. I later conducted another iteration of my collaboration/interruption teaching session at UoL in October for first year BA Fine Art students. I asked students who took part to reflect back on the interruption activity to write down their responses/ideas/observations etc. a week later during an informal reflection session. When I read over their responses it was intriguing to discover that some students thought that ‘subtle’ interruptions would be more effective in terms of generating disruption than those persons using interruption to be loud and aggressive. To evidence this, one of the students wrote that what she had learnt from the activity was that “subtle interruptions can be the most powerful”.

¹² To demonstrate how reflection provoked through interruption can incur a ‘sea change’ of practice in other examples, in my doctoral thesis (2016) I refer to critical incidents as shaping the direction of my then research as caused by explicit moments of interruption. The most important critical incident that re-shaped the conditions of my practice and expanded the possibilities for examining different forms of interruption related to an act of physical interruption. As the result of events taking place when I participated in an artist’s residency in Canada in 2012 (discussed in detail in Chapter Two), a major shift took place in developing and finalising the research questions because of a critical incident involving me being interrupted by an audience member at the start of a performance-related artwork that I set up which was dependent upon audience participation. As I describe, this key moment (the audience member’s interruption) really changed my practice. Existing research questions focusing solely upon comedy tactics and participation at the time were uprooted and the nature of future practice-as-research relating to the questions that I was to then ask of and through my practice re-imagined. The audience member’s interruption was a key moment underpinning the next stage of research.

Another student, helpfully referred to different “scales” of interruption, asking, “Subtle or loud [*interruption*] – what is worse?” These sentiments echo the situation that occurred in Loughborough where the student whose interruption had the capacity for more disruption could be argued as being the student who left the room quietly for ten – twelve minutes than the student who thought that he was being [the most] provocative by taking off his clothes, leaving on only his Calvin Klein boxer shorts. I now check with students that they are overtly aware of the specific requirements of a task and underline to them the importance of being responsible in terms of the appropriate nature of their interactions with others. The inclusivity of and initial guidance for any performance-related activity at the start of a teaching session has become key. Another student who took part in the activity at UoL wrote “intensity”, “overwhelming”, “noise”, “anxiety”, “pressure” and “drowning”. I am keen to speak further with the student about these responses, as it is important for me to understand how the students could potentially recognise these terms constructively for the student to generate art practice. It is important to note that this student has expressed to me that they have mental health issues.¹³ It is my role now to set up a safe space for all students to be able to actively engage in experimentation risk-taking in their practice in a manner that does not discomfort/upset them.

The interplay between teaching, liveness and interruption — Where I spoke of anxiety and trepidation that I felt at the time in the last section, this super-sensitivity may have been caused by my practice as a performer; I am aware of the complexities involved related to processes, practices and concerns within Performance.¹⁴ These can include ‘audience’, ‘liveness’ and ‘observation’ (Alasuutari 1996; Freshwater 2009). Peer observation can be a method/tool for evaluating the effectiveness of teaching. I have interrogated ‘liveness’ and ‘observation’ as key concepts within my own research and practice to demonstrate that I am aware of some of the issues related to the term in reference to my subject discipline (Performance Art) drawing upon a range of literature sources dealing with what it may mean to be an observer and a teacher who is observed (Fullerton in Fry, Ketteridge and Marshall 2003; O’Leary 2014 et al.) ‘Audience’ is paramount to what I do (I do not want to make a performance without an audience watching me). Aspects of my early doctoral research (2010-2016) at LU explored some of the problems associated with the act of viewing, witnessing, of *observing*. Philip Glenn points to some of the problems of ‘being observed’: “observing (even subtly recording) inevitably has some influence on data, however slight it may be” (2003: 40), even referring to an “Observer’s Paradox” (ibid. 14), I am interested in how the audience may change the outcome of the event, the performance, through their ‘observation.’¹⁵

¹³ For a copy of this student’s response, please refer to Student Response 3 in Appendix 4.

¹⁴ For a copy of this student’s response, please refer to Student Response 3 in Appendix 4.

¹⁵ For further discussion on the relationship between teaching and peer observation, see: <https://explorationthrougheducation.com/2016/10/06/the-classroom-observer->

I argue that interruption accentuates ‘liveness’, an important concept for students of performance art to understand.¹⁶ Teaching and learning is a *live process* and the teacher needs to be on full alert, ready with methodological survival tactics such as ‘improvisation’ to deal with the serendipitous nature of teaching and learning as a two-way process between teacher and learner that is a process which is intrinsically *live*. Accepting the serendipitous nature of working with liveness, the question is how do we, as teachers cope with the chaos of liveness? I argue that the answer is found in “a bricolage of improvisation and intuition as methodological survival-tactics.”¹⁷ For me, the danger that liveness can throw up is half the excitement of teaching and being a performance artist; “coping with the unexpected is an important part of successful teaching” (Race 2009: 20). In this light, the performance of interruption can be seen as an explicit form of liveness that raises many important questions and points to a politics of surprise, which I shall discuss in more detail in the following section.¹⁸

Emphasising consideration of the student experience during the teaching session, I suggest that students experienced the nature of liveness, albeit in a somewhat artificially constructed setting. As part of CPD that I was engaged in at the time, prior the teaching session, I conducted a peer observation of one of my colleagues giving a seminar on Theatre and Performance on the subject of liveness. I wanted to see how the lecturer was able to get a group of first year undergraduate students to grips with the (rather tricky) concept of ‘liveness’ (especially given the students’ limited knowledge of the philosophical foundations of Performance at that stage in their studies). Rather than asking students to read huge amounts of text related to theories on liveness, as was the case I discovered with the Theatre and Performance seminar, I wanted students in my teaching session to experience liveness *in practice*.

Rather than me setting up a situation where a group of students were to interrupt another group whilst they made a performative action (with the performers having no warning that their performance may be interrupted/disrupted in some way), when I taught a group of first year BA Performance: Design & Practice students at CSM in June 2015, I told the students performing that at

unwanted-interruption-or-welcome-witness/

¹⁶ The term ‘liveness’ is often used within the context of Theatre and Performance to describe the relationship between experiencing something live as opposed to a recording/mediatised version of a live moment. Peggy Phelan (1993) and Philip Auslander (1999) offer contrasting perspectives, which I have found useful in helping students understand the importance of liveness to Theatre and Performance. Phelan argues, “Performance’s only life is in the present. Performance cannot be saved, recorded, documented” (1993: 146), whilst Auslander argues that “it is not realistic to propose that live performance can remain ontologically pristine or that it operates in a cultural economy separate from that of the mass media” (1999: 40).

¹⁸ In reference to some of the contemporary issues surrounding ‘liveness’, performance for me is predicated on liveness and the embodied phenomenological experience of ‘being there’ i.e., first hand witness. As a practitioner who uses performance as a tool, I recognise that I work within a context that is dualistic, a form of creative practice that is composed of two historical traditions (art and performance) The trace of an event circulates and becomes new and takes on new forms; its reiteration undermines and challenges the idea that you have to be there.

one point during their performance they would be interrupted. Whilst some students who performed bemoaned the interruption as ruining what they had planned, other students in the same group found that the interruption in their performance forced them to think on their feet and act creatively, imaginatively and inventively as evidenced in comments made by the students during an online webinar that I held a week after the session. Despite knowing that an interruption was inevitable, this caused anxiety for some, for others it enabled them to pull in all their resources and think how they were going to combat or use this (interruption) to their advantage during their performance. Another set of students criticised the group who had been assigned to interrupt their performance for not interrupting, referring to a wasted opportunity for them (the performers) to show off their prowess and wits when faced with interruption, like comedians defeating hecklers with put-downs and verbal barbs (Campbell 2014; Hound 2011).

Performative pedagogy and the exchange of power relation — Whilst my doctoral thesis explored the subject of power dynamics at play in participative performance by using my practice to seek out tactics (such as interruption) that would enable exposure and analysis of their mechanisms, my usage of interruption in the classroom as explained throughout this paper can be a very useful tool for making visible similar exchange of power relation in pedagogic settings.

My focused usage of interruption within pedagogy offers support and extension to the related work of Peter Bond (Lecturer, Performance: Design & Practice, CSM, Alex Schady (Fine Art Programme Leader, CSM) and Fred Meller (Course Leader, Performance: Design & Practice, CSM). As part of a roundtable discussion taking place at *Tactics of Interruption*, Toynbee Studios, Artsadmin, London,¹⁹ Bond highlighted a teaching activity where he stages a phone call, asking a colleague to interrupt a lesson by phoning him on his mobile phone at a certain time, to which Bond answers:

Pause (listens) [...] “Yes, chicken tonight”, pause “maybe broccoli”,
[...] “no, French beans” Pause (listens) “Thank you darling, bye darling”,
[...] love you (Bond, pers. comm. October 2016)

In the discussion, Bond referred to interruption as an educational process and that teaching is about reproducing real life in the classroom (Bond 2016b); to reproduce real life effectively then we need to incorporate aspects of interruption. How do the students react to this staged interruption? “I have done this ‘action research’ at least 3 or 4 times and in all cases no one [*the students*] has battered an eyelid!” (Bond, pers. comm. October 2016). Did the students react in this way because they: a) assumed that the phone call (the interruption) was staged and may have deemed this staging as an ‘inauthentic’ interruption, or, b) they were stunned by Bond’s act of transgressing the accepted norms of classroom behavior i.e. turn mobile phones off by answering his phone (an unplanned phone call) during one of his lessons? Honing in

on power relations complicit within learning and teaching, although Bond is using the mobile phone call as interruption to incur a sense of liveness – by him conducting an action that students are told not to do during class (answering phone calls), he adds a further layer to the teacher-student power relation that is already at play i.e., by Bond (the teacher) answering his phone, he is demonstrating that he is in a greater position of power than his students. Maybe the students were non-reactive because some of them thought that this was a ‘genuine’ interruption and were reminded of the power relations at play between themselves and Bond. In answer, Bond suggests that the students “normalised the situation. They believe because I am a tutor, more important than them (or so they may believe), it is my right to answer the phone. They normalised it. They mythologised it. The teacher/pupil scenario . . . (all the things that I work at breaking down)” (Bond, pers. comm. October 2016).

For me, interruption is a successful technique in reminding us of the implicit power relations at work in the pedagogic process. Its power, as I have addressed in terms of the student walking out of my class – is that it can quickly overturn / switch those power relations between teacher and students. Fred Meller’s work (2015) on the potential of a pedagogy comprised of performative aspects is important in this context as she suggests that performative techniques as played out by the teacher/disruptor/trickster, “conversely maintains and upholds the power relationships and ideologies of the Institution” (ibid. 2) going on to argue that “learning about our teaching process and performance making process and how they are inextricably linked could mean that we might also learn how to disrupt this process and in so doing be empowered to challenge the orthodox” (ibid. 3). What is the potential of interruption to explore power relations attached to pedagogy in terms of teacher/student roles? Potential claimants for Meller’s role for disruptors and tricksters (ibid. 43) deploying acts of performative pedagogy Alex Schady and I both consider our teaching (and deployment of interruptive processes within it) as a form of practice to examine the often tricky and difficult nature of pedagogic exchange and corresponding levels of power relations. To explain, I define power relations in terms of pedagogy as analogous to the relationship between protagonist and audience in terms of participative Performance Art; **I** (protagonist) do this and **you** (audience) do that.’ In participative Performance Art the notion of democracy (all participants having equal status in terms of power) is suspended; ‘I do this and you do that’ underpins the form. My doctoral thesis (2016) positioned its appraisal of Performance Art predicated upon audience participation as ontologically rooted in unequal distributions of power. Nicolas Bourriaud (1998) sees *Relational Aesthetics* as describing participatory art encounters where everyone is nice to one another (being friendly and convivial) and everybody is equal in terms of their power status; in these terms there are no power relations and there is a shared sense of democracy. In relation to participation and power relations, I describe my work as not wanting to alleviate social imbalances of power in participative performance and subsequently in pedagogic teacher/student exchange nor to reinstate them but simply to draw

attention to them and use the practice of participative performance as a vehicle in which to initiate discussion of how social power operates in all aspects of our lives (Foucault 1980). By using my practice to expand this theory, I argue that *Relational Aesthetics* proposes a false notion of democracy and that any theory of participative practice, and any social relation, must give consideration of power relations. (Unequal) power relations lie at the very core of the practice of participative performance and my work extends the debate on participation by using interruption as a tactic relating to practice. My practice attempts to make those power relations explicit rather than implicit. The work of Claire Bishop (2004) questions *Relational Aesthetics* by drawing inspiration from how Michel Foucault describes power as underpinning social relations (Foucault, 1981), whereas my work uses practice rather than theory to make explicit the implicit power relations that underpin participative practice. Picking up on Michel Foucault's understanding of a social version of the term 'power' (1980), I generate participative art performance as mirroring the 'mechanisms of power' (ibid. 51) that takes place in all forms of daily human existence. In terms of power relations within pedagogic processes, during an interview with Alex Schady in October 2016, he explained his fascination with "power structures inherent in a teaching situation" (Schady, pers. comm. October 2016), how he has generated performative situations in order to make power relations "apparent and potentially abused" (ibid.) and suggested the following:

I think what you have to do is make it (power relation in pedagogic processes) visible. Through making it visible, you don't level the playing field but you make everyone aware of where they are in that playing field. And so I've made a series of works²⁰ that work with that – some of them are more about disruption than others. (ibid.)

Schady made specific reference to his previous usage of interruption during a lecture that he gave at Chelsea College of Arts related to teaching Fine Art and innovative forms of pedagogy. He then informed me that during the lecture at regular intervals a number would flash on the screen behind him. The number would correspond to an envelope that was amongst someone in the audience – the audience knew that if the envelope was opened they were invited to open that envelope and inside would be a command that gave that person permission to interrupt the lecture. Schady went on to state:

And so some of them [*the interruptions*] were fairly mild, like just saying 'boo' and others involved coming up and drawing a moustache and glasses on my face. Others involved throwing a glass of water in my face. [*Interruption*] used to affirm that they [*power dynamics*] are there [...] I do think that by pointing it [*this power dynamic*] out, there's the hope that they [*the students*] might challenge it or they might try and invert it. It would be much richer for the students to try and challenge that power dynamic [...] They become politicised, that can be very fruitful – if difficult to manage (*laugh*) (ibid.).

In reference to my teaching session at LU, exchange of power relation can be said to take place between three sets of 'participants': me as the teacher, the students

as an audience and a colleague of mine from Loughborough University's Centre for Academic Practice as a 'third' participant/second audience. An (uncomfortable) power relation was set up between myself and the students, the observer and I and the observer and the students. Whilst the power relation that exists between a teacher and students could be argued as one where the teacher maintains a higher position of power, during this teaching session, that power exchange was disrupted in the first instance by the fact that I was being observed by one of my colleagues (which at times caused me to feel anxious), and in the second, by the student who temporarily exited. Her 'interruption' can be linked to Schady's sentiments above. By leaving momentarily, the student *became politicized* insofar as her actions affected both me and the other students. When this 'interruption' took place, I was worried that the student walking out would make me look bad in front of the observer. I was also worried about how this looked to the students. Despite my concerns of a loss of power and control in front of both my students *and* the observer, I enjoyed the discomfort that this situation presented. Whilst Schady has invited students to sabotage his teaching delivery as a means of shifting power relations and likes the fact that he doesn't know exactly what form the students' interruption will take (their actions constituting a certain degree of surprise for him), I argue that the student's exit during my teaching session at LU used interruption as a performative tool to unsettle conventional teacher-student power relations in a manner that was far more disruptive than similar attempts made by Schady and his students. I had *no idea* that the interruption activity that I set up would affect me. To analyse further, her interruption disrupted my understanding at the time of how I had thought that I had set up a supportive learning environment by setting out clear expectations to students to enable them to focus on a given task in a manner which advances the learning of all. The ambivalent nature of her action (is it 'art' or is it 'life' or an amalgamation of both?) took me *by complete surprise* and jolted my senses to such an extent that, in support of Savin-Baden (2007), the situation forced me to reflect, there and then on my strategy of using performative pedagogy in the form of interruption and its potential impact on student inclusivity/wellbeing. The situation provokes important questions not only in terms of what we constitute an interruption to be 'Is an interruption an interruption when you know it's going to happen?', it also forces consideration about the usage of 'surprise' tactics in the classroom: 'How much should teachers pre-warn students about the possible contents of a teaching session if interruption and disruption structurally underpins the pedagogic processes at play within a teaching session being delivered?' How does this forewarning potentially effect creativity and room for experimentation? Does it support or does it suffocate?

4 Conclusion

This paper has attempted to inform the reader about how I have made use of performative techniques to increase levels of participation in teaching and

learning from both the point of view of learner and teacher from early attempts in my teaching as an EFL instructor to attempts at deploying interruptive processes within my pedagogy strategy currently as an extension of practice-as-research doctoral studies that examined and promoted the power of interruption in practice.

Tactics of performative pedagogy can be extremely useful in generating a dynamic, creative and fluid learning environment. The tactic that I have chosen to focus upon throughout this paper has been primarily interruption and its performative dimensions, alerting readers to how it can be used effectively to provoke participation but also to its limitations e.g. as I have discussed, the emotional impact on the student experience of working with interruption as an explicit form of performative technique and of using interruption as a means to command one's presence to be noticed and voice be heard amongst an audience (as evidenced in the post-it note discussion illustrated in Figure 12 where a student has written 'notice'). Some students may feel uncomfortable about being 'noticed' whilst others deliberately try to make themselves appear the centre of attention no matter how far they breach codes of responsibility within the classroom. Yet, for some students engaged in the interruptive processes that I encouraged them to take part in during the discussed teaching seminar, the experience was positive as they learnt that interruption can, and referring back to the views on interruption by Maggi Savin-Baden, hold significance in terms of forcing critical reflection including and beyond pedagogic and artistic processes in greater depth. This can be further evidenced in reference to additional comments made by a UoL Fine Art student, "interruptions make you think and observe more due to multiple things/scenarios occurring at one time whether expected or unexpected." This can also be evidenced from the point of view of a teacher, Peter Bond (Lecturer in Performance: Design & Practice, CSM) who has made usage of interruption in his teaching sessions: "first it's [*interruption*] panic – and then it's reflection – it's a critical incident – it's transformative" (Bond 2016b).

An important question that this situation presents relates to context: is interruption an effective form of performative pedagogy in all settings? Is it, for example, more suited to those involving a greater level of critical thinking and collaboration e.g. my performance art seminar described, rather than, for example, an EFL setting which this paper has previously discussed elements of. Teaching and performance both have aims; teaching and performance are about communication. Art and performance is all about disruption; they are both forms of dissent, dismantling, deconstructing etc. (Roelstraete 2012).²¹

²¹ Visual arts exhibition *Feast: Radical Hospitality in Contemporary Art* at the Smart Museum of Art, University of Chicago in 2012 explored how artists and performance makers have interrogated the term 'hospitality'. As a support for the exhibition, the museum staged a symposium where one of the panel sessions entitled *Being Bad* asked speakers and audiences to reflect upon artistic situations that deploy being a 'bad host' to explore the intersection between art, hospitality and 'badness' i.e., the 'inhospitable'. Exploring participation modelled as hospitality, Dieter Roelstraete explored the intersection between art and hospitality, announcing 'distrust at courtesy' and that we should remind ourselves of "art's long interest in the inhospitable", citing

Parallels can be drawn between Dieter Roelstraete's (2012) insistence that art has the capacity for disruption, the staged interruption taking place during *Contract with a Heckler* and subsequent usage of interruptive processes in the classroom and similar pedagogic strategies by Peter Bond, Fred Meller and Alex Schady as vignettes of disruption in order to argue that Performance Art (and Art *per se*) is predicated on rule-breaking, even on discomforting audiences, especially the elitist audiences of Live Art and Performance. Furthermore, Farokh Soltani's (Soltani, pers. comm. July 2015) reaction to my staged interruption in *Contract with a Heckler* really speaks of the (positive) nature of discomfort at work insofar as it helps to set out how interruption differs from or aligns with notions like antagonism, dissensus, disruption, etc. Therefore, it could be argued that interruptive processes are more suited to teaching situations relating to art and performance as their potentially disruptive nature *helps* in terms of *communicating* the potential for disruption in art/performance unlike in settings such as EFL where disruption is not a prerequisite for learning how to be fluent and accurate in English ability.

Working with performative pedagogy in an extreme form like interruption on a theoretical, practical and emotional level can be exciting, provocative and dangerous. As Jane Munro, Lecturer in MA Advanced Theatre Practice at Royal Central School of Speech and Drama, London usefully pointed out during the roundtable discussion at *Tactics of Interruption* (2016), interruption is about "creating new forms – allowing interruption to shape the work – not hiding them" (Munro 2016).

Acknowledgements

I wish to acknowledge the support of Dr Deena Ingham at Loughborough University's Centre for Academic Practice for her invaluable comments in the development of this writing (and for being an unflinching observer).

Bibliography

- Alasuutari, Perti (1999): *Rethinking the Media Audience*. London: Sage
- Arlander, Annette (2009): Event scores for performing interruptions. In: Mäntymäki, Tiina & Mäkinen, Olli (eds.): *Art and Resistance*. University of Vaasa. Research papers 290
- Auslander, Philip (1999): *Liveness: Performance in a Mediatized Culture*. London: Routledge
- Benedetti, Jean (1989): *Stanislavski: An Introduction*. Revised edition. Original edition published in 1982. London: Methuen
- Billing, Johanna; Lind, Maria & Nilsson, Lars (2007): *Taking the matter into common hands: On contemporary art and collaborative practices*. London: Black Dog
- Bilmes, Jack (1997): Being interrupted. In: *Language in Society* 26, 507-531
-
- terms such as dissent, disgust, discomfort, dismantle, dissatisfaction etc. (Roelstraete 2012).

