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Foreword

Dear Scenario Readers,

In this last issue for 2017, we prepared five research papers, two reviews and one text for the rubric *Texts around Theatre*. The papers are linked to the 2nd International SCENARIO Forum Conference, which took place in May at University College Cork and marked the 10th anniversary of the SCENARIO Journal (see video recap here).

The English language articles come from Germany, Japan, the UK and the USA, concerning learners as different as 4-5 year old pre-school pupils, primary and secondary school children, university students, and refugee grandmothers who have had no formal education. The authors demonstrate performative pedagogy facilitating learning for all these students. In each case the context is carefully set out by the practitioner researchers: Anne Smith supporting migrants and refugees with a low level of English in the UK through her applied theatre programme "Creative English"; Yasuko Shiozawa & Eucharia Donnery developing a culturally sensitive drama-based pedagogy for third level Japanese students of English as a Foreign Language; Gustave Weltsek exploring evaluation of performative pedagogical practice in the context of a year-long pre-school process drama project in the USA; and Petra Bosenius presenting a tool for assessing performative competence during drama-based English language teaching at both primary and secondary school in Germany. The German language article features Susanne Horstmann's drama-based Kiswahili teaching concept at the Language Centre of Bielefeld University.

Anne Smith's highly successful applied theatre programme builds the confidence of low level English speakers to engage with the English speaking community. Exploring reasons for different levels of engagement with the world outside the programme sessions, Smith argues that facilitators trained to use drama in "Creative English" sessions must believe in the method and use their physical bodies to model performance for the learners. Smith's article exemplifies good practice on multiple levels, including theoretical framework, practical details, observation notes and holistic consideration of all stakeholders.

Yasuko Shiozawa & Eucharia Donnery provide considerable insight into Japanese culture, outlining educational concerns faced within the Japanese context, and describing the development of drama camp programmes over three years to address these issues. They argue the suitability of drama-based pedagogies to address cultural characteristics, which may inhibit language learning, such as shyness and avoidance of failure. Like Smith, Shiozawa & Donnery's programme aims to support learners' confident production of spoken English. Unlike Smith's learners, Shiozawa & Donnery's learners are all highly educated, having studied English for 6 years at school.

Gustave Weltsek's learners are at a USA pre-school threatened with closure due to low test scores. Weltsek describes a delightful process-drama project through which pre-schoolers experience aspects of the journey of the westward expansion across America, including problematic power relations, injustice and hardship. Weltsek's brutally honest article also takes us on a journey within this problematic educational context, addressing theoretical issues around performative pedagogy, exploring the meaning of success on levels of classroom practice, high-stakes assessment, research and analysis, and (possibly most importantly) describing moments when the emergent self of three of his learners can be observed.

Petra Bosenius presents a vision for English language teaching which embraces the full array of school-age learners. She identifies three layers of performative competence and illustrates how they are inherent in any drama activity, with illustrative examples from primary, lower and upper secondary level teaching. She offers us an assessment sheet and explains how this tool can support assessment as a fruitful enterprise. Bosenius underlines the importance of the classroom being a safe learning environment and echoes Smith's point, mentioned above, about the need for teachers to be convinced of the advantages of drama in English language teaching.

Susanne Horstmann gives a very detailed insight into the development and implementation of as well as a reflection on a drama-based language teaching concept. In her article, she provides an in-depth description of the course elements: movement, rhythm, melody, role and theatre play elements as well as clowns' principles. Along with the other contributors to this issue, Horstmann argues for drama-based activities in order to encourage learners to use the target language and to raise learner autonomy.

The issue concludes with a *Text around Theatre* and two book reviews. Fionn Woodhouse contributes an excerpt of Stefanie Preissner's book (2017) *Why Can't Everything Just Stay the Same?* Serafina Morrin delivers the book review of Kelly Kingsbury Brunetto's (2015) *Performing the Art of Language Learning: Deepening the Language Learning Experience through Theatre and Drama*. Francesco Bonelli contributes a combined review of two special issues of the journals LIDIL and LEND, both edited by Filippo Fonio and Monica Masperi: *Les pratiques artistiques dans l'apprentissage des langues. Témoignages, enjeux, perspectives, LIDIL special issue*, and *Approcci teatrali nella didattica delle lingue. Parola, corpo, creazione, LEND special issue*.

We wish all of our readers a wonderfully playful and inspiring year 2018!

Mandy Collins and Dragan Miladinović

Guest Editors

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Vorwort

Liebe SCENARIO-Leserinnen und -Leser,

für die vorliegende letzte Ausgabe im Jahr 2017 haben wir fünf Artikel, zwei Buchrezensionen und einen Text der Rubrik *Texte ums Theater* vorbereitet. Die Artikel gehen auf die zweite Internationale SCENARIO Forum Tagung zurück, die im Mai am University College Cork stattfand und das 10-jährige Jubiläum von SCENARIO feierte (für eine audiovisuelle Zusammenfassung siehe Video hier)

Die englischsprachigen Artikel erreichen uns aus Deutschland, Japan, dem Vereinigten Königreich und den USA und beziehen sich auf unterschiedliche Lernende: auf vier bis fünfjährige Vorschulkinder, Primar- und SekundarschülerInnen, Studierende und, im Kontext von Migration, auf Großmütter ohne formalen Bildungshintergrund. Die AutorInnen demonstrieren Konzepte performativen Lehrens, die auf die Bedürfnisse dieser Lernenden zugeschnitten sind. Die BeiträgerInnen führen sorgfältig in den jeweiligen Kontext ein: Anne Smith unterstützt MigrantInnen und Flüchtende mit niedrigen Englischkenntnissen im Vereinigten Königreich ihm Rahmen des „Applied Theatre"-Programms „Creative English". Yasuko Shiozawa & Eucharia Donnery entwickeln einen kultursensiblen dramapädagogischen Ansatz für japanische Studierende des Faches Englisch als Fremdsprache. Gustave J. Weltsek erforscht die Evaluierung performativ-pädagogischer Praxis innerhalb eines einjährigen dramapädagogischen Vorschulprojekts in den USA. Schließlich präsentiert Petra Bosenius ein Instrument zur Bewertung performativer Kompetenz im dramapädagogischen Englischunterricht sowohl in der Primar- als auch in der Sekundarschule in Deutschland. Der deutschsprachige Artikel stellt Susanne Horstmanns theaterpädagogisches Kiswahili-Lehrkonzept am Fachsprachenzentrum der Universität Bielefeld dar.

Anne Smiths außerordentlich erfolgreiches "Applied Theatre"-Programm baut das Selbstbewusstsein von Englischsprechenden niederen Niveaus auf, um ihnen Teilhabe an der englischsprachigen Gesellschaft zu ermöglichen. Sie problematisiert, dass die Teilhabe an der Welt außerhalb des Programms individuell unterschiedlich ausfällt und argumentiert, dass die LeiterInnen von „Creative English"-Sitzungen von der Methode überzeugt und durch ihr (körperliches) Handeln ein Modell sein sollten, an dem Lernende sich orientieren können. Smiths Artikel ist auf mehreren Ebenen ein vorbildliches Beispiel reflektierter: Sie liefert ein theoretisches Konzept, berücksichtigt praktische Details, liefert Beobachtungsnotizen und ist sich der unterschiedlichen Interessen der am Projekt Beteiligten bewusst.

Yasuko Shiozawa & Eucharia Donnery vermitteln einen detaillierten Einblick in die japanische Kultur und skizzieren Schwierigkeiten, die im japanischen

Bildungskontexten auftreten können. Sie beschreiben die Entwicklung eines dreijährigen Drama-Camp-Programms, das sich auf die Bewältigung solcher Schwierigkeiten fokussierte. Sie argumentieren, dass ein dramapädagogischer Ansatz japanischen Lernenden dabei helfen kann, Schüchternheit oder Angst vor Fehlern zu überwinden. Wie bei Smith zielt auch Shiozawas und Donnerys Programm darauf ab, Lernende beim selbstbewussten Sprechen des Englischen zu unterstützen.

Gustave Weltseks Lernende befinden sich an einer US-amerikanischen Vorschule, der aufgrund des schlechten Abschneidens der SchülerInnen in Evalierungsverfahren die Schließung droht. Weltsek beschreibt ein interessantes dramapädagogisches Projekt, in dem die Vorschulkinder Erfahrungen nachvollziehen, die im Laufe der West-Expansion Amerikas gemacht wurden; dabei spart er problematische Machtverhältnisse, Ungerechtigkeiten und auch großes Elend nicht aus. Weltseks äußerst aufrichtiger Artikel nimmt uns mit auf eine Reise in diesen problematischen pädagogischen Kontext; er stellt kritische Überlegungen zur performativen Pädagogik an, beleuchtet, den Aspekt Leistungsbewertung und was erfolgreiches Unterrichten genau bedeutet und setzt sich kritisch mit Forschungsarbeiten auseinander. Besonders eindrücklich in seiner Darstellung ist vielleicht der Teil, in dem er Unterrichtsmomente beschreibt, in denen sichtbar wird, wie drei seiner SchülerInnen eine für ihre persönliche Entwicklung bedeutsame Erfahrung machen.

Petra Bosenius präsentiert ihre Vision für einen Englischunterricht auf der Primar- und Sekundarstufe. Sie identifiziert drei Ebenen performativer Kompetenz und stellt anhand von illustrativen Beispielen aus der Primar-, der unteren und oberen Sekundarschule dar, wie diese Ebenen in jeder Dramaaktivität enthalten sind. Sie bezieht sich auf einen Bewertungsbogen und erläutert, wie ein solches Instrument die Bewertung fruchtbar unterstützen kann. Wie auch die anderen BeiträgerInnen dieser Ausgabe unterstreicht Bosenius, dass das Klassenzimmer für Lernende ein sicher Ort sein muss und bekräftigt Smiths oben angemerkte Argumentation, dass die Lehrenden von den Vorteilen dramapädagogischen Englischlehrens überzeugt sein müssen.

Susanne Horstmann gibt einen sehr detaillierten Einblick in die Entwicklung, Umsetzung und Reflexion eines theaterpädagogischen Sprachlehrkonzepts. In ihrem Text bietet sie eine ausführliche Beschreibung der Kurselemente (Bewegung, Rhythmus, Melodie, Rolle), bezieht sich auf weitere Elemente von Theaterspiel und erläutert die Prinzipien von Clownspiel. Gemeinsam mit den anderen BeiträgerInnen dieser Ausgabe argumentiert Horstmann für dramapädagogische Aktivitäten, um Lernende zum Zielsprachengebrauch zu ermuntern sowie die Autonomie von Lernenden zu steigern.

Die Ausgabe schließt mit einem *Text ums Theater* und zwei Rezensionen. Fionn Woodhouse liefert einen Auszug aus Stefanie Preissners Buch *Why Can't Everything Just Stay the Same?* Serafina Morrin rezensiert Kelly Kingsbury Brunettos (2015) *Performing the Art of Language Learning: Deepening the Language Learning Experience through Theatre and Drama*. Franceso Bonelli bietet eine kombinierte Rezension der Spezialausgaben der Zeitschriften LIDIL

und LEND, die beide von Filippo Fonio und Monica Masperi herausgegeben wurden: *Les pratiques artistiques dans l'apprentissage des langues. Témoignages, enjeux, perspectives, LIDIL special issue*, and *Approcci teatrali nella didattica delle lingue. Parola, corpo, creazione, LEND special issue*.

Wir wünschen allen LeserInnen ein wunderbar spielerisches und inspirierendes Jahr 2018!

Mandy Collins und Dragan Miladinović
GastherausgeberInnen

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"You are contagious": The Role of the Facilitator in Fostering Self-Efficacy in Learners

Anne Smith

Abstract

This article argues that improvised role-play can raise learners' levels of self-efficacy, which in turn increases their likelihood of using language learned beyond the workshop space. It argues that the physicality of the facilitator plays a key role in developing the self-efficacy of learners, using evidence drawn from the study of two Creative English groups with differing outcomes in terms of the use of English beyond the sessions. Creative English is a national, community-based applied theatre programme in the UK, which teaches adult migrants the English they need for everyday situations such as talking to doctors and landlords through drama. It works with those with low levels of English, including those who may have no prior experience of formal education. The article identifies kinaesthetic approaches to facilitating a learner in role, which help to lower the affective filter, and support learner progression in a mixed ability group. It examines the role the body plays in accelerating the creation of a supportive group dynamic, and where it can support and interfere with the likelihood of applying the language and confidence developed in real life.

1 Introduction

The body plays an integral role in the learning process. A kinaesthetic approach is particularly important in a community setting where learners may be illiterate in their first language. Creative English is a national, community-based applied theatre programme in the UK, which teaches migrants who have settled in the UK the English they need for everyday situations such as talking to doctors and landlords. It is funded by the UK government's Department of Communities and Local Government for those with low levels of English, including those who may have no prior experience of formal education in 23 Local Authorities. Creative English also runs on a licence model in faith and community organisations who want to support the belonging of refugees and migrants in their local community. The programme is administered by FaithAction, a network of faith and community organisations engaged in service delivery, representing the 9 recognised faiths in the UK. As a consequence, it has been successful in engaging

those traditionally considered hard-to-reach as it runs in faith and community spaces. In these mosques, churches, gurdwaras, schools and community centres, the programme is led by trained volunteers, usually from the same community as the learners. Creative English developed from research into facilitating belonging, conducted by the author. As Probyn (1996) identifies, belonging is a combination of the very physical state of 'being' and emotional desire: 'longing'. The programme seeks to address both elements of belonging, through addressing cultural knowledge, language, the opportunity to build friendships and give back to others. Sessions involve language games, which link words and movement, storytelling and improvisation as a way of building confidence in the unpredictability of real life dialogue. To date over 3,500 people have participated in the programme.

Data collected from the first 1,536 participants to complete 10 or more Creative English sessions indicated a significant impact beyond the workshop sessions: 81% had talked to neighbours and acquaintances outside class; 78% had conversations with health professionals; 48% had conversations with landlords or housing services; 62% had conversations with teachers in their child's school or with adult education college; 47% made progress towards work; 78% engaged in new community activities and 100% of participants reported an increase in confidence. In their evaluation of the Creative English programme Coventry University described the over delivery of targets as a 'significant achievement' (CPTSR 2015: 9). The number of learners engaging with health, education and housing services was 308.2% of the original target set by the Department of Communities and Local Government (ibid. 9).

The success of the applied theatre programme suggests that a drama-based methodology is particularly effective in provoking action in the outside world. To take action in life one has to be optimistic about one's success. As actions are pre-shaped in thought, Bandura (1977) argues people with high self-efficacy are more optimistic in their expectations of the outcome of scenarios and therefore are more likely to persist and invest increased effort. Drama provides a context for participants to test out possible outcomes within situations they may experience and thus raise their self-efficacy. However, closer analysis of the data suggested some centres were more successful than others in achieving these results. To facilitate self-efficacy for learners, the drama must be delivered in a way which builds confidence. This study aimed to test the hypothesis that there was a correlation between the use of drama and the likelihood of using English beyond the session and then to explore some of the characteristics of facilitation which were integral to building learners' capacity to act in this way, including the facilitators' use of their body in the session.

1.1 The study

Two groups were identified where historical differences in outcomes were observed. The learners who supplied this data were no longer on the programme. Delivery, however, was continuing with the same facilitator in the

same venues. Both groups had a history of 100% of learners self-reporting an increase in confidence. In one group, however, the improvement in confidence seemed to be an emotional shift in perception, whereas in the other it was a dynamic and practical change, evidenced by increased engagement in the English-speaking community. Both groups held sessions in a community centre targeting women only: one was affiliated to a women's organisation and one was affiliated to a mosque. Both groups were open to the public but the affiliation resulted in a higher percentage of learners from a particular background in each case. About three-quarters of the learners in Group 1 were Punjabi-speaking Sikhs, whereas over three-quarters of Group 2 were Urdu–speaking Muslims. Participants came from Bangladesh, Pakistan, India, Afghanistan, Romania, Portugal and Italy. Both groups allowed members to join the programme in any session. At the time of the study, the majority of learners in both groups had completed between eight and ten sessions of the programme.

As these were new participants who had not yet been asked the questions on the programme completion questionnaire, 16 participants were selected at random for interview, representing about 50% of the students present. Session 12 was then observed and sound was recorded in both groups. Session 12 has the objective of building learners' confidence to talk to teachers at their child's school. The lead volunteer facilitator in each group was also interviewed. Both groups had one lead volunteer facilitator. In Group 1, two other volunteers supported the delivery. In Group 2, there was one supporting volunteer. She was present for some but not all of the session, as she had other duties within the building at the same time.

1.2 Confidence in the classroom or on the street?

The interviews asked learners about their perceptions of the class and confidence. They also tested the hypothesis that there would be a difference in the extent to which learners used English outside the sessions.

In Group 1, responses were more generic and focussed on the class itself. For example: "This class is good for my confidence. I like very much to practice speaking English. The speaking in this class is very good. It helps me to talk" (Interview 7). In several interviews, this typical response was accompanied by displaying complete pages in an exercise book: all text copied from the board. It appeared their measure of success was volume of what had been written down rather than language processed internally and used outside the sessions. In Group 1, despite being universally positive about the sessions and stating the programme had made them more confident, only one learner could provide an example of using English outside the session:

> "We have been learning how to talk to teachers. This [is] important. I have three [children] – 2 boy one girl. We learn to ask 'How is my child progressing in Maths?' I ask the teacher. She tell me and I understand. This very good. I could not ask before."

In Group 2, however, the interviewees could all give at least one concrete example of using their newly found language skills outside the class. Example responses included:

> "Yesterday I phoned the chemist for the first time to order a prescription. I have never done this before. It feels good to do to it myself."
>
> "I talk[ed] to [the] doctor. I explain[ed] my problem in English. I did not need my daughter to help. The doctor give me medicine. All made me happy!"
>
> "I went to the dentist. I talk[ed] English. He understand me. This was new for me. It's very very good. My children are happy. They see I am learning."
>
> "What I like most about this class is that I can talk to my family now. My English has improved. My grandson like[s] I talk [. . .] play game[s]."
>
> "I take my watch to [the] shop. I show[ed] the man what I need. Strap big – need smaller. He fix [it]. I so happy. I did all myself – no husband. No nothing. Look [pointing to watch she's wearing] is good, eh?"

Other learners within the sample and additional examples given by the learners already quoted described using English in the same contexts – doctors, pharmacies, shops and with grandchildren. These findings supported the hypothesis that there was a difference and that self-defined increase in confidence in class did not automatically result in the increased use of English outside the sessions.

Bandura (1986) considers 'mastery experiences' the most powerful means of personal empowerment, creating a strong resilient sense of efficacy. This is achieved by equipping people with knowledge, subskills and the strong self-belief of efficacy needed to use one's skills effectively' (Bandura 2014: 9). While the Creative English session plan content and structure is designed to equip participants with the language and cultural literacy they need to be able to engage with services and resolve problems, it is the inclusion of the drama and way that element is facilitated, which this article argues has the impact on behaviour in the outside world. Guided improvisation provides a context to develop skills and encourage visualisation of success, which in turn promotes action, as well as reinforcing the required cultural knowledge and language necessary for a successful outcome. By examining a session, observed in both groups, the following section will attempt to define what characteristics in the facilitation increase the likelihood of participation, which builds the confidence to use the language spontaneously.

2 The facilitator's use of gesture and space

To examine the causes of the different levels of self-efficacy more closely, Session 12 of the Creative English programme was observed in both groups. As

with all Creative English sessions, it begins with games and exercises to relax participants and link words and movement. The storyline for that particular session is then introduced through a guided improvisation in which the facilitator narrates events and learners act in response to them. Opportunities to practise useful language in pairs or small groups is embedded within this on-going plot, centred on a street of characters, which encourages playfulness through humour and dramatic twists, similar to a soap opera. After watching volunteers from the group improvise the next section of the narrative, everyone participates in paired and small group improvised tasks related to the story. In session 12, all learners role-play asking the teacher to explain a note sent home about curriculum day and resolving the bullying problem.

As the Creative English session plans and resource kit, including props and costumes, are supplied to all centres, these elements were the same in both sessions. It was the way the facilitators used their bodies, and the consequential impact on the approach to interpretation in the session, which was the primary difference. The difference was particularly apparent in the facilitators' approach to the guided narration. Notes documenting this section of each session will therefore be reproduced here to highlight key differences.

The notes on the storytelling section in Group 1 were brief:

> Storytelling starts – the facilitators tell two women they are going to be in role – one is more confident and gets up more willingly. She is going to be Amy.
>
> 'We know Amy,' the facilitator announces. 'She is ten years old.'
>
> The other older learner will be Amy's mother. She is clearly terrified: lots of tension in her posture, uneasy opening and closing of fists.
>
> They stand awkwardly while description is read by the lead facilitator first in English and then one of the supporting volunteers repeats it all in Punjabi. The session plan states: 'Get a volunteer to improvise a scene when the mum talks to her about what is wrong.' It is awkward and stilted and involves lots of being fed lines by the facilitator after lots of discussion in Punjabi. Both of them sit down with a great sense of relief. It's over. To me, as an observer, speaking English does not seem easy – probably the most difficult thing in the world. There is no sense of role or character, just a painful repetition of some phrases.

In Group 2, the guided narration section was longer and more engaging:

> The facilitator invites two women to come up and be the characters. One gets up willingly. The other gets up reluctantly. Both hesitate, unsure what to do. The facilitator keeps repeating 'Amy is excited' while lifting her arms up in an excited gesture and with an excited facial expression. She does it alongside the woman in the space. There is a sense that 'We are Amy'- the two of them are the character together. Although there is no explicit instruction, the woman starts to mirror the gesture and action. It's safe. It's clear what she needs to do. The energy of the facilitator is being mirrored by the learner. She starts to adopt the role.

Immediately, there are parallels in the session where both facilitators are inviting a learner who is less confident to perform. In Group 1, the performance never moves beyond an awkward following of instructions and stilted repetition of given sentences. However, in the second extract, the facilitator physically embodies the emotion of the character, expressing it in a simple repeated gesture which the learner instinctively copies. The gesture, accompanied by the appropriate emotion in the facilitator's voice and face, reinforces the meaning of the words and thus gives the learner confidence they have understood without consciously translating into their first language. Moreover, it also increases the learner's sense of safety in the activity. If the facilitator models what the learner needs to do to as the character, it removes the possibility of failure or embarrassment. Shame is frequently experienced by migrants as a consequence of appearing incompetent because of their limited language skills, lack of education or job skills, or unfamiliarity with the host country's cultural practices (Furukawa and Hunt 2011). The inability to negotiate even simple tasks like shopping or using public transport can erode self-esteem and result in feelings of worthlessness (ibid. 199). While the playful drama workshop space can be a place where resilience is restored, Schechner (1993) is clear on the relationship between risk and security in performance. He defines security as being necessary at the start of a playful rehearsal process to enable performers to take risks later on. The facilitator's use of her physicality to provide a safety net for those with less confidence in the dramatic process will impact on learners' confidence to act both in later sessions and in the outside world.

The physical positioning of the facilitator in the space also conveys a different attitude to the learner. In the stilted role-play of Group 1, the facilitator physically placed herself outside the circle, verbally instructing the learners in their roles but without conveying solidarity with them through her use of movement or space. From a vantage point stood outside the circle, she maintained the position of a director with the accompanying right to judge the success or failure of her performers. In Group 2, however, the facilitator stood next to the learner in the circle, making eye contact as she repeated the phrase and gesture. This is the action of the ensemble player together sharing the responsibility to create the performance, thus creating a supportive rather than critical dynamic, which will lower the learner's affective filter. The facilitator's choice of position in the space and use of gestures are crucial to the atmosphere of safety in the sessions.

2.1 Gesture and learning

In addition to reducing learner anxiety when performing in front of others, the modelling of gestures that are then repeated by the learner on their own increases the likelihood of remembering and using the word in the scene or another context. Successful retention of learning helps to build confidence. Fleming (2016) found that linking words and movement can increase the speed and precision of learning. The impact is lessened, however, if the learner fails

to perform the movement on their own a couple of times, as this requires active engagement with it (ibid. 211). Evidence of the positive impact on memory of combining words and gesture, with opportunity for repetition to consolidate the learning, was provided by pair and small group work later in the session. In role as Amy's parent, learners had to ask the school for help, and these repeated words were frequently replicated, both in the original context and new ones. For example, "Amy is excited. Now sad. Why? I ask you[r] help, teacher?" and "Excited. My daughter make lovely costume. I excited to see her wear it, but then she say, 'No.' Why this happen? Did something happen at school?" It can be expected that this vocabulary will be retained as Fleming observed the most significant impact through the use of gesture in language learning was on long-term retention, as the use of gesture or body movements influences the way in which the brain processes, links and stores the incoming information, resulting in the language being retained more effectively without the need to repeat the gesture (ibid. 209). To improve the self-efficacy of all members of the group, it is crucial the follow-up activities involve everyone in acting activities where words and gesture are linked.

2.2 Gesture as communication

Creative English is delivered in mixed ability groups. In the follow-up activities, in Group 1, most of the time allocated to paired activities reinforcing the language was spent in first language explanation with the complete beginners. In Group 2 the facilitator was observed supporting a weaker pair through repetition of these key simple sentences with the accompanying gestures in English, although with much less emotional intensity. This repetition enabled these learners to successfully complete their own version of the scene, communicating through key words, intonation, facial expression and gesture. The encounter between the parent and teacher was replayed as follows:

> Mother: Amy. Excited. Amy excited. Now, no. no. No, excited. Sad. Sad. Help, please.
>
> Teacher: Bad bully. No bully, Yes?
>
> Mother: Yes. Excited.
>
> Both women nod and smile.

The transcript shows the limitations of the language. Communication here would not be successful without the non-verbal elements, which support the fragments of sentences and key words. The message, however, could not be communicated without those words. Mutual understanding and pleasure at the successful communication is indicated by the nodding and smiling at the end of the scene. This positive experience encourages people to try to use their English regardless. As migrants who are not seeking to pass language exams, but who want to care for themselves and their families in English in their day-to-day

lives, it is confidence which is viewed as more important than fluency in the language itself (CPTSR 2015).

The success of the facilitator supporting her words through gesture could be seen in Group 2, where only one phrase was translated in the whole session to indicate a shift in time and setting: 'Yesterday at school'/'Kal school mein', which was also reinforced by a physical change in the use of space and position of the furniture. In Group 1, the continuous translation reinforced learners' perception that they were dependent on it, a significant barrier to using English independently beyond the sessions.

3 Physicality to provoke emotional engagement

Choices made by the facilitator also play a key role in building the learners' emotional engagement with the characters. Emotional connection with the characters reduces inhibitions as participants are more willing to try to communicate to facilitate their desired outcome in the scene. Engagement in the target language is essential if positive experiences to provoke self-efficacy are to be experienced. In Group 1, the learners did not emotionally connect with their characters and act their roles, they simply reproduced the words given to them. In Group 2, the workshop participants quickly experienced empathy towards the characters. The difference in choices the facilitators made in response to the same instruction in the session plan helps to highlight approaches which encourage emotional engagement from participants.

The session plan states: 'Amy is very excited about her costume and is looking forward to curriculum day. All of a sudden, she starts saying she is sick and doesn't want to go to school' (Smith 2013:114). In Group 1, the learners simply stood in the circle while they were told that Amy did not want to go to school. There was no engagement with the characters. They simply waited to be told what to say next in very static dialogue. In Group 2, however, the learners responded very differently, as the following extracts from the session observation notes show:

> The facilitator gets a chair for 'Amy' to put her feet up on. 'It is 8am on Curriculum Day. Amy is in bed,' she says. The facilitator gets the tablecloth fabric from the kit. 'Today Amy doesn't want to get up,' the facilitator says. Immediately the performer pulls it up under her chin in a gesture of determination to stay there.
>
> The audience laughs.
>
> The older lady playing the mum starts to respond to the child in front of her. She tries to pull down the covers. 'You need get up.'
>
> 'No,' Amy replies pulling the covers over her head.
>
> 'Come. Time is school. Come on.'

> 'No, I don't want to!'
>
> 'Why? Why you no go school? You have costume. Beautiful costume, you like.'
>
> 'No!'

In Group 2, the facilitator created a concrete setting for the scene and physicalized it through using a couple of chairs to represent the bed and the fabric as a blanket. The physical use of objects and consequential movement in the space helps to tap into subconscious response and enables the learner to get into character. It is very different to standing passively. In my notes, I have suddenly started to call the learner a 'performer'. Something has changed in her relationship with the role. As a consequence of this emotional connection with the subject, both learners' speech is spontaneous and fluent, despite its grammatical flaws. There is a significant contrast to the stilted content of the Group 1 role-play, which did not move beyond the functional exercise of repeating sentences supplied by the facilitator. Emotional and physical engagement in the drama is prompting the women to rehearse English that will give them the confidence to communicate in everyday situations they experience.

The emotional connection goes beyond those who are directly acting the scene. Amy's action of pulling the blanket over her head prompts a ripple of laughter from the watching learners. They recognise this situation. They too have children who do not want to get out of bed. The emotional connection in the moment is created both through the use of physical objects to interact with and familiarity with the situation in their own lives which creates actor and audience empathy. The learner who is playing Amy smiles at the group's reaction. She likes making the group laugh. The group's enjoyment of her performance is in turn increasing her own confidence in the role she is playing. The physicality of this scene is integral to the humour and engagement with the language.

4 Attunement and responsivity

Effective facilitation requires responsivity to the learners, including the ability to support those who may be reluctant to perform. As already discussed, the physicality of the facilitator plays a crucial role here in heightening or reducing learner anxiety. Attunement to individuals within one's group is also integral to building the self-efficacy of learners as this subsequent section of the session demonstrates:

> 'This is the school,' the facilitator repeats. 'Can somebody be the teacher?'
>
> A lady jumps up from her seat and stand in front of the flipchart with a pen. 'A is for apple. B is for ball,' she chants.

> 'Can we have some nasty girls in the class?' the facilitator asks, looking around the room. 'These ladies can be them,' the supporting volunteer says, but these ladies, although they are sat conveniently in the correct area of the room, do not look like they want to perform in front of everyone. They follow the gestures to move their chairs forward into the scene, but it is not clear whether they have understood their role in the story.

The woman taking the role of the teacher volunteers to do it and thus seems enthusiastic with her own ideas about how to act the character. She does not need further support to succeed in the task. However, the other women are newer in the group. They have been compelled to join in and are reluctant and unsure. As at the start of the storytelling, this prompts a very different response from the facilitator. As Balfour (2016: 154) states a skilled facilitator needs to respond with sensitivity and respect to what is going on in the group dynamic, which may require adaptation of style of delivery.

> The facilitator sits with them – models back row behaviour – poking, whispering, leaning back, disengaged body language. The women copy. They copy the facilitator's lead to gather round Amy and say, 'Don't like your costume!' 'Your costume is stupid.' The least confident speaker just echoes: 'stupid', 'don't like.'

Giving learners the choice to volunteer through the physical response of standing up and engaging with the scene allows for a spontaneity as in real life and reduces the opportunity for doubt to censor contributions or undermine belief in one's own competence. Additionally, for these reluctant participants, the facilitator recognises she needs to adopt the role with them for the duration of their contribution to the scene, while the other performers happily improvise their contributions. The supporting volunteer in this example, has clearly not registered the non-verbal clues that these participants are not yet comfortable with performing. She has selected them on the basis of their position in the room rather than readiness for the task. A more skilled facilitator may not have selected them. Once chosen, though, it would undermine confidence to suggest anyone else should do it, or the scene, as in Group 1, could have remained an uncomfortable experience for actor and audience, without the actions of the lead facilitator. The safety net provided by the facilitator modelling action and vocabulary is tailored to the needs of the specific individuals she is working with at that moment. It is therefore almost impossible for learners to fail in the task, so they are likely to feel more confident in future performances.

In the field of psycholinguistics, attunement usually refers to the attunement of a child to her mother tongue (Lutzker 2016: 227). The concept of attunement is found in many disciplines from education to psycholinguistics. The term has its origins in music, meaning bringing something into tune or harmony. Hepplewhite (2016), however, defines attunement as one of the four qualities of the effective applied theatre practitioner. She defines this as the empathetically heightened connection with the participants informed by a recognition of group and individual needs, aspirations and issues. Hepplewhite

gives examples from videoed practice of a practitioner's attentive listening to a participant's ideas and forming close relationships with participants in line with the political objectives of the work. When the Creative English facilitator stands alongside the participants and embodies the role alongside them, I argue this demonstrates a physical attunement to those who have not yet the shared language to express it and it is this physical solidarity which enables achievement and therefore self-efficacy to develop. It is a social attunement, however, that enables the practitioner to recognise what is needed by individuals in the session. Subsequent small changes in the facilitator's practice, such as where the facilitator places themself within the circle, have a significant impact on learner outcomes.

5 Self-efficacy of the facilitators

As the interviews with learners suggested, the increase in learners' self-efficacy through actively participating in drama activities resulted in higher levels of participation in society. Furthermore, interviews with the volunteer facilitators suggested the self-efficacy of the facilitators was also a significant factor in influencing the outcomes of each session. In interview, the volunteer facilitators revealed contrasting attitudes to drama. Their confidence in the methodology and trust in learners' ability to understand without knowing all the words seemed to have a significant impact on their willingness to persevere with this element of the programme, which in turn impacted upon its success.

The facilitator in Group 1 revealed scepticism about the drama, which had reduced the likelihood of her attempting drama in her sessions:

> You see, I don't normally do the drama because it doesn't work with my ladies. They need it all in Punjabi first otherwise they don't understand. It's all very well when you do it at the training and that. We all have good English and it's different, but the drama doesn't work with learners, so I normally miss it out. They did really well today because you were there, but you can see why I don't often bother with the role-play. We talk about it and they write it down and they like that. They couldn't do anything without it all in their language first. I like the games but I don't really like the drama.

As identified by Bandura and Abrams (1986), the impact of negative discrepancies between goal setting and attainment is demotivating for those with low self-efficacy while those with high self-efficacy will be motivated to strive to overcome the difficulties (Bandura 2014: 29). People who view challenging goals as beyond their capabilities are likely to become apathetic and abandon them as unrealistic, manifested here in comments such as: "I don't often bother" "I normally miss it out" (ibid. 29). By contrast the facilitator in Group 2 had faced similar challenges but had persevered and therefore seen positive results:

> I love this methodology. It's really tiring at first training yourself to do all the movements and show things with your body, but I love it. At first the learners say, 'No, tell me in Urdu. Tell me in Punjabi. Talk Hindi or I won't understand.' But you just have to be strict with them and say – 'No, we're here to learn English and you won't learn English unless you try. You will understand, I promise. Just watch me and listen.' They love it when they get into it and they all understand everything. [...] When you can see what to do in a game, it makes sense. You can copy. [...] They love the characters. It's really funny. It makes me laugh every session and them too. We have a great time. My group are mostly grandmothers. They don't like learning by writing down loads of stuff they don't understand. It's great to see them growing in confidence. I'm sure this way of learning has encouraged them to have a go in real life. It shows it doesn't matter if it's not all perfect, people will still understand.

Despite the Group 2 facilitator meeting some resistance and finding the way of working initially tiring, her belief it would work enabled her to resist demands for first language interpretation, and see her learners succeed in using the language in their lives. An optimistic expectation of success results in more willingness to try. In turn this means one can recover much more quickly from set-backs and view errors as part of a natural learning process, as ability can be acquired, which in turn impacts positively on well-being (Bandura 2014: 22). The Group 2 facilitator acknowledges she has had to 'train' herself to physicalize the language, but has enjoyed the outcome. An optimistic attitude benefits facilitators and learners. Higher levels of self-efficacy on the part of the facilitator ultimately passed on that self-belief to the learner.

Whilst acknowledging an experienced practitioner will bring higher levels of sensitivity to respond to social and aesthetic nuance in a session, Creative English has been designed to support inexperienced facilitators, who are often volunteers who want to positively impact their local community but with many other demands on their time. This study has found fostering self-efficacy through effective facilitation of the drama element impacts the outcome for learners and that the self-efficacy of the facilitator is integral to good quality facilitation. As a result, changes have been made to facilitator training to foreground the importance of the facilitator's use of their body in the session to communicate meaning, generate safety and provoke empathy. By explicitly teaching facilitators to use techniques which were identified as good practice in this study and providing all trainee facilitators with the experience of participating in a session in a language with which they are not familiar, facilitators are more resilient when faced with challenges. Increased opportunities to team teach with an experienced facilitator and other phone and online support have also been introduced. There is a correlation between a high sense of social efficacy and the creation of social support (Bandura 2014). Increased contact between the professional facilitation team and peer volunteer facilitators encourages resilience.

6 Conclusion

Drama is the essential element in provoking action in the outside world as, when delivered with responsivity to learners, it provokes self-efficacy. The success of the Creative English methodology does not only rest in the physicality of the facilitator. However, this study suggests it is a key element in encouraging the application of language learned in the real world for all learners, and not just those who are naturally more confident or accustomed to applying their formal learning in other contexts. It thus fosters maximum likelihood of the fictional world of the drama generating outcomes like talking to doctors, shop assistants, landlords and neighbours in real life. It is the social attunement of the facilitator to participants which generates a willingness to use their physicality to support the participants.

The quote in the title, 'You are contagious' is a comment from one of the volunteer facilitators. Contagious collocates with laughter. It seems an apt way to describe the power of the facilitator to impact the learners through their attitude and behaviour. The performative elements of the programme spread from the 'contagious' facilitator to lower the affective filter and help the learner adopt their role, which in turn releases the language that learners already know and increases fluency and experimentation with language. The phrase seems to encapsulate the way the performative elements of this programme when delivered at its best work – an involuntary replication of behaviours which spread from the professional trainer team to the volunteer facilitators to the workshop participants.

This research has identified a range of physical techniques which are replicable and are responsible for success for facilitators: the facilitators' use of space, gesture, mime and props can communicate meaning, enhance retention, create safety, facilitate connection and emotionally engage. In the training of the volunteers, it is particularly important to ensure any doubts about the methodology are addressed to generate self-efficacy; a confident facilitator, who believes in the methodology, will successfully overcome challenges and breed a positive attitude in their learners. As one participant explained: "It's scary to do things [in the drama] in front of whole class at first, but it's good for making confidence. Now I'm not so scared in life."

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Overcoming Shyness: Promoting Leadership and Communication through English Drama Camp in Japan

Yasuko Shiozawa & Eucharia Donnery

Abstract

The purpose of this paper is to describe how drama-based pedagogies can meet Japanese university EFL students learner-needs within a short time-frame. It first describes the cultural and educational contexts of Second Language Acquisition (SLA) in Japan in general terms, before specifically outlining the aims and methodology of the 2014 and 2015 summer drama camps. The paper then moves into the crux, that of the aims, student profiles, methodology and results of the 2016 summer drama camp, which focused on the theme of homelessness. The paper concludes by arguing the validity for the more widespread adoption of drama-based pedagogies in the Japanese university EFL context.

1 Introduction

This paper discusses the significance of three-day summer drama-workshops conducted between 2014 and 2016, and focuses on the 2016 camp in particular. Participants of this latter workshop were English as a foreign language (EFL) students of Bunkyo University under the guidance of Yasuko Shiozawa and students of Nihon University under the direction of Takashi Kanazashi. The workshop was designed and facilitated by Shiozawa and Eucharia Donnery, and co-facilitated by Kanazashi and Yuka Kusanagi.

The main aims of each of the short-programs were to develop leadership skills and comunicative abilities. In addition, the workshop in 2016 endeavoured to develop interest in and an understanding of the socially disadvantaged as the overall theme. Students were actively encouraged to speak in English to the best of their abilities, although actual analytical discourses and creative preparations took place in Japanese. As the latter was entirely learner-centered, this became an integral part of the team-building process.

Because the overall theme of the workshop was homelessness, the case-studies that the students read were framed through various contemporaneous contexts: the difficult journeys of refugees en route to Europe, adaption issues of refugees

living in the UK, the plight of Fukushima nuclear evacuees four years on, the life of a homeless young woman in the US, an elderly man collecting empty cans to earn some money to feed himself in Japan, and "industrial trainees" brought semi-legally to Japan (see appendix II for details). Through working performatively, the students' self-efficacy could "successfully execute the behavior to produce the outcomes" (Bandura, 1997:193) in order to personalize abstract and difficult themes to engage meaningfully with others, as well as to promote teambuilding and friendship. This paper reports on the outcomes and challenges stemming from the inclusion of drama-based pedagogy into EFL education in the Japanese university context.

2 Cultural Specificity of Japan

There are three important considerations when describing the average Japanese university student: fear of strangers/ shyness, tacit understanding and modesty/ self-restraint.

2.1 Fear of Strangers/ Shyness

A Japanese cultural trait that renowned psychiatrist Doi highlights is "the word hitomishiri, literally coming to know people. . . is usually translated in dictionaries simply as 'shyness' or 'bashfulness'" (Doi 1971: 105). *Hitomishiri* is the shyness that can manifest into a fear of others, which combined with a culture of dependence, what Doi calls *amae*, means that shyness is not seen in a negative light within Japanese culture. With respect to shyness, Craighead & Nemeroff report that 57% of Japanese university students describe themselves as "shy", as opposed to a mere 31% of their Israeli counterparts (Craighead & Nemeroff 2001: 1523). They attribute this to differences between collectivistic and individualistic cultures; however, in addition to Doi's theory of *amae*, there are other complex cultural reasons why Japanese society formulates shyness as a part of self-image (ibid. 16). In Japan, if a child is successful, then praise is given to the parents, the teachers, Japanese society as a whole and, traditionally, Buddha. However, should that same child fail, he or she fails alone. Even Japanese adults are not immune to debilitating bouts of shyness, especially when dealing with new situations. As far back as 1860, prominent educator and entrepreneur Yukichi Fukuzawa described his arrival in San Francisco as follows:

> Before leaving Japan, I, the independent soul — a care-free student who could look the world in the face — had feared nothing. But on arrival in America, I was turned suddenly into a shy, self-conscious, blushing 'bride'. The contrast was funny, even to myself. (Fukuzawa 1981: 114)

This clearly shows a link between meeting people and shyness within the Japanese psyche that can manifest itself as a fear of strangers and of "Otherness"in general. This fear-of-the-unknown anxiety is palpable in the first

day of class or work situation and can have a debilitating effect on relationships and group dynamics. There is good reason for this fear, as Hofstede (1991: 113) ranks Japan at number seven when it comes to Uncertainty Avoidance; furthermore he argues that the corresponding adherance to regulation is a result of the propensity for natural disasters. The benefit of this is that the infrastructure is reliable and smooth-running; however there are also correspondingly high levels of anxiety and stress.To counteract this shyness and fear of the unknown, universities and companies spend an inordinate amount of time on orientations and team-building in order to create a sense of group and foster group loyalty, through what Rohlen & LeTendre describe as "helping us appreciate the oft-mentioned *shuudan seikatsu* (group living)" (Rohlen & LeTendre 1998: 62). Therefore, given the circumstances, it is understandable that the average modern Japanese student is reluctant to draw attention to himself or herself and shuns the limelight for fear of failure, which is a solo burden to bear.