- Bishop, Claire (2006): *Participation-Documents of Contemporary Art*.
Cambridge, MA: MIT Press
- Bond, Peter (2016a): Personal communication with the author (October 2016)
- Bond, Peter (2016b): Comments made as part of roundtable discussion at
Tactics of Interruption, Toynbee Studios, London (June 2016)
- Bourriaud, Nicolas (1998): *Esthetique Relationelle* (English translation by
David Macey 2006 as 'Relational Aesthetics'). Dijon: Les presses du reel
- Bousfield, Derek (2008): *Impoliteness in interaction*. Amsterdam;
Philadelphia: John Benjamins Pub
- Brixy, Juliana; Johnson-Throop, Kathy; Walji, Muhammed & Zhang, Jiajie
(2004): A theoretical framework to understand and engineer interruptions.
Presentation at the 26th Annual Meeting of the Cognitive Science Society
- CPD Certification Service 2016. <https://cpduk.co.uk/explained> [last
accessed August 17, 2016].
- Campbell, Lee (2016): *Tactics of Interruption: Provoking Participation in
Performance Art*. Unpublished PhD thesis. Loughborough University
- Campbell, Lee (2014): Heckler, Performance, participation and politeness'
using Performance Art as a tool to explore the liminal space between art and
theatre and its capacity for confrontation. In: Remes, Outi; Leino, Mariko &
MacCulloch, Laura (eds.): *Performativity in the Gallery: Staging Interactive
Encounters*. Oxford: Peter Lang Ltd
- Cotter, Suzanne & Tawadros, Gilane (2009): *Transmission Interrupted*,
exhibition catalogue. Oxford: Modern Art Oxford
- Foucault, Michel (1981): *The history of sexuality* (translated from the French
by Robert Hurley). [Vol.1] Harmondsworth: Penguin
- Foucault, Michel (1980): *Power/knowledge: selected interviews and other
writings, 1972-1977* (ed. by Colin Gordon). Brighton: Harvester Press
- Freshwater, Helen (2009): *Theatre and Audience*. Basingstoke: Palgrave
MacMillan
- Fry, Heather; Ketteridge, Steven & Marshall, Stephanie (2009): *A Handbook
for Teaching and Learning in Higher Education: Enhancing Academic
Practice*. London: Routledge
- Fullerton, Helen (2003): Observation of teaching. In: Fry, Heather; Ketteridge,
Steven & Marshall, Stephanie (2009): *A Handbook for Teaching and
Learning in Higher Education: Enhancing Academic Practice*. London:
Routledge
- Glenn, Philip (2003): *Laughter in Interaction*. Cambridge: Cambridge
University Press
- Gunning, Tim (1995): Response to 'Pie and chase'. In: Karnick, Kristine B. &
Jenkins, Henry (eds.): *Classical Hollywood Comedy*. New York: Routledge
- Higgins, Dick (2001): Intermedia. In: *Leonardo* 34/1, 49-54
- Hound, Rufus (2011): *Stand-Up Put-Downs*. London: Bantam Press

- Ingham, Deena (2015): Personal communication with the author (May 2015)
- Kendall, Bridget, Roda, Claudia, Russell, Gerrard & Tannen, Deborah (2015): BBC World Service's *The Forum: Interruptions*. Broadcast date: January 13, 2015
- Mansell, Damien (2016): Flipped Learning. In: *Viewfinder: The Journal Of The British Universities Film and Video Council* 103, 8-9
- Meller, Fred (2015): Performing teaching: Seeing teaching through a lens of performance in *Performance Design and Practice*. Unpublished postgraduate thesis, University of the Arts London
- Munro, Jane (2016): Comments made as part of roundtable discussion at *Tactics of Interruption*, Toynbee Studios, London (June 2016)
- Newbold, Carol (2016): Personal communication with the author (January 2016)
- O'Leary, Matthew (2014): *Classroom Observation: A Guide to Effective Observation of Teaching and Learning*. London: Routledge
- Phelan, Peggy (1993): *Unmarked: the politics of performance*. London: Routledge
- Race, Phil (2009): *Using peer observation to enhance teaching*. Leeds: Met Press
- Roelstraete, Dieter (2012): Responses to presentations. Presentation at the Smart Museum of Contemporary Art
- Rolfe, Gary (2001): *Critical reflection in nursing and the helping professions: A user's guide*. Basingstoke: Palgrave Macmillan
- Savin-Baden, Maggi (2007): *Learning Spaces: Creating Opportunities for Knowledge Creation in Academic Life*. Maidenhead: Open University Press
- Schady, Alex (2016): Personal communication with the author (October 2016)
- Soltani, Farokh (2015): Personal communication with the author (June 2015)
- Wigmore, Heidi (2010): Personal communication with the author (June 2010)

A Appendices

A.1 Appendix 1: Lesson Plan

A.2 Appendix 2: Contextual information relating to *Performance and Collaboration* teaching session

Having provided students with a general contextual framework of contemporary artists working as collaborative duos including Tim Noble and Sue Webster and Gilbert and George, I gave student three examples from my own practice where I have worked in collaboration with another/others which contained varying levels of failure and success. The first related to collaborative work I have made with artist Frog Morris as demonstrating positive collaboration. I gave the students a copy each of this description by Gary Stevens of collaborative work Morris and I produced for the exhibition *Archipelago* at Café Gallery Projects, London in 2011.

The second example that I gave referred to collaborative work with artist Aimee Chuter as demonstrating how to overcome problems that may arise when working collaboratively as a duo. I informed students how our collaborative performance *Leap of Faith*, first performed at the Mead Gallery, Warwick in 2002 and then shortly after at the Howard Johnson Hotel, West Bromwich produced interpersonal tension and communication breakdown between Chuter and I. I then explained that as result of me building my experience and awareness of creating site-responsive artworks, Chuter and I worked collaboratively together again in 2006, producing the performance *Mind/Fall Down* at Cockpit Theatre, London. I supplied students with details of how, in this instance of us working together, we prioritised the importance of site as informing the context of our work and its subsequent effect on audience reception. The following figures (Figures 18-19) were shown to students as PowerPoint slides.

The third example that I gave students related to my participation in an artist-in-residence programme at Braziers Park in Oxfordshire in 2010, as demonstrating some of the issues involved when working in collaboration with more than 2 people, in this case, with 17 people as part of *Braziers International Artist' Workshop* (referred to as BIAW thereafter).²²

A.3 Appendix 3: Copies of Handouts relating to Public Symposium²³


A.4 Appendix 4: Student Responses

A.4 Appendix 4: Student Responses

²² See: <http://www.braziersworkshop.org.uk/>

²³ Thanks to Vanessa Jackson for compiling these notes.

TEFLTASTIC!
 SCHOOL OF ENGLISH
 989-999 OXFORD STREET
 LONDON W1
*"Your key to **success!** Be the **best!**"*



LESSON PLAN

Date: 24.06.2010 **Class:** 13a **Level:** Intermediate **Room:** Conference room 1b

Class Profile: 1x Austrian, 1x Italian, 2x Korea, 1x French, 1x Ukrainian, 1x Russian, 2x Japanese

Aims: to make students aware of language to deal with difficult and awkward questions in business situations: 'How to succeed at Business English: Lesson #23 addressing awkward questions (and look smart)'

Materials: don't use obsolete, outdated equipment (e.g. whiteboards, marker pens, OHPs etc) use the most up to date technology: portable digital projector, Mac Powerbook, iPad, business English bible: 'Ruthless Business Practices: I don't care about anyone except myself' by David L Cashe.

Anticipated problems: certain laugauge which can be misinterpreted (informal language used in a formal situation)

Purpose of stage	Interaction	Description of stage	Time
To introduce the concept of responding to awkward and difficult questions	Ask students if any of them have experienced a situation that necessitated answering awkward questions	Introduce language appropriate to answering awkward questions. Go through phrases highlighting stress, intonation, linking sounds, weak forms etc Right! 1. Good question...I'll look into that and get back to you 2. That's a really interesting question...to which I don't know the answer right now. 3. I'd need to do some more research into that and get back to you....but I just haven't had the time. 4. I'm sorry but may I direct you to one of my colleagues who has more knowledge in this area...in fact Steve should have sorted this out so talk to him. 5. That isn't my field I'm afraid - what about you John, know anything about this? 6. With all due respect, that question is a little off-topic and I haven't wasted my precious time coming all the way over here to be asked stupid questions like that! 7. I'm afraid I don't know but you should be able to find out on the internet just Google it. 8. Ask me another question cos I haven't got a clue what you're on about!	10mins
Correct students pointing out the different expressions and phrases differentiating between 'right' and 'wrong', formal and informal	Students to practice saying expressions in groups of three - lots of lively drilling!	The phrases below could be considered a little in appropriate in formal business situations. Wrong! I'm sorry but I don't know what you're taking about! Look mate I haven't got a clue what you're on about! (Both phrases are a bit too informal and show lack of knowledge - use appropriate language to hide this fact). Look mate ask another stupid question and I'll ram my iPad right down your throat..... (a bit defensive and too informal and you don't want to get scratches on your new iPad). Any more idiotic questions and I'm outta here...(again too defensive and try to show a bit of maturity if in an upper management position) What do you mean you don't understand - are you a f***** moron?! (probably a little too aggressive if you're trying to secure a \$1m deal, so try to moderate your language - use idiot instead).	30mins
Write on board structures and make sure all students can respond quickly if asked an awkward question	To finish - group exercise with tutor selecting individual students to respond quickly to awkward question asked		5mins

Figure 15: Handout 1.



Figure 16: Lee Campbell and Aimee Chuter, *Leap of Faith*, Howard Johnson Hotel, West Bromwich, 2002



Figure 17: Lee Campbell and Aimee Chuter, *Mind/Fall Down*, Cockpit Theatre, Paddington, London, 2006

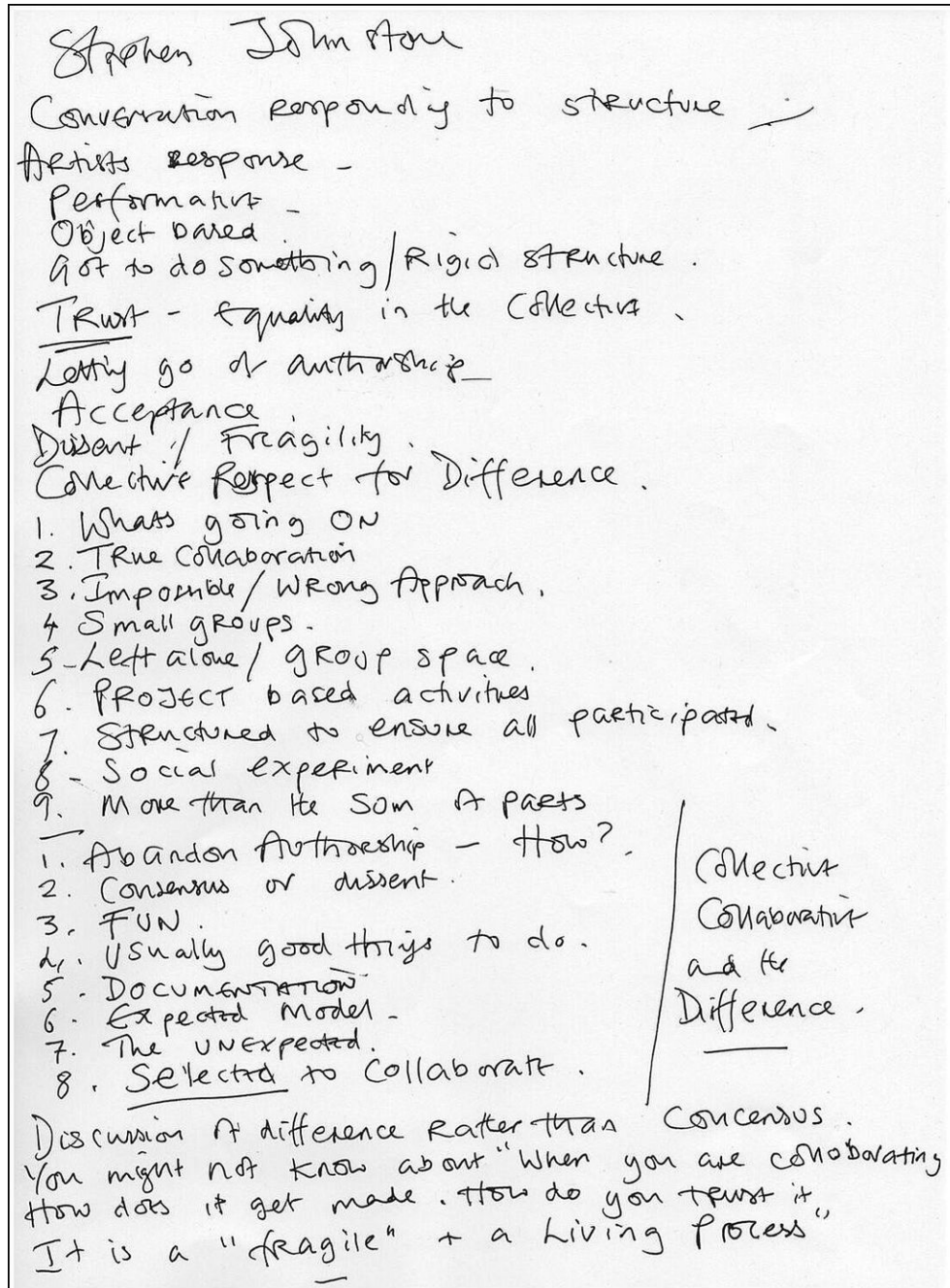


Figure 18: Handout 2. Notes made by Stephen Johnstone

Jonathan Parsons - Table.

Big discussion about the different types of "exchange" - artistic, social and financial. - Good will or money.

Expectations for the 17 artists working as a collective - and how their exchange was manifested with Nil financial input. Funding became a big debate with the group -

- You have to be fit.

"Super normal"

Personal investment - Varied between artists - who are used to some support and those from countries where there is no support for the arts - More funding the greater the expectations.

- Discussion about structure at Workshop.

The "Tyranny of being without structure" Lack of clarity - meant the 17 just had to get on with it. Co-ordination too busy with Festival -

Festival of self organisation - self imposed rules. No leaders. Splintering of the majority.

Westerners had biggest problems with authority + egos

UK Artists on "rails" of thinking + production.

But - eventually - Responsibility + generosity.

Abundance of Authority - to question how we consume Culture -

Figure 19: Handout 3. Notes made by Jonathan Parsons

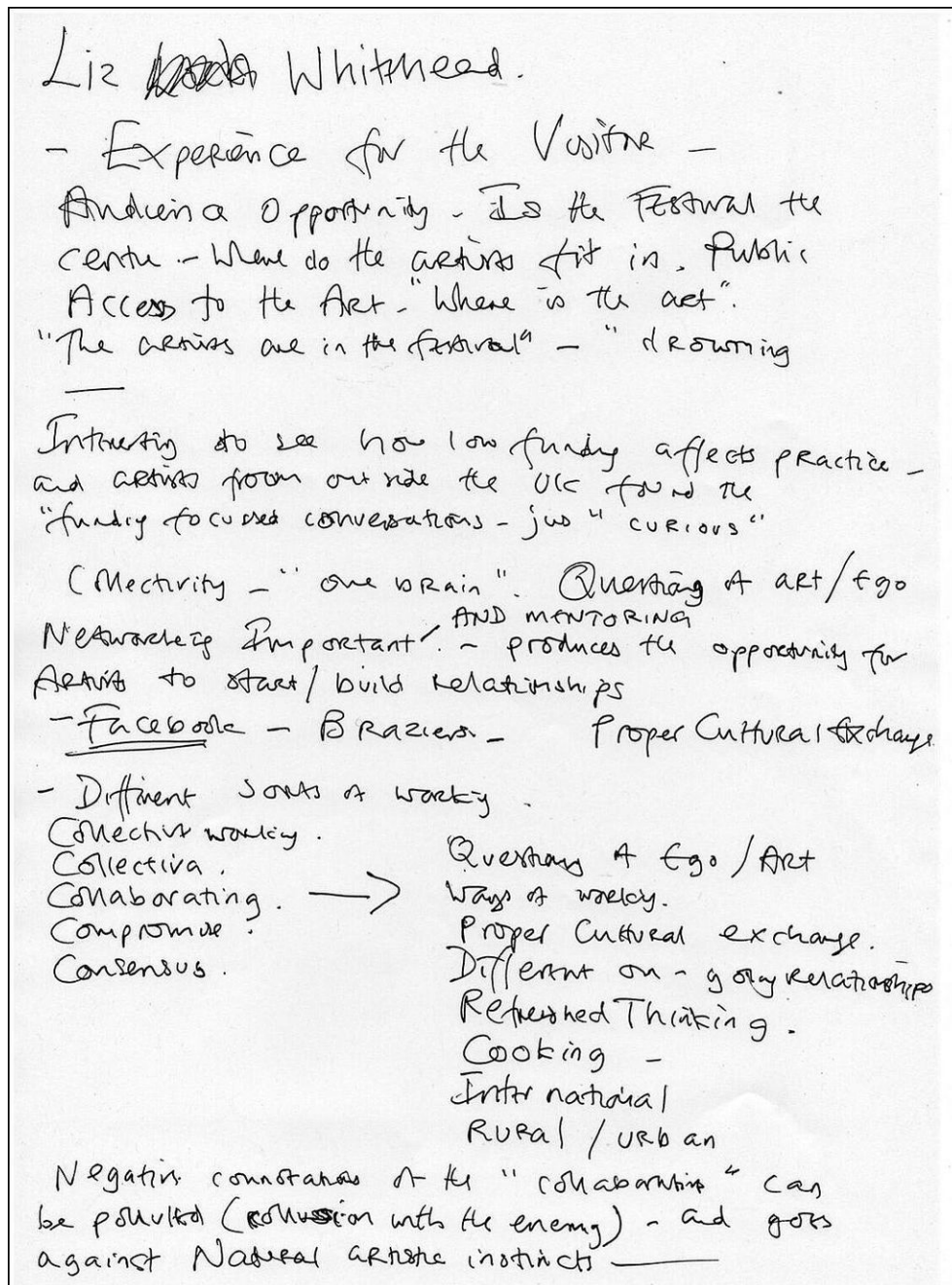


Figure 20: Handout 4. Notes made by Liz Whitehead

How did the activity we have just undertaken made you think more about (the creative potential of) interruption / using interruption in a sophisticated way?

Please jot down your ideas here:

-
- > chaotic
 - > subtle interruptions can be the most powerful
 - > it can begin at any point whether within the piece by the artist or from a heckler
 - > interruption is viewed as rude and insulting but the kinds of interruptions you can make in art can make pieces more intriguing or be viewed as pleasing.
 - > interruptions make you think and observe more due to multiple things/scenarios occurring at one time whether expected or unexpected.

Figure 21: Student Response 1

How did the activity we have just undertaken made you think more about (the creative potential of) interruption / using interruption in a sophisticated way?

Please jot down your ideas here:

* different scales of interruption - subtle or loud, what is worse?

* the reactions to interruption - when you don't know its going to happen its like the automatic spontaneous ~~res~~ reaction to this.

* I think each person would react differently to interruption or being interrupted depending on how it makes them feel.

Figure 22: Student Response 2

How did the activity we have just undertaken made you think more about (the creative potential of) interruption / using interruption in a sophisticated way?

Please jot down your ideas here:

Overlapping, layering
Intensity / Overwhelming
Freedom / Unscripted / Spontaneity
Noise, stress, anxiety, pressure
Sea of sound, waves, submerging, drowning
Collective.

Figure 23: Student Response 3

Inhabiting SCOPUS: Navigating Modern Controversies with Performative Approaches in a Public Speaking Course

Lane Sorensen

Abstract

COLL-P155 is an undergraduate public speaking course in which students give speeches on modern public controversies such as capital punishment, abortion, immigration, etc; in other words, issues for which many might hold a definite – at times inflexible – bias. In order to mitigate such biases, the concept of *scopus*, moving out of one perspective to *inhabit* another (Arthos, 2017a: Lecture 11), is situated in the goals of the speech assignments and combined with the theoretical and practical benefits of drama pedagogy as illustrated by Even (2008). Following a description of the speech assignments is a pedagogical reflection of activities that combine *scopus* and drama pedagogy to get students up and out of their seats in order to act out frames of mind that might embody perspectives drastically different from their own. From encouraging ad-hominem attacks in fictitious arguments about favorite foods to highlight the counterproductive and harmful nature of alienating language, to acting out a Grimm's fairytale from the villain's perspective to encourage empathy with an unpopular position, the lessons of open-mindedness and civility emphasized in these performative activities can be transferred to discourse surrounding real-world controversies.

1 Introduction

COLL-P155, or Public Oral Communication (henceforth 'P.O.C.'), at Indiana University-Bloomington is a foundational course required of all undergraduate students in the College of Arts and Sciences, instructing approximately twelve hundred students per semester, with a maximum of twenty-four per section. The course is worth three credit units and has two primary components: the lab section, which meets twice a week for fifty minutes during the day (multiple, parallel sections are scheduled from 8am to 3pm) for one semester, approximately fifteen weeks. Each section is led by one of over thirty associate instructors from various departments within the College of Arts and Sciences (hence my background as an instructor of German as a

foreign language in the Department of Germanic Studies), and is the forum in which students prepare and give speeches in front of their peers. Associate instructors are responsible for preparing lab activities, taking attendance, and grading student participation, outlines, and speeches. The second component is a fifty-minute lecture providing the theoretical foundation of rhetoric as a discipline and the objectives of specific speech assignments, prepared and given each week by the course director, John Arthos, Ph.D. Due to limited time and space, this lecture is recorded every Wednesday during the semester with a live audience of approximately twenty students from one arranged section, and uploaded shortly thereafter to Canvas, Indiana University's online interface, where access to content is restricted to users of each course section, i.e. instructors and registered students. Additionally, each lecture features a picture-in-picture mode that allows students to simultaneously watch the lecturer engage with the class and view PowerPoint slides that introduce and summarize key theoretical points. Although this is a beginning-level course, it is not uncommon to have an equal proportion of first through fourth-year students in the classroom, and their curriculum backgrounds and majors vary greatly, as well, from psychology, nutrition, and foreign languages to media and communication studies, anthropology, and chemistry. International students from all corners of the world who possess at least an intermediate command of English further add to this diversity, bringing with them perspectives that broaden our understanding of the world far beyond small town Indiana and the United States. In this course, students learn how to construct and deliver a complex argument extemporaneously with the audience and occasion in mind, develop techniques for reducing speech anxiety, and employ *logos* (logic), *ethos* (character), and *pathos* (emotion) to speak eloquently without resorting to the manipulation and deceit of *sophistry* (Arthos & Smith, 2017). Most importantly, in order to cultivate community and humanity, the goal of P.O.C. is for students to

discover the power of speech to motivate, clarify, inspire, correct misunderstanding, advance a cause, exercise tact, speak truth to power, expose fallacies and presumptions, and work through problems collectively. (ibid.)

If we as educators subscribe to the notion that open-mindedness is good and that overgeneralizations are bad, then it is crucial that we understand the difference between merely voicing these ideals and actually living them. Chances are the reader has at least once in her life found herself in a situation in which she was shut down or endured *ad-hominem* attacks for voicing a controversial opinion. And as frustrating as it is to be on the receiving end of such encounters, it is just as likely that each and every one of us has had a hand in the quick judgement or public shaming of someone else at least once in our lifetime, as well. P.O.C. is therefore also about repairing and sustaining a sense of community in the aftermath of such bitter encounters by teaching students *how* to think critically and approach discussion of polarizing subjects with open ears, patience, and

intense scrutiny of the evidence and logic of argumentation. This is not a course for students who wish to debate who the better professional athlete or musician is, nor is it a course about using sophistry to trick others into agreeing with your own point of view. It is a course about building community between people of different backgrounds and beliefs, about building understanding rather than collecting quick wins, about learning to live and at times disagree with others without resorting to petty actions or violence. Or, in the words of Arthos (2017d: Lecture 1), "P.O.C is the power of speech to achieve the common good with and for others in just institutions," one which lives in harmony with the five pillars of a liberal arts education: "question critically, think logically, communicate clearly, act creatively, live ethically."¹ As lofty as these ideals sound, they are not unreachable, and it is our duty as educators to remind our students of the power they have to shape the world around them. If they are to rise to action demanded of them by a rhetorical situation, as Bitzer (1968: 1, 3) argues, they must understand that "there are circumstances of this or that kind of structure which are recognized as ethical, dangerous, or embarrassing (. . .). [But] every audience at any moment is capable of being changed in some way by speech." Key to this power and working to "achieve the common good" is the concept of *scopus* (Latin for 'target,' from Ancient Greek σκοπός), which encourages us to glimpse the world beyond our own biased perspectives in order to view an issue with a different set of eyes. Essentially, "scopus is coming from a position and arriving at a new place," which we can do because we have the power to listen and speak to inform and change our frame of mind (Arthos 2017c: Lecture 3). The following is an account of the visual aid used in Lecture 3 to explain this theory further: a box hidden under a cloth is placed onto a table, situated between two students at opposite ends. When the cloth is removed, both students are asked to describe the color of the box. Disagreement ensues, as one student claims that the box is red, whereas the other is certain it is green. Through the screen, however, we the viewers of the lecture online see the box from a different angle: the box is indeed green, but only on two sides; the other two sides are red. It is *our* perspective from the side that is able to inform the two students sitting at opposite ends of the box that they are *both* right. The conclusion drawn from this is that, just as a tangible object can be perceived differently depending on the perspective of the observer, public issues are perceived differently from different vantage points, as well. In other words,

[. . .] *scopus* is not saying that only one view of a situation is right. It's saying that human beings are complicated, that situations are complicated, that each of us can look at an issue in more than one way, and within our own complexity we can look at something in a *different* way.
(Arthos 2017a: Lecture 11)

As down to earth and seemingly obvious as the truth of this passage is, we only need look at the twenty-four-hour news cycle to see that the virtue of

¹All lecture quotes by John Arthos, Ph.D. in this paper were delivered to instructors and students in print via PowerPoint slides available in the relevant lectures.

understanding complexity is all too often traded for loud overgeneralizations, sensationalistic stories, and horrific acts of violence. Scopus is not a magical method to replace the woes of the world with perpetual harmony and easy solutions, it is a reminder that it takes work – sometimes excruciating work – to cope with a perspective drastically different from one’s own without losing civility. Therefore it is both acceptable and necessary to use our ability to listen and speak to each other in order to communicate these different perspectives and *inhabit* them by moving from one position to another. It is this emphasis on movement from one place to another to encourage sympathy and eventually empathy that makes drama pedagogy a suitable framework for putting scopus into practice. Since we instructors want students to get comfortable looking at an issue from different perspectives, we are asking them to inhabit different roles and the personae behind those roles, if even for only several minutes. In other words, we are asking them to step outside of themselves and participate in drama. Even (2008: 162f) describes the advantages to this approach:

Drama pedagogy stands out from other teaching and learning approaches in that both kinesthetic and emotional dimensions are strongly brought into play (...). The fictional context of drama situations serves as a safety zone in which learners can enjoy the freedom of being someone else and the freedom to behave in non-routine ways. At the same time, the learners are beholden to the worlds they have co-constructed; they are committed to the characteristics of the personae and places they have collaboratively invented, and they have to take the consequences for their own actions within these worlds.

Although Even (*ibid.*) employs drama pedagogy to facilitate foreign language learning, this approach is also ideal for P.O.C., where learners are encouraged not only to move from their routine position to a new perspective (scopus), but also commit themselves to that new place by considering where they stand and how their new persona perceives the issue at hand (inhabitation). I call the practice of this theoretical movement and commitment ‘inhabiting scopus’. Before we get to the performative activities rooted in this theory, I will describe the speaking assignments that call for them in the first place.

2 The Speech Assignments

This section describes the four speech assignments designed by Arthos and Smith (2017), presented here in the chronological sequence they take in the course. Whereas the first, public community speech is held already on the second day of class in order for peers to introduce each other, each of the three speech assignments that follow is preceded by two to three weeks of preparation involving online assignments related to the lectures, activities on how to find research materials and construct an outline, and practice speaking extemporaneously with the use of note cards. The performative activities described in section 3 are held during these preparatory intervals and pertain to the second, third, and fourth speech assignments.

2.1 Public Community Speech

The primary function of the first speech of the course is designed to build community from the get-go and give students a chance to speak in front of the class without the stress of wondering how I will grade it. This is the public community speech in which they introduce a classmate at the front of the room, highlighting the uniqueness of their partner and how that adds to the diversity of the class community and the university as a whole. It takes one to two minutes, and regardless of how this actually goes, students know that by getting up and doing it, they will receive full points for this assignment; however, they still receive written feedback from me on what went well and what can be improved upon for the next speech. Although the instructions for this assignment are simple enough, its overarching message is resoundingly important:

A *public* is a group of people so large that no one could personally know everyone, but whose members are connected by their identity as citizens. This means that they belong for convenience and protection to a community larger than any of their particular interests, activities, or values. Because a public is by definition a *group with different values, interests, passions and positions*, a speech that unites a public through speaking and listening is *an invitation* to honor our *having* a public space in common. (Arthos, 2017d: Lecture 1)

2.2 Sympathetic Perspectives Speech

Scopus is already an integral part of the second speech, sympathetic perspectives, wherein students must not merely portray at least two opposing perspectives on a modern public controversy, but *inhabit* those positions with the full weight of their being within four to six minutes (the length of the last two speeches, as well), lest we see their own personal bias shining through. For this and the remaining speech assignments, students must conduct their own research, citing sources properly in parenthetical and bibliographic form in initial and final outline stages, as well as during their speeches. From their accounts and my own observations, I gather that this is the first time many of the students have conducted serious academic research on a perspective at odds with their own, which gets them closer to understanding the real diversity of a public.

2.3 Invitational Speech

After they have experienced their first round of timed and graded public speaking, we move on to the invitational speech assignment, for which students choose a position – preferably one that is relatively unpopular among that group of students or with which the speaker disagrees – and argue in favor of that perspective without alienating other perspectives in the process. Key to this is avoiding loaded language (e.g. “The heartless, antiquated views of X should be defeated with legislation Y” vs. “Although supporters of X are not in favor of

Y, the latter is an appropriate measure to address matter Z”) and establishing common ground right from the start.

Inspired by feminist principles, Foss and Griffin (1995: 5) define invitational rhetoric as

an invitation to understanding as a means to create a relationship rooted in equality, immanent value, and self-determination. Invitational rhetoric constitutes an invitation to the audience to enter the rhetor’s world and to see it as the rhetor does. In presenting a particular perspective, the invitational rhetor does not judge or denigrate others’ perspectives but is open to and tries to appreciate and validate those perspectives, even if they differ dramatically from the rhetor’s own.

From the excerpt above we can see that this is not the same as a persuasive speech. Indeed, its primary goal is not to *persuade* the audience, but to foster understanding. If the audience happens to be persuaded in the process, however, then it is not an unwelcome result.

2.4 Transformational Speech

The fourth and final speaking assignment is the transformational speech, the goal of which is to

find the straw that will break the camel’s back of [a] belief system. You want to find the weakest link in that representation system and discredit it so that the whole house of cards collapses. (Arthos 2017b: Lecture 10)

This is by far the most theoretically complex and challenging speech for students to prepare, yet the payoff is extraordinary when done well. The speech opens with a personal account – whether connected to the speaker or an anecdote about a single individual or family – that illustrates a transformation in how that human being came to look at a particular issue in a way different from before. This is the conversion story. Followed by a claim that describes the problem at hand and how we can address it, students must then describe the ideonode (“any single piece of an ideological system”... e.g. symbol, doxa, practice; *ibid.*) at the root of the problem. Thereafter, they are to undermine it with evidence or swap it for another ideonode entirely in order to render the entire ideoplex (network of connected ideonodes, a.k.a. ideology; *ibid.*) unstable, and therefore worthy of public action to re-evaluate or even reconfigure that ideology. To make sure we are on the same page, I offer the following example that follows the structure required of a transformational speech in this course:

1. Conversion story: you begin by describing that you grew up in a household in which the words "welfare mom" stood for a person who receives benefits from taxpayer-funded governmental assistance programs without working or applying for work. You were told by your parents – who heard it from the news and their own families – that such individuals in turn encourage laziness in their own children and are why welfare and

any ideology supporting it are detrimental to our way of life. Years of this reinforcement have hardened your perspective against welfare and its recipients until you meet a widow who has no choice but to collect welfare benefits because she cannot feed her kids with the paltry income from her minimum-wage, part-time job, and she has no support from her own family. This does not fit the lazy, manipulative welfare mom narrative you have been fed by family and friends, so your speech claim challenges the validity of this narrative.

2. Ideonode: you then go on to describe the origins and pervasiveness of this lazy welfare mom ideonode before offering data from multiple, credible sources that sound a lot like the widow you talked about before. Although this transformation in your perspective might constitute a very black and white picture of the issue (i.e. lazy vs. unfortunate, but nothing in between), the shift in perspective from one extreme to another has made you question whether more examples exist that also do not fit the negative, lazy stereotype. You soon discover more data suggesting that most welfare recipients are neither lazy nor widowed, but encounter a combination of major, temporary setbacks and low external support.
3. Exchange: after presenting information illustrating that the lazy welfare mom stereotype (ideonode) is deeply flawed, you remind your audience that we can affect change with the power of speech, so you propose exchanging the ideonode for a more nuanced and compassionate understanding of welfare recipients in order to challenge and actively dispel not only the harmful and inaccurate lazy welfare mom/recipient stereotype, but other potentially unfounded negative associations with welfare, as well. This call to action may even include encouraging your audience to support local, current legislation in favor of retaining or expanding welfare assistance. It is this call to action that links a change of heart about an issue to a solution-driven approach. Returning to the widow from your conversion story, you describe how she, thanks to welfare assistance, is in a better financial place, with plans even to return to university to complete her degree and become a social worker. With skillful emotion and eloquence, the speaker brings us, the audience, to see the widow as a multi-faceted human being with aspirations, one of many for whom welfare assistance was designed. Whereas pity might acknowledge, but do nothing about a problem, the aim of the transformational speech is to highlight the distorting nature of an ideonode and inspire us to *solve* the problem with the power of communication. Many students have told me how difficult, yet how rewarding this assignment is, and that they found great value in learning that “you will get someone to budge only if you first understand *why* they have such a *fixed* commitment” (ibid.).

Beyond the gesturing and movement that are an integral, graded part of style and delivery for the aforementioned speaking assignments, it is evident that

included therein is a great amount of *theoretical movement*, as well. The work it takes to get to the heart of a perspective and understand its reaction to other perspectives is the movement entailed in *scopus* and *inhabiting* that position as if it were one's own. I propose that both kinds of movement – physical and theoretical – can be paired and practiced in activities grounded in performativity that not only enhance students' ability to navigate the assignment goals, but also galvanize their interest in the material while fostering a sense of community among participants.

3 Preparation with Performative Activities²

The performative activities described in this section were carried out in the classroom fitting about twenty-four students where we did not have the amenities of a full theatrical stage, costumes, or props. Nevertheless, students rose to the occasion and enlivened that dreary, windowless space with great energy, enthusiasm, and creativity. Both directly after these activities and in their end-of-the-semester evaluations, many students reported that these were their favorite class moments, tying fun with the function of preparing them for major speaking assignments. Furthermore, students who seemed at first quite shy surprised me by breaking out of their safe shells to act with great zeal and hilarity, bringing them closer to their peers and encouraging those around them to participate in like fashion. The laughter and joy these activities brought to the class made for such a welcoming and spirited environment that endured throughout the semester, likely contributing to the civility I witnessed when it came time to discuss heavier matters such as domestic violence and immigration policy.

3.1 Favorite Food Alienation Game

One of my first – and favorite – performative activities in the course is one that easily precedes or follows the public community speech and requires little preparation, but introduces an important concept relevant to the final three speech assignments. A spin on the simple question, *was ist dein Lieblingsessen?* of my German-teaching days, which entailed students getting up and moving around the room to practice asking and listening to a variety of responses

² For the sake of space, I have omitted several smaller performative activities that are not as grounded in *scopus*, e.g. walking around in silence and communicating with gestures only or charades with delivery do's and do not's, where students perform an impromptu review of a movie or restaurant before a group while incorporating two randomly selected public speaking faux-pas, such as speaking monotonously or not engaging in eye contact with the audience. I would like also to thank Kelly Casper-Kushman and Laura Roush for informing me of the latter activity, Bridget Elchert, Dan Johnston, and David Watters for their mock town hall meeting, as well as Whit Emerson, Laura Roush, and Bridget Sutherland for their villain's perspective spin on the classic fairytale. These and other talented P.O.C. instructors under the guidance and enthusiasm of course director, John Arthos, Ph.D, and course coordinator, Cynthia Smith, Ph.D, made this course the success it was and continues to be.

from multiple classmates, I thought the same question – this time in English – could emphasize the variety of diverse tastes inherent in a public. This time, however, I introduced alienating language into the mix: if two students had the same favorite food, they should lavish each other with compliments or other signs of approbation (e.g. thumbs-up, hugs, high-fives, etc.). But if they had different favorite foods, they were to hurl ad-hominem attacks at the other, interrupt with sarcastic remarks, and/or leave abruptly showing clear signs of displeasure.³ Not only did students get to move around (a bit of exercise goes a long way at 8am in a windowless room) and learn more about their classmates, but they also relished the opportunity to be a little mean to each other, perhaps benefiting from the cathartic release of anger and frustration induced by the stresses of dorm life, their studies, and having to show up to a required public speaking course at 8am in a windowless room. More than just an interesting and at times hilarious way for students to interact with one another, there is a deeper motive to this exercise: your favorite food might be one that is accompanied by fond memories or positive associations rooted in childhood experiences, the connections to which are far more emotional than logical. This emotional connection cannot simply be cast aside in favor of pure reason at all times if, as Arthos (ibid.) argues, we should first understand why someone has such strong convictions. Kastely (2004: 223) further emphasizes the role of emotion in rhetoric, stating that

First, our deepest convictions are not simply or primarily products of logical thought. Rather, they arise out of our having lived particular lives and are inescapably tied to those lives. Second, these principles do not feel as if they were deliberately adopted; instead, they feel as if they are givens for us. They are part of the fabric of our lives, and we feel their authority in our emotional responses. The fact that these values are not easily altered by a reasoned discourse suggests the depth at which the emotions operate and argues that they are rooted in sources anterior to reason.

Although disagreement over a person's favorite food is clearly not the same as heated political or religious debate, the above passage suggests that, just as subjective, emotional connections can influence one's favorite food, these kinds of connections are also inextricably linked to our opinions on more serious matters, such as politics and religion. The point of this exercise is to show that ad-hominem attacks and sarcastic remarks in response to a deeply held conviction or emotional connection – regardless of the matter at hand – lead to an intense, bitter encounter. Importantly, Klofstad et al (2013: 124) provide evidence that this is counterproductive, stating that "intense disagreement may inhibit learning as people seek to avoid personal relationships that put conflict front-and-center." By letting students emulate intense disagreements with lighter-hearted topics such as the superiority of one food over another, they

³ Students were asked to refrain from using sexist, xenophobic, etc. slurs or physical acts of aggression, which violate university policy and can threaten public safety.

get a taste of the absurdity of neglecting the other party's personal experiences, and are reminded that alienating language and behavior is counterproductive and should be avoided for all speaking assignments, including the question and answer period after each speech.

The aim, then, is to transport the lessons learned from this exercise to the realm of debating less light-hearted matters, modern public controversies such as the Israeli-Palestinian conflict, climate change denial, etc. Whereas the favorite food alienation game requires no prior research on the part of the students, they are required to conduct rigorous research on the speech topics they choose and cite sources in parenthetical and bibliographic format for source organizer, initial- and final outline assignments (which are graded and due in stages before sympathetic perspectives, invitational, and transformational speeches), as well as cite sources orally in every speech. This process is facilitated by a guide to opposing viewpoints in context, an online resource available to P.O.C. students that provides a range of material from peer-reviewed journals, statistical information, charts, graphs, public opinion polls, eyewitness accounts, audio and video interviews, etc. on thousands of topics worldwide, all of which include a thorough list of cited material to which students can turn. Proper citation and style guides are included in this resource, as well. Students are not limited to this resource, and we discuss levels of source credibility and the perils of citing personal websites and social media links at the beginning of the course and remind students throughout the preparatory source organizer and outline stages.

3.2 Mock Town Hall Meeting

An effective activity that embraces scopus is the mock town hall meeting, which is held before the sympathetic perspectives speech. Such meetings are an integral part of the American political campaign landscape, and examples of heated arguments between town residents and politicians, and between the residents themselves abound in the news during campaign season. This means that, even if students have never taken part in a town hall meeting, it is very likely that they know what one looks like from the news or have family or friends who have attended one. Therefore this activity requires little explanation before the class can jump right in. I offer the following layout of what this town hall meeting looks like for a class of under twenty-five students: the instructor asks students to brainstorm controversies – local, if possible – that are currently hot in the community. After listing several on the board for all to see, the class is divided into groups of at least four or five, whereupon each group selects one of the issues listed on the board. It is then up to each group to decide the cast of characters, i.e. the different kinds of individuals who might have a stake in the issue at hand. Once this is decided, each person assumes the role of that character, creating their own socio-economic, ethnic, and/or religious background, personality, motivation for attending the meeting, etc. It is important that groups are given ample time to do this (e.g. twenty minutes)

and engage in discussion throughout. What follows can be modified to cater to each instructor's expectations and time restrictions, but it is important that each group acts out or at least describes its set of characters in front of the class, even if no debate is featured. This has two key functions: 1) by creating a new persona, students have the opportunity to flex their creativity, reflect on the circumstances their characters might face in reality, and take the time to *inhabit* a character's perspective on a given issue; 2) by watching the diversity of characters unfold in other groups and one's own group, students are exposed to the diversity of a true public and therefore multiple and often opposing viewpoints on a controversy, potentially for the first time in their lives if it is an issue they are unfamiliar with or only ever have heard one side.

The beauty of this activity is that it directly prepares students for the sympathetic perspectives speech, allowing them to draw from the two or more opposing perspectives featured in theirs or another group if the matter discussed is a modern public controversy. Even if a group chooses a less grave issue, such as the addition of parking meters downtown, it is still one that affects the lives of individuals of various backgrounds and occupations in one way or another. From local business owners, single parents, and college students advocating for cheaper parking to encourage patronage and reasonable turnover, to municipal tax officials and tourist boards seeking to keep finances afloat and fund future projects, a veritable host of personalities and motives are at play from which one easily can deduce that virtually no issue is one-sided and communities must remain civil in the face of disagreement, because disagreement is often unavoidable. With this practice, students come to terms with the reality of diverse perspectives on all issues, including serious controversies that feature life-and-death consequences.

3.3 Fairytale from the Villain's Perspective

Most of us are familiar with the wickedness of granny-eating wolves and the ruthlessness of narcissistic queens from Grimm's and other fairy-tales, but how often have you pondered *their* perspectives? At the risk of being more devil than devil's advocate, this activity gives students creative license to re-write and perform their take on a fairytale in front of the class. The only stipulations are that the focus of the performance is on the villain's perspective, and that the villain must avoid alienating the audience or the other characters by avoiding loaded language and incendiary argumentation. This activity is held before the invitational speech, which requires students to avoid loaded language and encourages them to inhabit a potentially unpopular perspective, and is implemented again before the transformational speech. Of all of the performative activities I used in this course, this one has the greatest theatrical potential with regard to planned and improvised movement. Here, students are free to jump, crawl about, form still scenes, and even dance the robot if such is part of their new take on a fairytale.

To assign random groups, I often print colorful pictures associated with

the theme of the day (in this case, illustrations of various fairytales) and cut them into four or so pieces, which students draw from an envelope, while the complete pictures are projected on the screen as a guide. Once the peers and their puzzle pieces come together, they receive a brief, printed synopsis of their fairytale so that everyone in the group is more or less on the same page, and now it is time to get to the work of re-writing the story from the villain's perspective. The stages of brainstorming, casting, blocking, notecard preparation, and acting work best when not rushed, so it is important to use the entire class period for this activity (fifty minutes in our case). What ensues is nothing short of wildly entertaining and vastly creative. The following are a couple of brief scenes that especially stuck with me: 1) to justify the intention of the witch to eat Hansel and Gretel, the student playing the witch staged a posthumous monologue in which she lamented the cursed irony of living in a house made of candy while struggling with type II diabetes. "It was nothing personal," she insists, "but a matter of survival: I had to stay away from candy. And I regret that Hansel and Gretel had no choice but to take me out before I could eat them." The two students playing Hansel and Gretel seem to sport a kind of malicious cheer at these remarks, all the while taking fake bites of a student playing the part of the witch's delicious abode. 2) After the stage is set by mouthing strange bubbling sounds, the narrator from our second example takes drags from his invisible cigarette while recounting the wolf's twisted discovery: "Little Red is not as innocent as she seems. . . she has been running meth cooked by grandma for years now, and we have the video evidence to prove it" (the drug exchange is acted out as if we were watching a cheesy crime scene re-enactment). We find out that the wolf was really an undercover agent whose intent was to arrest the suspects, not *eat* them! The fumes he breathed upon storming the lab, however, made him delirious, and he argues that he saw no other alternative than to dispose of granny when she lobbed vials of dangerous chemicals at him (likely in self-defense. The agent *does* appear to be a wolf, after all). In the end, though, Little Red got to the wolf before he could call for backup and she has been hailed ever since as the hero of the story, although in reality she framed him as the villain in a system that historically has only ever viewed wolves as dangerous villains.

This activity can be used in preparation for both invitational and transformational speeches in that it challenges students to argue in favor of a potentially unpopular perspective while avoiding alienating language as much as possible (e.g. "It was a matter of survival. . . I regret that Hansel and Gretel had no choice. . ."), and gives students the opportunity to employ a transformational moment to address and undermine a pervasive ideonode (e.g. the surprising discovery made by a dutiful civil servant – who happens to be a wolf – of Little Red and grandma's drug operation is at odds with the common narrative that wolves are inherently evil). Even if there is limited time and resources, turning your classroom into a theater is possible and worth it if students are given an unexpected challenge for which they can mobilize their creativity. By inhabiting the role of the apparent villain and offering evidence that runs counter to the

audience's expectations or deeply held convictions, students gain experience inhabiting an entirely different perspective, in turn preparing them to tap into the logic and emotion of opposing sides to a modern public controversy. When the activity is over, the following leap from fairytale villain to opposing perspective is made clear: just as we encounter villains in fairytales, those who are social or political representatives of perspectives we disagree with on issues such as flag burning, capital punishment, abortion, gun control, immigration, drug legalization, etc. are vilified often in media and elsewhere, shaping narratives that overgeneralize experience and exacerbate personal biases. It is our collective responsibility, then, to minimize those potential distortions when conducting research on a perspective that we ourselves might disfavor. This is designed to encourage open-mindedness in the safety zone of fictitious situations and extend that open-mindedness to the classroom community so that students are less afraid to speak their mind on real, controversial issues and face disagreement with cited evidence and civility.

4 Conclusion

A course as common to university curricula and as important for society as P.O.C. calls for more than just theoretical foundation and outlining procedures if we expect students to engage with controversial themes in a manner that is both civil in discourse and based on understanding multiple perspectives. By employing activities rooted in scopus and providing a drama pedagogical platform for our fellow human beings to creatively – if not always comfortably – inhabit an alternative way of looking at an issue, we come closer to having a true public, a real community, unfold before us. If it is conventional to think that we speak in rooms and act on stage, I invite the reader to reconsider the potential good of theater and performative opportunities if we are more ready to incorporate them into our everyday lives, because in the words of the philosopher William James (1896: 30),

In either case we *act*, taking our life in our hands. No one of us ought to issue vetoes to the other, nor should we bandy words of abuse. We ought, on the contrary, delicately and profoundly to respect one another's mental freedom: then only shall we bring about the intellectual republic; then only shall we have that spirit of inner tolerance without which all our outer tolerance is soulless, and which is empiricism's glory; then only shall we live and let live, in speculative as well as in practical things.

Even if key lessons learned spring out of lighter-hearted scenarios or improbable realities, the physical and theoretical movement it takes to engage with those scenarios is just as applicable and significant to the world beyond the classroom walls. This, I argue, is the seriousness of fiction, and why a performative approach to navigating modern public controversies is worth our time and effort.

Bibliography

- Arthos, John & Smith, Cynthia (2017): COLL-P155 Public Oral Communication Course Syllabus. College of Arts and Sciences, Indiana University-Bloomington. Microsoft Word file
- Arthos, John (2017a): Lecture 11: Three Transformation Speeches. Public Oral Communication. Indiana University-Bloomington. April 12, 2017. Lecture
- Arthos, John (2017b): Lecture 10: Speech of Transformation. Public Oral Communication. Indiana University-Bloomington. March 29, 2017. Lecture
- Arthos, John (2017c): Lecture 3: Audience. Public Oral Communication. Indiana University-Bloomington. January 25, 2017. Lecture
- Arthos, John (2017d): Lecture 1: Course Introduction. Public Oral Communication. Indiana University-Bloomington. January 11, 2017. Lecture
- Bitzer, Lloyd (1968): The Rhetorical Situation. In: *Philosophy and Rhetoric*, Supplementary Issue, 1992. University Park: Pennsylvania State University, 1-14
- Even, Susanne (2008): Moving in(to) Imaginary Worlds: Drama Pedagogy for Foreign Language Teaching and Learning. In: *Unterrichtspraxis Deutsch* 41/2, 161-170
- Foss, Sonja K. & Griffin, Cindy L. (1995): Beyond Persuasion: A Proposal for an Invitational Rhetoric. In: *Communication Monographs* 62/1, 2-18
- James, William (1896): The Will to Believe. In: James, William: *The Will to Believe and Other Essays in Popular Philosophy*. New York: Dover Publications, Inc., 1-31
- Kastely, James (2004): Pathos: Rhetoric and Emotion. In: Jost, Walter & Olmsted, Wendy (eds.): *A Companion to Rhetoric and Rhetorical Criticism*. Malden, MA: Blackwell, 221-237
- Klofstad, Casey A.; Sokhey, Anand Edward & McClurg, Scott D. (2013): Disagreeing about Disagreement: How Conflict in Social Networks Affects Political Behavior. In: *American Journal of Political Science* 57/1, 120-134

Virtual Frontiers: How Online Spaces are Redefining the Value and Viability of Performative Foreign Language Learning

Catherine Van Halsema

Abstract

This paper will seek to contrast the rapidly growing commercial industry of digitally-mediated foreign language education with the gradually diminishing support for foreign language programs in American universities. After first analyzing evidence that justifies the need for foreign language education at the university level, it then digs deeper to locate the characteristics of those most successful online classroom models. It will finally draw on theories of language, teaching, and performativity in an effort to explore how digital spaces have and will shape the relationship between instructor and student and the performance of foreign language learning.