For the purpose of this paper, drama-based pedagogy was used to help foster a sense of a cohesive group in which each individual student has an important part to play. With respect to the Japanese university class, drama-based pedagogies can particularly benefit shy and socially withdrawn students through a more holistic approach to learning and by the value of working in small, intimate groups. Starting with non-verbal improvisational activities in which even the quietest student can partake, the process of team-building is developed through the addition of two-dimensional expression games and finally into small group activities (see appendix I). This framework allows each student to contribute to the extent of his/her psychologically comfortable limits, both for the shyer students and those with language anxiety.

2.2 Tacit Understanding

Heightened sensitivity, or tacit understanding, is an essential part of the Japanese culture, and one in which most Japanese take pride. In Japanese, a language where words devalue the preciousness of emotion, the pinnacle of successful communicative competence is non-linguistic. According to cross-cultural theorists such as Hofstede and Hall, while the more explicit English communicative style tends to rely on the active pursuit of information, the implicit Japanese communicative style relies on empirical and shared knowledge, which is highly contextualized. Information surrounds the person and adherence to group norms and/or consensus is of utmost importance. An example of this implicit communication at work can be seen every day in Shinjuku Station, Tokyo. Three and a half million people pass through this station each day, making it one of the busiest train stations worldwide, yet there is little confusion because all the information referring to train lines, including cost, is clearly signposted on the walls of the station. This exemplifies the implicit nature of the Japanese language; information is all around and it is unnecessary, in many cases, to actively seek out information and/or clarification. In

contrast, European languages are generally considered explicit, or low-context, as acquisition of all available information is necessary for comprehension. This also means that, unlike Japanese and other implicit languages, silence is not recognized as a useful tool for communication in many contexts. English, for instance, emphasizes a more ontological understanding and the accumulation of hard information for assimilation, demonstrating its low context nature. As a result, English speakers tend to actively seek out information and can be relentless in questioning in the pursuit of complete understanding. Within the Japanese cultural context, this can sometimes be misconstrued as rude and intrusive as, culturally, the Japanese information-seeker tends to be more circumspect and indirect. As Hall describes:

> that . . . insistence on 'coming to the point' quickly is just as frustrating to the Japanese, who do not understand why we have to be so 'logical' all the time (Hall 1990: 151)

In addition to this, from the Japanese learner's perspective, English has an astonishing amount of gaps in information that the Japanese learner is reluctant to question.

This implicit nature of the Japanese language means that it is important to be able to read between the lines, rather than take meaning at face value and there is considerable attention paid to non-verbal cues and/or other clues. Because of the explicit nature of English, the responsibility for the success or failure of communication lies with the speaker, whereas, in Japanese, the onus for this success or failure in communication is on the listener. This difference in communicative styles where there is little value placed on the ability to read between the lines and ambiguity is not condoned, means that many interactions in English can be fraught with difficulties for the average Japanese person. It also means that in the Japanese EFL class, the silence can be deafening as students are conforming to cultural norms by trying to understand, rather than actively seeking out more information from the teacher or each other. Additionally, students are extremely reliant on written materials such as hand-outs and textbooks. Therefore, the use of drama-based pedagogies can address learner needs by offering a psychologically safe environment in which students can both generate and explore most information in a learner-centered and learning-centered way through collaboration with strangers, pro-active information-seeking, and problem solving.

2.3 Modesty and Self-restraint

Within Japanese cultural norms, compliments are received with a mixture of embarrassment and self-effacement. The reason behind such behaviour is modesty and fear of being perceived as boastful in any way. However, in Japanese culture, there is also the additional issue of *enryo*, or self-restraint. As Doi points out, "The Japanese, generally speaking, tend to dislike *enryo* in themselves but expect it in others" (Doi 1971: 39). Therefore, in Japanese

culture, there is an expectation that people will be controlled in social situations. This is what De Mente describes as "a way of coping" that "stifled the individuality and creativity of the Japanese and held them in harsh bondage to the state" (De Mente 2004: 14). However, in the realm of domesticity and with close friends, this coping strategy is not necessary and can disappear completely, allowing for frank and open discussion to occur. Therefore, if drama-based pedagogies in the Japanese university EFL classroom could facilitate this freedom from *enryo*, then students would be more relaxed yet simultaneously engaged.

Another offshoot of this self-restraint is humility. Japanese people tend to downplay any talents in the oft-heard phrase "not being very good at something". This has serious implications for the Japanese EFL class, as students can get into self-fulfilling prophecies that their English is "not very good" and become demotivated. Therefore, it is vital that this aspect of Japanese culture be understood by educators so that they can support their students on their linguistic journeys. Students themselves also need to understand this false modesty so they can validate this part of Japanese culture while simultaneously moving beyond it to acculturate in English.

3 English Education in Japan

Compulsory education in Japan consists of nine years: six years of elementary school starting at the age of six, followed by three years of junior high school. More than 90% of students go on to senior high school for a further three years, while about half go into higher education (World Bank Data). English-language education starts in junior high, so the average Japanese university student has been taught English as a core-subject for six years or more. Since 2014, the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT) government has introduced English compulsory education from elementary school level. However, like the major issue at the junior and senior high school levels, there is the major problem of inadequate teacher-training in English language education.

Despite all the government support for English language education, the average Japanese person has no difficulty living in Japan without a command of English, as most necessary knowledge and information can be obtained in Japanese. Therefore, it seems that the primary purpose of Japanese secondary school students learning English is solely to obtain high scores in exams, especially in the entrance exams for the higher levels of education, which focus mainly on reading and grammar as can be seen in Figure 1 below:

The major activities in English classes are reading aloud and pronunciation, along with grammar explanations and simple comprehension questions (see figure 2 below).

Indeed, the teachers themselves are cognisant of their own linguistic and teaching shortcomings; more than 60% of secondary school teachers are not confident in their own communication skills and are unsure about effective teaching methods (see figure 3 below).

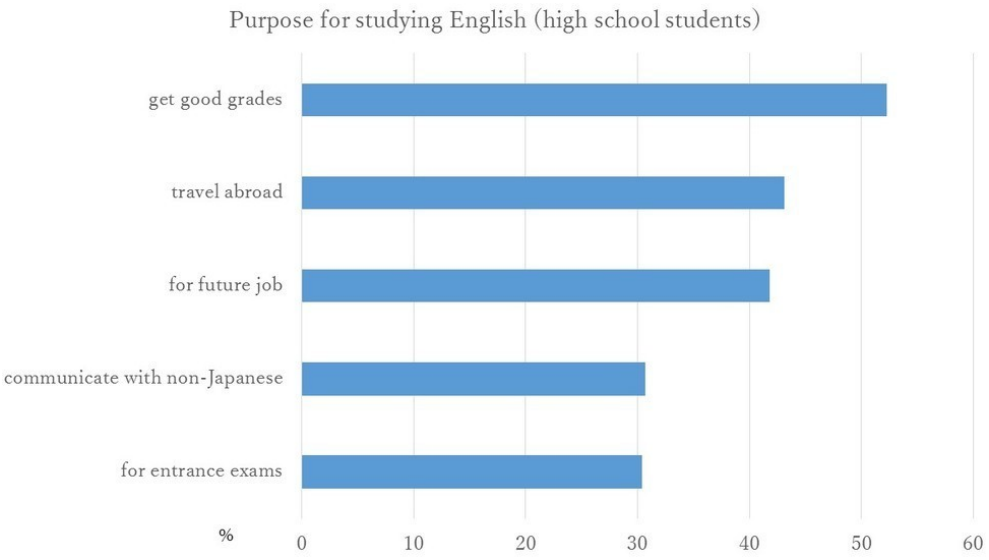

Figure 1: Purpose for Studying English (High School Students), 2016 Ministry of Education and Science Data (Author Interpretation)

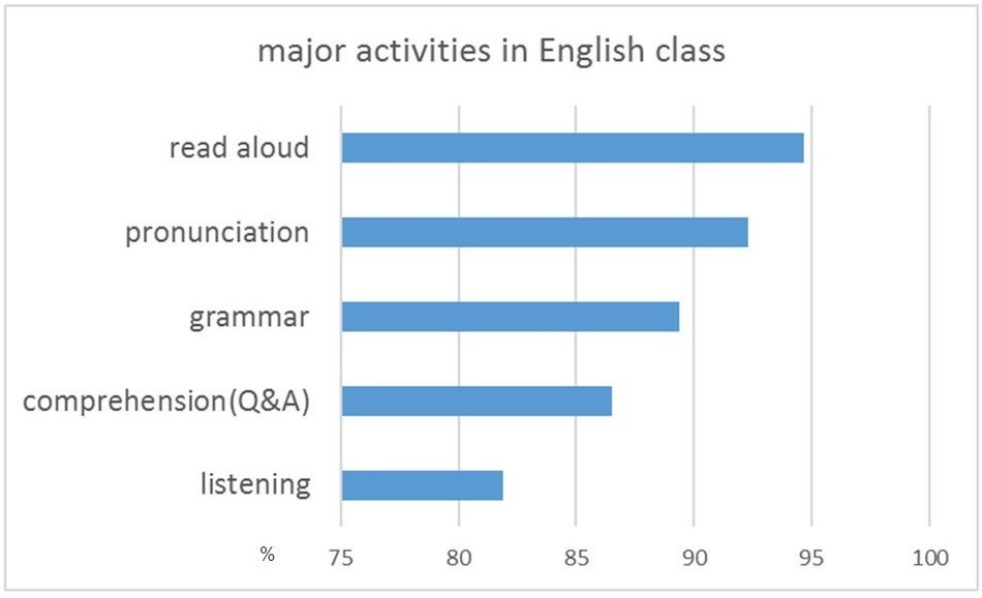

Figure 2: Major Activities in English Class, 2016 Benesse (Author Interpretation)

English teachers' concerns about themselves

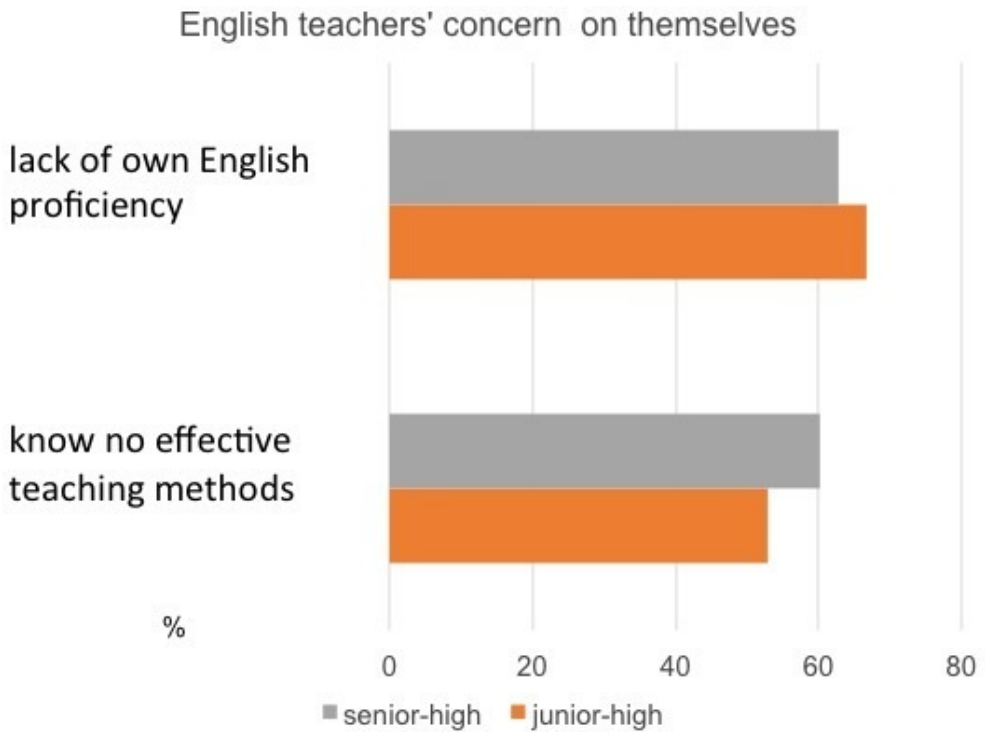

Figure 3: English Teachers' Self-efficacy, 2016 Benesse (Author Interpretation)

Accordingly, the classes may develop receptive English language abilities, but not productive skills such as speaking and writing.

Once the students enter university, many harbour a desire to be able to function in English in the future; students realize the necessity of English as a global business language. However, the opportunities to actively communicate in English are limited to the classroom and a few scattered occasions in everyday life. Some students study English independently in order to boost their TOEIC scores, a standard business English proficiency test used widely as a benchmark of English language abilities in the Japanese corporate world. Still others continue studying merely to accumulate credit towards the ultimate goal of graduation, once again resulting in low communicative English language skills. In conclusion, the compulsory English education is study-based, exam-focused and taught as a mathematical formula, and this is why drama-based pedagogies can address learner needs by giving students techniques to develop English communication skills, as well as interpersonal and social skills.

4 Past Summer Drama Camps

From 2014, a number of universities, including that of one of the authors, started to hold intervarsity intensive three-day summer drama camps in seminar

houses, which aimed to develop English communication skills and leadership skills. The basic design was modelled on the Philippines Educational Theater Association (PETA) workshops for educators and facilitators. More than 50 students and five EFL teachers from four different colleges participated in the 2014 workshop. After a series of warm-up activities involving improvisation and theatre games, the students were divided into small groups of five or six people. The main activity was for each group to create a three-to-five minute drama about their dreams of college life and showcase it in the final performance. The teachers took turns facilitating a variety of activities, such as readers' theatre, short story telling, and dancing, while the participating students were also in charge of some warm-up games.

In 2015, a professional British actor was employed as the main facilitator. Based on close communication with the teachers, he led a series of exciting improvisation activities focusing on characterization. This time, the participants were 34 students from two colleges. The main activity was similar to that of the previous year: group creative drama inspired by recent news with a showcase performance, which most dramatized in the form of a news show including live reports.

The results of the 2015 summer drama camp were crucial in developing the structure and in the implemention of the framework for the drama camp of 2016. There were pre- and post-surveys administered before and after the 2015 summer drama workshop, which focused on the participants' perceptions of their social and academic skills. As can be seen in Figure 2 below, the results showed that the drama workshop significantly increased the participants' self-awareness of their abilities to survive and thrive: in particular within the nine areas of motivation, adaptability, stress tolerance, assertiveness, persuasiveness, leadership skills, logical thinking, problem solving and negotiation skills. Intriguingly, the results indicated that English ability was the one item that scored lower after the workshop. Some participants felt frustration with their English abilities, which may itself have resulted in the lower score. This was not statistically significant; however, further investigation would be required to ascertain the reason for this anomaly. Although these results merely revealed the students' self-efficacy, they promisingly suggested that drama-based pedagogy can holistically address Japanese university EFL students' needs (see figure 4 below).

2015 PRE AND POST WORKSHOP SELF-RATING OF BASIC SOCIAL SKILLS

5 Summer Drama Camp 2016

With worldwide concern over the escalating refugee crisis, the aim of the 2016 summer drama camp was to encourage Japanese students to consider and empathize with the plight of the homeless by living through the difficulties of those socially disadvantaged through drama-based pedagogy.

Figure 4: 2015 Student Self-efficacy

5.1 Aims of the Summer Drama Camp

The overt aim of the 2016 summer drama camp was the development of leadership skills in tandem with communicative abilities. With respect to the latter, there were goals to make positive changes in Kao and O'Neill's five areas of open communication: fluency, authenticity, confidence, challenge (which was interpreted within the context of Japanese English education as the change from instrumental motivation to a more integrative one) and new classroom relations (see figure 5 below and appendix II).

Table 1: 16)

Drama Approaches Key Aspects	Closed Communication	Semi-Controlled	Open Communication
Objectives	1. accuracy 2. practice 3. confidence	1. fluency 2. practice 3. authority 4. challenge	1. fluency 2. authenticity 3. confidence 4. challenge 5. new classroom relations

To this end, the project was designed so that it would engage and resonate with students by giving them meaningful roles with purposeful tasks and clear goals. To maximize dramatic tension, there was a sense of urgency with a dilemma, secrecy and withheld information and the need for students to find the optimal conflict resolution.

5.2 Student Profile

Out of 42 participants, 20 were 3rd and 4th year students (aged between 20 and 22) majoring in International Studies at Bunkyo University, and were part of a seminar class specializing in oral communication activities. In addition, about half of them had experienced creating and performing drama in English twice in public and, thanks to their major, most were interested in English communication. The other 22 were 2nd to 4th year students from Nihon University (aged between 19 and 22), and were majoring in commerce. Their teacher, Mr. Takeshi Kanazashi, was an exceptional role model in that he almost always spoke English with them and encouraged them to also use English whenever possible. The two groups of students met at the camp for the first time. For both groups of students, participation in this camp was part of their seminar class and their linguistic abilities in English were similar, varying a great deal from false beginner to high-intermediate.

5.3 Methodology

The warm-up activities involved both verbal and non-verbal improvisational activities, some of which were devised and directed by the students (see appendix I). In the middle of the workshop, the participants were divided into groups of four to six students, engaged in team-building strategies. As a warm-up to the discussion on involuntary homelessness, half the students (Group A) within the groups were asked to leave the class. When they returned, the other students (Group B) had taken their belongings and claimed that they now belonged to them. Students in Group A knew that this could not possibly be the case, however reactions ranged from nervous laughter to shock. To debrief, there was an amateur video clip called “Stereotypes and Prejudices” shown to demonstrate the dangers of isolating people because of ethnicity, religion, and/or race. From there, the students had a five-minute discussion in Japanese on the subject of personal violations such as robbery or identity violations such as being hacked. There was a video tracing the journey of a Syrian refugee to Europe from the perspective of his iPhone, which was the basis for the second five-minute discussion about how modern technology can help refugees and other victims of homelessness in the 21st century.

After the students familiarized themselves with each other in the group, they were given articles related to the theme of homelessness: the diaries of some international refugees worldwide; foreign trainee problems in Japan; news articles on homeless people in Japan and the difficult lives of Fukushima

residents affected by nuclear accidents, to name a few (see appendix II). The students were asked to interpret and produce a story by acting out the most memorable scenes from the articles. The structure was as follows:

- read the article and seek understanding through collaborative endeavour
- decide on the message of their drama to convey to the audience
- devise a plot and write the outline
- decide on the roles
- perform the drama

6 Results

6.1 Student Produced Mini-drama Showcase

By the time the news articles had been distributed, the students' fear of strangers as described in Section 2.1 had diminished to such an extent that they were comfortable enough in each others' company enough to interact with each other in the improvisation games of Section 5.3. The development of their group identity was also facilitated by a series of extra activities designed to enhance group dynamics. Each group of students spent substantial time and energy creating drama-performances based on their target article (see appendix II). To encourage all the students irrespective of linguistic ability or personality, the facilitators suggested that they utilize the essence of the article rather than try to recreate it verbatim so that they put their own creative stamp on the work. During the final performance showcase, all the groups performed sufficiently well to get their message across, although many still exhibited hesitation and shyness.

6.2 Student Voices

In order to qualitatively review and analyze the students' comments in the aftermath of the 2016 summer drama camp, the data was organized by the Kawakita Jiro (KJ) Method in which large numbers of overlapping ideas are placed into groups. Therefore, the voices of many students have been condensed into a single student's comment to demonstrate how Kao and O'Neill's five areas of open communication relating to the aims of the workshop, as outlined in Section 5.1, were successful (see figure 6 below).

These observations clearly demonstrate a growing self-efficacy within both communicative and social skills, as well as learning that occurs on a deeper and more integrative level. There was one lone voice of dissent which exemplifies the internal struggle to overcome cultural tendencies to fear of strangers and shyness, as detailed in Section 2.1, "the difficulty in meeting people for the first time and communicating with them was real."

Area	Student Comment
Fluency	"It became easier to express my ideas in English. It was a lot of fun"
Authenticity	"To go from meeting strangers and discussing, then performing, about very deep issues, was an achievement and an ultimately enriching experience"
Confidence	"Even though I don't understand English grammar, I was able to express myself without overthinking. I think that this was important."
Challenge (Motivation)	"My interest in English has deepened through this experience"
New Classroom Relations	"Even though we were meeting people for the very first time, from the outset the conversations flowed smoothly and we came to believe in our own English communicative abilities."

Figure 5: 16)

7 Conclusions

English language has a special status in Japan, the majority of Japanese regard English as a lingua franca and would like to be able to function in English in a variety of situations in everyday life. However, from a self-efficacy perspective, most do not have sufficient communicative abilities despite "studying" English instrumentally for more than six years in order to pass examinations. This is perhaps due to lack of opportunities to use English outside the class, and accordingly there is little motivation for more integrative learning to occur. As mentioned in Section 3, there are also problems within teacher-training with respect to the best practices to help, support and encourage students on their linguistic and social journeys.