1 Introduction

If trends in American higher education over the last two decades have shown us anything, it is that foreign language instruction is no longer considered fundamental to a quality education. Shifting economic demands, paired with significant reductions in funding both on the federal and state levels, have caused university administrators across the country to cut foreign language and other humanities programs, and instead focus their resources on the more economically viable areas of science, business, and technology. As a result, foreign language, humanities, and arts programs are put on the defensive, forced to make themselves more cost-effective and technologically relevant, or face reduction or elimination. While online classrooms are in some cases the key to these programs' survival, they are often viewed by these programs as an externally imposed threat to the quality and value of in-person, performance-based learning, thereby causing a catch-22.

Technology itself is not at odds with the spread of foreign language studies, and it needn't be regarded as such in university contexts. While universities are struggling to translate foreign language courses into online offerings, private companies such as Rosetta Stone, VIPKID, Duolingo, and Babbel have helped

establish an online learning industry that in 2013 alone profited over \$100 billion (McCue 2014; Nemo 2016). Although the ideological concerns about the commercialization of education are vast (for example, see Ball 2004) – and this paper does not contend that they are invalid – the rise of such a market may be considered an unlikely source of hope for the fate of university language programs. First, they indicate that foreign language instruction is not, as university administrative trends might suggest, an undeserving investment of time, energy, and money. Research has shown that a large number of businesses value foreign language ability, cultural sensitivity and awareness, and international experience in their employees – skills that, due to university cuts, many college graduates simply cannot provide (Daniel et al, 2014). Second, the online classroom models that work the best are those that keep teachers in an active, face-to-face relationship with the student. Across the board, incorporating face-to-face instruction with a qualified teacher has accounted for higher profits (Lunden 2016); better retention and completion rates (Khalil & Ebner 2014); and overall greater satisfaction and success in online courses (Kuo et al. 2013; Muldrow 2013; Straumsheim 2013). Finally – and this is where some creative, out-of-the-box thinking will be required on the part of educators as web-based learning continues to develop – online classrooms provide a new space for exploring the goals of performative foreign language teaching and learning (as defined in Prendergast 2008, drawn from Schechner 1988/2003, 1993 & 2002, and McKenzie 2001). Because online classrooms are not bound to any physical location and can be accessed from anywhere (and often at any time), they enable entirely new, more diverse groups of students to participate and interact with each other. They also serve as a reflection of the way technology has influenced communication in general. In addition, the lack of a physical classroom to contextualize the learning process reaffirms and reshapes the embodied relationship between instructor and student as individual, collaborating subjects of language and culture. The instructor and the student, in a way, ‘become’ the classroom together. Online classrooms are not inherently antithetical to performance; on the contrary, if used correctly, they have the potential to establish a new layer for understanding performative learning. The prevalence of online spaces provides a new opportunity for uncovering the underlying principles of critical performance pedagogy (CPP) that remain at play across a variety of learning environments. Whether educators choose to respond to the circumstances that are molding the future of foreign language education by taking advantage of online spaces will be decisive for re-asserting the necessity and benefit of foreign language programs.

2 Foreign language education: A worthy investment

When President Eisenhower and the United States Congress enacted the National Defense Education Act (NDEA) into law in 1958, they did so in large part as a response to scientific and technological advances in the Soviet Union,

particularly the 1957 launch of the world's first artificial satellite, Sputnik I. The Soviet Union's success with Sputnik represented "a blow to American Pride" (Flemming 1960: 134), as it was a clear indication of the shortcomings in the American educational system that they hoped to address. In explaining the importance of the NDEA, former Secretary of Health, Education, and Welfare Arthur S. Flemming cited the study of sciences, foreign languages, and technology as key to "[enriching] personal life, [strengthening] resistance to totalitarianism, and [enhancing] the quality of American leadership on the international scene" (ibid. 132). In the decades following the NDEA, language and communication acted as primary drivers of technological advancement; the need for efficient communication between scientists pushed our modern-day internet to development beyond just a military technology. Learning foreign languages and cultures was a vital partner to science as the world became even more interconnected as an "intricate network of diverse but related interests, each dependent on all others for effective functioning" (ibid. 134). Today, while university foreign language programs are often viewed as unnecessary due to the same technological advancements, science remains a prime destination for university funds.

University programs in business administration have also flourished, especially in the past few decades, as foreign language and other programs in the humanities have diminished. As state and federal funding to universities is cut, administrators are forced to choose which programs to support. The programs bringing in the most private funding – also viewed as those leading directly to employment – such as business and the sciences, are often the ones that survive, thereby perpetuating a policy of exclusion of the humanities and other 'less profitable' disciplines. Business administration has become the top degree program in the country with regard to the number of degrees conferred annually; indeed, the number of business degrees conferred in the United States has increased by nearly 38% since the year 2000 (U.S. Department of Education 2016). In contrast, over only the last five years the Modern Language Association has estimated that enrollment in foreign language programs has decreased by nearly 7% (Goldberg et al. 2015). This drop contrasts with the more optimistic MLA survey done in 2009 that had showed steady enrollment and increasingly diverse language course offerings (Lusin 2012). But as these numbers and statistics grow, and foreign language studies and the humanities are gradually edged out in the interest of more streamlined business or science curricula, the real-world needs of corporations particularly in the United States that seek a larger global market are being left unmet.

The recent decline in foreign language majors should not, however, be conflated with an assumption that foreign languages are somehow no longer important. A 2014 study by Daniel, Kedia, and Xie surveyed over 800 corporate executives in the United States and demonstrated that a significant number of hiring companies not only *value* foreign language and cultural competency in their employees, but in fact 39% of firms surveyed believe their business has suffered because the majority of American university graduates seeking

employment lack these skills (Daniel et al. 2014: 20). Additionally, half of all respondents in the 2014 survey rated foreign language ability to be “of great importance” for their needs – a 30% increase from a similar study conducted only eleven years prior (Kedia & Daniel 2003). Daniel et al.’s results indicate a clear need for foreign language to be a basic part of business administration program curricula.

Behind all these statistics is a simple, ironic truth: university-level foreign language programs have been increasingly devalued and discontinued in order to devote more resources to industries which are in turn disadvantaged by the shrinking investment in foreign language education. As a result, both individuals and corporations have begun to seek alternative options for learning these essential skills. 55% of the firms surveyed by Daniel et al. in 2014 confirmed that they have invested in extra training to promote more intercultural competence in their employees (Daniel et al. 2014: 30); of this 55%, 44% of the firms sought assistance from local or web-based university foreign language programs (ibid. 31). The lack of foreign language instruction at the university level for bachelor’s degree-seeking students has been a main contributor to the market success enjoyed by private language enterprises, many of which have established their foundation online in order to maintain low operational costs as well as obtain a wider, more rapidly expanding client base. It is therefore beneficial to consider which of these companies are thriving, and what key characteristics of their design have led to their success.

3 Different forms of digital learning

Not all online platforms are created equal. They can range from something as simple and individual as a smartphone app, to an online component of a brick-and-mortar classroom, to a Multiple Online Open Course (MOOC) catering to thousands of students at once. Online classroom styles utilized in universities vary greatly, and it would be impossible to outline the intricacies of each type in this paper. There are three main styles, however, that have taken hold of the commercial online learning industry: MOOCs, one-on-one tutoring, and the flipped classroom.¹ These three formats most closely correspond to those also being offered by universities, and they provide a helpful context for distinguishing which characteristics will most benefit the future of university foreign language education.

When Advance Learning Interactive Systems ONline (ALISON), commonly considered the first ever MOOC, appeared on the digital learning scene in 2007,

¹ In 2013, a group called FemTechNet developed what they call a DOCC (Distributed Open Collaborative Course) as a more student-centered, peer-to-peer interactive alternative to MOOCs. While their features also emphasize the collaborative learning that is important to foreign language courses, it is not a model that has been adapted to commercial foreign language teaching, and will therefore not be covered in this paper. For more information, see femtechnet.org/docc or the summative 2016 report on Online Course Report (State of the MOOC 2016).

it was met with mixed reactions from educators, administrators, and students alike (High 2013). It wasn't until 2012 that they achieved wild popularity, with more and more elite universities beginning to take part and a cluster of new MOOC startups being founded, such as Harvard University and Massachusetts Institute of Technology's edX, as well as Coursera (Pappano 2012). Since then they have gone on to exemplify what could on the one hand be considered the future of modern learning, full of possibility, and on the other, the devaluation and mechanization of teaching.

Supporters of MOOCs extol the values of open-access education, the flexibility of being able to participate in a course in one's own timeframe, and the creative nature of the project-based tasks completed within the community of students. Because they are open and online, anyone is allowed to sign up, free of charge; the overwhelming majority of courses have been underwritten, designed, and distributed by qualified and respected professors. These are only a few reasons why MOOCs have come to represent a sliver of hope in a society where higher education is rapidly becoming a luxury many cannot afford; they reinvigorate romantic notions of education as a right and not something to be bought (these popular conceptions are expressed through a variety of channels; for further examples, see Dave Cormier's 2010 video; Heller 2013; or Zhenghao et al 2015).

At the same time, MOOCs also reflect some of the more negatively skewed attitudes that have surfaced about the value and future of teaching. If students can learn entire courses-worth of material on their own time, watching pre-recorded video lectures and working on online projects, does that not render the 'teacher' as an interactive body obsolete? Does 'learning' as a process lose its heart the further mediated students and instructors are from each other? And finally, how can a nearly completely automated learning process retain the same quality of educational value found in a traditional, more physically interactive classroom setting? While MOOCs have helped facilitate a seemingly more open learning experience, they have also become the paradigmatic example of the shortcomings of digital education that belies the actual diverse array of online classroom types.

As foreign languages are decidedly difficult to teach using any kind of a 'one-size-fits-all' approach, even in a real-life classroom, it is no wonder that it took several years before MOOCs began to regularly incorporate foreign language into their course offerings. Learning a foreign language requires constant interaction with others, and regular contact with some form of teacher guiding students through the nuances of meaning and culture; both elements of effective language learning that MOOCs, because of their sheer size and design, are hard-pressed to provide. The one-on-one tutoring format has therefore long been a go-to alternative for individual commercial language learning, and modern technology has only expanded its reach. Foreign language companies which had previously built their business around individual computer-assisted language learning, such as Rosetta Stone, have begun to incorporate the option of engaging with a live tutor, though it is

still not a required piece of the program. Other web-based companies that provide the channel for tutors and clients to connect, such as Verbling, italki, or Wyzant, do not offer a structured curriculum. While these companies and tutors have enjoyed enormous monetary success (Boorstin 2014), and while the benefits of one-on-one tutoring sessions – student-centered lessons provided in a purely interactive setting – are clear, this format is not a practical model for universities to adopt. The workload and cost of sustaining individual tutors for the hundreds or thousands of students enrolled in university language courses would be simply unfeasible. Additionally, sporadic individual tutoring sessions are not a sufficient replacement or counterpart for a full university language course. Nevertheless, the boom of the online tutoring industry demonstrates the necessity of human interaction to the learning process.

Both MOOCs and one-on-one tutoring platforms on their own fall far short of being an acceptable online model for university language courses to adopt. Thankfully, there is a third possibility that has proved successful commercially as well as in university settings: the flipped classroom. The flipped classroom is a pedagogical model that surfaced in the early 1990s with the work of Alison King's *From Sage on the Stage to Guide on the Side* (1993), and has since spread to show promise for a variety of subjects at all different levels. It essentially breaks down one 'class' into three distinct stages: first, the individual student prepares for the in-class lesson by watching an informational video or pre-recorded lecture, or reading a text; second, the student participates in class with a teacher, either individually or with a group of students, and applies the concepts from the pre-class video to interactive activities and projects; finally, the student completes some form of follow-up assessment to check their understanding after class. It is based around the principle that students learn best when their instructors are able to actively engage and assist them, rather than spending time introducing new material, and it strives to foster a completely learner-centered environment (Alvarez 2012; Bergmann & Sams 2012). While university courses in the humanities such as English or philosophy have long applied a similar concept of having students read before class, then using the class for discussion, university language courses are generally not structured this way. Flipped classrooms can be implemented with an 'in-class' portion that takes place either in a traditional classroom or in a completely online setting with face-to-face video conferencing between the student(s) and the instructor; their flexible design lends itself well to larger-scale foreign language teaching in a way that both MOOCs and one-on-one tutoring do not.

Both universities and private companies have seen measurable success with the flipped classroom model. VIPKID, for example, is an English as a Second Language (ESL) teaching company based in China that caters to Chinese children aged 5-12. It has been the leading provider of ESL instruction in China since it was founded in 2013. Despite a plethora of competing ESL companies offering less expensive classes, VIPKID has dominated its market because it is able to offer something that many other companies cannot: an 'authentic' and effective North American educational experience. The completely original

VIPKID curriculum was developed to reflect U.S. Common Core standards and utilizes a flipped classroom model. They hire exclusively North American native speakers of English, the vast majority of whom are already qualified educators by profession. The enormous monetary success that VIPKID has achieved in only a few short years is indicative of not only how effective a flipped classroom model can be for foreign language teaching, but also of the increasing ability of technology to provide a compelling alternative to in-person instruction. Its success would not be possible if it could not deliver a personal link to real-life teachers, in real time. Cindy Mi, CEO of VIPKID, has recently partnered with professors from Stanford University, Harvard University, and the University of Southern California to create a research institute devoted to “improving the effectiveness of education” and to “developing best practices” of how to provide quality education on a large scale (Elstrom & Ramli 2016). While VIPKID is only one example of a successful foreign language commercial enterprise, the fact that it – a company whose entire business model depends on being able to digitally connect students with real-life teachers – is collaborating with university leaders on how to best develop web-based language underscores the earlier assertion that university foreign language programs may, in fact, stand to benefit from the examples of well-designed and smartly implemented online learning platforms.

The three largest online education distributors in the United States, Coursera, Udacity, and edX, have all sought to guarantee a certain level of market success by partnering with universities and supplying and hosting course content. Of the three, edX is the only non-profit group. They all offer slightly different iterations of the basic MOOC model to accommodate their respective course offerings, with that of edX bordering most closely on the previously described ‘flipped classroom’ design. Both Udacity and edX direct their focus solely toward STEM field studies, while Coursera has extended its reach to include the humanities and social sciences (“The Big Three” 2012). One of the biggest practical criticisms of MOOCs in general, separate from being utilized in a university setting, is their astoundingly low completion rate. With no requirement of a financial investment, and without the sense of accountability one might ordinarily have in a traditional class format, it is not altogether unsurprising that the average completion rate of MOOCs hovers around only 7%, out of tens of thousands of students (Parr 2013). Universities have experienced mixed success with the various models. One particularly illustrative example of the impact the different styles and distributors are having on university classrooms is that of San Jose State University. San Jose State University (SJSU) established a partnership with both Udacity and edX to offer several online math classes in the spring of 2013. After one semester, however, SJSU decided to suspend its relationship with Udacity due to a passing rate that was 23% lower than the rate in traditional classrooms. Students enrolled in courses offered by edX, however, seemed to fare better than students who were not. The difference, according to SJSU Provost Ellen Junn, is that while Udacity courses operated fully online and were intended to fully replace the in-class experience, the

material from edX only served as a supplement to in-class instruction (Rivard 2013). Despite operating in different spheres, both edX and VIPKID's 'flipped classroom' demonstrate not only that teachers are fundamentally necessary for quality online education, but also that online classrooms and real-life teachers need not stand in opposition to each other.

The final component, in addition to commercial profit and course completion rates, that demonstrates the importance of a teacher's presence in online classrooms is student satisfaction. In a 2013 study of nearly 300 undergraduate and graduate students enrolled in 11 different online university courses, Kuo et al. found that learner-instructor interaction was the second most significant predictors in student satisfaction with online courses. Learner-content interaction was the strongest predictor of student satisfaction. Kuo et al. concluded in their study that online courses that are designed to incorporate and support project-based collaborative learning may maximize learner-content interaction. Their findings are in line with earlier studies by An & Reigeluth (2008) and Woo & Reeves (2007). The flexibility afforded by flipped classrooms make them particularly adaptable to an online setting (both partially or completely), and allow for increased learner-instructor and learner-content interaction. By intentionally incorporating face-to-face and digital interaction between learners and course material, each other, and their instructors, the online classroom becomes a place of possibility for collaborative meaning-making. While web-based instruction may not be an *ideal* option for foreign language programs, that does have to entail a learning process devoid of performance and authentic communication.

4 Performative learning in a digital space

At first glance, it seems a bit unbelievable: web-based distance classrooms as a space for cultivating personal connections and engaging in a complex performative learning process. But returning to the fundamental underpinnings of critical performative pedagogy (CPP) and more closely examining what it means to have a student-centered classroom will help illuminate those pieces of performativity that are present in online spaces, but often overlooked and underused. If we consider the definition of "teaching as performance in the broadest cultural sense of the word," what it ultimately comes down to is a focus on "*efficacy of communication and mutual empathetic understanding.*" (Prendergast 2008: 1, original emphasis). Foreign language educators strive toward these same goals: authentic communication and an ability to view oneself as one performer within a complex and interconnected global society. The use of process drama in the classroom and the development of CPP have appeared until now to be two of the most genuine attempts at guiding learners in this direction. But to assume that online spaces, because they lack physical proximity of learner and teacher, are inherently incapable of fostering these outcomes is to ignore the ways that learners are affected by the society in which they live. Students today are growing up in a world where technology has not

only created new opportunities for connection and communication, it has also become an extension of the body performing these actions. If we, as educators, genuinely believe in the value of a student-centered classroom, then we have an obligation to ensure that these classrooms – whether physical or digitally transcendent – are built to reflect and respond to these students’ experiences of an increasingly interconnected world.

The designation of an online classroom as a ‘performative space’ suggests a challenge to the role the body plays in the learning process of both language and culture. The mediated interactions between learner and instructor take on a different sort of bodily significance than they would if the two were in physical proximity to one another. Newton (2014) advocates the importance of physicality, arguing that “[m]uch as performance comes into being by the bodily co-presence of performers and audience, so teaching comes into being by the bodily co-presence of teachers and learners, by their encounters and interactions – their relationship” (abstract). Newton goes on to peel back layers of theory contributing to academic notions of embodied learning, from Descartes to Merleau-Ponty, on to Husserl and McClaren. She traces a history of conceptualizing the body from Cartesian mind/body dualism, to seeing the thinking subject as being intrinsically linked to the world of its existence. People “can act as much upon the world as it can upon us” (ibid.), meaning that all learning is an actively experiential process. Critical Performative Pedagogy finds its center in the idea that “the body itself [is] a place of learning and experience” (Pineau 2002, quoted in Newton 2014). But just because the interaction between an instructor and a learner in an online classroom is mediated, it does not mean that their interaction is completely divorced from an embodied act of learning. There are still two living, breathing actors on either side of the screen, engaging with one another and constructing meaning together. In the example of one VIPKID student, parent Victor Gao noted in an interview:

Of course face-to-face is the most effective method for learning, but kids these days are very computer-friendly so it’s very easy for them to pick it up. . . On the other side of the computer are very experienced teachers. They really know how to deal with these kids and how to get their concentration. (Elstrom & Ramli 2016)

The more that technology shapes our bodily experience of our world, the more online classrooms and web-based distance learning will fall in line with the performance of learning taking place.

By re-assessing the way the body plays into learning across time and space in an online classroom, it is in turn possible to re-consider the utility of online classrooms as spaces for collaborative, performative learning. So what exactly does ‘performance’ look like in a digital space? Theories of performance developed primarily by Schechner in the late 1980s through the present day, and picked up by McKenzie in the early 2000s, diversified the way teachers were able to view their personal role in the classroom, and allowed for a more complex interpretation of the student-instructor relationship.

Schechner theorized a “philosophy of performance. . . as uniquely situated and context-driven aesthetic/ritualistic forms of experience” (Prendergast 2008: 6). Schechner’s theory catalyzed the formation of an entire study of performance that “[allows] us to see many aspects of existence as performances” (ibid. 7, original emphasis). While Schechner’s work as a whole was instrumental in establishing performance studies as a discipline in its own right, his categorization of performance as being intrinsically linked to context-driven experiences gave traction to the effort to introduce performance into foreign language classrooms. Schewe (2013: 16) defines the primary goal of foreign language didactics as “[creating] a new approach to teaching and learning, whereby emphasis is placed on forms of aesthetic expression.” Pedagogical approaches that foster authentic, context-driven communication between students and between the students and their instructor, such as process drama, have defined the development of foreign language teaching over the last several decades.

McKenzie (2001) developed Schechner’s work further, breaking down the concept of performance into three distinct areas: culture, economics, and technology. Most relevant to the discussion of online foreign language classrooms, however, is how McKenzie highlights cultural performance as central to understanding ourselves, seeing ourselves as a piece of a larger culture surrounding us, and, finally, acting as interactive agents of transformation in that culture (McKenzie 2001: 29-54). According to Prendergast (2008; interpreting McKenzie 2001), applying performance theory to pedagogy is key to encouraging young people “to perceive and interpret the world and themselves in it as an interconnected series of performers, spectators, and performances at multiple levels of society” (ibid. 9). Online classrooms, by virtue of their reach and accessibility, provide a new space for students to see, in real time, the way they are connected and positioned within the world. As a participant observer of VIPKID over the last year, I have seen the way that thousands of young English learners are ‘transported’ to the other side of the world through their teachers everyday; in their lessons and in the pre- and post-lesson activities, students are challenged to experience the language and culture as both a spectator *and* performer. The digital space enables students to experience their learning with agency, and see in real-time how their cultural and linguistic backgrounds both differ and relate to what they are learning. Lessons in their flipped classroom model are structured to incorporate a level exchange of ideas and information between student and instructor, with each unit finally culminating in an interactive project that encourages students to teach the instructor about aspects of their own culture, in English. Teachers, in turn, are led to talk about their own personal experiences. While VIPKID’s example is unique in that the company is international by design, with students from one country only interacting with teachers from another, recent scholarship suggests that digital classrooms may be fertile ground for cultivating effective intercultural communication.

Hua (2014) defines ‘culture’ as a “form of sharing among a group of

people... [that] exists wherever human beings conduct their social life” (Hua 2014: 4). As students’ social lives increasingly take place in the digital world, opportunities for intercultural communication grow, not diminish. At the same time, technological advancements in the past several decades have led to a world where neither language or culture can be reliably confined to a certain geographical area. Instead, Hua points out, language learning today now requires an ability to navigate “the worldwide network of the target language” (ibid. 9). Digital classrooms that are also able to provide social interaction – the flipped classroom – are therefore a fitting place to start, because they join together the social and technological components of language and culture in the 21st century. Individual students are better able to confront the course content on their own, speculate critically about elements of their own culture, and apply it to their own interactions with their teachers and classmates in a flipped classroom than they might be in traditional brick and mortar classrooms. In a socially-oriented digital learning space, students are exposed to the target language in a context-driven way that emphasizes the interconnectedness of themselves as people and as a member of a global society.

In addition to more accurately reflecting the world in which many students socialize and communicate, online classrooms may also be key in breaking down some of the common socio-economic barriers found in American higher education today. Not only are they more economically feasible for many students, they also allow students greater flexibility with regard to timing and location. Despite the persistent anxiety that online education might somehow replace traditional classroom education, preliminary studies of Georgia Institute of Technology’s (GIT) Online Master of Science degree indicate that the students enrolling in the program are students who otherwise would not have been able to pursue their Master’s degree in the first place (Maas 2017). GIT’s online program was developed to be a complete equivalent to the in-class instruction. It was created by the same faculty teaching each of the in-person classes and it grades by the same standards. Though GIT’s example does not particularly pertain to foreign language classes, the same overall concept applies across disciplines: rather than posing a threat to in-person classrooms, online courses are a tool for expanding the market reach of these subjects. According to journalist D. Frank Smith (2017), “the digital trend is opening the doors of higher learning for a variety of students with different needs and lifestyles than traditional students.” Over one-third of all students enrolled in online courses are first-generation college students, and over half are employed full-time during the course (Smith 2017, infographic). These are students who normally would not be on campus, in these courses, engaging in the discussions. Online classrooms have the potential to bring an even wider, more diverse group of students from different socio-economic backgrounds together and put them in relationship with one another. By developing online university foreign language courses using a flipped classroom model, with students at the center, the digital classroom will enhance students’ exposure to different perspectives and people, thereby enriching their experience of coming to see themselves as a part of a

complex interconnected group of players in the world.