Drama-in-Education (DiE) is an area that is practiced at school and university annual festivals in Japan; however, drama-based pedagogies are rarely used in class. By taking drama into the university EFL class, even within the context of a stand-alone intensive annual three-day drama workshop, the power that drama can confer on the students both linguistically and socially can be seen in the positive evaluations of the participants themselves.

As the results indicate, the very nature of the drama workshops, which focus on communicative meaning rather than grammatical accuracy, is highly learner and learning centered. Through the warm-up activities such as improvisation, students were able to relax in each others' company. The facilitators could observe how the participants, typically shy and modest, were able to extensively discuss and create their drama, while rehearsing it over and over again utilizing

their bodies and the physical space. While some of the tasks may initially have been quite daunting, such as reading and comprehending rather long texts on social issues in English, through collaborative engagement, all groups were able to produce and perform meaningful work.

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The 2017 summer drama camp with Bunkyo University and Shonan Institute of Technology was held in September and this new data is being currently compiled for upcoming research.

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A Appendix I: 2016 Drama Workshop Camp Improvisational Activities

1. Non-verbal Improvisational Activities (Warm-ups)
2. Send hand-claps
3. Count up / down
4. 7 up
5. Zip-zap-bang
6. 10-second tableau
7. Two-dimensional Expressions

In this, participants line up according to the order of the target element: distance, length, and enjoyment of part-time work. They then rotate up and down through these target elements.

- Distance between their place and the hotel + how excited they are about this workshop
- Length of their hair / arms
- Part-time Jobs: hours and enjoyment

Group Activities

1. Memory Chain: Self-introductionMake group chants based on common traits among members> make poster presentation

Sample Chant:
Kabigon
Talkative and friendly
Loves music, eating & friendship
Kabigon[1]

[1] Kabigon is the name of a monster in Japanese animation

B Appendix II: Article Titles

1. Brasor, Philip (June 13, 2015): Japan's Masochistic Approach to Immigration. In: The Japan Times. https://www.japantimes.co.jp/news/2015/06/13/national/media-national/japans-masochistic-approach-immigration/#.WgkOWoZx10s [last accessed November 13, 2017]

2. Hamaguchi, Keiiichiro (July, 24, 2013): Addressing the Problems with Japan's Peculiar Employment System. In: Nippon.com. http://www.nippon.com/en/currents/d00088 [last accessed November 13, 2017]

3. Ito, Masami (April 9, 2013): Foreign Trainee System said still Plagued by Rights Abuses. In: The Japan Times https://www.japantimes.co.jp/news/2013/04/09/reference/foreign-trainee-system-said-still-plagued-by-rights-abuses/ [last accessed November 13, 2017]

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5. Ripley, Will; Ogura, Junko & Griffiths, James (March 11, 2016): Fukushima: Five years after Japan's worst nuclear disaster from Fukushima disaster 5 years on: How it changed Japan http://edition.cnn.com/2016/03/08/asia/fukushima-five-year-anniversary/index.html CNN.com March 8, 2016 [last accessed November 13, 2017]

C Appendix III: Kao and O'Neill's "Summary of the differences in key aspects of three drama approaches" (1998: 16)

Drama Approaches Key Aspects	Closed Communication	Semi-Controlled	Open Communication
Objectives	1. accuracy 2. practice 3. confidence	1. fluency 2. practice 3. authority 4. challenge	1. fluency 2. authenticity 3. confidence 4. challenge 5. new classroom relations
Organization	1. pair work 2. small groups 3. rehearsal	1. small groups 2. some rehearsal 3. unpredictable ending	1. usually begins with large group 2. pair work and small groups as work continues
Context	1. simple 2. naturalistic 3. teacher selected	1. determined by students in consultation with teacher	1. launched by teacher in role 2. developed with students' input
Roles	1. individual 2. teacher determined 3. fixed attitudes	1. group members 2. spokespersons groups 3. individual role-taking	1. generalized at first 2. becoming individualized at students' own choice later
Decisions	1. none	1. determined by students	1. negotiated by students
Tension	1. to produce accuracy of language and vocabulary	1. arising from the social dynamic rather than a focus on accuracy	1. arising from the dramatic situation and the intentions of the roles
Teacher	1. to set up	1. to initiate	1. in role

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Journeying into the Complexities and Possibilities of Performative Pedagogical Practice, Research and Analysis

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Abstract

In the United States, there is an obsession with high stakes testing, and performative pedagogues are challenged to prove that their work is valuable to increased scores. Educators who work through performative pedagogies are also expected to articulate the ways the work encourages and supports socio-cultural growth. In this article, the author calls into question trying to validate performative pedagogies based upon what they produce and or do and rather explores the complexities and possibilities of our work made manifest within observable discourses. Data was collected over the course of a year from a process drama with 20 pre-school students. Three students' stories provided the researcher the opportunity to articulate multiple ways in which student identities began to emerge. An articulation was made possible based upon how individual discourses were observable as students interpreted and acted upon the various social needs within both an institutionalized world of their school and the fictional world of a pioneer journey.

1 Introduction

In the United States, many public-school districts award schools grades A-F. These grades are based upon how well students perform on standardized tests. If a school receives an "A" it means students in that school have scored above average on standardized tests. If a school receives an "F" it means their students have failed to meet basic levels of standardized test proficiency. If a school receives an "F" grade for several years that school is in danger of having their entire faculty replaced or worse being closed. Plainfield elementary school (pseudonym) had received an "F" for the past 3 years and was in danger of being closed.

In this paper, I reflect upon my one year involvement in one preschool class at Plainfield elementary school, my thoughts around performative pedagogy (Even 2016, 2007; Weltsek et al. 2007; Medina et al. 2006; Fels 2000), and the use of process drama (O'Neill 1982). My involvement was part of a grant

designed to support creative projects that increased standardized tests scores in low achieving and or "failing" elementary schools. I share the experiences of three preschool aged Plainfield students (4-5 years old) involved in the drama project: Winton, Felicia and Cody. This is done as a way to begin to unpack the "complexities and possibilities" (Gaztambide-Fernandez 2017: 214) found in the use of performative pedagogy with youth. My inquiry centers around the challenges connected with articulating what happens as students engage in performative pedagogy. The research question becomes: is it possible to create an articulation of what students go through within a process drama that honors the emergent quality of a performative pedagogy?

My inspiration for this comes from the field of critical literacy, specifically Leander & Boldt (2012). Leander & Boldt challenge researchers "[t]o run counter to the expectation that we should be seeking to represent what actually happened or to locate causality in the subject of the event" (ibid. 25). In other words, the challenge is to resist the temptation to interpret what we observe happening during a drama and rather focus on the ways in which what does occur emerges in the moment.

To explore these ideas, I first provide background into the project. Next, I briefly describe the theory and research methods which guided my thinking, data gathering and analysis. This is followed with the stories of Winton, Felicia and Cody. My hope is to contribute to the multiple ways in which scholarship and research explore, reflect and document performative pedagogy.

2 Project Background

As part of the Plainfield grant I worked closely with host teacher Liali (pseudonym) to create a year-long process drama around a common theme. A process drama, made popular by Cecily O'Neill (1982), contrasts with a theatre production, or mounting of a play for an audience. The intent of a process drama is to situate the learning as inherent in the process of participation in the creation of a fictional world. In a process drama students and teacher alike take on fictional roles around a common theme to improvise a fictional or imaginary world. There is no expectation in a process drama that a production for an audience will take place. The only expectation is that the social interactions that emerge within the fictional world improvisations will engage the participants in problem solving and meaning making. It was hoped that, along with other efforts throughout the school, infusing a process drama into the curriculum would help improve standardized tests scores and raise the school's standing above an "F" and save it from being closed. Not only was Plainfield a failing school it was also a Title 1 school. When a school in the US is designated as Title 1 it means that the Social Economic Status (SES) of the school has a high percentage of children from low-income families. When a school is designated Title 1 the United States federal government provides financial assistance to local educational agencies and schools to help ensure that all children meet challenging state academic standards.

Indeed, many studies have supported the idea that the use of drama helps improve academic achievement such as: Walker et al.'s (2011) study on literacy achievement, Smithrim & Upitis' (2005) article on mathematics achievement, and Catterall's work (2009) on how the Arts positively affect academic achievement and social growth with underserved students. Similarly, many studies have articulated the ways in which drama and the Arts affect how youth understand themselves and the world (Gallagher 2007; Edmiston 2008; Medina 2004; Allen 1979). Both Liali and my hopes rested somewhere between the two. We intended to use a performative pedagogical approach where "[i]nstead of being passive recipients of knowledge doled out by the teacher in pre-processed doses, learners become agents of their own learning (. . .)" (Even & Schewe 2016: 176). Based upon our past experiences with performative pedagogies, our use of drama, and our research into its effectiveness we set out to design a process drama that allowed the students to play with real-life issues. It was our stance that through their engagement with the socio-cultural experiences which emerged throughout the process drama, students would become agents of their own learning and academic and personal growth would occur. And we certainly hoped for increased standardized tests scores.

However, even as we created our lessons, studies surfaced that challenged claims that the Arts actually do help academic achievement. Foster & Jenkins (2017) use large United States educational data sets for example, to compare standardized test scores of students who took music courses and those who did not. They break these scores down by demographics and conclude that students with high SES, mostly white and native speakers with parents with a high level of education score better than their lower SES, poor white, marginalized and non-native speaker peers. In short, Foster & Jenkins claim that it is a student's access to a wide range of intellectual and academic experiences supported through their family's high level of education and wealth that result in higher test scores and not involvement in the Arts. They also claim their large data set analyses "weaken efforts to bolster support for arts education by linking it to benefits outside of the arts, including test scores" (ibid. 437). Liali and I panicked. If Jenkins & Foster were correct we were in trouble. Although we might be able to provide our students with an experience that enriched their sense of self and notions of community our students were Title I students, low SES and according to Foster and Jenkins there would be no positive academic growth and more our attention to raised test scores might very well jeopardize any socio-cultural growth.

In rebuttal to Foster and Jenkins, Gaztambide-Fernandez explains: "This ability to demonstrate what the arts do—whether it is to improve achievement or to make us better human beings—has become the holy grail of arts advocacy." (2013: 213). Gaztambide-Fernandez's statement challenged the core of our beliefs as performative pedagogues. After all we were awarded a grant based upon the premise that the inclusion of drama into this preschool class would do "something" in particular it would raise standardized test scores or hopefully enrich the youth's sense of self. The point of the process drama for us as

educators and researchers now became obscured, blurred and illusive. If we weren't trying to observe for effective change either in socio-cultural or academic growth what were we looking for or at?

Gaztambide-Fernandez further speculated that,

> Indeed, in a literature that is primarily about advocacy, even claims about the power of the arts to inspire, to liberate, or to transform tend to obscure both the complexities and the possibilities that lurk within experiences with the arts in education (ibid. 215).

Liali and I struggled over how to proceed. Gaztambide-Fernandez challenged us as performative pedagogues and researchers to imagine observing and commenting upon seemingly ungraspable concepts of "complexities and possibilities" that may emerge as students engage in the creative "doing" of drama. How would we create and research a process drama that used the real-life issues we knew to be valuable, meaningful and relevant to the students, keep an eye on how these engagements within the drama were affecting student achievement on standardized test scores yet resist the temptation as scholars to impose socio-cultural meaning onto the moments as they happened?

3 A Pioneer Journey

I had just come from an experience with my daughter's elementary school, a grade "A" school in a wealthy part of town, where they "celebrated" of the United States Westward Expansion. In 1803 then president Thomas Jefferson bought the Louisiana territory from the French for $15 million dollars. The territory extended from the Mississippi river to the Rocky Mountains and from Canada to New Orleans. This basically doubled the size of the US. In order to settle this land, nearly 7 million people migrated westward. This school used the book by US author Laura Ingles Wilder, "Little House on the Prairie" as a launching point for the students' immersion into a drama enactment called "Pioneer Days". During "Pioneer Days" the students dressed in romanticized pioneer costumes, sang uplifting songs about the adventure of travel, danced joyful folkloric square dances and ate delicious food meant to replicate foods the pioneers would have eaten.

In "Frontiers of Women's Writing: Women's Narratives and the Rhetoric of Westward Expansion" (1996), Georgi-Finlay paints a decidedly different picture of the Westward Expansion. Georgi-Finlay examines diaries from women who made the journey. Through her reading she finds "in their texts a more detached and perhaps critical narrative of westward expansion that could bring into focus the problematic legacy of violence and disenfranchisement that accompanied the Euro-American move west." (ibid. x). Georgi-Finlay presents the murders and land theft of the peoples of first nations, the deaths of thousands of pioneers, and the abuse by wealthy investors who took advantage of the poor in essence forcing them to make the journey. Missing from the celebratory "Pioneer's Day"

of my daughter's school was any opportunity for the students to engage with the socio-cultural complexities that accompanied the US Westward Expansion.

Liali and I felt that the idea of a Pioneer Journey process drama would suit not only the students but our own needs very well. After all, as scholars and pedagogues we were taking our own pioneer journey into an emergent space looking for complexities and possibilities. For the students, we would create a process drama that allowed them to engage in thinking about issues of power and justice connected with the westward expansion. Like Gallagher we believed that by creating these complex socio-culturally loaded drama's "[s]tudents are always living by and challenging theories. . . " (2001: 130). We set out to create a process drama where spaces emerged for students to challenge traditionally held romanticized theories and perspectives of the US expansion west.

We hoped that our drama world would present the students with a space to play with multiple ways to respond to a wide range of social issues. We imagined this would occur through their consideration in role of the real life issues, ethical struggles, moral challenges and the honest pain the pioneers confronted as they made the journey westward. Similar to Medina who feels that "[e]mbedded in these activities were clear political and power discourses that emerged as the students named and unpacked the nature of being a new person in an unknown community" (2004: 187), we set out to create rich socio-cultural interactions that allowed us to articulate the many ways students performed observable discourses as they engaged with an emergent sense of self as they negotiated moments of power.

4 The Fictional World

On the first day of the process drama Liali and I created and shared the following story as a pretext to introduce the students to the fictional world of the Process Drama.

> Greenville Indiana was a small farming town, population 100. Of those 100 people, there were 12 families. The people of the town were close and everyone got along and helped one another. Not only were they good farmers they also had a knack for carpentry and building wagons and carts. Unfortunately, there was a horrible drought and no crops would grow. The people were broke and did not know what to do.

Our first strategy was to ask the students to imagine what kind of people would live in Greenville. How old might they be, what kind of jobs would they have and what types of games might they play? After a few minutes we had compiled a large list of types of people and activities in which they might engage. The students were told that we were going to pretend to be these people. We went around in a circle and the students made up names and small stories about who they were in Greenville and what their jobs were and what kinds of things they liked to do. (See Table 1 for a sample of responses)

Table 1: Student Character Creation

Student Name (Pseudonym)	Character Name	What they did in the town
Jacob	Sam	"I'm a farmer, on a farm and plant things with cows"
Shantel	Missy	"Baby Doctor. I wanna be that person who does the babies"
Sophia	Becca	"I'm the mayor. Yup"
Calib	Rex	"I'm an inventor, I make things people need to help us."

At this point the school's principal entered the room in role as Mr. Banks, a rich person from the big city to the East. Mr. Banks offered the Greenville town's folk money to move to a new home "Where the land is green and healthy crops can be grown." Mr. Banks also offered them extra money for the trip if they built wagons and redesigned them during their journey based upon what they found the wagons needed. A contract was produced and ritualistically one by one the students signed it and our journey began. (See Table 2 for a sampling of the strategies used throughout the process)

5 Research Methodology

I position this work as a mixed methods (Tashakori et al. 2003) case study (Stake 2000) with the intention that it uses both quantitative and qualitative data and will broaden and deepen understanding of an experience (Medina 2004). I used aspects of Grounded Theory (Strauss & Corbin 1990) for the creation of emergent categories through open coding as a way to begin to imagine possible emergent moments. As a qualitative exploratory design (Marshall & Rossman 2011) data was gathered from all planning meetings between myself and the host teacher, lesson and unit plans and field notes, as well as student-produced artifacts such as drawings and sculptures. I also gathered video and audio footage of all drama work. The terms of the grant required that quantitative data was gathered as a means to show student growth on standardized tests. Data on academic achievement was gathered through their performance on the school's mandated Individual Growth & Development Indicators (IDGI). The IDGI tests were Picture Naming (oral language), Rhyming (phonological awareness), Alliteration (phonological awareness), Sound Identification (alphabet knowledge), Which One Doesn't Belong? (comprehension). In a quasi-experimental fashion data was also collected from a control group. The control group was selected due to similar demographics and Title 1 rating. Test scores from both the populations were compared. Chi Square was used to compare success rates: grades of A, B, or C were coded as successful, and grades of D and F were coded as unsuccessful. The Grade of "A" represents the highest achievable grade and "F" represents

Table 2: A sampling of the strategies

Strategy Name	Description	Intention
There's a problem	In role the teacher explains to the "pioneers" that "All our crops have died. What are we going to do?" Students in role respond with possible solutions	This was one of the first strategies and was designed to bring the students into the "Drama" and the role play of the fictional world. It establishes the teacher as part of the collective and presents the students with the opportunity to make decisions.
Choose a Pen Pal	A group of antique pictures placed on a table. Each student was invited to select a picture to be a friend who already made the journey West. The youths were then given a template and asked to write or draw their friends letters.	This piece aligns the socio-cultural nature of the drama with the curriculum. We are further immersing the students in the fictional world and providing them with a way to question the journey and do some "research" as they gather and share information from their friends' responses. (Liali and I both answered the students' letters in role as the pen pal). We were also aware that we were working with writing literacy asking students to "write" letters. During this writing Liali and I would assist students in connecting English letters to some of the drawings as well as helping those who were beginning to play with formal writing.
Tableau	Students were invited to create living statues that represented how they felt about going on this journey and leaving their friends and homes behind.	To engage the students in the embodied experience of meaning making. To struggle with issues of loss and newness and going into an unknown situation. We shared "Just like your first day of preschool".
Town Meeting(s)	These were recurring events and included not only the "Pioneers" but the people(s) they met along the way. Some of these meetings included things like a trial and a discussion with the people who already lived in a piece of land the pioneers wanted to settle.	To further invest in the students' sense of themselves as owning this event. These meetings had them argue, disagree, find common ground and sometimes not resolve issues. Over the course of the year these meetings also became a space for the students to construct their own understanding of the need for order, taking turns and mutual respect.
Wagon Design	The students in role as expert wagon builders designed and redesigned wagons as they travelled across the west.	Here again we blended curriculum with socio-cultural work. Math and measuring, shapes and editing came into play and also collaboration, discussion, negotiation, logic and decision making.

failure. Also, an independent sample t-test was used to compare the students cumulative grade point averages (GPA). A GPA is a cumulative average total of a student's achievement gathered across an entire semester. All data was stored in a locked file cabinet and will be destroyed five years after the completion of the study. Pseudonyms are used throughout. Human subject approval was applied for and awarded by the primary investigator's university.

6 Theoretical Influences

I situate my work as a critical performative pedagogy,

> where classrooms are perceived as spaces where students and teachers perform and imagine multiple social realities addressing political issues, moving beyond superficial understandings of 'difference', 'the other,' or assumed 'naïve' notions of empowerment, and instead explore the embedded multiplicity of discourses (Weltsek et al. 2007: 78).

In this view, classrooms become spaces where "what is real" emerges as both students and teachers alike imagine the possibilities of what may be. The use of process drama then becomes a way to open up spaces for a critical performative pedagogy where individual and collective imaginative realities may emerge within the creation of character choices and actions within the needs of the fictional world.

My work rests in the perspective that youth and educators embrace the idea that reality, and by way of connection, power and identity are no more than "performances". More, I believe that these performances are constructed through a critical reflection upon past experiences, present needs and future expectations. Garoian felt for example; that this idea of the performed self or performance "represents an expanded, heterogeneous field of cultural work within which the body performs various aspects of production, socially and historically constructed behaviors that are learned and reproduced." (1999: 8) This is to say, that not only are our identities constructed roles which we play requisite upon determined, cultural, political social etc. needs, but that more these roles, these performances of self, are learned. What becomes important for this work is that what is learned may be unlearned. For the youths and faculty in this study then, how they "performed" power across the institutionally constructed roles within "This is learning", as in this is how a student performs and this is how a teacher performs may be disrupted, critiqued and reimagined.

Also, influencing my perspective on the use of a process drama within a critical performative pedagogy is Gallagher's (2007: 107) thought that "the individual with the whole," as participants "often grasp the actual through the fictional when their world becomes mapped into the 'world' they are creating". Gallagher's ideas led me to think that the students' actual lived experiences outside of the drama emerge, and become relevant as they are challenged through various drama scenarios. For example, a student may have a lived experience that reinforces the idea of male gender dominance yet in a drama

may find themselves being told what to do by a female. Edmiston points out: "When people play together as they make meaning they can co-author possible selves and over time possible ethical identities" (2008: 22). Drama then becomes a way for individuals to consider their own sense of self in relationship to others with the idea that some "thing" or some "one" new will emerge as a result of the interaction.