5 Conclusion

While technology in the classroom is by no means a new phenomenon, it has only been in recent years that educators have had to contend with the possibility of technology *as* the classroom. Tighter university budgets have compelled administrators to pick and choose programs to support, and either explore more cost-effective options, or cut them altogether. Foreign language programs and the humanities as a whole have been one of the main targets for budget cuts, in order to free up resources for the more ‘profitable’ areas of business and the STEM fields. As a result, many foreign language departments have had to wrestle with the possibility of offering a portion of their courses online. Given the online course design model, MOOC, that has been used most widely in university settings, it is no wonder that foreign language educators may be skeptical or apprehensive about the change. Online course formats as we know them are notoriously impersonal, isolating, and ineffective.

Throughout the last decade, an entire e-learning industry has emerged as a major player in the field of education; some of its largest companies are geared toward foreign language education. These businesses have innovated new ways of designing fully-online course platforms that both take advantage of vast-reaching internet resources, as well as return a real-life teacher to the classroom. The flipped hybrid classroom style used by businesses such as VIPKID is making its way into universities as well. And though it may not be an ideal design, it is one that adds personal connectivity back into the equation.

For many universities, it is no longer a question of *whether* their foreign language programs will need to be taught online, it is a matter of *when*. At the same time, new generations of students are growing up in a world where nearly every form of communication is digital in some manner. Efforts to provide future students with a student-centered learning atmosphere will therefore need to acknowledge and incorporate the importance of technology as a way of communicating and understanding one’s position in the world. The lack of a physical classroom reaffirms an egalitarian student-teacher relationship, opens the door for wide-reaching, personally relevant cultural connections, and encourages a performance of learning that transcends time and space. Online spaces, particularly spaces that include the personal element of a real-life instructor, provide an important setting for interacting with students who may feel that the digital world houses their primary form of communication. There is no reason that, as the online learning industry continues to evolve, foreign language educators should be left out of the development process. This calls first and foremost for a more charitable view of the potential benefits web-based learning, particularly the flipped classroom model, might bring to the university setting. It may also mean being ready and willing to reach across disciplines and collaborate on creating a new type of digital classroom – one that could facilitate an even closer point of contact between learners, instructors, and

relevant content. One thing, however, is clear: Online classrooms are not the end of performative learning; they are just the beginning.

Bibliography

- An, Yun Jo, & Reigeluth, Charles M. (2008): Problem-based learning in online environments. In: *Quarterly Review of Distance Education* 9/1, 1-16
- Ball, Stephen J. (2004): Education for Sale! The Commodification of Everything? *King's Annual Education Lecture*. <http://www.asu.edu/educ/eps1/CERU/articles/CERU-0410-253-OWI.pdf> [last accessed June 6, 2017]
- Boorstin, Julia (2014): *High-tech Tutoring: Big Media, Big Start-ups & Big Money*. <http://www.cnbc.com/2014/08/29/high-tech-tutoring-big-media-big-start-ups-big-money.html> [last accessed June 9, 2017]
- Cormier, Dave (2010): What is a MOOC? Online video clip. *YouTube*. YouTube, 8 Dec. 2010. <https://www.youtube.com/watch?v=eW3gMGqcZQc> [last accessed June 15, 2017]
- Daniel, Shirley J.; Xie, Fujiao & Kedia, Ben L. (2014): 2014 Business Needs for Employees with International Expertise. In: *The Future of International and Foreign Language Studies* conference, Williamsburg, VA, April 11-13, 2014
- Elstrom, Peter & Ramli, David (2006): *If the U.S. Won't Pay Its Teachers, China Will*. Bloomberg News. <https://www.bloomberg.com/news/articles/2016-12-19/if-the-u-s-won-t-pay-its-teachers-china-will> [last accessed June 4, 2017]
- Flemming, Arthur S. (1960): The Philosophy and Objectives of the National Defense Education Act. In: *The Annals of the American Academy of Political and Social Science* 326, 132-138
- Heller, Nathan (2013): Laptop U. In: *The New Yorker*. <http://www.newyorker.com/magazine/2013/05/20/laptop-u> [last accessed May 13, 2017]
- High, Peter (2013): *Lessons from the CEO of the First Ever MOOC*. Forbes. <https://www.forbes.com/sites/peterhigh/2013/12/31/lessons-from-the-ceo-of-the-first-ever-mooc/#79b446cc4380> [last accessed June 10, 2017]
- Hua, Zhu (2014): *Exploring Intercultural Communication: Language in Action*. Milton Park: Routledge
- Khalil, Hanan & Ebner, Martin (2014): MOOCs Completion Rates and Possible Methods to Improve Retention - A Literature Review. In: *Proceedings of World Conference on Educational Multimedia, Hypermedia and Telecommunications 2014*. https://www.researchgate.net/publication/306127713_MOOCs_completion_rates_and_possible_methods_to_improve_retention-A_literature_review [last accessed May 19, 2017]

- King, Alison (1993): From Sage on the Stage to Guide on the Side. In: *College Teaching* 41/1, 30-35
- Kuo, Yu-Chun; Walker, Andrew E.; Belland, Brian R. & Schroder, Kerstin E. E. (2013): A Predictive Study of Student Satisfaction in Online Education Programs. In: *The International Review of Research in Open and Distributed Learning* 14/1.
<http://www.irrodl.org/index.php/irrodl/article/view/1338/2416>
[last accessed May 20, 2017]
- Lunden, Ingrid (2016): *VIPKID Nabs \$100M to Link Chinese Kids with Native Speakers to Learn English*.
<https://techcrunch.com/2016/08/03/vipkid-nabs-100m-to-link-chinese-kids-with-native-speakers-to-learn-english/> [last accessed June 4, 2017]
- Maas, Steve (2017): *Do Online Courses Increase Access to Education?* PBS NewsHour: Making Sen\$e. <http://www.pbs.org/newshour/making-sense/online-courses-increase-access-education/> [last accessed June 17, 2017]
- McCue, T.J. (2014): *Online Learning Industry Poised for \$107 Billion in 2015*. Forbes. <https://www.forbes.com/sites/tjmccue/2014/08/27/online-learning-industry-poised-for-107-billion-in-2015/#7c775ee87103> [last accessed May 17, 2017]
- McKenzie, Jon. (2001): *Perform or Else: From Discipline to Performance*. London and New York: Routledge
- Nemo, John (2016): The \$107 Billion Industry That Nobody's Talking About. <https://www.inc.com/john-nemo/the-107-billion-industry-that-nobodys-talking-about.html> [last accessed June 4, 2017]
- Newton, Deborah (2014): Shifting Perspectives and Collapsing Binaries: Critical Performative Pedagogy in the Performance Studies Classroom. In: *Scenario* 8/2, 17-11
- Prendergast, Monica (2008): Teacher as Performer: Unpacking a Metaphor in Performance Theory and Critical Performative Pedagogy. In: *International Journal of Education & the Arts* 9/2, 1-19.
<http://www.ijea.org/v9n2/v9n2.pdf> [last accessed June 14, 2017]
- Rivard, Ry (2013): Udacity Project on 'Pause'. Inside Higher Ed. <https://www.insidehighered.com/news/2013/07/18/citing-disappointing-student-outcomes-san-jose-state-pauses-work-udacity> [last accessed June 4, 2017]
- Schewe, Manfred (2013): Taking Stock and Looking Ahead: Drama Pedagogy as a Gateway to a Performative Teaching and Learning Culture. In: *Scenario* 7/1, 5-23
- Smith, Frank D. (2017): Who Is the Average Online College Student [#Infographic].

<https://edtechmagazine.com/higher/article/2014/05/who-average-online-college-student-infographic> [last accessed June 1, 2017]

State of the MOOC (2016): Online Course Report. <http://www.onlinecoursereport.com/state-of-the-mooc-2016-a-year-of-massive-landscape-change-for-massive-open-online-courses/> [last accessed June 17, 2017]

The Big Three, At a Glance (2012). The New York Times. <http://www.nytimes.com/2012/11/04/education/edlife/the-big-three-mooc-providers.html> [last accessed June 1, 2017]

U.S. Department of Education, National Center for Education Statistics (2016): *Digest of Education Statistics, 2015* (NCES 2016-014), Chapter 3

Wan, Tony (2017): The Asian Money Fueling US Edtech Investments. EdSurge. <https://www.edsurge.com/news/2017-04-26-the-asian-money-fueling-us-edtech-investments> [last accessed May 17, 2017]

Woo, Younghee & Reeves, Thomas C. (2007): Meaningful Interaction in Web-Based Learning: A Social Constructivist Interpretation. In: *Internet and Higher Education* 10/1, 15-25

Zhenghao, Chen; Alcorn, Brandon; Christensen, Gayle; Eriksson, Nicholas; Koller, Daphne & Emanuel, Ezekiel J. (2015): Who's Benefiting from MOOCs, and Why. In: *Harvard Business Review*. <https://hbr.org/2015/09/whos-benefiting-from-moocs-and-why> [last accessed May 20, 2017]

Role-play in Literature Lectures

Isobel Ní Riain, Ciarán Dawson and Marian McCarthy

Abstract

The following article draws on research that I carried out as part of a master's degree in Teaching and Learning in Higher Education in University College Cork (UCC) between 2015-2016. I teach Irish language and literature in the Modern Irish Dept. of UCC. The intervention I used with my students was role-play which is not generally used in the teaching of Irish Literature. My research was an investigation into the learning students associate with the use of role-play in literature lectures. The findings show that while students reported learning many different things from role-play, there was no consensus as to what one could learn from the use of role-play in literature lectures. I am encouraged by the findings and will continue to use role-play in the future.¹

1 Introduction

In 2015, I introduced role-play to my Irish language literature lectures. The module in question was GA2019 (*Cineálacha Scéalaíochta: An Litríocht Bhéil agus an Gearrscéal Liteartha* – which translates to: Types of Storytelling - Oral Literature and the Literary Short Story). This module is concerned with analysing folkloric storytelling and modern short stories. In some cases the story at the centre of the role-play was in English but the role-play was in Irish and in other cases the story and the role-play were in Irish. My class for the module GA2019 consisted of 18 students (3 young men and 15 young women). They were taking Irish either as one of their two subjects for the BA degree or as part of a Commerce degree or as the sole subject for a Higher Diploma in Irish. The majority of the students were hoping to become teachers. Role-play is not generally used in literature lectures in the Irish language field. There seems to be a good deal of fear on the part of Irish language lecturers relating to the use of role-play: fear that the students simply will not co-operate or that the lecturers themselves will not be able to introduce role-play successfully. Role-play is seen more as an activity to be used in language classes if used at

¹ Dr. Isobel Ní Riain carried out this research as part of a master's degree in Teaching in Learning in Higher Education in University College Cork (2015-2016). Her thesis was supervised by Dr. Ciarán Dawson and the lecturer delivering the course was Dr. Marian McCarthy.

all. I had been using role-play in the context of language labs when I attended a *symposium* on Performative Teaching and Learning organised by the UCC German Dept in 2013. This event and the ensuing Scenario Forum Conference in 2014 motivated me to try using role-play in literature lectures. My research question was: What learning do students associate with role-play? I wanted to listen to the student voice. I felt sure that students would learn new things from doing role-play. I predicted that their understanding of the stories would increase as a result of doing role-play.

2 Theoretical Framework

As part of my reading for this piece of research I drew on theory from education, drama education, teaching and learning and performative teaching and learning.

Certain types of reading seems to be going out of fashion among university students. They are now more likely to spend time on a “visualised world” (Schewe 2004: 82). It is true that students read texts and emails and Facebook posts throughout the day. They are certainly *reading*. However, they no longer report reading much literature as part of their reading for pleasure. Developing role-plays based on “pre-texts” (O’Neill 1995) allows students to make literature visual. It is up to lecturers to act as “facilitators” in this creative learning context (ibid 83) providing “imaginative methodology” (Schewe 1998: 220).

Role-play can be seen to occur when someone acts out a role that is different from his/her normal role in order to create a piece of drama (O’Sullivan 2011: 512; O’Neill 1995: 78). Role-play involves “physicalization” as learning is given a physical form (Spolin 1973: 15; Schewe 1993: 8).

The GA2019 module I am concerned with here deals with storytelling, both folkloric storytelling and the modern short story. In Ireland, the storytelling that took place before the invention of radio and television was done in public (Ó Cadhla 2011 and Ó Giolláin 2005). Drama like role-play is public. Students can come to appreciate the storyteller’s role more fully through role-play. Manfred Schewe’s idea of “physicalization” of the learning is very relevant here. Role-play helps students to grasp the nature of storytelling by making the telling of the story that they have read visual.

As teachers and lecturers we constantly assess students (Baxter Magolda 2000) but educationalists rarely listen to what students think of their own learning. In my research I set out to listen to the student voice. I wanted to know whether or not they thought they were learning from preparing and performing role-play in the lectures.

In my research, I drew from the theory known as Teaching for Understanding (TfU). David Perkins maintains that the teacher has to organise “performances of understanding” that will allow the students to progress over time (Wiske 1998). Role-play, the focus group and the Classroom Assessment Techniques (CATs) (Angelo and Cross 1993) allowed the students “to think and act flexibly with what one knows”, to quote Perkins (Wiske 1998: 40). CATs are quick

and easily administered class exercises which allow students to explore a single question posed by their lecturer.

Stephen Krashen has written about the need to keep the Affective Filter as low as possible when teaching and particularly when teaching a language (Krashen 1982). Lowering the fear levels in class allows students to learn more. The Affective Filter is important, I would argue, in any class but is especially so where role-play forms part of the teaching methodology because students can feel very self-conscious when performing before the rest of the class. This is why it is so necessary for students to feel that they are working in a “safe space” in order to be able to take part in role-play successfully (Gayle et al. 2013). Other authors have questioned the existence of “safe space” especially in the classroom (Stengel & Weems 2010). When doing role-play, there is always the danger that students will be laughed at or criticised by their classmates. I did not allow students to record the role-plays on their phones. I was also vigilant in monitoring how students were behaving in class. There were no problems on this score. The entire group was harmonious throughout. Every member of the class took part in the role-play. I took part in one role-play.

Role-play usually implies group work. I drew on Blatchford et al. (2003) and Long & Porter (1985) in their analysis of group work. I will describe the importance of group work in the classroom in this article. Group work was central from the start in my students’ use of role-play.

I consider role-play to be a worthwhile teaching and learning method. I researched how the students felt about it and whether they thought they were learning from it.

3 Methodology: story – CAT – group work – role-play – questionnaire

The main learning objectives of this module were concerned with the students learning to pick out the main themes of the stories and learning to portray these themes in the form of role-play. Our first step in class was to read a folkloric or modern short story. This functioned as a pre-text for the role-play. The next step was for the students to write a CAT on a possible role-play that they would like to perform based on the theme of that story. The CATs were written by the students in isolation without conferring with other students. Then the students were put into drama groups and together they worked on a role-play; sometimes they drew on the ideas expounded in the CATs, but usually they came up with new ideas in their groups. After 10-15 minutes of group work they performed the role-plays for the whole class. The group work proved transformative because even students who could not come up with any idea for a role-play on their own (as evidenced by the CATs they wrote) were able to devise a role-play while working in a group². After the role-plays they filled in

² I have become fascinated by group work theory and am currently embarking on a new piece of research which will investigate the effects of group work on students’ willingness to

questionnaires that I had designed, which focused on the students' experience of doing role-play. These questions were concerned with how students felt before, during and after the role-play; how the group work had progressed; what they had learned from doing the role-play. This process was repeated three times during the course of the semester. On the first and second days of the semester, I introduced the idea of role-play to my students and told them that I was doing research on the use of role-play in literature lectures. The students seemed interested in what I was doing and when I gave them consent forms to sign, in which they agreed to take part in role-play and to have their photographs taken during class and to have their role-plays videotaped, all the students signed the form. In the sixth week of the semester I held a focus group in which I probed the students' assessment of the learning involved in role-play. In the tenth week of the semester the students submitted their essays which contained a section on role-play. I examined all of the data generated by the CATs, questionnaires, focus group and essays according to "Thematic Analysis" (Norton 2009). The main idea behind Thematic Analysis is that the researcher reads through the data looking for recurring themes suggested by the data. I engaged in this research technique from the beginning of my project.

4 Role-Play on an Aesop's Fable

One of the role-plays the students performed was based on an Aesop's fable called *The Cock and the Fox*. I have chosen to write about this role-play here because it was a particularly interesting example of the students' work. A large group of students was involved and they managed to execute the role-play with skill. The moral of the story is: "The best liars often get caught in their own lies" (Aesop 1994: 63f). In Aesop's fable, the fox tries to fool the cock into coming down from a tall tree. He tells a lie about a peace treaty among the animals, ensuring him that no harm will come to him. The cock sees through the fabrication and tells him that a pack of hounds are coming towards them. The fox abandons his story of the peace treaty and takes to his heels. The students in the role-play focus on the fact of getting caught out in a lie. They were not distracted by the detail of the fable and theirs was a loose application of the story. The students were given about 15 minutes to prepare the role-play.

Here I will translate the dialogue of this role-play. There were two groups of students on the stage: one young man and two young women per group. The three students on the right of the stage began a conversation which cannot be heard by the group on the left.

Young woman: Peter, were you out last night?

Peter: I was and Tom was there and he was talking shite. I hit him and he fell to the ground. The ambulance came and they went to hospital. I

_____ speak in Irish to each other.

went home with his girlfriend. . . so. . . (*posturing and facial expressions to show that he was very happy with himself*).

Young woman: Are you alright?

Peter: I'm fine but you should see Tom. . . (*more posturing to show that Tom is in bad shape*).

The two young women walk over to the other group on stage leaving Peter alone.

Young woman from Peter's group: Hello.

Young woman from second group: Hello.

Young woman from Peter's group: Tom, are you ok? We heard that you were in hospital because Peter hit you.

Tom: He's lying. Nothing happened.

Young woman from Tom's group: We were with him all evening. Peter wasn't even there.

Young woman from Peter's group: Oh, my God!

Tom: Where is Peter?

Young woman from Peter's group: Oh, we don't know.

Tom: I see him.

Tom goes across the stage to Peter.

Tom: Peter! What were you talking about? Were you telling lies?

Tom attacks Peter.

Peter turns to the audience and says: That's it.

5 Analysis of the role-play of Aesop's Fable

The students' stage directions to each other were very clear and well executed. They had performed the role-play the previous week when it was recorded on a digital recorder. I, for one, had not understood what was happening the first time I saw this role-play. The dialogue was not clear and it was not well organised. The second attempt, when it was videotaped, was much better.

The male students in this role-play used their own names, which I have changed, when acting out the role-play. The female students did not address

each other by name. There were thus only two clear characters – Peter and Tom – the young women functioned to carry the lie from Peter’s to Tom’s camp. The dialogue was loud and clear. There was no murmuring group as there had been in some other role-plays done by the students. The students came across as confident. Not all of the students on stage spoke, however.

The theme of this modern day story, no longer a fable, is that liars will be caught out and severely punished. The punishment here is immediate and similar in kind to the punch described in the original lie. Fight scenes tend to be popular in the students’ role-plays and the students seem to find action scenes easier to portray than prolonged dialogue.

Although the role-play was performed in the Irish language, Peter uses Hiberno-English very effectively at the start of the role-play when he is describing Tom’s supposed behaviour the previous night. He says that Tom was “ag caint *shite*” – talking shite! “Shite” is a derivation from the word “shit” but it is much more expressive when lengthened and is often lengthened in this way in Ireland.

Being able to take an Aesop’s fable and apply it to a modern day situation was handled well by the students as evidenced by the positive audience response. Both the role-play itself and what students later wrote in their essays proved to be performances of understanding, i.e. the students showed their understanding through the performance. In the Aesop role-play, students illustrated that they understood the theme of the story and could adapt it to a modern day context. Writing about role-play in their essays proved a very necessary part of the learning process. I will deal briefly with these essays in this paper.

6 Role-play on *Sochraid Neil*

The following role-play was inspired by a short story which contains elements of both the oral tradition of storytelling and the modern short story. The story was written by Donncha Ó Céileachair and the action is set in the 1830’s in West Cork. The plot of the original story is quite complicated. A young woman called Neil dies in childbirth. A fight ensues between her own family and her husband’s family as to where they should bury her. Because she died in childbirth, her status is uncertain. A conflict arises because it is unclear in this society whether she is a girl who rightly belongs to her father and should, therefore, be buried with his people or a woman who belongs to her husband and should be buried with her husband’s people as she has not completed the rite of passage (Riggs 1996: 138). The students were instructed to recreate the turning point of the story. The turning point of this story was the point at which her father, Conchubhar, having been victorious over his son-in-law, Muirtí Óg, hands over the coffin back to him and tells him he can bury her in *his* family graveyard if he wants to. Although the old world, Conchubhar’s world, has been victorious, Conchubhar is wise enough to understand that the old ways must give way to the new.

The following role-play was performed by two students, a young man and

a young woman. The role-play began with the female student, Muirtí Óg, carrying a small white lunch box across the stage. This box represented Neil's coffin which I, for one, thought ingenious. The male student playing the part of Conchubhar, who had positioned himself at the top of the steps to the left of the lecture theatre before the action began, came charging down the steps shouting and waving a long stick:

Young man: Give her to me!

He mimes striking the young woman with the stick. She bends over in supposed pain. She surrenders the coffin/box to him. The young man walks in a dignified manner with the box and the young woman follows behind. He then holds up a piece of paper to the audience which says "Reilig Bhaile Bhúirne" – Baile Mhúirne Cemetery. Both he and the audience laugh a little (perhaps because holding up a piece of paper in the middle of a role-play seemed strange). He then turns to the young woman and says in a quiet voice:

Young man: Ye can take the corpse now if ye like.

He puts the "coffin" on the floor.

Young woman: Take the corpse? We're exhausted. We can't take the corpse.

Then the young man calls on his own "men", three female students from the audience. These students immediately come onto the stage and carry the box to the exit, followed by the two main characters.

7 Analysis of Role-Play on *Sochraid Neil*

The section of the story performed in the role-play above, the climax, was a very complicated passage in the story. There were references to different graveyards and it was not always clear which direction the coffin was being carried in. The Irish was also quite difficult. In contrast, the role-play was very stripped down and effective. The use of silence lent the scene solemnity. The two actors stayed in character throughout. The students had no time to rehearse the role-play within the space of the lecture theatre and yet they had foreseen everything perfectly. I found this role-play very moving. It was dramatic and compelling. The dignity of death was clearly evoked by the role-play. The only break in the tension was when the young man held up the piece of paper saying "Reilig Bhaile Bhúirne" and everyone laughed.

In the end of semester exam, there was no confusion regarding the events at the climax of this story. It seems that the simplified version enacted by the students served to clarify the sequence of events in the students' minds. All of the students in the class showed that they understood what was going on in the story.

8 Role-Play versus freeze frame

I used a freeze frame with some of my students in the GA2019 module mainly for the purpose of taking a photograph of a particular scene. The fight scene in *Bullaí Mhártain*, also written by Donncha Ó Céileachair, is particularly complicated, so I chose this as the subject of the freeze frame. I thought if I could just slow down the action to a particular shot, the students would see who was doing what to whom. Although I carefully set the scene for this freeze frame myself, placing each student in their spot on the stage, it was a total disaster. The scene is complex to begin with. The scene is set in a dance hall. Various couples are dancing. A medical student is dancing with a local girl, Áine Bheití. A man, Pádraig Fada, who is the sworn enemy of Bullaí Mhártain, the hero or anti-hero of the story, tries to interrupt the dancing couple because he wants to dance with Áine Bheití himself. Bullaí Mhártain sees this attempt and begins to fight with Pádraig Fada. Bullaí Mhártain gets the better of Pádraig Fada and is pounding him while Pádraig Fada lies on the floor. Another man, whom we don't know by name, comes from the side lines and hits Bullaí Mhártain on the head with a bottle. Bullaí Mhártain falls to ground. He will not survive the resulting wound, we are later told.

While doing the freeze frame, it seemed perfectly clear who was doing what. In the exam, it was literally a different story. Many students thought that Pádraig Fada had killed Bullaí Mhártain. It is a notoriously difficult passage in the text. But the freeze frame didn't help matters. A role-play containing all the main characters might have been more effective. A very short role-play had been attempted by two students but it did not clarify the scene and focused only on the blow to Bullaí's head. In future I will let the students organise the entire scene themselves. It is in working through the story in their groups that the students make sense of things. By trying to organise it for them in the freeze frame, I did not help them to understand it and by allowing a group consisting of only two students to attempt it, the opportunity to explore the scene fully was lost.

I wanted to investigate if the students felt that they were learning from doing role-play. To this end I carried out a focus group with four students. All of the students in the focus group had been involved in the role-plays that were performed in the lectures.

9 Focus Group on Role-Play

The focus group I carried out with four students took place after class in the sixth week of the semester (the half way mark). There was a good deal of ambivalence on the part of the participants in the focus group as to what they were learning from doing role-play. Two students reported that everyone could understand the story in a different way after doing role-play ((032/FG1/9); (035/FG1/9)). Role-play's facility to accommodate different perspectives had been noted by the students from the beginning of the research. All the students

were “in the same boat”, according to one student, and that it was more fun than work (034/FG1/9). Students seemed to feel that the classroom was functioning as a “safe space”. This student does not see role-play as work (034/FG1/9) and according to student (032/FG1/5), the class may not even qualify as a formal lecture:

„We got on very well. I met people I didn't know before and I made friends that I wouldn't have made if we had lectures, ordinary lectures. So, it was very good.“ (032/FG1/5)

Given that the students were enjoying themselves, our sessions were neither lectures nor work. I asked the students if they would prefer not to continue with role-play in the lecture. No student wanted this. One student said:

“No. The start of the class is very good to just take a break from ordinary lectures where you are sitting for an hour listening to someone talking. It is much better to meet new people and to make friends, to do something different, to do something funny. I want to do it.” (032/FG1/10)

The most striking thing about this statement is that the students wanted diversity in teaching methods. They wanted a break from the “ordinary lectures”.

Another student agreed with this (033/FG1/10). However, student (034/FG1/10) did not wish to have role-play every week. Student (035/FG1/10) was extremely positive about role-play and said: “It gives us a break but it motivates us too to get into the stories and that. It is a wonderful thing, I think.” (035/FG1/10) I decided to ask them a question that was not on my list: “It is worth doing role-play because you learn X from it. What is X?”

“At the start you learn that the story is universal but after that it is the same thing. All the stories are. . . It is the same thing in all the stories. I don't know if you learn much from it but still it is something different. I think you remember the story for longer. . . because you did the role-play and you will remember it and then you will have the original story.” (032/FG1/13)

Another student said that the stories appeared relevant to today's world as a result of doing role-play and were not outmoded stories (033/FG1/13). We had made this point in class regarding the stories of Aesop. Another student maintained that one learns self-confidence from the role-play; however, even though they were doing something different every week, the characteristics of the stories were the same. In spite of this, she thought that it was a very good way to get into the stories and to learn the stories properly. (034/FG1/13) The first and second role-plays were dealing with fables. The students seemed to associate the “learning” here with the moral of the fable. Once you know the message being communicated by the story, that's all there is to it, or so it seemed to some students. One student argued against this idea by saying that the role-play motivated the students to read the stories (035/FG1/13). This is a very important reason for doing role-play in class, as reading literature is no

longer popular among students. It is under threat from many other sources of information (Schewe 2004: 82). The same student also said:

“As well as that it is much easier to do this [role-play] and to learn the theme and to discuss it than... to be in the library on your own reading a difficult story and saying “What is the most important theme here?” In the group you have to perform it in front of the class and I think myself at any rate that it is much easier to discuss themes and things when we are preparing for the role-play.” (035/FG1/13)

10 CAT on Learning

The ambivalence surrounding the learning associated with role-play surprised me and I was not sure how to proceed. It occurred to me that the problem may have been that the students did not know how to analyse their learning. I decided to carry out a CAT. The next week I asked the following question: What is learning? The students wrote their answers on a piece of paper and I collected these. I carefully read their answers after the lecture and I was heartened by what emerged.

Learning content was important for four students who maintained that learning was learning a new piece of information ((040/CAT2b); (042/CAT2b); (044/CAT2b); (047/CAT2b)). “You are learning when you are taking in new information” (042/CAT2b). It is, therefore, easy to understand why the students couldn’t identify any new learning when they performed the second role-play the second time. As far as they could see, there wasn’t any “new information” here. Given the preponderance of rote learning in the Irish education system, it was not surprising that for some students learning constituted learning things by heart and being able to reproduce them in an exam situation:

„I am not sure but I think that it is when you remember something that happened or that you heard in the class or lecture. And you are able to write that information on a page or in the exam.“ (043/CAT2b)

Memorization was mentioned by three students in relation to learning ((036/CAT2b); 043/CAT2b); 047/CAT2b)). However, one student emphasized the importance of *understanding* in the learning process:

„This is a very difficult question. I believe that it means getting to grips with things so that you understand them. If you learn things by heart, this is not real learning. You should be able to understand things, discuss them, create your own opinions and develop them. I believe that learning influences people, it changes the way they look at things... It has to do with understanding, if you are learning you will be able to understand things, new themes and concepts and to create your own ideas and to develop them.“ (039/CAT2b)

This student’s description of learning reminds me of the theories associated with TfU; the student had no direct exposure to these theories. This student

also sees learning as *active*. Another student also had a deep understanding of what could be classified as learning:

“Sometimes ‘learning’ is something that happens when a person’s attitude changes, when something in the person changes. Something that forces you to continue your life in a different way.” (038/CAT2b)

Learning was seen as an active process by two other students also: “It is easier to learn something when you do it rather than when you read about it from a book or listen to a teacher. . .” (041/CAT2b) Doing things physically, “physicalization” of the learning (Spolin 1973: 15; Schewe 1993: 8), results in students learning more directly and more effectively.

One student demonstrated that understanding of content occurs when one is able to discuss the topic studied with peers: “. . . I think you have learned something when you are able to talk about it, if you can give your opinion about it and discuss it with other people” (037/CATb). The opinions of some of these students (039/CAT2b; 038/CAT2b; 041/CAT2b; 037/CAT2b) are very close to David Perkins’ theory of understanding: “understanding is the ability to think and act flexibly with what one knows” (Wiske 1998: 40). This was an unforeseen outcome of my research with role-play. Many of my students intend becoming teachers after their degree. They seem to have latched on to role-play as a teaching methodology and to have understood the implications for their own learning and also their own future teaching. I was delighted with this result.

11 Students’ Assessed Essays

The essays were due in the tenth week of the semester and they contained a section on role-play that was obligatory. In this section students were required to discuss the learning that they associated with role-play. The essay mark was worth 50% of the overall mark for the module. One could argue that these marks encouraged the students to write about role-play in a positive light. Students signed their essays. It comes as no surprise, perhaps, that all of the students claimed to have learned something from doing role-play: students reported learning the themes of the stories; they said that role-play helped them to remember the stories better; they valued the social aspect of role-play and the new friends they had made through the group work involved in role-play; they reported understanding the process involved in storytelling better on account of role-play. I am inclined to believe their claims that they had indeed learned various things from doing role-play. Thinking about learning in the CAT on learning may also have helped the students to gain a wider and deeper idea of what constituted learning. Writing about the experience of doing role-play as part of the essays helped students to reflect on that experience at their leisure. The CATs and questionnaires were written at speed in class and the focus group was also a fairly rapid affair. In the essays, the students had time to look at

the whole process involved in role-play and to take stock. The conclusions the students came to were overwhelmingly positive. I have written at some length on the subject of the students' essays in another publication (Ní Riain 2017).

12 Module Evaluation

In the third questionnaire, the students were extremely positive in their remarks regarding role-play. This questionnaire also functioned as a module evaluation. The questionnaire was anonymous. There were only 12 students present in the final class when the evaluation took place. 11/12 students reported that the module was "very good" and 1/12 reported that it was "fairly good." The students were very positive about the whole role-play experience. Here is a small sample of what they said:

- "I look forward to the class every week because we have to do something in the class and I don't feel tired." (074/Q3/11)
- "Without any doubt, the best module!!! Every lecture was very interesting." (076/Q3/12)
- "We did all the work, we analysed each story but we still had fun!" (077/Q3/11)

13 2016 Offering of GA2019

Given the success I had had with role-play in 2015, I decided to use role-play once again the following year in my GA2019 module. This time the reaction to role-play was very different. Some male students refused to sign the consent form and others, who had already signed it, followed their lead and refused to get involved in role-play. I was dismayed at this response. I had to reconsider using role-play in the lectures. I recognise from my experiences with role-play in other settings that role-play can awaken feelings of anxiety in some students. Role-play does not suit every student. I did not want to give up, however, so I adapted my use of it to accommodate the students' position.

After reading a pre-text, I got students to write a scenario and dialogue in small groups. So far so good. I then asked them to read out the parts while sitting in their chairs. They did this, and judging from the expressions on their faces, enjoyed the experience very much. I did not push them to perform standing in front of the class. It may not have been role-play in the normal sense, but the students got some experience of role-play on their own terms. In the student feedback form at the end of the semester, I was surprised that so many of the students seemed to enjoy role-play, albeit a very modified version of role-play.

I concluded from this experience with role-play that it will not suit all groups of students and may need to be adapted to be acceptable at all to some groups.

Listening to the student voice does require the teacher/lecturer to take what the students are saying on board.

14 Conclusion

Based on my research in 2015-2016, I can conclude that role-play takes time to grow on students and may not be accepted at all if presented in a rigid form. Some groups of students enjoy role-play immensely, but individual students may have serious anxiety issues around performing in front of the class. My advice to teachers and lecturers who would like to try out role-play in literature classes/lectures is to listen to the students and to adapt role-play where necessary to the students' needs. The data generated from my research tools suggests that students do associate many different types of learning with role-play. There was, however, no consensus on what exactly could be learned from role-play.

Acknowledgements — I would like to thank the following people for their help and support during my research: Prof. Pádraig Ó Macháin (UCC), Prof. Manfred Schewe (UCC), and Prof. Louise Ryan (University of Sheffield). I am very grateful to all the team at CIRTLL (UCC) for their help and inspiration throughout my teaching and learning studies. I would also like to thank the reviewers of this article for their helpful advice. Finally, I am extremely grateful to my students for participating in this research project.

Bibliography

- Aesop's Fables* (1994): London: Bloomsbury Books (Children's Classics)
- Almqvist, Bo & Ó Cathasaigh, Roibeard (eds.) (2010): *Ó Bhéal an Bhab – Cnuas-scéalta Bhab Feiritéar*. Conamara: Cló Iar-Chonnacht
- Angelo, Thomas A. & Cross, K. Patricia (1993): *Classroom Assessment Techniques: A Handbook for College Teachers* (2nd ed.). San Francisco, CA: Jossey-Bass
- Baxter Magolda, Macia B. (2000). Teaching to Promote Holistic Learning and Development. In: *New Directions for Teaching and Learning* 82, 88-98
<http://jan.ucc.nau.edu/~coesyl-p/principle9-article2.pdf> (last accessed Dec 10, 2015)
- Blatchford, Peter; Kutnick, Peter; Baines, Ed & Galton, Maurice (2003): Toward a social pedagogy of classroom group work. In: *International Journal of Educational Research* 39, 153-172.
<http://eprints.ioe.ac.uk/1197/1/Blatchford2003Toward153.pdf> (last accessed Dec 6, 2015)
- Cohen, Louis & Manion, Lawrence (1994): *Research Methods in Education*. London: Routledge

- Gayle, Barbara Mae; Cortez, Derek & Press, Raymond W. (2013): Safe Spaces, Difficult Dialogues, and Critical Thinking. In: *International Journal for the Scholarship of Teaching and Learning* 7/2, 1-8.
<http://digitalcommons.georgiasouthern.edu/ij-sotl/vol7/iss2/5>
(last accessed Dec 10, 2015)
- Gerber, Ulrich (1990): Literary Role Play. In: *ELT Journal* 44/1, 199-203.
<http://203.72.145.166/ELT/files/44-3-4.pdf> (last accessed June 30, 2015)
- Gibbons, Pauline (2002): *Scaffolding Language – Scaffolding Learning: Teaching Second Language Learners in the Mainstream Classroom*.
Portsmouth, NH: Heinemann
- Heathcote, Dorothy (1995): *Drama for Learning*. Portsmouth, NH: Heinemann
- Hitchcock, Graham & Hughes, David (1995): *Researcher and the Teacher – A Qualitative Introduction to School-based Research* (2nd ed.). London: Routledge
- Kennedy, Declan (2007): *Writing and Using Learning Outcomes: a practical guide*. Cork: University College Cork
- Long, Michael H. & Porter, Patricia A. (1985): Group Work, Interlanguage Talk, and Second Language Acquisition. In: *TESOL Quarterly* 19/2, 207-228
http://course1.winona.edu/hshi/documents/groupwork_interlanguagetalkandl2acquisition.pdf (last accessed Dec 10, 2015)
- Mettetal, Gwendolyn (2002): The What, Why and How of Classroom Action Research. In: *Journal of the Scholarship of Teaching and Learning* 2/1, 7-13
<http://josotl.indiana.edu/article/view/1589/1588> (last accessed June 12, 2015)
- Neelands, Jonothan and Tony Goode (1995): *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Cambridge: Cambridge University Press
- Neelands, Jonothan (1987): *Making Sense of Drama: A Guide to Classroom Practice*. London: Heinemann Educational Books Ltd.
- Ní Riain, Isobel (2017): *Modhanna Múinte Gaeilge: An Ról-imirt*. Baile Átha Cliath: Coiscéim
- Ní Riain, Isobel (2014): Drama in the Language Lab – Goffman to the rescue. In: *Scenario* VIII/2, 115-123
- Norton, Lin (2009): *Action Research in Teaching and Learning: A Practical Guide to Conducting Pedagogical Research in Universities*. London: Routledge
- O'Brien, Rory (1998): An Overview of the Methodological Approach of Action Research. In: Roberto Richardson (ed.): *Theory and Practice of Action Research*. Brazil: Universidade Federal da Paraíba. (English version available online) . <http://www.web.ca/robrien/papers/arfinal.html> (last accessed: 10/12/15)
- Ó Cadhla, Stiofán (2011): *An tSlat Féithleoge – Ealaíona an Dúchais 1800-2000*. Conamara: Cló Iar-Chonnacht

- Ó Giolláin, Diarmuid (2005): *An Dúchas agus an Domhan*. Cork: Cork University Press
- O'Neill, Cecily (1995): *Drama Worlds: A Framework For Process Drama*. Portsmouth, NH: Heinemann
- O'Sullivan, Carmel (2011): Role-playing. In: Cohen, Louis; Manion, Lawrence & Morrison, Keith (eds.): *Research Methods in Education* (7th ed.). London: Routledge, 510-527
- Riggs, Pádraigín (1996). Imaginary Heroes: A New Look at the Representation of the Heroic in Two Stories by the Gaelic Writer Donncha Ó Céileachair (1918-1960). In: Logez-Carpentier, Godeleine (ed.): *L'Irlande: Imaginaire et Représentaion*. Lille: Actes du Colloque de la SOFEIR, 135-142
- Schewe, Manfred (1998): Culture through literature through drama. In: Byram, Michael & Fleming, Michael (eds.): *Language Learning in Intercultural Perspective: Approaches through drama and ethnography*. Cambridge: Cambridge University Press, 204-221
- Schewe, Manfred & Beug, Joachim (1997): Seeing the dragons dance together on the wind at sunset. . . An aesthetic approach to understanding another culture. In: *fsu* 41/50, 418-422
- Schewe, Manfred & Scott, Trina (2003): Literatur verstehen und inszenieren – Foreign Language Literature Through Drama. A Research Project. In: *GFL-Journal* 3, 56-83
- Schewe, Manfred & Shaw, Peter (eds.) (1993): *Towards Drama as a Method in the Foreign Language Classroom*. Frankfurt am Main: Peter Lang
- Spolin, Viola (1973): *Improvisation for the Theatre – A Handbook of Teaching and Directing Techniques*. London: Pitman and Sons Ltd.
- Stengel, Barbara S. & Weems, Lisa (2010): Questioning Safe Space: An Introduction. In: *Studies in Philosophy and Education* 29, 505-507 (DOI 10.1007/s11217-010-9205-8). http://www.academia.edu/2767383/Questioning_Safe_Space_An_Introduction (last accessed May 29, 2014)
- Sweeney, Catherine; O'Sullivan, Eleanor & McCarthy, Marian (2015): Keeping it real: Exploring an interdisciplinary breaking bad news role-play as an integrative learning opportunity. In: *Journal of the Scholarship of Teaching and Learning* 15/2, 14-32
<http://josotl.indiana.edu/article/view/13262/20182> (last accessed Dec 16, 2015)
- Thomas, Gary (2013). *How To Do Your Research Project*. London: Sage
- Wiske, Martha Stone (ed.) (1998): *Teaching for Understanding – Linking Research with Practice*. San Francisco: Jossey-Bass

Konferenzbericht

Vom Leben erzählen: Ein Konferenzbericht zu szenischem Lernen und literarischem Verstehen

Tom Klimant

Im Rahmen des Bayreuther Germanistentages 2016 widmete sich das Panel ‚Vom Leben erzählen: Literaturdidaktische Perspektiven auf Supplemente alltäglichen Erzählens‘ zunächst praktisch im Rahmen eines Workshops und dann theoretisch im Kontext einer Ideenwerkstatt der Einbindung lebensweltlicher Bezüge Lernender aus Schule und Hochschule in literarische und poetische Vorstehensprozesse vor dem Hintergrund theatralen Lernens. Nachfolgend soll über zentrale Aspekte und Fragestellungen, Abläufe und Übungsformen dieses Panels berichtet werden.

1 Lebensweltbezüge im Literaturunterricht

Schulunterricht als artifizieller Raum ermöglicht Lehr-Lern-Konstellationen, die Laborsituationen ähneln und besondere Schutzräume generieren, zugleich fordert er die Lehrenden heraus, die Lebensweltbezüge der Schülerinnen und Schüler nachvollziehbar und erlebbar in das Geschehen einzubinden und so die Membran zwischen Lebenswirklichkeit und Unterricht für Lernende durchlässig zu gestalten. Wolfgang Klafki profilierte in seinen bildungstheoretischen Studien auch diesen Aspekt unter dem Blickwinkel der zu legitimierenden Auswahl eines Unterrichtsgegenstandes (cf. Klafki 2007: 270ff.). In der Praxis erweist sich diese wichtige und vielseitig gestützte Forderung nicht immer und als leicht realisierbar. Mit dem Panel begaben sich Lehrende aus Hochschule und Schule im Rahmen des Deutschen Germanistentages in Bayreuth 2016 gemeinsam und in Anlehnung an Konzepte des ‚artistic research‘ bzw. ‚practice as research‘ auf die Suche nach Möglichkeiten theatraler Erlebens- und darauf basierender Lehr-/Lernräume im Literaturunterricht. Das Panel richtete sich an theoretisch und praktisch Interessierte, die ihre Auseinandersetzung mit literatur- und theaterdidaktischen und mit theaterpädagogischen Konzepten vor allem im schulischen, aber auch im universitären Literaturunterricht erweitern und vertiefen wollten.

Zunächst wurde ein Workshop mit allen Teilnehmenden durchgeführt. Ziel war es, Möglichkeiten der Implementierung alltäglicher Erlebens- und Erfahrungswelten von Schülerinnen und Schülern in den Unterricht vermittelt

theatraler Lehr-Lernprozesse praktisch zu erproben und das im Theaterspiel Produzierte wiederum literarischen bzw. poetischen Verstehensprozessen im Literaturunterricht zuzuführen. Im Rahmen eines daran anschließenden World Cafés wurden mit Blick auf eine Vertiefung der Arbeit über das Panel hinaus Leitfragen gemeinsam aufgefächert und Forschungsperspektiven entwickelt.

2 Theatrales Lernen und literarisches Verstehen

2.1 Theatrale Haltungen erzählen von einer beredten Lebenswelt

Erzählen als Erwerb eines Bündels vielfältiger produktiver narratologischer Kompetenzen findet in der didaktischen Forschung ebenso Berücksichtigung wie die Rezeption medial unterschiedlich repräsentierter ästhetischer Formen des Erzählens (cf. Claussen 2004; Leubner und Saupe 2009; Dannerer 2012). Größere mündliche, erfahrungsbezogene Erzählausammenhänge werden vor allem in der Elementar- und Primarstufe und in den frühen Jahrgängen der Sekundarstufe I berücksichtigt.

Darüber hinaus spielt das Erzählen oft eine nachgeordnete Rolle; dabei ist es mit Blick auf literarische und poetische Verstehensleistungen (cf. Abraham 2010; Wintersteiner 2010) besonders in der Sekundarstufe II mit Kompetenzen und Fähigkeiten verbunden, für deren Förderung es sich als günstig erweist, theatrale produktive Lernvorgänge und theatrale ästhetische Erlebens- und Erfahrungsprozesse systematisch einzubeziehen.

Dieses Panel setzte nun dort an, wo Erzählen im Alltag stattfindet, außerhalb der Schule, im familiären Umfeld, in der Peergroup, in den Medienangeboten oder im öffentlichen Raum. Dort, wo Menschen beobachtbar sind. Deren körperliche Haltungen, Gesten und Gebärden können Anlass dafür sein, Schülerinnen und Schülern von ihrem unbekanntem Gegenüber zu ‚erzählen‘. Fremdbegegnung, Aktivierung der individuellen Vorstellungskraft und – bezogen auf theatrale Lehr-Lern-Prozesse – Leiblichkeit im Kontext literarischen und poetischen Verstehens setzen nicht erst im Klassenraum an. Die Teilnehmenden wurden zunächst praktisch-produktorientiert mit einem theatralen methodischen Baukasten zur Einbindung solcher alltäglicher, beredter Gesten und Haltungen in den Literaturunterricht vertraut gemacht – dies nicht im Sinne eines best-practice-Beispiels, sondern um eine gemeinsame, konkrete Erlebensgrundlage auch unter den Panelteilnehmenden mit Blick auf die daran anschließende Ideenwerkstatt anzubahnen.

2.2 Alltägliches Erzählen

Mit dem Titel ‚Alltägliches Erzählen‘ verbinden sich, je nach unterschiedlich prononcierter Lesart, zwei thematische Ausrichtungen, die in einer Perspektive konvergieren: *Alltägliches* erzählen und *alltägliches Erzählen*.

(1) *Alltägliches* Erzählen: ‚Am Anfang war die Geste‘ sagt Jürgen Belgrad im Rahmen des Symposion Deutschdidaktik 2016 mit Blick auf Michael Tomasellos

Arbeit ‚Die Ursprünge der menschlichen Kommunikation‘. Ein Blick in die gegenwärtige Gestenforschung oder die anthropologische Bildungsforschung des Theaterspiels (cf. Liebau 2008) stützt die damit verbundene These nach einem Primat des Leiblich-Gestischen und, daran anknüpfend, auch der theatralen Haltung und des theatralen Gehens im Kontext kommunikativer Prozesse, in denen der Beobachtende etwas über sein Gegenüber erfährt oder zu erfahren meint. Das, was sich hier mitteilt, dient ihm oder ihr zur Orientierung bspw. an hypothetischen personalen Merkmalen zur raschen, d.h. auch heuristischen Einschätzung des Menschen. Anders als im Klassenraum gibt es hier noch keinen Dritten, keinen expliziten Zuschauenden. Das heißt nicht, hier gebe es kein Theater. Die Workshop-Akteure wurden zu Spielenden im öffentlichen Raum. Das sog. ‚Abnehmen‘ alltäglicher Haltungen und deren Anverwandlung als theatrale Haltungen (cf. Ebert 1998: 84), das aus theaterpädagogischer und –didaktischer Sicht als fester methodischer Bestandteil theatraler Schaffensprozesse gilt (cf. bspw. Köhler 2016: 17), kann eine wichtige Schnittstelle zwischen Lebenswirklichkeit, theatralem Lernen und Literaturunterricht etablieren.