I am also influenced by Gee's work in critical discourse analysis. Gee (1998) describes discourses: "ways of being in the world; they are forms of life which integrate words, acts, values, beliefs, attitudes and social identities as well as gestures, glances, body positions and clothes" (ibid. 7). Using Gee's notion of discourse process drama then becomes a fantastic way to allow those discourses to emerge and become observable and in this way, be designated as "observable discourses". The use of drama provides students with the opportunity to use vocal, physical, and visual representations, and traditional writing to perform discourses. As a researcher intent on the complexities and possibilities which emerge within the drama, focusing on observable student discourses provides a lens for articulation.

7 Sharing Their Stories

7.1 Winton

Image 1 shows the "Sharing Circle". The Sharing Circle was a daily event where the teacher would lead the group in sharing anecdotes from the students' lives. It was intended to provide "a space for the students to use their voices and practice using their words in an authentic and structured way" (Teacher interview). In the depicted moment the students are reflecting back upon the previous day's process drama as a way to enter the story where we left off. In the audio, in a barely perceptible voice, she whispers that "We've gone a way in the Wagon. . . .and we've done some things. . . ". In the visual you can see Winton looking down at the ground, fidgeting and looking at the teacher to see if what she is doing is ok.

In Image 2, Winton is in role now as the leader of an indigenous people. In role she is being confronted by the teacher in role as a pioneer, who is seeking to live in the indigenous people's town. In the audio Winton loudly proclaims "No you can't live here! No you be quiet! I am the boss of the all these people! You can't stay! No!" In the visual you can see her body language. She is sitting up straight, hands on the table in a very aggressive manner pushing herself chest first forward. She makes direct, stern and constant eye contact with the teacher in role as one of the pioneers.

Seconds later in Image 3, Winton is back in the "Sharing Circle" where she adopts the same behavior as in the earlier sharing circle. Once again Winton performs in response to her perception of the needs/protocol of the space by being quiet, waiting her turn, looking to the teacher to know how she is doing and not dominating the conversation.

Figure 1: Winton quietly sitting in circle

Figure 2: Winton as Town Elder

Figure 3: Winton quietly sitting in the circle

In each moment Winton engages in different types of performance of an observable discourse. Both these performances emerge as Winton plays out the needs of the moment. In the sharing circle Winton's identity emerges as she performs her role as student. In this role the needs ask her to acknowledge the protocol of the "system" the teacher has created to allow a productive and positive community sharing. In the drama Winton's performance emerges within the needs of the fictional world of her role as "leader". As leader she must speak for the community. As Medina & Perry (2014) explain:

> The performance itself does not reflect reality any more than the media does, but it does reflect relations between media and student, between good and passive behavior, between safe and violent spaces (ibid. 129)

In each instance Winton plays with performances of her "Self" in complex and meaningful ways based upon her perception of the needs of the moment. She experiments with both spoken and embodied language as she plays with ways to interact. As she does experiment she invents identity situated within her notion of self as a literate individual who knows how to use language to defend herself and her own interests and beliefs.

7.2 Felicia

Felicia was a first-generation newcomer from Mexico. Felicia's parents spoke little to no English. I was told by Liali that "Felicia's use of English was incredibly limited and was compounded by her parents' lack of English" and the fact that "Felicia was incredibly shy". Similar to Winton, Felicia's performance of self may be seen to emerge differently based upon the needs of the particular moment.

Over my one year work with the group there were many times when Felicia was "caught" speaking. I say caught because she did not use language, either Spanish or English in the presence of an adult. It was only when Felicia was in small groups or working with a partner that she would use language. As soon as either Liali or myself entered the group Felicia stopped talking. In these moments the needs that guided Felicia prevented her from engaging with adults and resulted in a sense of self that emerged in a performance of silence and reserve. It is difficult to imagine what or how Felicia perceived the needs of the moment. Nieto though offers a possible clue; speaking about English language education she wrote; "Losing's one's culture and language is an unnecessarily high price to pay for academic success and social acceptance" (1996: 4). Perhaps in these moments Felicia saw that she needed to preserve her sense of self in the face of Liali and my insistence that she speak in English.

The needs that guided her during the drama however seemed to be based on interaction and a performance of self that freely communicated. One moment in particular resonates with the place that performative pedagogy may play in the ways in which youth voice and identity emerge. In this moment, as part of their in role adventure as pioneers, the students were invited to design/draw their ideal new home. The pioneers had been traveling now for over three

months, had overcome all sorts of obstacles both physical and emotional and within days they would reach the new land and would need homes . After the students/pioneers designed the homes they were given flip top cameras, instructed on their use and invited to interview a partner about the new home design. The below excerpts from Felicia's response to being interviewed and her interview of her partner reinforce some insights to the ways in which Felicia was reading the needs of the moment.

> Felicia: So, tell me what did you draw?
>
> Malici: It's a um it's a . . . my house.
>
> Felicia: Yes, ok. . . and why did you draw it like that? You like this colors? Doggies too. There.
>
> Malici: Yes I have two.
>
> Felicia: What kinds?
>
> Malici: Big one, brown and a black..its little.
>
> Felicia: I don't like doggies. I like bunnies.
>
> Malici: I have a fish.

The voice recording goes on with the two engaged in an intense conversation about their real homes never returning to the interview topic of the design. What is striking is that Felicia is not only speaking but using English in ways that neither her teacher nor myself had ever witnessed. The needs of the moment to share an idea of her dream home motivated her to freely use English. When the roles were reversed and Felicia was interviewed by Malici an even more interesting quality emerged. That quality was that Felicia exerted power over Malici in the form of directing the conversation.

> Malici: What di you draw?
>
> Felicia: It's my dream house.
>
> Malici: Do you have dogs.
>
> Felicia: No Malici I told you I don't like dogs and this is my dream house. So no dogs.
>
> Malici: Oh.
>
> Felicia: Now if it was bunnies I'd have lots. But I didn't put them. I drew it blue with a smoke out the top. I like it.
>
> Malici: Uh hu.
>
> Felicia: You wann know what else?

Malici: Uh hu.

Felicia: I have grass and a garden, wit rose and flowers.

Similar to the moment when Felicia was being interviewed, this exchange shows an active and engaged Felicia who is comfortable using English. Unique to this exchange is the way in which Felicia is seen to take control of the conversation. At times Felicia lets Malici know that they have gotten off track "No Malici I told you I don't like dogs and this is my dream house. So no dogs." Here Felicia is moved to remind Malici of the need of the moment to stick to the fiction and not stray into a tangential conversation. What is evident however, is that once again the student's sense of self has emerged based upon how she perceives the needs which define the moment.

7.3 Cody

Cody was a "good kid". It was his way to perform the role of helper in the class always caring for the other children as best he could. He followed Liali's instructions and rarely "misbehaved". When he did "mess up" it was a very mild mistake like talking when he should not or accidently hurting another child's feelings. On these occasions he was highly apologetic, eager to make reformations and very tough on himself. For Cody the needs of the classroom were very clear: behave, follow the teacher's rules and be nice to others. His performance of self in the classroom emerged in direct correlation. Within the fictional world of the drama Cody followed the needs of each new situation and multiple notions of a self emerged. For example, in one moment the group was challenged with the theft of water. In the fiction the pioneers had been in the desert for days, they had not been able to find any fresh water and the reserves were running low. As a group they had decided to ration the water with everyone "promising to not take the water". One morning however the water was gone and it was clear that someone had stolen it as many bottles were also missing. Out of role, although no one had been accused or caught, the students decided that they needed a trial. I brought it to the group's attention that we did not have anyone to put on trial and we needed volunteers to pretend to be the ones who stole the water. There was silence. It appeared that none of the students wanted to be guilty of breaking a promise.

The needs of the fictional world asked that the students embraced the role of breaking the rules of being bad. Cody stepped up. The following is the exchange between him and myself about him taking the role.

Me: Why do you want to do this role?Cody: I like playing the bad guy!Me: Really why's that? Cody: Cause I can be bad! I can't be bad.Me: What?Cody: Yeah! I'm not allowed to be bad but I want to.Me: Do you mean you want to be bad in school?Cody: (Shaking his head no)Me: No?Cody: (Again shaking his head) yeah no. I like being good. But I want to be bad! I want to try it. In this moment, Cody was able to communicate his understanding of the complexity and possibilities within the drama. He knew that in the drama the

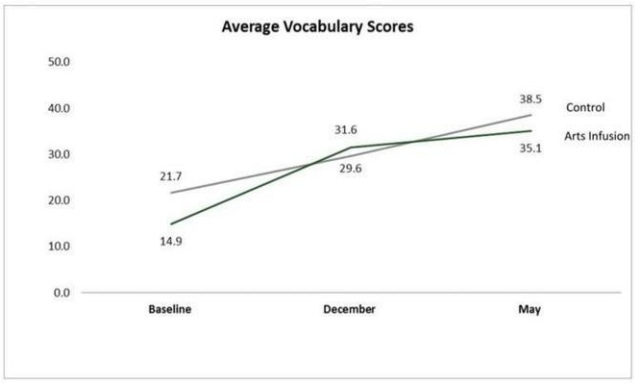
needs shifted and rules changed. How he was going to perform would emerge based upon these different needs. Edmiston explains: "Children choose to play, know that they're playing, and understand that whatever events they pretend are happening are not actually occurring" (2008: 54). It would seem as if Cody was able to articulate Edmiston's thoughts. Cody somehow felt safe and knew that through the needs of the fictional world the rules had changed and it was ok to "try" different roles – to be bad.

8 Complications

In a climate where results and conclusions are demanded taking the risk to dwell in the unknown in the complexities and possibilities is frightening. In the US we are obsessed with assessment, evaluation, product and the proof that what we do makes a difference in the intellectual, social emotional and even the spiritual lives of the youth with whom we work. Educational theorist Freire explains that "[i]n the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing." (1998: 53) It occurs to me that prior to taking this pioneer journey my sense of what I was doing as educator and researcher were indelibly tied to my own sense of privilege and power within the exchange with the students. The challenge to stay within the complexities and possibilities felt overwhelming. Even as I created a process drama intended to problematize issues of power, equity and justice within the Westward Expansion my intellectual predilection was to ignore the affect my own politics and belief systems had upon the interpretation of the students' experience. More what of the obligation to the granting organization looking for quantifiable proof that a performative pedagogical approach through Process Drama has value within the US educational system obsessed with high stakes testing?

Using results from a pre and post-test called the Individual Growth & Development Indicators (IDGI) there was a 135% increase in Vocabulary (oral language), a 271% increase in Alliteration (phonological awareness) and a 466% in Rhyming (phonological awareness) (See Figures 1-3). According to Foster and Jenkins I should not have seen these results and as far as Gaztambide-Fernandez I shouldn't even have bothered. Also, how do I reconcile the nagging desire to make a case for the value of a performative pedagogical approach to learning when in each case while in role in the drama Winton, Felicia and Cody each showed a very powerful sense of personal agency and engagement that they did not exhibit when engaged in the needs of the real life classroom?

Clearly, standard assessments, while providing insight into the ways students are able to assimilate dominant paradigms, fail to address the more complex socio-cultural qualitative experiences. Similarly, as compelling as the anecdotal data from the students' stories may be as a means to support the use of drama as a way to enrich the lives of students I cannot in good conscience attempt to make a direct correlation. I am unable to do this for no other reason than my



School	Baseline	December	May
Control	21.7	29.6	38.5
DBP Infusion	14.9	31.6	35.1

School	% Change Baseline to December	% Change December to May	% Change Baseline to May
Control	36%	30%	78%
DBP Infusion	112%	11%	135%

Figure 7. DBP—Vocabulary. Control $N = 19$, DBP Infusion $N = 81$. There was a significant difference between Control and DBP Infusion Baseline and May Vocabulary scores. However, there was not a significant difference between December scores. There was a significant difference between Control Baseline to December, December to May, and Baseline to December scores. There was a significant difference between DBP Infusion Baseline to December, December to May, and Baseline to December scores. Control and DBP Infusion analysis only include students present for Baseline, December, and May assessments.

Figure 4: Average Vocabulary

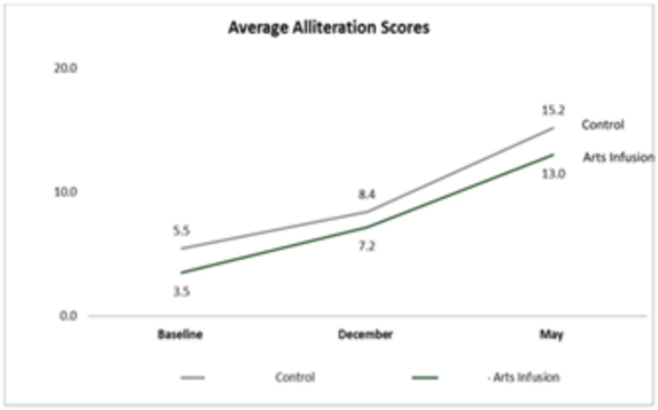
inability to state with any sense of finality what "to enrich" may mean outside of my own ethics, ideologies and morals.

9 Conclusions

Perhaps a promising approach for performative pedagogues and researchers may be to find value in a description of the moment of doing and leave the interpretation up to the reader. As Carter explained:

> Despite our fondest wishes, we cannot escape the problems of interpretation and meaning, either by ignoring them or by claiming to overcome them. We can only deal with them self-consciously and directly, using whatever tools we can to track their influence on our thinking and resisting as strenuously as possible the impulse by ourselves and others to elevate a particular interpretation to the status of doctrine. (1993: 10)

In each student's story, there were moments where the emergent self could be observed, both inside the fictional world of the drama and in the real-life drama of the classroom. In both spaces the students showed agency as they made



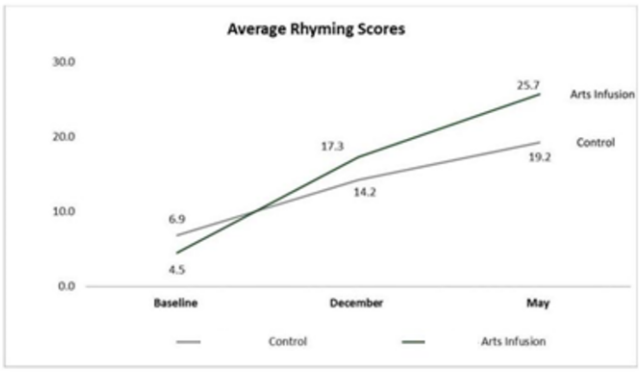
School	Baseline	December	May
Control	5.5	8.4	15.2
DBP Infusion	3.5	7.2	13.0

School	% Change Baseline to December	% Change December to May	% Change Baseline to May
Control	54%	80%	177%
DBP Infusion	105%	81%	271%

Figure 8. DBP—Alliteration. Control $N = 17$, DBP Infusion $N = 6$. There were no significant differences between Control and DBP Infusion Baseline, December, and May Alliteration scores. There was a significant difference between Control Baseline to December, December to May, and Baseline to December scores. There was a significant difference between DBP Infusion, December to May and Baseline to December scores, but not Baseline to December. Control and DBP Infusion analysis only include students present for Baseline, December, and May assessments.

Figure 5: Average Alliteration

choices on how to perform within the perceived needs of any one particular social interaction. They used language and explored who they were, subverted and or reinforced institutionalized learning structures which inform how a person should perform. Within the drama moments there was a sense that a critical performative pedagogy took place where each individual used language to forward an emergent discourse of who and what they were and how the moment would be played out. Both spaces held meaning and informed one another. Trying to validate the truth or rightness of one experience over the other would seem a fruitless venture. Rather this study has provided me with another perhaps more abundant perspective, namely that the value of a performative pedagogy lay not in the outcomes or affects but rather in the ability to provide insight into the ways in which our sense of self alters based upon our perceived social needs within any one experience. Here is a way to dwell in the complexities and possibilities not only of drama but of life itself.



School	Baseline	December	May
Control	6.9	14.2	19.2
DBP Infusion	4.5	17.3	25.7

School	% Change Baseline to December	% Change December to May	% Change Baseline to May
Control	107%	35%	180%
DBP Infusion	282%	48%	466%

Figure 9. DBP Infusion—Rhyming. Control $N = 14$, DBP Infusion $N = 15$. There was a significant difference between Control and DBP Infusion May Rhyming scores. However, there was not a significant difference between Baseline and December scores. There was a significant difference between Control Baseline to December, December to May, and Baseline to December scores. There was a significant difference between DBP Infusion Baseline to December, December to May, and Baseline to December scores. Control and DBP Infusion analysis only include students present for Baseline, December, and May assessments.

Figure 6: Average Rhyming

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Assessing Performative Competence in German ELF-Classrooms – The Task of Teachers and Learners

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Abstract

When it comes to categorizing what pupils in a German English language classroom do when they are taking over roles and enacting scenes, a variety of terms is usually applied, e.g. acting-out, role-play, scenic play, drama-based education, scenic improvisation, to name but a few. Drama in English Language Teaching (ELT) enables pupils to change perspectives and put themselves into the shoes of other personae thereby learning English in a holistic and creative manner that equally appeals to all senses. The question arises how teachers (and learners) can assess drama activities in an EFL-context. In order for assessment formats to yield conclusive insights into the achievements to be gained in performative EFL-classrooms, the former have to be based upon a sound understanding of the essential elements the construct of performative competence comprises. Therefore, firstly a definition of performative competence will be presented and practical examples of drama activities related to different school levels within the German school system will be provided. Secondly, the teacher's tasks during drama activities in the EFL-classroom will be discussed, and thirdly, the agents and goals of assessing drama activities in ELT will be outlined before one generic assessment sheet will be introduced and analysed in detail.

1 Towards a definition of performative competence in ELT

Drama activities[1] in EFL-classrooms are usually geared towards linguistic and motivational goals in order to enhance pupils' skills of spoken interaction in

[1] The term 'drama activities' will be used as an umbrella term throughout this article covering both staging forms, such as scripted or improvisational scenic plays, scenic interpretations of a piece of literature, or theatre performances, and drama techniques, such as circle of life (Neelands Goode 2015: 9) or postbox (ibid. 130). For a detailed discussion of staging forms (referring to Kao O'Neill 1998 and Schewe 1993) on a continuum of controlled viz. scripted to open communication on the one hand and drama techniques on the other see Jelic 2011: 110-121.

situations different from the traditional teacher-student talk on the basis of a course book. Yet, once applied to the language classroom, they automatically take on the characteristic features of performing in front of others, be it in form of a role play or in form of a scene or even a complete play enacted in the presence of class mates or a school audience. *In nuce*, this is what Susan Holden (1982), a pioneer of drama in language teaching, refers to when she says: "drama is concerned with the world of 'let's pretend'; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person" (quoted in Davies 1990: 87). Yet, engaging in a role play or taking part in other drama activities, for instance 'role-on-the-wall' or 'good angel / bad angel' (cf. British Council Hong Kong 2008/09: 29, 32) may serve the purpose of working creatively on a character and the problems he/she faces without an actual performance in sight. In the context of teaching literature in the EFL-classroom, these activities enable teachers to complement the procedures of literary text analysis by action-oriented, viz. creative modes of work. The value of such drama activities surpasses the purely cognitive-analytic understanding of a literary text and focuses on pupils' emotional and imaginary approaches to said text. The activities under discussion do not necessarily include the performance of a scene, let alone a complete play. Duff and Maley (1984) also emphasize the process-character of drama techniques and assume their value to lie in "not in what they lead up to but in what they *are*, in what they bring out right *now*" (ibid. quoted in Davies 1990: 87; italics in the original). The dichotomy between process and product, however, might not be as prominent as it seems, as any kind of performance bears characteristics of 'being on stage' in front of others, even if the intimacy of an EFL-classroom is less official than the stage in the school hall or the local theatre.

On a more general note, Hallet even goes so far as to draw a comparison between the cultural performance of a play and social performance in general. He claims that people often perform in a variety of social situations occurring in their lives (Hallet 2008: 391) and defines performative competence in its broadest sense as:

> the ability to understand and participate in staged interaction. (...) Active participation in social interaction presupposes the ability to 'read' situations, respectively their underlying deep structure (...), in order to (co-)found and act in them in a responsible way, that is above all, by respecting the positions of the other participants (Hallet 2008: 406).[2]

[2] The German original reads as follows: „die Fähigkeit des Verstehens von und der Partizipation an inszenierter Interaktion (....) Aktive Partizipation an sozialer Interaktion setzt die Fähigkeit voraus, Situationen bzw. ihre Tiefenstruktur (...) zu 'lesen', um sie (mit)konstituieren und in ihnen verantwortungsvoll, d.h. vor allem unter Respektierung der Positionen der anderen Teilnehmer/innen, agieren zu können" (Hallet 2008: 406). One could argue that not all social situations that are staged in everyday life might comply with the educational standards relevant to (foreign language) learning at school, let alone with the aesthetic standards to be applied to professional stage performances. Yet, this is an issue to be debated upon elsewhere.