(2) Alltägliches *Erzählen*: Die Teilnehmenden setzten sich zunächst im geschützten Rahmen des ‚Klassenraumes‘ theaterspielend mit Begriffen der theatralen Haltung und des theatralen Gehens auseinander, um in einem zweiten Schritt aus diesem Raum heraus zu treten und konkrete Gänge und Haltungen ‚abzunehmen‘ und in die fingierte Unterrichtssituation zu implementieren. Drittens führte dies entsprechend zu einer Auseinandersetzung mit literarischen Figuren und zu einer Eröffnung literarischer bzw. poetischer Verstehensprozesse im Kontext theatralen Lernens und handlungs- und produktionsorientierten Literaturunterrichts. Die Anschlusskommunikation an das nachahmende und darstellende – und in diesem Sinne – mimetische (cf. Petersen 2000) Finden und Anverwandeln alltäglicher Haltungen wurde ebenfalls theaterspielend realisiert; dadurch konnten wertvolle ästhetische Erlebensqualitäten bewahrt werden. Josef König argumentiert, dass sich ästhetische Wirkung wieder nur adäquat, also sie daselbst aufnehmend und zur Geltung bringend, in ästhetischer Wirkung niederschlagen könne (cf. König 1974). Mediale Wechsel (etwa in die Sprache) schließt dies ein; entscheidend ist jedoch, dass der leibliche Schaffensraum des Theaterspiels dann in eine der Materialität der Sprache zugewandte und sprach-spielerische Kommunikation übergeht.

Durch die theatralen Lehr-Lern-Situationen war es den Teilnehmenden möglich, solche Momente des Alltags aufzuspüren, die je individuell als ‚erzählend‘ wahrgenommen wurden. Aus Sicht der Theaterlehrperson konnte dadurch zugleich die berüchtigte Komplexitätsfalle der Binnendifferenzierung vermieden werden. Interesse und Neugierde sollten vor dem Hintergrund geweckter Spiellust (cf. Barz 1998: 51) und emotionaler Offenheit (cf. Jenisch 1984: 404) die Akteure einladen, sich den sie ansprechenden Haltungen und Gesten des Alltags mimetisch zuzuwenden, anzunähern und sie durch eigenes Spiel beredt werden zu lassen.

2.3 Theatraler Spielraum im Klassen- und Alltagsraum

Der theatrale Spielraum wird über den Klassenraum hinaus in den Alltagsraum verlängert. Beobachtend, ergreifend und ergriffen, nacheifernd, markierend, simulierend, stilisierend, nachspürend, im umfassenden Sinne wahrnehmend und verkörpernd wird auch dort Theater gespielt, obgleich und gerade weil ausnahmsweise keine Zuschauenden (und vor allen Dingen keine Lehrpersonen) anwesend sind. Für alle Beteiligten ist transparent, dass das gefundene Material, dass die prozesshaften, letztlich singulären Schüler- und Schülerinnenprodukte, gewürdigt und weiteren Arbeitsschritten zugeführt werden. Eine zentrale Fragestellung dieser Workshop-Phase lautete entsprechend: Wie kann die Begegnung mit einer fremden, körperlichen und nur beobachtbaren Haltung dazu beitragen, diese als das Fremde im Eigenen im Sinne einer Perspektivübernahme zu entdecken und spielerisch (und eben nicht kognitiv) zu erkunden und es dann mit literarischen Figuren in Berührung zu bringen. Spiellust und ästhetisch-erlebende Anschlusskommunikation, Aufmerksamkeitsschulung und systematisch vermittelte und in ihren Wirkungszusammenhängen erlebte theatrale Werkzeuge sowie die Bereitschaft, sich auf Atmosphäre (cf. Böhme 1995) und Resonanz (cf. Rosa 2016: 246ff. und 331ff.), Konzentration und Durchlässigkeit für eigene und fremde Impulse einzulassen und einlassen zu können, erwiesen sich hier als wichtige Markierungen.

3 Didaktische Potenziale der Spuren alltäglichen Erzählens im Literaturunterricht

Den didaktischen Potenzialen solcher Spuren alltäglichen Erzählens wurde im Rahmen des Panels vor dem Hintergrund der Leitfrage nachgegangen, wie literarische und poetische Verstehensprozesse am Beispiel literarischer Figuren durch den theatralen gestalterischen Umgang mit Erscheinungsformen alltäglichen Erzählens gefördert werden können.

Theatraler Gang und theatrale Haltung verstanden sich hier als Keimzellen dessen, worin sich das ‚alltägliche Erzählen‘ realisiert und verdichtet. Vielleicht weckt bspw. die Haltung des auf einer Parkbank sitzenden und die Spatzen beobachtenden Mannes Assoziationen an einen Gregor Samsa, der im fortgeschrittenen Alter auf das Erlebte zurückschaut. Haltung und Gang sind zentrale Konzepte der praktischen Theaterarbeit, die nicht allein kognitiv beschrieben und erschlossen werden können, sondern die auch und vor allem praktisch erlebt und erfahren werden müssen – und weit mehr und intensiver als dies im Rahmen eines Workshops möglich ist; dennoch war eine Annäherung an eine gemeinsame Erlebensbasis auch in dieser heterogenen Gruppe Lehrender aus Schule und Hochschule möglich.

3.1 Didaktische Reflexionen exemplarischer Übungen und Etüden

Nach körperlichen Lockerungsübungen unterstützten auf den eigenen und fremden Leib bezogene Wahrnehmungs- und Isolationsübungen die Darstellenden darin, einzelne Partien des Körpers, insbesondere Gelenke und Extremitäten und die damit verbundenen Freiheitsgrade, hinsichtlich nonverbaler und proxemischer kommunikativer Prozesse im Raum, mit dem Partner und in der Gruppe spielerisch zu erforschen. In der daran anschließenden Übungsphase nahmen die Beteiligten körperliche, wiederholbare Formeinheiten (shapes und patterns) einander unmittelbar in Partnerarbeit ab – dabei wurde das schauspielpädagogische ‚Zug-um-Zug‘-Prinzip insofern modifiziert, als die Bewertungsphase möglichst kurz gehalten und so die Unmittelbarkeit der physischen Reaktion (response) im Schaffensvorgang betont wurde. Der Wechsel zwischen der leiblichen Handlung (action) von A, der B zuschaut, und umgekehrt, fand möglichst direkt statt. Damit verbunden tauchten (und tauchen immer wieder typischerweise) Fragen infolge wichtiger introspektiver Beobachtungen auf, etwa: ‚Ich war unzufrieden mit meiner Einfallslosigkeit und wusste nicht mehr, was ich dann tun konnte‘. Andere nahmen diese Aufgabenstellung und den damit verbundenen Spielraum als ‚befreiend‘ wahr. Deutlich wird das Wider- und Zusammenspiel von ‚innerem Kritiker‘ und Zensor einerseits und der Möglichkeit, den Körper näherungsweise unvoreingenommen auf das Wahrgenommene reagieren zu lassen, andererseits. Sich des eigenen Erlebens bewusst zu werden und es zugleich Teil der physischen Antwort sein zu lassen und sein lassen zu dürfen (being in the moment), auch im Falle weniger gewünschter Gefühle oder Vorstellungen von der eigenen Außenwirkung, stellte – neben zahlreichen weiteren bemerkenswerten Äußerungen – einen zentralen Aspekt dar. Die Frage, ‚wer‘ das ist, der hier reagiert, bot im Nachgang der Praxis spannende Anschlussstellen für die interdisziplinäre Erforschung eines bewusstseinsphilosophisch-kognitionswissenschaftlichen Subjektverständnisses der produktionsorientierten Theaterdidaktik jenseits essentialistischer Ansätze. In den folgenden Arbeitsphasen wurde unter anderem das Finden theatraler Gänge und Haltungen über schillernde Verben zu Gangarten im erweiterten Sinne (tänzen, flanieren, taumeln usw.) und vermittels idiomatischer Redewendungen rund um das Thema ‚Gehen‘ (‚über den Jordan gehen‘, ‚auf Tuchfühlung gehen‘, ‚auf leisen Sohlen kommen‘, ‚den Weg des geringsten Widerstandes gehen‘ usw.) erweitert. Zunehmend wurden Anreize geschaffen, Aspekte individuellen, körperlichen Ausdrucks möglichst spannungs- und wertungsfrei, konzentriert und interessiert (über Fragen des Atems, der zuvor etablierten Freiheitsgrade und Immobilitäten bzw. eingeschränkten Mobilität sowie der sie begleitenden Empfindungen bspw.) zu vertiefen, um über weitere Etappen hinweg einen ‚eigenen‘ Gang zu finden und fremde Gänge abzunehmen. Innere Narrative und Vorstellungen, Empfindungen und Assoziationen bildeten dabei wesentliche Ankerpunkte der Wahrnehmung eigenen Wahrnehmens; so arbeiteten die Teilnehmenden auch mit der Übertragung innerer Bilder infolge abgenommener Gänge auf eigene theatrale Gänge – stets mit dem Ziel verbunden, die Korrespondenz innerer und äußerer Haltung zu vergegenwärtigen: Ein

Mensch nimmt eine innere Haltung ein und zeigt eine äußerlich wahrnehmbare körperliche Haltung.

Mit diesem Fundus eroberten die Teilnehmenden in einer zweiten Arbeitsphase den ‚öffentlichen Raum‘, um dort vorzufindende Haltungen als eigene theatrale Haltung anverwandelt aufzunehmen. Sie wurden im Theaterraum dann in kleinen etüdischen Formen spielerisch in Szene gesetzt, betrachtet und kontrastiert – im Sinne einer Anschlusskommunikation, die den ästhetischen Erlebensprozess möglichst fortsetzt. In der nun letzten Phase überflogen die Teilnehmenden kurze literarische Textpassagen. Angeboten wurden Absätze aus aktueller KJL und im Schulkontext kanonisierter Literatur. Eine im weitesten Sinne thematische Fokussierung des Unterrichts kann über die Stoffauswahl leicht hergestellt werden. Die Spielenden wählten nach Prozessen gezielt flüchtigen, peripheren und die Textur einbeziehenden Probierens einen auf wenige Worte verdichteten Textauszug, der sich ihrer vorgefundenen Haltung besonders anbot – damit war nicht unbedingt eine Passgenauigkeit im Sinne von Kongruenz gemeint und angestrebt. Vielmehr wurden Brüchigkeit, Widerständigkeit und Irritation durch Anleitung spielerisch in den Prozess systematisch eingebunden, um hier möglichst von Stereotypen und Verdoppelungen und letztlich Begrenzungen der theatralen Haltungen abzusehen. Leitend waren Fragen wie diese: ‚Was möchte diese Figur verbergen? Was soll nicht gesehen werden, wird aber doch, ganz unbemerkt von ihr, sichtbar?‘ Was bleibt Dir rätselhaft? Was ist bloß ahnbar? Was weißt Du noch nicht von Deiner Figur?‘. Mit Blick auf theatrale Schaffensprozesse werden Widerstände und Umwege als Chance zur Freisetzung besonderer Produktivität erachtet (cf. bspw. Sack 2011: 97; spezifisch für den Literaturunterricht Klimant 2016: 139ff.).

3.2 Forschungsperspektiven

Zu den Bereichen Genderperformance (Wiebke Dannecker), kulturelles Lernen (Tobias Akira Schickhaus), postmodernes Erzählen (Stefan Hofer), ‚Experten des Alltags‘ (Bianka Zeitler), Anschlusskommunikation (Daniela Nägel und Anne Steiner) und Identitätsorientierung im Literaturunterricht (Julia Kuntz) wurden im Rahmen einer Ideenwerkstatt Forschungsfelder entfaltet und mit Blick auf Gegenstand und Ausrichtung der jeweils vertieften Aspekte mit diesen Fragen verbunden:

Stellen theatrale ästhetische Erfahrungen und Kompetenzorientierung einen Widerspruch und/oder eine Bereicherung mit Blick auf theatrale Lehr-Lernprozesse dar?

Wie ist den Herausforderungen der Dokumentation und Bewertbarkeit solcher erlebens- und/oder erfahrungsbezogener Lernprozesse angemessen zu begegnen?

Welche Anforderungen ergeben sich an die theaterlehrende Deutschlehrerin und den theaterlehrenden Deutschlehrer?

In welcher Weise sind bestehende Methodenvielfalt und didaktische Ziele weiterhin zu differenzieren und zu profilieren?

Welche Wirksamkeit entfalten Aufgabenstellungen und Impulse und inwiefern lassen sich diese für theatrale Lehr-Lern-Situationen systematisieren und konkretisieren?

Welche metakognitiven Prozesskompetenzen spielen eine zentrale Rolle im Kontext theatralen Lernens im Literaturunterricht?

Auf welche Weise lassen sich die skizzierten theatralen Lernphasen in Schreibimpulse und prozessorientiertes Schreiben überführen?

Welche Verbindungen ergeben sich zum Vortragen oder mündlichem Erzählen im Unterricht?

Bibliografie

- Abraham, Ulf (2010): P/poetisches V/verstehen. Zur Eingemeidung einer anthropologischen Erfahrung in den kompetenzorientierten Deutschunterricht. In: Winkler, Iris; Masanek, Nicole & Abraham, Ulf (Hrsg.): *Poetisches Verstehen. Literaturdidaktische Positionen – empirische Forschung – Projekte aus dem Deutschunterricht*. Baltmannsweiler: Schneider, 9-23
- Barz, André (1998): *Darstellendes Spiel*. Berlin: Volk und Wissen
- Böhne, Gernot (1995): *Atmosphäre. Essays zur neuen Ästhetik*. Frankfurt a.M.: Edition suhrkamp
- Claussen, Claus & Merkelbach, Valentin (Hrsg.) (2004): *Erzählwerkstatt. Mündliches Erzählen*. Braunschweig: Westermann
- Dannerer, Monika (2012): *Narrative Fähigkeiten und Individualität. Mündlicher und schriftlicher Erzählerwerb im Längsschnitt von der 5. bis zur 12. Schulstufe*. Tübingen: Stauffenburg Verlag Brigitte Narr
- Ebert, Gerhard (1998): Lernen zu improvisieren. In: Ebert, Gerhard & Penka, Rudolf (Hrsg.): *Schauspielen. Handbuch der Schauspieler-Ausbildung* (4., überarb. und erg. Aufl.). Berlin: Henschel
- Jenisch, Jakob (1984): Ausdrucksmöglichkeiten, Identifikationen und pädagogische Erfahrungen bei Theaterspielen. In: Kreuzer, Karl Josef (Hrsg.): *Handbuch der Spielpädagogik. Band. 3. Das Spiel als Erfahrungsraum und Medium*. Düsseldorf: Schwann, 397-417
- Klafki, Wolfgang (2007): *Neue Studien zur Bildungstheorie und Didaktik. Zeitgemäße Allgemeinbildung und kritisch konstruktive Didaktik* (6., neu ausgestattete Aufl.). Basel und Weinheim: Beltz
- Klimant, Tom (2016): Grenzverschiebungen theatralen Lernens. Zur Implementierbarkeit theatraler ästhetischer Spielräume in den Literaturunterricht. In: Steiner, Anne & Radvan, Florian (Hrsg.): *Theaterdidaktische Perspektiven auf Normen und Normbrüche im Drama und auf der Bühne*. Baltmannsweiler: Schneider, 131-161

- Köhler, Eberhard (2016): Schauspielgrundlagen und Grundlagen der Regie.
In: Hentschel, Ulrike (Hrsg.): *Theater lehren. Didaktik probieren*. Strasburg
(Uckermark): Schibri-Verlag, 14-44
- König, Josef (1974): Die Natur der ästhetischen Wirkung. In: Dehn, Wilhelm
(Hrsg.): *Ästhetische Erfahrung und literarisches Lernen*. Frankfurt a.M.:
Fischer, 63-80
- Leubner, Martin & Saupe, Anja (2009): *Erzählungen in Literatur und Medien
und ihre Didaktik*. Baltmannsweiler: Schneider
- Liebau, Eckart (2008): Was Schultheater für die Schüler und die Schule leistet.
Dimensionen theatraler Bildung. In: Jurké, Volker; Linck, Dieter & Reiss,
Joachim (Hrsg.): *Zukunft Schultheater. Das Fach Theater in der
Bildungsdebatte*. Hamburg: Edition Körber-Stiftung, 19-26
- Petersen, Jürgen H. (2000): *Mimesis – Imitatio – Nachahmung. Eine Geschichte
der europäischen Poetik*. München: UTB
- Rosa, Hartmut (2016): *Resonanz. Eine Soziologie der Weltbeziehung* (4. Aufl.).
Berlin: Suhrkamp
- Sack, Mira (2011): *Spielend denken. Theaterpädagogische Zugänge zur
Dramaturgie des Probens*. Bielefeld: Transcript
- Wintersteiner, Werner: Wir sind, was wir tun. Poetisches Verstehen als
fachdidaktische Herausforderung. In: Winkler, Iris; Masanek, Nicole &
Abraham, Ulf (Hrsg.): *Poetisches Verstehen. Literaturdidaktische Positionen –
empirische Forschung – Projekte aus dem Deutschunterricht*.
Baltmannsweiler: Schneider, 23-37

Conference Report

Notes on the third Drama in Education Days 2017

Drama and theatre in language teaching and learning, held at the Konstanz University of Applied Sciences, 30th of June – 1st of July 2017

Eva Göksel & Stefanie Giebert

After two successful conferences (2015 & 2016) at Reutlingen University, the third Drama in Education Days was held at Konstanz University of Applied Sciences, June 30th and July 1st, 2017. The bilingual (English/German) conference focuses on best practice and research in the field of drama and theatre in education in second and foreign language teaching, and is organised by Dr. Stefanie Giebert (Konstanz University of Applied Sciences, Germany) und MA Eva Göksel (Centre for Oral Communication, University of Teacher Education Zug, Switzerland). The two-day event caters to teachers, scholars, and performers working with drama and theatre in language education at all levels – primary through to tertiary. This year's conference attracted 45 participants from 9 countries including Austria, Canada, France, Germany, Kirgizstan, Spain, Switzerland, the US, and the UK.

The conference kicked off Thursday, June 29th, with a hands-on pre-conference workshop, during which Tomáš Andrášik (Masaryk University) demonstrated how improv theatre creates a positive classroom atmosphere and fosters communication skills. In the space of two hours, workshop participants tested out techniques to lower communicative anxiety and to develop public speaking skills. Exercises aimed at building self-confidence in speaking and listening and to empower spontaneous and authentic communication were also presented. The evening wrapped up a conference-warming dinner.

The two days were organised into lectures and workshops, which were run in parallel sessions with one English and one German track. Friday morning featured a keynote speech by teacher/scholar Adrian Haack (Göttingen University): “Teachers as actors/performers/artists... or just themselves?! What drama in education can do for teacher training – without turning teachers into drama queens (and kings)”. Focusing on the need for beginning teachers to first explore their “teaching selves” through drama, Haack shared anecdotes from his own practice and from his work with student teachers using drama in education. Student teacher reflections included thoughts about improved public speaking skills and higher self-confidence thanks to encounters with drama-based pedagogies.

Bettina Christner (Indiana University) raised the issue of neglected areas of teacher training, such teacher roles and spontaneity. The talk addressed

questions such as: How do I present myself as a teacher in front of a class? How can I find my space and (individual and professional) role within the classroom? How can I share and open up this space for the learners? The talk presented opportunities for using performative techniques such as tableaux, thought-tapping, and running the gauntlet to prepare teachers of varying experience for the challenges and joys of the classroom. A lively discussion followed and was continued during the adjacent coffee break.

Anke Stöver-Blahak (Hannover University) reported on a joint project between the Leibniz University Hannover and the Hannover State Theatre. As part of a language acquisition course, university students studying German as a foreign language created their own performances based on a German-language play currently playing at the state theatre. In addition to performing their own work, the students watched the play at the state theatre, thus experiencing language learning holistically, as an audience and as performers.

Carolin Peschel (University of Cologne) shared her approach to teaching about inclusion in teacher education: “There’s only one way to look at things – until someone shows us how to look with different eyes”. The talk presented preliminary results of a 2-semester course for Bachelor students, which was conducted at the University of Cologne in the 2017 academic year. In concordance with a broad concept of ‘inclusion’, the course tested a drama-based negotiation of issues of heterogeneity –in the fields of interculturality, as well as social/emotional development– with the aim of developing a possible ‘inclusion competence’ including: cognitive/linguistic, perceptive, and interactional dimensions.

Alexandra Zimmermann (Wilfrid Laurier University, Waterloo) discussed the potential of drama and theatre in education to act as a “back door to literature” – a way to motivate learners to encounter literature as actors rather than as students. It was proposed that in the process of studying a script, students automatically deal intensively with both (foreign) language and (literary) content. The argument was put forward that the use of abridged texts reduces scripts to manageable portions, which students accept to work with. Based on a current university theatrical project (“The Longing for the Blue Flower”), the talk demonstrated how poetic foreign language texts could be presented effectively using different staging techniques and choreographies.

Nina Kulovics (Haute-Alsace University, Mulhouse) and Aline Vennemann (Lycée Jean-Henri Lambert) presented a German-French fairy tale project “Hinter dem Himmel schlafen die Märchen” (“Fairy Tales Sleep Behind the Sky”). The project proposes that fairy tales be more strongly integrated into both German and French as a foreign language lessons and that additionally, German and French versions of fairy tales be compared and contrasted in class. To this end, German language students were trained to perform/tell fairy tales in kindergartens and primary schools. The participatory lecture concluded with a plenary session, in which the use of fairy tales in interdisciplinary, cooperative and performative foreign language teaching was discussed.

Stefanie Giebert (HTWG Konstanz) presented a plethora of storytelling games

aimed at improving fluency. The selected games could be played in classrooms where space is limited, as well as requiring few or no props. They were also chosen to be suitable for learners and teachers with little or no experience with drama techniques.

Eva Göksel (University of Zurich/University of Teacher Education Zug) and Tomáš Andrášik (Masaryk University) offered a glimpse into the didactic potential of process drama in teacher training. After receiving an overview of a drama-based course for future English language teachers, the workshop participants experienced parts of a process drama first-hand. The workshop aimed to demonstrate that drama-based pedagogy facilitates the development of language, personal, and social skills, as well as guiding the exploration of various content-based topics in literature, culture, history and psychology.

Hedwig Golpon (Ernst-Moritz-Arndt-University, Greifswald) led a workshop exploring the potential of drama-based pedagogies in literacy education. Bertolt Brecht's parables (*Stories of Mr. Keuner*) were explored through reading, inquiry, and role-play. In addition, the workshop leader shared highlights from her personal teaching journey using drama-based pedagogies in South America, in particular in Asuncion, Buenos Aires und Sao Paulo. The various talks and workshops were followed by a conference dinner and an evening of improv theatre.

On the second day, Marla Levenstein and Olga Kiwus (free lance drama pedagogues) explored approaches to 'inclusion' through a role-play called "Coach". Workshop participants co-created a fictional setting in order to debate an aspect of inclusion in role. The workshop leaders demonstrated that the role-play is adaptable for various ages and levels of language learners. Meanwhile, Nicole Küpfer (drama in education Switzerland, Zurich) and her workshop participants explored small town life, as they delved into the short story "Small Avalanches" by Joyce Carol Oates. The group tested a sequence of drama techniques to set the scene for the story, to familiarize the group with its key aspects, and to explore the characters through close reading and use of drama. The workshop content was developed for high school and adult learners of English as a second/foreign language (level B1-C1).

Saturday's keynote was given by Christian Krekeler, professor for German as a Foreign Language at Konstanz University of Applied Sciences. The talk "drama in education and assessment – can creativity be standardised?" explored assessment in second/foreign language teaching and attempted to bridge the gap to assessing drama in language education. Focusing on testing, this talk explored task design: What tasks are suitable for measuring pedagogical goals as well as assessing performance? The talk concluded with a final plea for open and transparent assessment.