Hallet's definition contains three essential dimensions that are equally ascribed to the concept of Intercultural Communicative Competence (ICC) devised by Byram (1997) and put to use in the wider context of the *Common European Framework of Reference for Languages* (Council of Europe 2001), namely knowledge (in Hallet's statement, reading the deep structure of the situation at hand), skills (ibid., acting responsibly in a given situation), and attitudes (ibid., respect towards the other participants involved). This triad, that also traditionally denotes the three dimensions of learning objectives in any school context, has likewise been adapted to pupils' literary competence (cf. Thaler 2008; Volkmann 2015). In a similar vein, performative competence is closely linked to (inter)cultural competence and literary competence in so far as pupils actually act out the roles of imaginary others in English as a foreign language rather than just reading about intercultural encounters or taking them in while analysing a literary text. That is why, pupils' performative competence in English may be assumed to embrace

- the cognitive understanding of the imaginary situation alongside the characters' motives, beliefs and attitudes to be presented,
- the dramatic skills of performing as a persona – both verbally in English as a foreign language and non-verbally through gestures, posture etc., as well as
- the affective dimension of dealing with a character's and their own emotions simultaneously.

These three layers may be applied to learners of all ages as the amount of cognitive involvement, the aspired quality of dramatic skills, and the depth of emotions affected may vary in accordance with the pupils' age and stage of learning English (cf. Volkmann 2008: 434-449), as will be shown in the subsequent examples of performative competence likely to be encountered at the primary (grades 1 to 4), lower secondary (grades 5 to 10), and upper secondary level (grades 11 and 12) of German EFL-classrooms.

1.1 Example of performative competence displayed at the primary level

At the primary level, pupils learn English by means of item learning rather than system learning, which is to say they get to know basic chunks of the English language as used in games, songs, and stories. Consciousness-raising with regard to single grammatical issues occurs incidentally and takes on the form of experimenting with the language rather than conveying explicit grammatical knowledge typical of teaching English to learners at the secondary level. The imitative character of the classroom discourse in elementary English language teaching only slowly gives way to more independent usage of English on the pupils' part. Nonetheless, language use may well be accompanied by precursors

of drama skills. Thus, by way of example, beginners of learning English enacting the animals of the song "Old McDonald had a Farm"[3] need to know what cows, pigs, ducks, horses, lambs and chickens look like and what sounds they make (cognitive level) in order to be able to sing the song and apply adequate gestures to go along with it (level of dramatic skills). They need to pronounce the names of the animals distinctly (level of dramatic skills) to mark the difference between them, and they need to engage in the fun of this nursery song in a way which at the same time prevents them from fooling around too much to make it an effective performance (affective level). Admittedly, this type of drama activity leaves no room for pupils to use English freely. Yet, at this stage of learning, such activities foster the pupils' listening and speaking skills while at the same time providing a learning context in which pupils use their bodies and practise various forms of stress and intonation while performing the song in English.

1.2 Example of performative competence developed at the lower secondary level

Lower secondary pupils enacting the text of a course book rounding off a teaching unit need to understand the basic dilemma presented, they need to breathe life into the course book characters by communicating as authentically as possible, perhaps by also deviating from the text given in the course book, and they need to feel themselves into characters they would probably distance themselves from in reality. In the fifth unit of English G 21 (Schwarz 2007: 88-90), for example, five eighth graders suspect a new girl in class to have stolen various items, such as lunch money, a pen, and a mobile phone. They set a trap by deliberately leaving a purse in the classroom which contains a key ring that bleeps once someone nearby whistles. The children move around the school premises to find the suspect. Finally, they detect bleeps near the caretaker who is handing over the purse to the class teacher. The 'detectives' have to acknowledge that they are not to blame others, especially a new class mate, for taking things without adequate proof. Whereas understanding the situation at hand cognitively will surely not pose any major difficulties, one challenge affecting the level of dramatic skills as well as the affective dimension consists of how to enact bullying behaviour in English on the one hand and of how to present the emotion of being ashamed of that same behaviour on the other. Drama techniques, such as hot-seating (cf. Neelands & Goode 2015: 43) might help pupils to develop the individual roles to be adopted in the role play further.

1.3

[3] For the lyrics of the song see https://kidsongs.com/lyrics/old-macdonald-had-a-farm.html [last accessed August 23, 2017]

1.4 Example of performative competence deployed at the upper secondary level

At the upper secondary level, there is practically no limit to the texts that might be suitable for acting in English. They include scenes from poems, songs, novels or dramas, or complete plays depending on the goals teachers intend their learners to achieve with regard to their literary and intercultural understanding of a text. The level of performative competence on the pupils' part varies according to the extent to which they have already been made familiar with drama activities in their school lives either in English or in other school subjects. The example provided here is taken from the song "Blind Willie McTell" that Bob Dylan, Nobel Prize Winner in Literature 2016, wrote in 1983, first played in public on August 5, 1997, and last on June 17, 2017.[4] The song pays homage to a blues singer of the same name and simultaneously presents scenes from American Civil War history, such as the following in two succeeding stanzas:

> See them big plantations burning
> Hear the cracking of the whips
> Smell that sweet magnolia blooming
> See the ghosts of slavery ships
> I can hear them tribes a-moaning
> Hear that undertaker's bell
> Nobody can sing the blues
> Like Blind Willie McTell
>
> There's a woman by the river
> With some fine young handsome man
> He's dressed up like a squire
> Bootlegged whiskey in his hand
> There's a chain gang on the highway
> I can hear them rebels yell
> And I know no one can sing the blues
> Like Blind Willie McTell

In order to convey a lively picture of the scenes presented pupils could be encouraged to present two still-images: one could show the relation between a slave owner hovering above a group of slaves and swinging a whip; another one could represent a gang of prisoners who are chained to each other and sing out loud while forced to work on a road (cf. Detering 2008: 84). Thereby, pupils can embody the corresponding situations of oppression and violence.[5]

[4] For the lyrics of the song see https://bobdylan.com/songs/blind-willie-mctell/ [last accessed August 27, 2017]

[5] The two still-images were put to practice by a group of Master students at Cologne University in their English language teaching seminar "Poems and Songs in the EFL-Classroom" on 7 November 2017. The drama activity clearly contributed to their understanding Dylan's song and accounted for a truly lively participation.

Although they work mostly non-verbally when applying this drama technique, they will obtain a feeling for blocking and space they can later transfer to other drama activities. Furthermore, pupils might invent a conversation among the slaves or prisoners to render their fate more personal and to make the audience understand the social situation at hand on both a cognitive and an emotional level. Even though only a number of scenes are presented, the characteristics of the action in question require careful warm-up and sensitive phasing-out.

2 The teacher's tasks in performative EFL-classrooms

Since the focus on the performative as outlined in the present paper is realized in the context of English as a foreign language at school in Germany (for a historical overview related to English or German as foreign or second languages see Schewe 2007), two assets are obvious: first, by performing in a foreign language in someone else's shoes pupils may gain confidence when using the language; secondly, using the foreign language in a meaningful context strengthens pupils' belief in the purposefulness of the enterprise. Still, two drawbacks are also evident: on the one hand, one needs to take into account that pupils might be shy and feel awkward while performing and, on the other hand, one needs to acknowledge the fact that they might regard performing itself as something artificial that they cannot easily relate to. That is why, the teacher's tasks in performative EFL-classrooms are manifold: firstly, they need to be convinced of the advantages of drama in ELT themselves; secondly, they need to motivate their students to engage in drama activities and to encourage them to gradually develop a feeling for acting in the role of another; thirdly, they need to endow them with adequate support both in terms of linguistic resources and in terms of drama skills.[6] Most importantly, they need to create an atmosphere in which pupils feel safe to let go and, presumably sometimes, make 'fools of themselves'. Teachers will usually also focus on the idea that pupils need not be afraid of being graded once they engage in drama activities.[7] Nonetheless, assessment, not necessarily grading, plays a vital role in drama activities themselves whenever pupils and teachers (in-role) reflect upon their feelings (cf. Volkmann 2008: 446, 448) impressions, experiences

[6] Evidently, this presupposes that English language teachers make themselves familiar with drama activities and undergo further training in this field.

[7] As a matter of fact, the difficulty of encouraging pupils to engage in oral production and at the same time assessing their proficiency in the foreign language is predominant in any foreign language classroom. It may well be overcome by distinguishing between so-called 'situations for learning', in which pupils may experiment with the language and practise their performance without being assessed and 'situations of achievement', in which pupils are actually assessed and know about this fact after negotiating with their teachers when they think their performance may be subject to more judgemental appraisal. This dichotomy was introduced in the curriculum for English at the upper secondary level in the German federal state of North Rhine-Westphalia as early as 1999 (for the application of this dichotomy in the context of self-assessment see Bosenius 2003, 414-415).

and achievements while acting. The teacher's task here involves dealing with particular "competences and behaviour that s/he is going to comment on during the session whilst working with the groups, such as (...); use of voice, pitch; working in English; use of levels; use of gesture; (...); use of silence and pausing (British Council Hong Kong 2008/09: 38). The assessment sheet presented below (see 3.3) aims at endowing both teachers and learners engaged in peer assessment with a tool to base their observations on. It needs to be closely linked to the layers of performative competence to be assessed.

3 Assessment procedures

3.1 Layers of performative competence to be assessed

No matter whether it is a brief meeting and greeting using English in the primary EFL-classroom or a textbook dialogue acted out in front of a lower secondary English language class or whether it is a scene from a Shakespearean play enacted by pupils at the upper secondary level/in the sixth form of a German secondary school, the three layers of performative competence introduced above are involved (see chapter 1). As these layers are inherent in any drama activity, the question arises how they can be operationalized in order to be applied for assessment purposes in EFL-classrooms irrespective of the staging form or drama technique involved. A major difficulty emerges with regard to the cognitive understanding of a dramatic situation in so far as the latter may relate both to the characters and action to be performed as well as to the drama conventions employed to comprehend said characters. In this way, pupils might either learn something about the social situation, often a dilemma or conflict at hand; or, they learn something about the drama convention they are working with (cf. British Council Hong Kong 2008/09: 39, for example, on the functions of the drama conventions 'role-on-the wall' and 'thought tunnel'). Thus, the knowledge pupils acquire may refer to the content of the situation/play or to drama as content. That is why the cognitive dimension strongly depends on the individual context of a drama activity and needs working out by the agents of assessment concerned.

As far as the dramatic skills of performing as a persona both verbally and non-verbally are concerned, precise levels of observation during performance are feasible, particularly, as "[f]requency scales are excellent for assessing performance skills (...)" (Brookhart 2013: 78). At the same time, another difficulty arises in so far as pupils' drama skills are intertwined with their linguistic skills in English. So any attempt at assessing the former requires adequate categories for assessing the latter. Finally, the affective dimension of dealing with a character's and one's own emotions has an objective and a subjective side to it, because a pupil's success in enacting certain emotions might well be visible to an external observer – for instance a classmate or a teacher – whereas the pupil's own emotions during performing can only be the topic of personal reflections after the performance. Before suggestions for

a concrete assessment tool are introduced in detail, the agents and goals of assessing pupils' performative competence need considering.

3.2 Agents and goals of assessing performative competence in English language classes

Generally speaking, assessment is usually considered to be less judgemental than evaluative.

That is to say, the overall aim of teachers assessing drama activities in their EFL-classroom is to foster self-confidence and to provide further support in order to enhance both pupils' communicative and performative competence. Learners might observe their peers in order to give peer feedback which strengthens cooperative drama work in the EFL-classroom. Furthermore, learners may engage in assessing their drama work in order to judge how well they have accomplished a performance task and how they relate to drama emotionally, thereby applying a meta-cognitive learning strategy (cf. Chamot & O'Malley 1995: 62). All of these endeavours are part of formative assessment that, on a larger level, cater for assessing creativity in a school context (cf. Lucas et al. 2012: 12).[8] Finally, external researchers might take different perspectives; for instance, they might evaluate the actual linguistic output learners present while acting; they might consider the learners' acting skills proper; they might also focus on the conditions under which drama in English language teaching may turn out to be successful, thereby observing what teachers do to initiate, accompany, and round off drama activities in their EFL-classrooms. Devising adequate assessment tools for all of these agents having different goals on their minds would appear to be a herculean task; therefore, the assessment sheet suggested below focuses on the dramatic skills proper as presented in the model of performative competence outlined above (see chapter 1) with a view to enhancing both pupils' communicative and performative skills whilst being committed to drama activities in the EFL-classroom.

3.3 Assessment sheet: analysing spoken interaction during performance

There are innumerable options to encourage pupils partaking in drama activities inside and outside the EFL-classroom to reflect upon their understanding of a character/scene, a drama technique put into operation, their own performance and their emotions going along with it. Experts on drama in ELT generally agree upon the fact that retrospective reflection is essential to dramatic action. In the EFL-classroom it may be linked to reflection upon the language employed, which eventually leads to language awareness, a concept that is key to the

[8] Referring to a literature survey Lucas et al. equally point out that "formative assessment can raise standards of achievement" (Lucas et al. 2012: 11).

curriculum for English as a foreign language at German schools from the primary through the upper secondary level. In Laurenz Volkmann's words:

> [f]urthermore, (...) reflective talk about the actual *acting out* (italics in the original) and the language employed in individual communicative situations may support those for some time now highly emphasized meta-communicative moments that pertain to *language awareness* (italics in the original) (Volkmann 2008: 429).[9]

Similar to the problem that arises when one attempts to distinguish the knowledge pupils are expected to acquire relating to the content of an imaginary situation or scene/play at hand and the content that the functions of drama techniques themselves entail (see 3.1), an assessment sheet that covers the linguistic aspects of pupils' performance may contain newly introduced linguistic items that learners are supposed to make use of or a broader appraisal of their communicative competence in spoken interaction as elaborated on in the *Common European Framework of Reference for Languages* (Council of Europe 2001; 2017). On the whole, the ensuing assessment sheet has been designed to provide teachers and learners in performative EFL-classrooms with a more exact tool to master assessment sessions after performance than saying what they liked or disliked about their performative experience.

When creating an assessment sheet that can be used by both teachers and learners one needs to bear in mind what type of sheet best suits the agents' purposes. Professionals in theatre education and teachers in English-speaking countries who teach drama as a compulsory subject at school usually work with rubrics whose "two defining characteristics (...) [are]: appropriate criteria and, for each criterion, descriptions of performance along a continuum of quality" (Brookhart 2013: 53).[10] Whereas rubrics might be particularly helpful for (novice) teachers of drama and for criterion-referenced grading purposes, general discussions on the quality of drama activities in an EFL-classroom may also be based on a (check)list of guiding questions as to be found in Volkmann's principles of practising and performing a play (cf. Volkmann 2008: 440). The categories involved there are, amongst others, language use, body language, and space. Rating scales are another possibility that enables EFL-teachers and older learners, e.g. in grades 9 to 12, who only occasionally work with drama in their lessons, to 'translate' what they see into an appreciation of drama skills. In Brookhart's (2013) words "[a] rating scale is a list of specific characteristics with a place for marking the degree to which each characteristic is displayed" (italics in the original) (ibid. 78). This option has been chosen to design the

[9] The German original reads as follows: „Darüber hinaus kann (...) das reflektierende Gespräch über das *acting out* und den Sprachgebrauch in konkreten Kommunikationssituationen jene inzwischen stark betonten metakommunikativen Momente unterstützen, die zur *language awareness* gehören" (Volkmann 2008: 429).

[10] For a controversial view of assessment rubrics in drama see http://www.thedramateacher.com/assessment-rubrics-in-drama/ [last accessed November 28, 2017].

assessment sheet on spoken interaction during performance that covers both the spoken text and nonverbal communication. For that purpose Krieger's survey of the semiotics of theatre (cf. 1995: 80) including 'text' and 'tone' referring to the spoken text as well as 'mime', 'gesture' and 'movement' referring to the expression of the body have been taken into account. Referring to the latter, the section "body language – nonverbal communication" as presented in the *Common European Framework of Reference for Languages* (Council of Europe 2001) has also been accounted for:

Paralinguistic body language differs from practical actions accompanied by language in that it carries conventionalised meanings, which may well differ from one culture to another. For example, the following are used in many European countries:

- gesture (e.g. shaken fist for 'protest');
- facial expression (e.g. smile or scowl);
- posture (e.g. slump for 'despair' or sitting forward for 'keen interest');
- eye contact (e.g. a conspiratorial wink or a disbelieving stare);
- body contact (e.g. kiss or handshake);
- proxemics (e.g. standing close or aloof) (ib. 89).

The verbal side of the performance, viz. the spoken text has been further substantiated by the criteria for spoken interaction provided in the *CEFR* (Council of Europe 2017: 152). By way of example, the proficiency level B1 (Independent User – Threshold) has been taken as a point of orientation as the competences described on this level are those that pupils of English at a German grammar school in the federal state of North Rhine-Westphalia are supposed to acquire by the end of the ninth grade. The following juxtaposition reveals to what extent the *CEFR*-descriptors have been transformed in the core curriculum for grade nine:

> B1 Spoken Interaction according to the "Common Reference Levels: self-assessment grid"
>
> I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events) (Council of Europe 2001: 26; 2017: 152).
>
> Speaking: taking part in conversations according to the core curriculum for English at lower secondary grammar schools in North Rhine-Westphalia (Germany):

> Pupils can actively participate in various everyday conversations and can take part in conversations on topics of societal relevance. They can enter even unprepared into conversation with native and lingua franca speakers on topics that are familiar to them (Ministerium für Schule und Weiterbildung 2007: 36).[11]

Additionally, the newly developed descriptors for phonology (Council of Europe 2017: 156) have been taken into consideration:

> B1 Phonology
>
> Pronunciation is generally intelligible; can approximate intonation and stress at both utterance and word levels. However, accent is usually influenced by other language(s), he/she speaks
> (Council of Europe 2017: 156).

The assessment sheet has not yet been trialled in any EFL-classroom. It may serve as a model for various ELT-contexts to be modified according to the prerequisites of the respective performative EFL-classroom.

Language use – the spoken text —

Expression of the body – nonverbal communication —

4 Functions of the assessment sheet

The 'assessment sheet: analysing spoken interaction during performance' may be employed by both teachers and learners. Teachers can use it to provide substantial feedback on pupils' drama and communicative skills. Before teachers actually apply the assessment sheet, they need to explain the relevance of the entries to be ticked regarding the pupils' performative competence. Only if pupils understand categories, such as 'gesture', 'space', and 'posture', or 'turn-taking', will they be willing to work with the assessment tool in their English language classroom. After using the sheet themselves to assess their peers, learners could set up surveys on the basis of their observations in order to discover what drama and communicative skills still need fostering in their English language classroom. They could report their results to their teacher who can then bring in his/her expertise to integrate the requests made by his/her pupils into further drama lessons. The assessment sheet may also be transformed into a tool of summative assessment, viz. evaluation,

[11] The German original reads as follows: „Die Schülerinnen und Schüler können sich aktiv an unterschiedlichen Alltagsgesprächen sowie an Gesprächen über Themen gesellschaftlicher Bedeutung beteiligen. Sie können sich im Umgang mit native speakers und lingua franca-Sprecherinnen und -Sprechern auch unvorbereitet an Gesprächen beteiligen, wenn ihnen die Themen vertraut sind" (Ministerium für Schule und Weiterbildung 2007: 36).

Actor A (respectively B, C, etc.) pronounces words understandably.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) stresses words in English well.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) speaks loud enough for everyone to understand him/her.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) speaks clearly for everyone to understand him/her.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) changes his/her voice according to the character's mood.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) expresses himself/herself quite fluently.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) reacts spontaneously to what other actors say.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) uses turn-taking efficiently.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) makes use of new vocabulary that is needed while acting.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) makes use of new grammatical structures that are needed while acting.
□ always □ often □ sometimes □ never □ can't say

if performative competence is taken to be the topic of official evaluation procedures as a special form of testing spoken interaction that according to the North Rhine-Westphalian EFL-curriculum for English at both the lower and the upper secondary level may totally or partially replace a class test (Qualitäts- und UnterstützungsAgentur – Landesinstitut für Schule 2016a, 2016b). For that matter the knowledge related to literary and cultural content inherent in scenes/plays as well as that relevant to the content of drama conventions would have to be described in more detail. Equally, the pupils' communicative competences would have to be depicted with the help of rubrics that account for grading pupils' language use in spoken interaction.

To sum up, in the context of teaching and learning English as a foreign language in Germany, the assessment sheet presented in this article is to help pupils and teachers to operationalize performative competence in a way that makes both reflection and debate upon this complex construct a fruitful enterprise. The assessment sheet presented in this paper predominantly accommodates categories for the dramatic dimension of performative competence. Trying it out in practice may yield empirical data on how drama activities in EFL-classrooms can be assessed.

Actor A (respectively B, C, etc.) makes eye contact when needed.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) varies his/her facial expression in accordance with the role.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) uses gestures to support the spoken text.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) uses space to show his/her relation to other characters.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) uses objects to show his/her relation to other characters.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) uses posture to convey his/her attitude.
□ always □ often □ sometimes □ never □ can't say

Actor A (respectively B, C, etc.) enacts emotions, such as joy, fear, doubt etc. by showing bodily reactions.
□ always □ often □ sometimes □ never □ can't say

Feedback and suggestions for improvement

I liked Actor A's (respectively, B's, C's etc.) performance very much, because I think he/she

_____
_____
_____

From how I understood the scene/role-play/situation, Actor A (respectively B, C, etc.) could further work on

_____
_____
_____

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Theaterpädagogische Elemente in Fremdsprachenunterricht integrieren – am Beispiel eines Kiswahili-Kurskonzepts

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Zusammenfassung

Der Artikel beschäftigt sich mit der Frage, wie man Fremdsprachenunterricht so gestalten kann, dass die ursprünglich bei allen Menschen vorhandene Neugier und Lust am Lernen wieder geweckt wird, wie man Aspekte natürlichen ungesteuerten L2-Lernens auch im Fremdsprachenunterricht simulieren kann und wie Spielelemente auch mit spielungewohnten Gruppen so in den Unterricht integriert werden können, dass das Spiel ein wirkliches Spiel wird. Außerdem spielen die Reduktion von Sprechangst und die Förderung von Lernerautonomie insbesondere hinsichtlich bevorzugter Sprachlernwege eine Rolle. Dazu werden im vorgestellten Konzept sowohl Bewegung, Rhythmus, Melodie und Rollen- und Theaterspielelemente genutzt als auch Clownsprinzipien. Die Herangehensweise ist für das deutsche Bildungssystem unüblich und will einen Kontrapunkt zum Anspruch der Ver-Messbarkeit von allem setzen.

1 Einleitung

> „. . . doch etwas ganz Zentrales scheint mir zunehmend verloren zu gehen: die Radikalität, die Parteilichkeit, die Skepsis im theaterpädagogischen Arbeiten. Die Skepsis gegenüber der Welt ist die Voraussetzung für ein kritisches Bewusstsein“ (Nix 2012: 45)

Ein solches Bewusstsein sollte m.E. jeder theaterpädagogischen Arbeit zugrunde liegen: Sie sollte Lerner*innen selbstständiger machen, kritischer und stärker, und sie sollte versuchen, Gegengewichte zu strukturellen Zwängen zu setzen, wachzumachen, zu zeigen, dass Lernen und Zusammenarbeiten auch anders funktionieren können, als wir das für unser Bildungssystem zumindest heimlich noch immer als gültig annehmen. Genauer: Mit meinem hier vorgestellten Ansatz möchte ich zeigen, dass man auch in institutionellem Raum scheinbar selbstverständliche Muster von Fremdsprachenunterricht aufbrechen kann, dass Teilnehmer*innenorientierung nicht nur ein Lippenbekenntnis sein muss, dass Lerner*innen mitentscheiden können, was und wie sie lernen und dass

Lernen aus Interesse und Neugierde und mit Spaß nicht nur lernförderlich, sondern auch möglich ist (vgl. Sambanis 2013: Kap. 2, insb. S. 25-35, Holec 1981), und zwar nicht nur für einzelne, sondern für alle Teilnehmer*innen (TN) eines Kurses. Deshalb integriert der im Folgenden vorgestellte Ansatz viele Aspekte von Freiwilligkeit und Interesse der Lerner*innen, viele Angebote seitens der Lehrer*innen und immer wieder die Ermunterung einzufordern, was gebraucht wird.

Ich will aber in diesem Artikel auch auf die Reibung im und am System aufmerksam machen, nicht weil das gegen meinen Ansatz spricht, sondern weil es uns bewusst macht, dass wir das System verändern sollten. Anders gesagt: Es geht meines Erachtens nicht nur um die Frage, inwiefern sich die Theaterpädagogik an Fremdsprachenunterricht anpassen sollte (siehe Küppers &Walter 2012: 5), sondern auch darum, inwiefern sich der Fremdsprachenunterricht an die Theaterpädagogik anpassen sollte und deren Prinzipien, Grundsätze und Möglichkeiten nutzen kann, um freundlicher und menschengerechter zu werden.

Wichtig für mein Kurskonzept war es, außer einer Orientierung an den Interessen der Lerner*innen und dem Versuch der Förderung selbstständigen Lernens, eine Atmosphäre der Fehlerfreundlichkeit (im Sinne von *make misteaks*[1] (*sic*!)) und der Risikobereitschaft zu schaffen (zu dem Thema siehe auch Haftner/Kuhfuß 2014: 222). Als Spracherwerbsforscher*innen wissen wir, dass Fehler notwendiger Bestandteil von Lerner*innensprachen sind, dass sie klug und hochinteressant sein können, weil sie Hypothesen über das Funktionieren der Zielsprache zeigen, dass die Angst vor Fehlern zu Sprechhemmungen führt und dass das Aufmerksam-Machen auf Fehler üblicherweise keine positiven Emotionen auf Seiten der Lerner*innen weckt. Deshalb halte ich es für wichtig, Fehler zwar phasenweise zu korrigieren, insgesamt aber den Lerner*innen zu vermitteln, dass Fehler Teil des Lernprozesses und viel weniger wichtig als (kommunikativer) Gebrauch der Fremdsprache sind. Eine von allen Interaktanten verinnerlichte Fehlerfreundlichkeit führt zu einer erhöhten Bereitschaft, Risiken einzugehen, mutiger zu werden und sich auch dann zu äußern, wenn man nicht sicher ist, ob das, was man sagen will, richtig ist. Wichtig ist in einem Anfängersprachkurs an erster Stelle, sich zu trauen, in der Zielsprache sprachlich zu handeln und zu interagieren. Fehlerkorrektur kann damit dann als das gesehen werden, als das sie gemeint ist, als emotional unbelasteter, manchmal notwendiger *Focus on Form*, um langfristig die inhaltliche Kommunikation zu verbessern. Risikobereitschaft wiederum hilft beim Abbau von Sprechangst.

2 Konzeption für einen Anfängersprachkurs mit theaterpädagogischen Elementen

Das vorliegende Konzept wurde im Rahmen eines Kiswahili-Anfänger-Sprachkurses entwickelt und bereits teilweise auf das Deutsche übertragen.

[1] Quelle: Toilettenspruch an der Universität Bielefeld.

Der Kiswahili-Kurs fand im Rahmen der frei wählbaren Angebote des Fachsprachenzentrums der Universität Bielefeld statt. Die 17 TN sprachen mehrheitlich Deutsch als Erstsprache, aber auch internationale Student*innen mit den Erstsprachen Chinesisch, Vietnamesisch und Französisch nahmen teil. Eine Teilnehmerin war kenianisch-deutsch, hatte also Familie in Kenia und zumindest schon des Öfteren Kiswahili gehört, ein anderer hatte ein Jahr in Ruanda verbracht und lernte Kiswahili in Ermangelung eines Kinyarwanda-Angebots. Der Kurs umfasste einen Zeitraum von 15 Wochen. Pro Woche fanden jeweils zwei 90-min-Einheiten statt, von denen die erste im Theaterprobenraum, einem großen leeren Raum mit Holzfußboden, und die zweite am Folgetag in einem normalen Unterrichtsraum durchgeführt wurde. Im Theaterprobenraum wurde der Schwerpunkt auf das Spielen gelegt; die Interaktion fand fast ausschließlich in der Zielsprache statt und es wurden diverse Aktivitäten durchgeführt. Die Hausaufgabe bestand nach diesen Sitzungen immer darin, alles aufzuschreiben, was man behalten hat und zu überlegen, was man am Folgetag gerne fragen möchte.

Die Unterrichtsraumsitzung am folgenden Tag wurde immer mit der Möglichkeit zu fragen eingeleitet und alle Fragen wurden, wenn auch unterschiedlich ausführlich, beantwortet. Dies ist m.E. sinnvoll für jeden Unterricht: Wenn wir Lernen mit der Lebenswelt von Lerner*innen verknüpfen und von ihren Interessen ausgehen wollen, müssen Lehrer*innen Fragen zu allen Themen – auch wenn sie nicht im Curriculum ‚dran' sind – beantworten. Es gibt nichts Demotivierenderes als ein „Das ist jetzt noch nicht dran – das brauchst du nicht zu wissen". Wenn wir als Lehrer*innen selbstständige, autonome Lerner*innen wollen, müssen deren Interessen berücksichtigt werden. Nach Beantwortung der Fragen wurde ‚üblicher' Fremdsprachunterricht durchgeführt. Feste Hausaufgaben für alle Kursmitglieder (außer der Reflexionsaufgabe zwischen Spiele- und Unterrichtsraumsitzung) gab es allerdings nur selten, stattdessen viele Anregungen, was und wie man noch üben könnte, und dazu wurden Materialien und Online-Links zur Verfügung gestellt. Auch dieses Vorgehen war begründet in der Autonomieförderung und dem Wunsch, an die Interessen der Lerner anzuknüpfen und ihnen bevorzugte Lernwege/Lernmöglichkeiten zur Verfügung zu stellen.

Alle Grammatik-Themen und die meisten inhaltlichen Themen wurden zunächst in den Spielesitzungen interaktiv realisiert und anschließend in den Unterrichtsraumsitzungen erläutert, hinterfragt und durch schriftliche und mündliche Aufgaben und Übungen gefestigt. Auch weitere Aktivitäten in den folgenden Spielesitzungen dienten der Festigung .

Ziel der Spielesitzungen war es, die Neugier der Lerner*innen zu wecken und durch Fehlerfreundlichkeit die eigene Experimentierfreudigkeit mit Sprache zu fördern. Um einen vom üblichen Unterricht abweichenden Rahmen zu setzen, ist es sinnvoll, die übliche Lehrer*in-Schüler*in-Relation so weit wie möglich aufzuweichen. Das heißt für die Lehrkraft, eher mitzuspielen als zu beobachten und vor allem, sich als erster und Vorbild ‚zum Affen zu machen'. Man kann von den Lerner*innen nichts fordern, was man nicht selbst auch bereit ist zu geben.

Das heißt aber auch, in den Spielesitzungen immer wieder daran zu erinnern, dass nicht die Korrektheit des Sprachgebrauchs im Fokus steht, sondern Spaß, Spiel und das Schaffen von Gemeinsamkeit innerhalb des Gruppenverbandes. Das Prinzip der Freiwilligkeit, insbesondere für Hausaufgaben, war verbunden mit dem Appell, Unterschiedliches auszuprobieren und so herauszufinden, welche Angebote das eigene Lernen begünstigen, welche Lernwege sich als effektiv für das Individuum erweisen – und sich von dieser Sorte Angebot mehr zu holen.

Abseits vom üblichen Unterricht wurde zum weiteren Abbau von Sprachhemmungen, zur Förderung von Neugierde, Fehlerfreundlichkeit und positiven Emotionen nach sechs Wochen (auf Deutsch) am Wochenende ein eintägiger Clowns-Workshop angeboten (siehe Punkt 5). Von diesem Zeitpunkt an wurden in die Spielesitzungen auch Clowns-Spiel-Aufgaben integriert.

3 Zentrale Spielelemente des Kurskonzepts[2]

a) Alle Spielesitzungen beginnen mit einem *Aufwärmspiel*[3], bei dem selbstverständlich auch die Lehrkraft immer mitspielt. In den ersten 6 Wochen ist dies immer eine andere Sorte Fang-Spiel. Fang-Spiele haben den Vorteil, dass sie keinerlei Hemmschwelle haben, d.h. auch spielungewohnte und sogar spielskeptische Lerner*innen haben Spaß, und sie wärmen sich körperlich auf, um in den Spielmodus umzuschalten. Einige der Spiele beinhalten bereits kleinere Elemente von Körperkontakt, so z. B. *Knuddelpacken*, bei dem ein Fänger jemand fängt, der dann der neue Fänger wird. Schützen können sich die Weglaufenden, indem sie eine (und nur eine) weitere Person berühren[4]. Weitere Beispiele für Fangspiele sind:

- Kettenpacken: Gefangene fassen den ursprünglichen Fänger an und werden so auch zu Fängern. Die Kette wird immer länger; nur die Außenglieder der Kette dürfen fangen
- Baum – Stein – Höhle: Der Fänger wechselt nicht, sondern verwandelt durch Zuruf die Gefangenen in einen Baum, einen Stein oder eine Höhle. Die Verwandelten können befreit werden. Um den Baum muss jemand zur Befreiung herumlaufen, über den Stein springen und durch die Höhle krabbeln.

[2] Einen großen Pool an weiteren für den Fremd- und Zweitsprachenunterricht nutzbaren theaterpädagogischen Aktivitäten bietet Bohle 2011/2017.

[3] Weitere Aufwärmspiele finden sich z. B. unter http://improwiki.com/de/wiki/improtheater/aufwaermspiele, 23.05.2017.

[4] Übungen mit Körperkontakt, jeweils sukzessive dem Stand der Gruppe entsprechend eingesetzt, dienen dazu, Hemmungen im Umgang miteinander zu überwinden und einen vom üblichen Fremdsprachenunterricht abweichenden Rahmen zu setzen sowie die positive Gruppendynamik zu fördern.

- Knie fangen (Paare, jeder versucht, die Knie des Gegenübers zu berühren).
- Körperteilpacken (das zu berührende Körperteil wird gerufen).

b) Die Spielanweisungen werden von Anfang an nur in der Zielsprache gegeben, das Spiel aber auch interaktiv von den (mitspielenden) Lehrer*innen demonstriert, so dass letztlich immer von Anfang an alles problemlos verstanden werden kann. Auch sämtliche weitere Arbeitsanweisungen werden in den Spielesitzungen auf Kiswahili formuliert und nur dann von der Lehrkraft übersetzt, wenn niemand verstanden hat, was gemacht werden soll. Bereits nach wenigen Wochen gibt es immer einige Lerner*innen, die den Inhalt der Aufgaben verstehen und die Erläuterung für die anderen Lerner*innen geben können. Diese Arbeitsanweisungen sind eine Art *Sprachbad*. Sprachbäder können auch aus rhythmisch gesprochenen und gestisch begleiteten Texten bestehen, beispielsweise dem Nachsprech-Spiel *Wir gehen jetzt auf Bärenjagd (Twaenda kuwinda)*. Hier kommt es nicht auf Genauigkeit und Korrektheit des Nachsprechens an, sondern auf das Nachsprechen und Herstellen einer Vertrautheit mit dem Klang der fremden Sprache überhaupt. Sprachbäder werden zunächst nicht weiter bearbeitet, d.h. Texte nicht übersetzt o. ä. Wenn wöchentlich wiederholt, werden die Lerner*innen nach und nach einzelne Elemente identifizieren oder gar wiedererkennen und verstehen. Diese Elemente können dann im Kurs reflektiert, schriftlich festgehalten etc. werden. Die Bearbeitung geht aber von den Lerner*innen aus.

c) Verschiedene Spielarten von *Total Physical Response* (TPR[5]) werden insbesondere in den ersten Wochen in die Spielesitzungen integriert: Man beginnt, in dem man mit vier Bewegungsverben spielt (z. B.: *lauf/ steh/ sitz/ spring/ klatsch*). Zunächst macht die Lehrkraft mit, so dass den Lerner*innen die durchzuführende Aktion jeweils auch demonstriert wird. Wenn erste Lerner*innen die richtige Tätigkeit ausführen, zieht sich die Lehrkraft heraus und gibt die Befehle. Da irgendjemand immer richtig reagiert und die anderen ihn nachahmen können, stellt auch dies keine Schwierigkeit dar. Die Lerner*innen kommen auch bei dieser Übung außer Atem, die Übung dient also weiterhin dem Aufwärmen. Schließlich werden einzelne Lerner*innen aus der Gruppe gezogen, die dann die Befehle geben. Die nun die benutzten Verben können im Imperativ auf ein Flip-Chart geschrieben werden. Die Befehle sollten aber ohne ständigen Blick auf das Plakat gegeben werden[6].

[5]Die Methode Total Physical Response wurde 1964 von dem Psychologen James Asher entwickelt und gilt als alternative Lehrmethode. M.E. ist sie im Anfängerunterricht in Verbindung mit anderen Techniken gut nutzbar, auf keinen Fall aber als einzige oder längerfristig als Hauptmethode im Fremdsprachenunterricht zu wählen. Die Methode sowie ihre Vor- und Nachteile werden übersichtlich von Teymoortash 2010 geschildert (ebd., S. 153-167 sowie S. 233ff).

[6]Zu beachten bei der Zielsprache Deutsch ist, dass zunächst nur schwache Verben bzw. Verben, die zumindest im Präsens nicht den Stammvokal ändern, zu wählen sind oder die

Zu einem späteren Zeitpunkt wird die Technik TPR wieder aufgenommen und dann durch zwei bis vier Verben nach Wahl der Lerner*innen (z. B. Hobbys: Was machst du gerne?) erweitert. Gestisch und mimisch demonstriert die Lehrkraft, dass sie beispielsweise Schwimmen mag und Joggen hasst und sie fragt die Lerner*innen, was sie gerne mögen. So werden weitere drei bis vier Begriffe pro Spieldurchgang zum Flip-Chart mit den Verben hinzugefügt. TPR wird immer mit allen vorhandenen Begriffen nach dem oben beschriebenen Muster gespielt. Eine weitere bereits am Anfang zu spielenden Hobby-Aktivität ist *Alle, die gerne schwimmen/tanzen/laufen. . . .* (selbstverständlich in der Zielsprache). Dabei sitzt die Gruppe im Kreis an festgelegten Plätzen (Stühle oder Gegenständen die Plätze markieren). Einer hat keinen Platz und ruft *Alle, die gerne. . . .* und fügt eines der Hobbys ein. Diejenigen, die das Genannte gerne machen, müssen aufstehen, eine Runde um den Kreis laufen und sich dann einen neuen Platz suchen. Da ein Platz fehlt, wird nun ein anderer außen stehen bleiben müssen und ist der/die nächste Rufer*in. Die Formel *Alle, die gerne* wird als Chunk gelernt und genutzt.

In späteren Stunden lässt sich die Technik TPR weiterhin mit dem Spiel *Simon says* (jeweils in die Zielsprache übersetzt) verbinden[7]. Dabei ist der Befehl nur auszuführen, wenn diesem ein „Simon says. . . " vorangestellt wird. Schließlich kann man mit dieser Technik die Negation einüben: Lehrer*in und Gruppe stehen einander gegenüber, die Gruppe im Pulk. Der/Die Lehrer*in gibt mit energischem Schritt nach vorne Befehl, der Kurs und weigert sich mit genauso energischem Schritt nach vorne („Geh!" „Ich gehe nicht!" oder „Geht!" „Wir gehen nicht!").

d) Weitere, nicht nur zu Beginn des Kurses genutzte Elemente sind *Musik und Rhythmus*. Die Gruppe steht im Kreis und zunächst wird ein Viererschritt eingeübt.

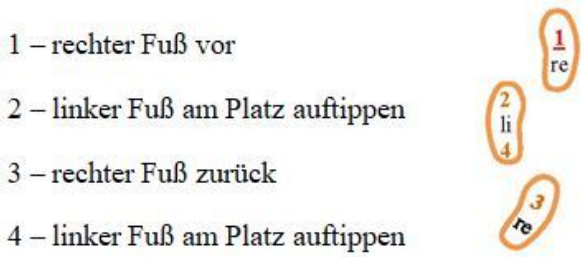


Abbildung 1: Viererschritt[8]

Das Einüben dauert einige Minuten, bei Bedarf können auch schon im

Infinitive genutzt werden sollten.

[7]Es empfiehlt sich nicht, die TPR mit *Go – Stop – Clap – Jump* zu verbinden, da zunächst die korrekten mentalen Repräsentationen der Wörter geschaffen werden müssen.

[8]Nach Mike Turnbull, Percussionist, u. a. tätig in der theaterpädagogischen Ausbildung der LAG Spiel und Theater NRW.

Chor die Zahlen 1-4 mit den jeweiligen Schritten verbunden werden und/oder mit Klatschern auf Beats oder später Off-Beats. Ist die Gruppe gemeinsam im Viererrhythmus, wird die erste Zeile des Namensliedes zunächst mit Vor- und Nachsingen, dann in einer Schleife eingeübt. Das verwendete Lied basiert auf der Melodie des Chants *Mother I feel you under my feet*.

Strophe:	Jina langu mhmh	Ich heiße mhmh
	Jina lako nani? (WH 2x)	Und wie heißt du?
	Jina langu mhmh	Ich heiße mhmh
	Tunasalimiana	Wir grüßen einander
Refrain:	Habari gani?	Wie geht's dir heut?
	Nzuri tu (WH 1x)	Sehr gut, sehr gut
2. Stimme	Asante sana,.	Herzlichen Dank auch,
(Basso Continuo)	Asante sana.	herzlichen Dank auch.

Abbildung 2: Liedtext „Jina langu…", Namenslied nach der Melodie von „Mother I feel you under my feet"

Chants sind eingängig und mehrstimmig und lassen sich (umgedichtet) sehr gut für den Fremdsprachenunterricht nutzen. Sind Text und Melodie ansatzweise vertraut, singt jeder bei *mhmh* den eigenen Namen. Anschließend können Frage- und Antwortmuster etabliert werden und Einzelpersonen werden (immer noch in Lied, Schritt und Rhythmus) gefragt und antworten. Dabei werden zunächst viele nicht-zielsprachgerechte Formen produziert. Das ist an dieser Stelle kein Problem, es geht um ein erstes Vertraut-Werden mit dem Klang der Sprache und um ein erstes mutiges Sprechen. Rolle der/des Lehrenden ist also: Ermutigen und Loben. Die Lehrkraft kann anschließend im Kreis umhergehen und die Mini-Dialoge mit Einzelpersonen inszenieren. Hier können auf Nachfrage auch Korrekturen gegeben werden. Anschließend wird, wieder im Viererschritt, der zweite Teil des Liedes eingeführt, der Refrain. Nach einigen Hin-und-Her-Namenfragen (3-4x) wird der Refrain gesungen.