The afternoon was dedicated to learner experiences of drama-based pedagogies, as well as the potential of 'spoken word' in language teaching. Simona Bora, (Essex University), held a talk: "From learners' interviews: investigating attitudes towards dramatic approaches within the L2 compulsory curriculum". The talk underlined the necessity of researching students' attitudes

towards the use of dramatic approaches in the classroom, as well as advocating for greater use of authentic plays in intra-curricular settings.

In her talk “From Stage to Page: Spoken Word Poetry in the EFL Classroom” Lioba Schreyer (Ruhr University Bochum) explored the possibilities of spoken word poetry in the language classroom. Using video examples featuring the work of poet Sarah Kay, the talk proposed that spoken word poetry be used as a bridge between teaching popular and classical literature to an interactive classroom.

The conference ended on a vibrant note with a plenary session and an impromptu song, taught to the group by Albert Bahmann (HTWG Konstanz). The next conference is planned for July 2018. Further details can be found on the Drama in Education Days webpage: <http://dramapaedagogik.de>.

Theater im „Steppenwolf“

Uschi Linehan

Hermann Hesses Roman *Der Steppenwolf* (1927) erzählt die Geschichte von Harry Haller, einem menschenfeindlichen "Wolf aus der Steppe", der von sich glaubt, die Seele eines Menschen und eines Wolfs zu haben. Eines Abends, als Haller die Straßen der Stadt durchwandert, sieht er eine Tür inmitten einer alten Steinmauer mit der Inschrift: *Magisches Theater; Eintritt nicht für jedermann [U+0336] nicht für jedermann* (Hesse 1978: 37). Das „Magische Theater“ ist der Ort, an dem Haller schließlich sich selbst gegenübersteht und mit seiner inneren Aufruhr auseinandersetzt. Der folgende Auszug stammt aus dem Teil zum „Magischen Theater“ im Roman *Der Steppenwolf*. Haller sieht eine Tür mit der Inschrift: *Anleitung zum Aufbau der Persönlichkeit – Erfolg garantiert* (Hesse 1978: 208) und ein Schachspieler gibt ihm eine Lektion in Persönlichkeitsentwicklung, indem dieser zu Haller sagt: „Wie der Dichter aus einer Handvoll Figuren ein Drama schafft, so bauen wir aus den Figuren unsres zerlegten Ichs immerzu neue Gruppen, mit neuen Spielen und Spannungen, mit ewig neuen Situationen. Sehen Sie!“ (Hesse 1978: 210)

Wieder befand ich mich im runden Korridor, angeregt von dem Jagdabenteuer. Und überall, an allen unzähligen Türen, lockten die Inschriften:

Endlos lief die Reihe der Inschriften. Eine hieß:

Das schien mir beachtenswert, und ich trat in diese Tür.

Es empfing mich ein dämmeriger, stiller Raum, darin saß, ohne Stuhl nach morgenländischer Art, ein Mann auf dem Boden, der hatte vor sich etwas wie ein großes Schachbrett stehen. Im ersten Augenblick schien es mir Freund Pablo zu sein, wenigstens trug der Mann eine ähnliche buntseidene Jacke und hatte dieselben dunkel strahlenden Augen.

„Sind Sie Pablo?“ fragte ich.

„Ich bin niemand“, erklärte er freundlich. „Wir tragen hier keine Namen, wir sind hier keine Personen. Ich bin ein Schachspieler. Wünschen Sie Unterricht über den Aufbau der Persönlichkeit?“

„Ja, bitte.“

Mutabor

Verwandlung in beliebige Tiere und Pflanzen

Kamasutram

Unterricht in der indischen Liebeskunst

*Kurs für Anfänger: 42 verschiedene Methoden
der Liebesübung*

Genußreicher Selbstmord!

Du lachst dich kaputt

Wollen Sie sich vergeistigen?

Weisheit des Ostens

O daß ich tausend Zungen hätte!

Nur für Herren

Untergang des Abendlandes

Ermäßigte Preise. Noch immer unübertroffen

Inbegriff der Kunst

Die Verwandlung von Zeit in Raum

durch die Musik

Die lachende Träne

Kabinett für Humor

Einsiedlerspiele

Vollwertiger Ersatz für jede Geselligkeit

Mutabor

Verwandlung in beliebige Tiere und Pflanzen

Kamasutram

Unterricht in der indischen Liebeskunst

*Kurs für Anfänger: 42 verschiedene Methoden
der Liebesübung*

Genußreicher Selbstmord!

Du lachst dich kaputt

Wollen Sie sich vergeistigen?

Weisheit des Ostens

O daß ich tausend Zungen hätte!

Nur für Herren

Untergang des Abendlandes

Ermäßigte Preise. Noch immer unübertroffen

Inbegriff der Kunst

Die Verwandlung von Zeit in Raum

durch die Musik

Die lachende Träne

Kabinett für Humor

Einsiedlerspiele

Vollwertiger Ersatz für jede Geselligkeit

„Dann stellen Sie mir freundlichsten ein paar Dutzend Ihrer Figuren zur Verfügung.“

„Meiner Figuren ...?“

„Der Figuren, in welche Sie Ihre sogenannte Persönlichkeit haben zerfallen sehen. Ohne Figuren kann ich ja nicht spielen.“

Er hielt mir einen Spiegel vor, wieder sah ich darin die Einheit meiner Person in viele Ichs zerfallen, ihre Zahl schien noch gewachsen zu sein. Die Figuren waren aber jetzt sehr klein, so groß etwa wie handliche Schachfiguren, und der Spieler nahm mit stillen, sichern Fingergriffen einige Dutzend davon und stellte sie neben dem Schachbrett an den Boden. Eintönig sprach er dazu, wie ein Mann, der eine oft gehaltene Rede oder Lektion wiederholt:

„Die fehlerhafte und Unglück bringende Auffassung, als sei ein Mensch eine dauernde Einheit, ist Ihnen bekannt. Es ist Ihnen auch bekannt, daß der Mensch aus einer Menge von Seelen, aus sehr vielen Ichs besteht. Die scheinbare Einheit der Person in diese vielen Figuren auseinanderzuspalten gilt für verrückt, die Wissenschaft hat dafür den Namen Schizophrenie erfunden. Die Wissenschaft hat damit insofern recht, als natürlich keine Vielheit ohne Führung, ohne eine gewisse Ordnung und Gruppierung zu bändigen ist. Unrecht dagegen hat sie darin, daß sie glaubt, es sei nur eine einmalige, bindende, lebenslängliche Ordnung der vielen Unter-Ichs möglich. Dieser Irrtum der Wissenschaft hat manche unangenehme Folgen, sein Wert liegt lediglich darin, daß die staatlich angestellten Lehrer und Erzieher sich ihre Arbeit vereinfacht und das Denken und Experimentieren erspart sehen. Infolge jenes Irrtums gelten viele Menschen für ‚normal [U+02BD] ja für sozial hochwertig, welche unheilbar verrückt sind, und umgekehrt werden manche für verrückt angesehen, welche Genies sind. Wir ergänzen daher die lückenhafte Seelenlehre der Wissenschaft durch den Begriff, den wir Aufbaukunst nennen. Wir zeigen demjenigen, der das Auseinanderfallen seines Ichs erlebt hat, daß er die Stücke jederzeit in beliebiger Ordnung neu zusammenstellen und daß er damit eine unendliche Mannigfaltigkeit des Lebensspieles erzielen kann. Wie der Dichter aus einer Handvoll Figuren ein Drama schafft, so bauen wir aus den Figuren unsres zerlegten Ichs immerzu neue Gruppen, mit neuen Spielen und Spannungen, mit ewig neuen Situationen. Sehen Sie!“

Mit den stillen, klugen Fingern griff er meine Figuren, alle die Greise, Jünglinge, Kinder, Frauen, alle die heitern und traurigen, starken und zarten, flinken und unbeholfenen Figuren, ordnete sie rasch auf seinem Brett zu einem Spiel, in welchem sie alsbald zu Gruppen, Familien, zu Spielen und Kämpfen, zu Freundschaften und Gegnerschaften sich aufbauten, eine Welt im kleinen bildend. Vor meinen entzückten Augen ließ er die belebte und doch wohlgeordnete kleine Welt eine Weile sich bewegen, spielen und kämpfen, Bündnisse schließen und Schlachten schlagen, untereinander werben, heiraten, sich vermehren; es war in der Tat ein vielfiguriges, bewegtes und spannendes Drama.

Dann strich er mit heiterer Gebärde über das Brett, warf alle Figuren sachte um, schob sie auf einen Haufen und baute nachdenklich, ein wählerischer

Künstler, aus denselben Figuren ein ganz neues Spiel auf, mit ganz anderen Gruppierungen, Beziehungen und Verflechtungen. Das zweite Spiel war dem ersten verwandt: es war dieselbe Welt, dasselbe Material, aus dem er es aufbaute, aber die Tonart war verändert, das Tempo gewechselt, die Motive anders betont, die Situationen anders gestellt.

Und so baute der kluge Aufbauer aus den Gestalten, deren jede ein Stück meiner selbst war, ein Spiel ums andre auf, alle einander von ferne ähnlich, alle erkennbar als derselben Welt angehörig, derselben Herkunft verpflichtet, dennoch jedes völlig neu.

„Dies ist Lebenskunst“, sprach er dozierend. „Sie selbst mögen künftig das Spiel Ihres Lebens beliebig weiter gestalten und beleben, verwickeln und bereichern, es liegt in Ihrer Hand. So wie die Verrücktheit, in einem höhern Sinn, der Anfang aller Weisheit ist, so ist Schizophrenie der Anfang aller Kunst, aller Phantasie. Sogar Gelehrte haben dies schon halb erkannt, wie man zum Beispiel in des Prinzen Wunderhorn nachlesen mag, jenem entzückenden Buch, in welchem die mühevollen und fleißigen Arbeit eines Gelehrten durch die geniale Mitarbeit einer Anzahl von verrückten und in Anstalten eingesperrten Künstlern geadelt wird. – Hier, stecken Sie Ihre Figürchen nur zu sich, das Spiel wird Ihnen noch oft Freude machen. Sie werden die Figur, die heute sich zum unerträglichen Popanz ausgewachsen hat und Ihnen das Spiel verdirbt, morgen zur harmlosen Nebenfigur degradieren. Sie werden das arme liebe Figürchen, das eine Weile zu lauter Pech und Unstern verurteilt schien, im nächsten Spiel zur Prinzessin machen. Ich wünsche viel Vergnügen, mein Herr.“

Ich verbeugte mich tief und dankbar vor diesem begabten Schachspieler, steckte die Figürchen in meine Tasche und zog mich durch die schmale Türe zurück.

Bibliografie

Hesse, Hermann (1978): Der Steppenwolf. Suhrkamp Verlag, 207-211

Theatre in “Steppenwolf”

Uschi Linehan

Hermann Hesse’s novel *Steppenwolf* (1927) tells the story of Harry Haller, a misanthropic “wolf of the steppes” who sees himself as possessing both the souls of a human and a wolf. One night, as Haller is prowling the streets of the town, he sees a door on an old stone wall with the inscription: MAGIC THEATRE ENTRANCE NOT FOR EVERYBODY (Hesse 2001: 41). The *Magische Theater* is the place where Haller eventually faces himself and comes to terms with his inner turmoil. The following extract is from the *Magische Theater* section of the novel *Steppenwolf*, whereby Haller comes across a door with the inscription: GUIDANCE IN THE BUILDING-UP OF THE PERSONALITY. SUCCESS GUARANTEED (Hesse 2001: 222). This is where a chess player gives Haller a lesson in developing his personality, as he tells him: “. . . the playwright shapes a drama from a handful of characters, so do we from the pieces of the disintegrated self build up ever new groups, with ever new interplay and suspense, and new situations that are eternally inexhaustible.” (Hesse 2001: 224)

Once more I stood in the round corridor, still excited by the hunting adventure. And everywhere on all the countless doors were the alluring inscriptions:

The series of inscriptions was endless. One was

This seemed to me to be worth looking into and I went in at this door.

I found myself in a quiet twilit room where a man with something like a large chess-board in front of him sat in Eastern fashion on the floor. At the first glance I thought it was friend Pablo. He wore at any rate a similar gorgeous silk jacket and had the same dark and shining eyes.

‘Are you Pablo?’

‘I am not anybody,’ he replied amiably. ‘We have no names here and we are no persons. I am a chessplayer. Do you wish for instruction in the building up of the personality?’

‘Yes, please.’

‘Then be so kind as to place a few dozen of your pieces at my disposal.’

‘My pieces – ?’

‘Of the pieces into which you saw your so-called personality broken up. I can’t play without pieces.’

He held a glass up to me and again I saw the unity of my personality broken up into many selves whose number seemed even to have increased. The pieces

MUTABOR
TRANSFORMATION INTO ANY ANIMAL OR
PLANT YOU PLEASE
KAMASUTRAM
INSTRUCTION IN THE INDIAN ARTS OF LOVE
COURSE FOR BEGINNERS; FORTY-TWO
DIFFERENT METHODS AND PRACTICES
DELIGHTFUL SUICIDE.
YOU LAUGH YOURSELF TO BITS
DO YOU WANT TO BE ALL SPIRIT?
THE WISDOM OF THE EAST
DOWNFALL OF THE WEST
MODERATE PRICES. NEVER SURPASSED
COMPENDIUM OF ART
TRANSFORMATION FROM TIME INTO SPACE
BY MEANS OF MUSIC
LAUGHING TEARS
CABINET OF HUMOUR
SOLITUDE MADE EASY
COMPLETE SUBSTITUTE FOR ALL FORMS OF SOCIABILITY

were now, however, very small, about the size of chessmen. The player took a dozen or so of them in his sure and quiet fingers and placed them on the ground near the board. As he did so he began to speak in the monotonous way of one who goes through a recitation or reading that he has often gone through before.

“This mistaken and unhappy notion that a man is an enduring unity is known to you. It is also known to you that man consists of a multitude of souls, of numerous selves. The separation of the unity of the personality into these numerous pieces passes for madness. Science has invented the name Schizophrenia for it. Science is in this so far right as no multiplicity may be dealt with unless there be a series, a certain order and grouping. It is wrong in so far as it holds that only a single, binding and lifelong order is possible for the multiplicity of subordinate selves. This error of science has many

MUTABOR
TRANSFORMATION INTO ANY ANIMAL OR
PLANT YOU PLEASE
KAMASUTRAM
INSTRUCTION IN THE INDIAN ARTS OF LOVE
COURSE FOR BEGINNERS; FORTY-TWO
DIFFERENT METHODS AND PRACTICES
DELIGHTFUL SUICIDE.
YOU LAUGH YOURSELF TO BITS
DO YOU WANT TO BE ALL SPIRIT?
THE WISDOM OF THE EAST
DOWNFALL OF THE WEST
MODERATE PRICES. NEVER SURPASSED
COMPENDIUM OF ART
TRANSFORMATION FROM TIME INTO SPACE
BY MEANS OF MUSIC
LAUGHING TEARS
CABINET OF HUMOUR
SOLITUDE MADE EASY
COMPLETE SUBSTITUTE FOR ALL FORMS OF SOCIABILITY

unpleasant consequences, and the only advantage of simplifying the work of the state-appointed pastors and masters and saving them the labours of original thought. In consequence of this error many persons pass for normal, and indeed for highly valuable members of society, who are incurably mad; and many, on the other hand, are looked upon as mad who are geniuses. Hence it is that we supplement the imperfect psychology of science by the conception that we call the art of building up the soul. We demonstrate to anyone whose soul has fallen to pieces that he can rearrange these pieces of a previous self in what order he pleases, and so attain to an endless multiplicity of moves in the game of life. As the playwright shapes a drama from a handful of characters, so do we from

the pieces of the disintegrated self build up ever new groups, with ever new interplay and suspense, and new situations that are eternally inexhaustible. Look!

With the sure and silent touch of his clever fingers he took hold of my pieces, all the old men and young men and children and women, cheerful and sad, strong and weak, nimble and clumsy, and swiftly arranged them on his board for a game. At once they formed themselves into groups and families, games and battles, friendships and enmities, forming a little world all by themselves. For a while he let this lively and yet orderly world go through its evolutions before my enraptured eyes in play and strife, making treaties and fighting battles, wooing, marrying and multiplying. It was indeed a crowded stage, a moving breathless drama.

Then he passed his hand swiftly over the board and gently swept all the pieces into a heap; and, meditatively with an artist's skill, made up a new game of the same pieces with quite other groupings, relationships, and entanglements. The second game had an affinity with the first, it was the same world built of the same material, but the key was different, the time changed, the motif was differently given out and the situations differently presented.

And in this fashion the clever architect built up one game after another out of the figures, each of which was a bit of myself, and every game had a distant resemblance to every other. Each belonged recognizably to the same world and acknowledged a common origin. Yet each was entirely new.

'This is the art of life,' he said in the manner of a teacher. 'You may yourself as an artist develop the game of your life and lend it animation. You may complicate and enrich it as you please. It lies in your hands. Just as madness, in a higher sense, is the beginning of all wisdom, so is schizophrenia the beginning of all art and all fantasy. Even learned men have come to a partial recognition of this, as may be gathered, for example, from *Prince Wunderhorn*, that enchanting book, in which the industry and pains of a man of learning, with the assistance of the genius of a number of madmen and artists shut up as such, are immortalized. Here, take your little pieces away with you. The game will often give you pleasure. The piece that today grew to the proportions of an intolerable bugbear, you will degrade tomorrow to a mere lay figure. The luckless Cinderella will in the next game be the princess. I wish you much pleasure, my dear sir.'

I bowed low in gratitude to the gifted chess player, put the little pieces in my pocket and withdrew through the narrow door.

Bibliography

Hesse, Hermann (2001): *Steppenwolf*. Translated from the German by Basil Creighton. Revised by Walter Sorell. London: Penguin Classics, 221-225

About the Authors – Über die Autorinnen und Autoren

Lee Campbell is an artist and academic based in London and lectures in Theatre and Performance at Central Saint Martins, University of the Arts, London. He has built a strong international portfolio of research publications encompassing solo performances, artworks (often audience participatory), curatorial projects and self-initiated symposia. He has published in the journals/books *International Journal of Performing Arts and Digital Media*, *Performativity in the Gallery and Body Space Technology*. His doctoral thesis (2016) was entitled ‘Tactics of Interruption Provoking Participation in Performance Art’. He gave a guest lecture on his work on performative pedagogy at University College Cork, Ireland in 2016.

Email: LCampbell@lincoln.ac.uk

In addition to teaching Irish Language to a diverse range of groups in the Centre for Irish Language in University College Cork, **Ciarán Dawson** coordinates the Centre’s use of ICT’s in its programmes. He is a Fellow of UCC’s Centre for the Integration of Research, Teaching and Learning. He teaches annually for La Universidad da Coruña in North Western Spain under the Erasmus Programme and has taught similar courses in Germany. In addition to his scholarly work in his own discipline, he has published many articles on a wide variety of issues concerning the use of technology in Teaching and Learning.

Email: c.dawson@ucc.ie

Mona Eikel-Pohen studied English and German (Ruhr-Universität Bochum), trained and worked as a middle/high school teacher, studied Darstellendes Spiel (Hochschule für Bildende Künste Braunschweig), and completed her doctoral degree at the Ruhr-Universität in Modern German Literature. During her twelve years’ teaching in Germany and the United States, she has combined foreign language production with theater practices both at middle/high school and college level. Her research interests comprise improvisation and creative writing in the language classroom but also extend to the narratology of evil in German contemporary fiction. She works at Syracuse University as Lecturer in German.

Email: meikelpo@syr.edu

Tom Klimant is a vocational school teacher and also teacher trainer. He studied theatre pedagogy at the University of Arts in Berlin and has professional experience as a sound producer. He completed a PhD with a focus on contemporary dramaturgy and is a postdoctoral candidate for the interdisciplinary cluster of excellence projects ‘Brain / Concept / Writing’ at the

RWTH Aachen. He also teaches and researches at the University of Bayreuth and has a special interest in aspects of (Theatre/Literature/Media)-Didactics. In his current ('Habilitation') research project he aims to develop a 'Theaterdidaktik' for non-professional performers.

Email: Klimant@t-om.de

Stefanie Giebert is a lecturer for German as a foreign language and technical English at Konstanz University of Applied Sciences in Germany and also freelance teaches in the fields of intercultural communication, theatre, and EFL. She founded and ran a drama group – the Business English Theatre – at Reutlingen University of Applied Sciences for 7 years. Some of her interests include drama and teaching ESP, adapting non-dramatic texts for the stage and applied improvisation. Together with Eva Göksel she has been organising annual conferences on drama in education for three years now.

Email: Stefanie.Giebert@htwg-konstanz.de

Eva Göksel is a research assistant at the Center for Oral Communication at the University of Teacher Education Zug, Switzerland (Zentrum Mündlichkeit, PH Zug). She is also a PhD candidate at the University of Zurich, focusing on the personal and professional development of (student) teachers exploring drama in education. Eva grew up in Vancouver, BC, Canada. She completed her master's degree at the University of British Columbia in language and literacy education, studying the motivational aspects of drama activities in elementary school for learning French as a second language. Together with Stefanie Giebert, Eva has been organising an annual conference on drama in education since 2016. Email: eva.goeksel@phzg.ch

Uschi Linehan is currently completing a PhD thesis in the Department of German at University College Cork entitled: "Dynamics of Self-Discovery processes in Hermann Hesse's novels (1919-1943). An analysis of the influence of Jungian, Freudian and Nietzschean patterns of thought impacting on Hesse's narrative composition and his interpretation of the *Entwicklungsroman*". Her research interests include: German and World Literature, Psychoanalysis, Philosophy, the Scholarship of Teaching, Learning and Research which encompasses the Multiple Intelligences Theory and its application to the Teaching and Learning of Language, Literature and Culture as well as Drama and Theatre Pedagogy – Performative Teaching, Learning and Research.

Email: uschi.linehan@ucc.ie

Marian McCarthy is the Director of the Centre for the Integration of Research, Teaching and Learning (CIRTL) and Senior Lecturer in Education at University College Cork. She holds a PhD in the Scholarship of Teaching and Learning. Marian is responsible for the Accredited Programme in Teaching and Learning in Higher Education, which provides certification for staff who wish to research their teaching and their students' learning. She is serving on the Governing Body of UCC and is a member of the Senate of the National University of Ireland. She has edited three books and published several articles in international journals.

Email: mmcarthy@ucc.ie

Kathleen Rose McGovern is a doctoral student in Language and Literacy Education at the University of Georgia. As a Master's student in Applied Linguistics at the University of Massachusetts Boston, she studied how the use of devised theater in her classroom of adult immigrants to the U.S. affected students' perceptions of their language development and identities. In addition to an academic career focused on second language pedagogy, Kathleen has also worked as an actor and director in the Boston area.

Email: kmcgover@gmail.com

Isobel Ní Riain was born in Cork, Republic of Ireland, and studied sociology and Irish at University College Cork. Her doctoral thesis was published under the title: *Máirtín Ó Direáin – Carraig agus Cathair* (2002). She holds a master's degree in Teaching and Learning in Higher Education and, based on her research for that degree, she has recently published a book on role-play: *Modhanna Múinte Gaeilge – An Ról-imirt* (2017). For a full list of her publications see academia.edu.

Email: I.NiRiain@ucc.ie

Lane Sorensen is a Ph.D. student and Associate Instructor of German in the Department of Germanic Studies at Indiana University-Bloomington. His research interests include Middle Low German Liver Rhymes (dissertation topic), Germanic philology, historical linguistics, rhetoric, and performative pedagogy. Since August of 2016 he has taught Public Oral Communication for the Indiana University College of Arts and Sciences.

Email: lasorens@indiana.edu

Catherine Van Halsema is a fourth year Ph.D. student at Indiana University. She is currently living in Berlin, working on preliminary research for her dissertation examining religious education in German elementary and secondary schools. She holds a B.A. and M.A. in Germanic Studies from Calvin College and Indiana University, respectively.

Email: cvanhals@indiana.edu