Zu einem späteren Zeitpunkt kann die Aktivität mit weiteren Fragen nach dem Befinden erweitert werden. Auf Kiswahili bieten sich die Fragen nach Familie (Internationalismus: *familia*), Reise (ebenfalls bekannt: *safari*), Arbeit (kurzes Wort: *kazi*) und die Tageszeit Morgen (arabisch, *asubuhi*,

für alle, die kein Arabisch können, ein erstes schwieriger zu lernendes Wort) an. Die einzelnen Fragen werden singend im Viererschritt mit entsprechenden Bildkarten nach dem zu Beginn dieses Unterpunktes beschriebenen Muster eingeführt. Die Antwort lautet noch immer: *Nzuri tu* (sehr gut). Auch können die Bildkarten dann an einzelne TN verteilt werden, die die jeweilige Frage stellen – und der Chor antwortet. Zum Stundenabschluss kann noch einmal das gesamte Lied im Viererschritt gesungen und jetzt auch der Basso Continuo eingeführt werden (*Asante sana*). Ggf. ist an dieser Stelle bereits mehrstimmiges Singen möglich (1/3 des Kurses Basso Continuo, 1/3 Refrain, 1/3 fragt sich gegenseitig nach dem Namen). Dies hört sich schön an und führt zu einer Art *Flow* und nach eigener Erfahrung singen selbst diejenigen gerne, die nach eigener Aussage niemals freiwillig singen.

Ein weiteres um Viererschritt früh eingeübtes Lied in meinem Kurs war ein Flexionslied mit dem Thema Hobbys. Dabei wurden unterschiedliche im Präsens regelmäßige Verben, die größtenteils schon aus den TPR-Einheiten bekannt waren, nach einer Melodie durchkonjugiert (*ich singe gern und du schwimmst gern. . .)*. Zum Dichten des Liedes nutzte ich die Melodie des Chants *Evening Rise* mit seinen verschiedenen Stimmen. Später folgten weitere bereits existente oder umgedichtete Lieder. Alle Lieder wurden im Viererschritt eingeübt und gesungen.

e) Durch Lieder oder andere Tätigkeiten eingeführtes Sprachmaterial kann in *Raumläufen* eingeübt werden. Hierbei handelt es sich zunächst um einfache *Pattern Drills*. Nachdem die Frage nach dem Namen und die Antwort per Lied eingeübt sind, können die Lerner*innen durch den Raum gehen und sich gegenseitig nach dem Namen fragen. Anschließend bietet sich eine erste komplexere Interaktion an: Jede/r Lerner*in erhält eine *Cue-Karte*[9] mit der Anweisung, sich gegenseitig zu begrüßen und nach dem Namen und dem Befinden zu fragen sowie einer durch ein entsprechende Bild symbolisierte spezielleren Frage aus dem eben erworbenen Pool. Ggf. könnten auch erste aus TPR bekannte Hobbys eingebaut werden. Die Lerner*innen gehen im Raum umher, suchen Partner*innen, stellen und beantworten sich gegenseitig die Fragen, anschließend tauschen sie die Karten und suchen sich eine/n neue/n Partner*in, mit dem sie die Interaktion durchführen.

f) Ab der dritten Woche sind (echte) Rollenspiele in den Unterricht integrierbar, d.h. Kommunikationsaufgaben mit verteilten Rollen, bei denen über Dialogpattern-Drill hinausgehende Spielanreize geschaffen

[9] Cue-Karten können Handlungsanweisungen enthalten, Textbausteine oder gar zu sprechende Sätze, aber auch Informationen zur jeweils zu spielenden Figur (Rolle). In unserem Fall war die Handlungsanweisung auf Deutsch formuliert, Anweisungen können aber auch (bei etwas fortgeschritteneren Lernenden) in der Zielsprache formuliert sein oder zur Verfügung stehende Redemittel in der Zielsprache enthalten. Einen schönen Überblick über die Möglichkeiten der Arbeit mit Cue Cards gibt Gedicke 2000.

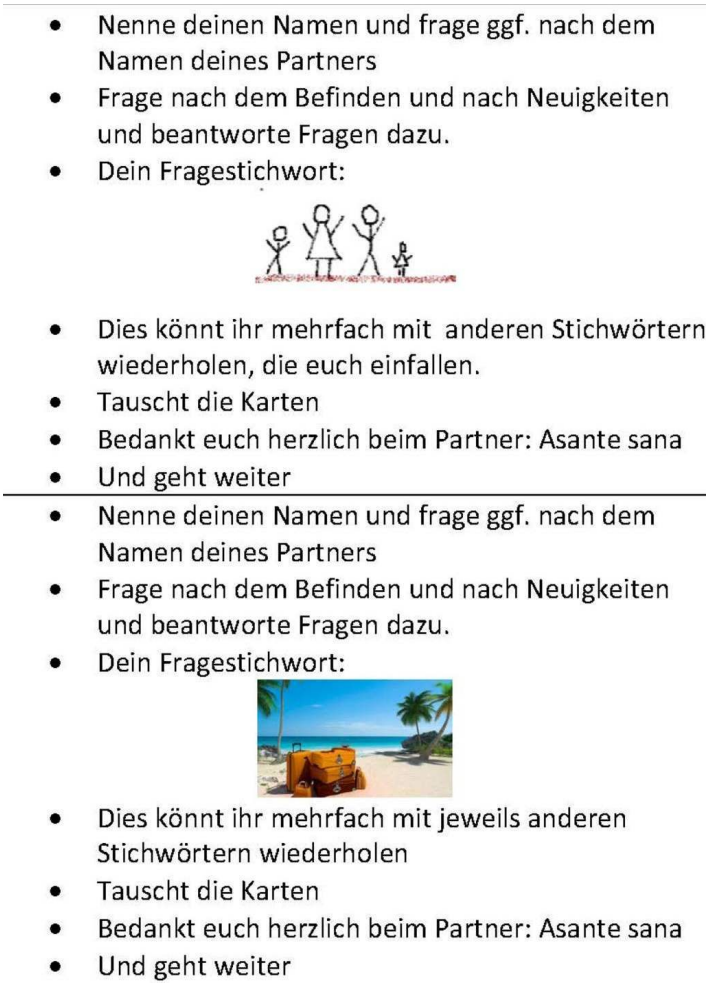
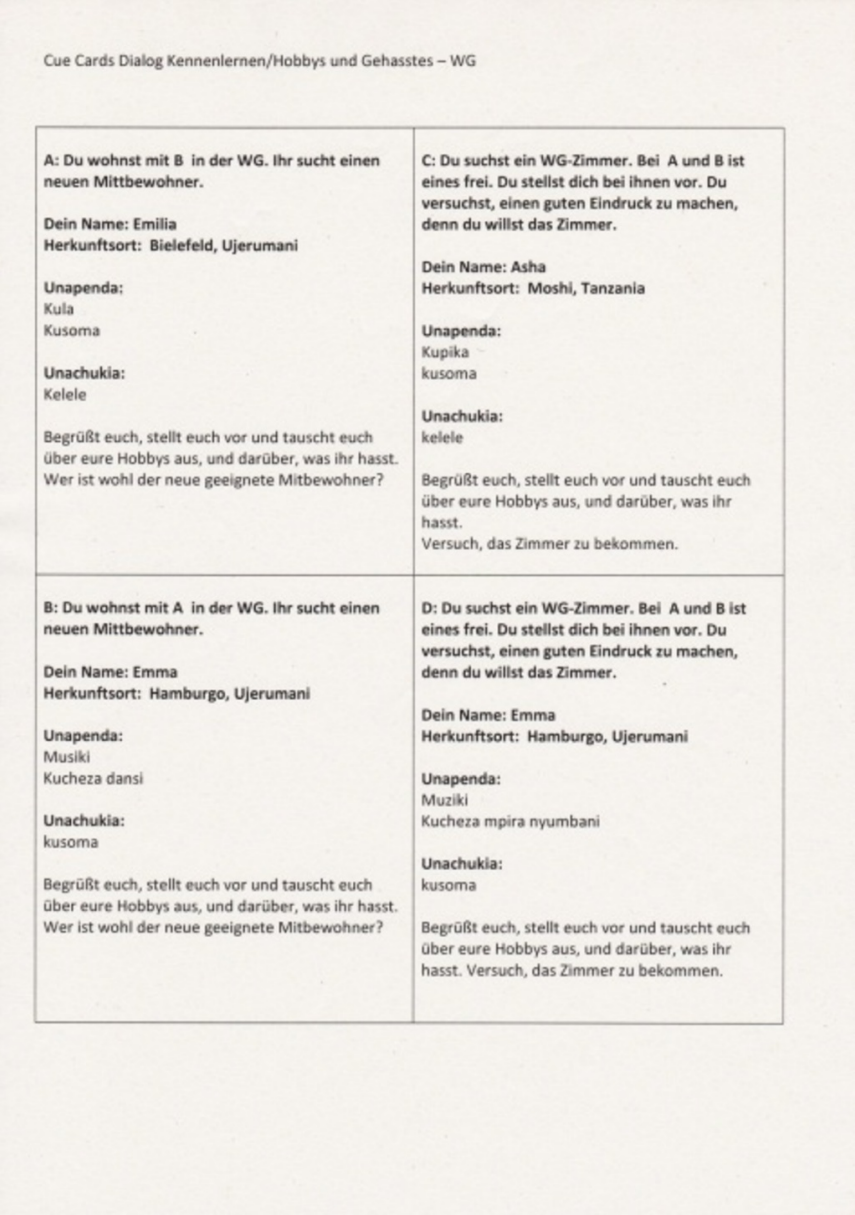


Abbildung 3: Beispiel Cue-Karten zur ersten Partnerinteraktion. Das, wonach speziell zu fragen ist, ist auf dem jeweiligen Bild (entsprechend der vorher eingeführten Bildkarten) zu erkennen.

werden, weil eine Komplikation und ein Überraschungsmoment bereits in der Vorgabe enthalten sind. Beispielhaft demonstriert sei dies anhand der Cue-Card-Konversation „WG-Casting“. Die Lerner*innen in meinem Kurs waren zu diesem Zeitpunkt in der Lage, sich selbst vorstellen zu können, zu sagen, woher sie kommen, ihre Hobbys zu benennen und zu sagen, was sie hassen. Davon ausgehend habe ich Figuren entwickelt: Zwei Personen wohnen in einer WG und suchen jemanden für das dritte Zimmer. Zwei Bewerber stellen sich vor. Jedes Viererset hatte einen eingebauten Konflikt. Dieser bestanden beispielsweise darin, dass aufgrund der Hobbys der/die eine Bewohner*in den/die eine*n Bewerber*in präferieren müsste und der andere den anderen, oder dass die beiden Bewerber*innen viel besser zum/zur eine*n Bewohner*in passen und eigentlich für die ideale WG der/die andere Bewohner*in ausziehen müsste etc. Wichtig für Spiele

dieser Art ist, dass jeder nur seine eigene Cue-Card kennt, damit sich der Konflikt entwickeln kann. Schon wenn die Spieler*innen diesen allein aufgrund der Interaktion in der Zielsprache irgendwann erkennen, löst dies ein glückliches Aha-Gefühl aus. Die Bearbeitung des Konfliktes – auch mit Möglichkeiten des Spiels – löst weitere positive Gefühle aus.



Cue Cards Dialog Kennenlernen/Hobbys und Gehasstes – WG

A: Du wohnst mit B in der WG. Ihr sucht einen neuen Mittbewohner. **Dein Name: Emilia** **Herkunftsort: Bielefeld, Ujerumani** **Unapenda:** Kula Kusoma **Unachukia:** Kelele Begrüßt euch, stellt euch vor und tauscht euch über eure Hobbys aus, und darüber, was ihr hasst. Wer ist wohl der neue geeignete Mitbewohner?	**C: Du suchst ein WG-Zimmer. Bei A und B ist eines frei. Du stellst dich bei ihnen vor. Du versuchst, einen guten Eindruck zu machen, denn du willst das Zimmer.** **Dein Name: Asha** **Herkunftsort: Moshi, Tanzania** **Unapenda:** Kupika kusoma **Unachukia:** kelele Begrüßt euch, stellt euch vor und tauscht euch über eure Hobbys aus, und darüber, was ihr hasst. Versuch, das Zimmer zu bekommen.
B: Du wohnst mit A in der WG. Ihr sucht einen neuen Mittbewohner. **Dein Name: Emma** **Herkunftsort: Hamburgo, Ujerumani** **Unapenda:** Musiki Kucheza dansi **Unachukia:** kusoma Begrüßt euch, stellt euch vor und tauscht euch über eure Hobbys aus, und darüber, was ihr hasst. Wer ist wohl der neue geeignete Mitbewohner?	**D: Du suchst ein WG-Zimmer. Bei A und B ist eines frei. Du stellst dich bei ihnen vor. Du versuchst, einen guten Eindruck zu machen, denn du willst das Zimmer.** **Dein Name: Emma** **Herkunftsort: Hamburgo, Ujerumani** **Unapenda:** Muziki Kucheza mpira nyumbani **Unachukia:** kusoma Begrüßt euch, stellt euch vor und tauscht euch über eure Hobbys aus, und darüber, was ihr hasst. Versuch, das Zimmer zu bekommen.

Abbildung 4: Beispiel Cue-Karten WG-Casting. Die Informationen auf den abgebildeten Rollenkarten sind bis auf Herkunftsorte, Hobbys und Gehasstes noch auf Deutsch. Später lassen sich mehr und mehr Elemente in der Zielsprache integrieren.

In meinem Kurs spielten die Gruppen gleichzeitig, es gab keine Vorbereitungszeit (das hätte dem Überraschungseffekt der Cue Cards

widersprochen), Vorspielen war nicht geplant. Beim ersten Durchgang beobachtete ich, dass trotz der Spielanlässe bietenden Cue Cards die Gruppen auf zwei Weisen interagierten: Die stärkeren TN fielen sofort wieder in einen Unterrichtsmodus, waren bemüht, alle Sätze korrekt zu formulieren – und ignorierten den Spielanreiz, weil sie ausschließlich mit der Sprachrichtigkeit beschäftigt waren. Die schwächeren Lerner*innen wollten gerne spielen, ihnen fehlten aber die Wörter – Spaß hatten sie auch nicht. Also unterbrach ich das Spiel und stellte eine neue Regel auf: *Wenn du etwas sagen möchtest und kannst das nicht auf Kiswahili, so kannst du jede andere Sprache benutzen, so lange niemand anders in der Spielgruppe diese beherrscht*. Auch ein plötzlicher Wechsel in eine für alle unbekannte Sprache bietet einen Spielanlass. Weiterhin wies ich darauf hin, dass beim Spielen die Spielfreude das Wichtigste ist, und nicht die Sprachrichtigkeit. Es kommt nicht auf perfekt formulierte Sätze an, sondern darauf zu interagieren – und Spaß zu haben. Beim erneuten Spiel begaben sich alle in die Rollen, die Interaktionen gelangen, die Komplikationen wurden gefunden und spielend ausgehandelt.

Als weitere szenische Spielform mit Sprechanlass wurden *Improvisationsaufgaben* angeboten und durchgeführt; hierbei beobachtete ich jedoch, dass die eingebrachten Sprechanteile sehr gering waren. Es stellte sich heraus, dass auf diesem Nullanfänger-Niveau alle Lerner*innen zufriedener mit Szenenentwicklungsaufgaben waren, bei denen sie 10 Minuten Vorbereitungszeit hatten. Hierbei war eine größere Varietät an Sprachanteilen bei allen Beteiligten zu beobachten. Tatsächliche Improvisationsaufgaben im Fremdsprachenunterricht, wie beispielsweise bei Walter 2014 angeregt und diskutiert, benötigen vermutlichen einen Sprachstand, der über A1.1-Niveau hinausgeht.

Auch bei den vorbereiteten Szenen in meine Kurs war es aber wichtig, immer wieder daran zu erinnern, dass Spielfreude das Allerwichtigste ist, dass während der Szenen kein Sprachrichtigkeitsfokus vorhanden ist und dass auch das Ausweichen auf andere (allen in der Spielgruppe) fremde Sprachen immer gestattet ist. Mit diesen Vorgaben erhöhten sich letztlich auch die zielsprachlichen Sprechanteile aller sukzessive.

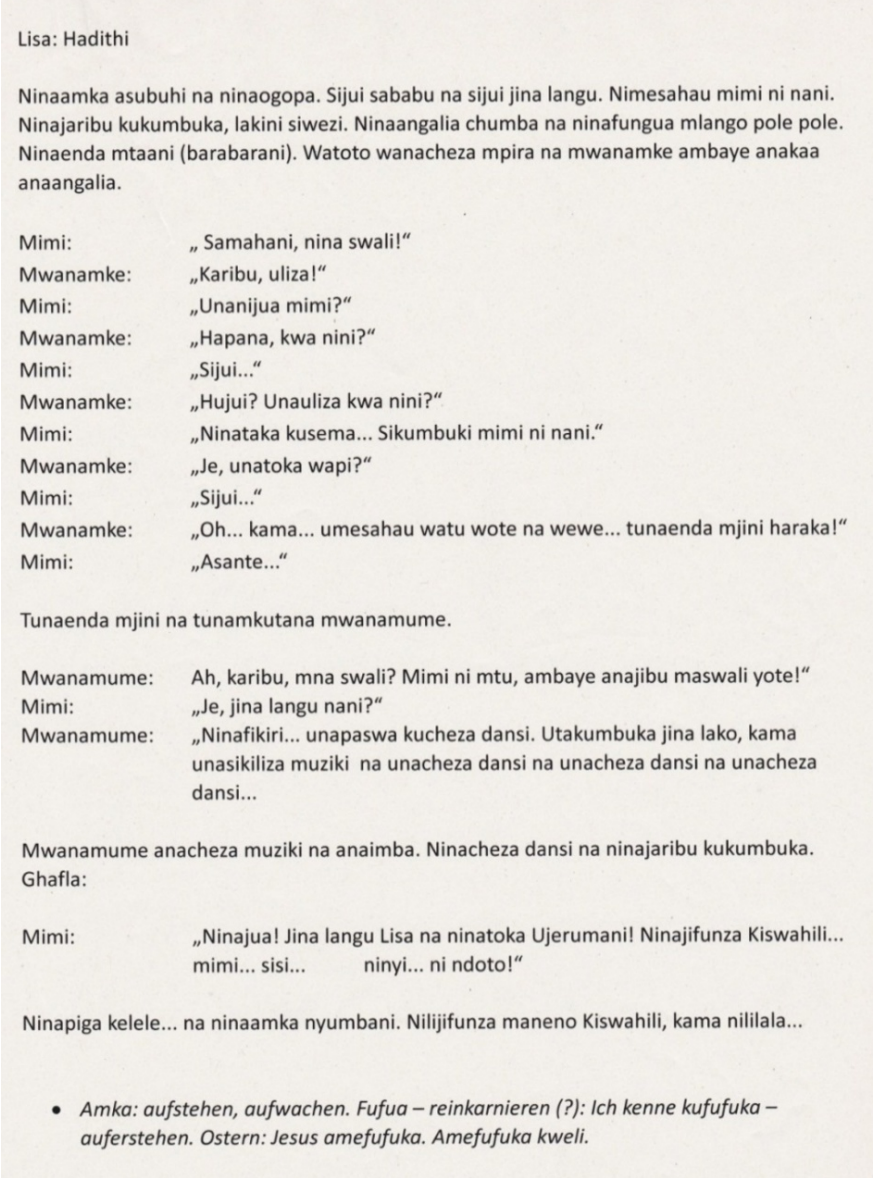
Weitere Spiel- und Sprechanlässe wurden durch *von den Lerner*innen selbst geschriebene Texte* gewonnen. In meinem Kurs wurde zunächst die poetische Kurzform Elfchen eingeführt; die Hausaufgabe bestand darin, pro Person mindestens ein Elfchen zu verfassen. Die so entstandenen Gedichte wurden in der folgenden Spielsitzung gelesen, vorgelesen, gegenseitig verständlich gemacht, und wiederum als Spielanlass genommen. Von den Lerner*innen verfasste Elfchen waren beispielsweise:

Ausgehend von dieser Schreib- und Spielerfahrung ermunterte ich alle Teilnehmer*innen, Geschichten und Dialoge zu Hause zu schreiben und sie mir zu schicken. Ich verbesserte die Fehler und brachte die Texte als Spielmaterial mit in den Unterricht. Dieses Angebot wurde von einigen

Tabelle 1: 5 Von den Lerner*innen selbst geschriebene Elfchen

tisa nane saba sita tano nne tatu mbili moja ndiyo	neun acht sieben sechs fünf vier drei zwei eins ja
Haraka Wapi choo? Kwa sauti kubwa ananiita mtoto wangu vizuri	Schnell Wo-ist-das Klo? Mit lautem Geräusch ruft-mich mein Kind gut
Ninakupenda hewa baridi theluji nyeupe laini ninatembea na ninajisikia huru masika	Ich-liebe-dich Kalte Luft weißer weicher Schnee Ich-gehe und ich-fühle-mich frei Große-Regenzeit
nisamehe saa ngapi sasa? sifahamu. tafadhali sema polepole asante asante nisamehe	verzeih-mir Wie spät-ist-es jetzt? ich-verstehe-nicht. bitte sprich langsam danke danke verzeih-mir

Teilnehmer*innen stärker, von anderen weniger genutzt (was im Sinne des individuellen Lernens ja durchaus akzeptabel ist) und es entstanden einige wirklich gute Geschichten, die wir später im Theaterstück nutzten. Die Arbeit mit den eigenen Texten und Dialogen[10] förderte das Gefühl der Selbstwirksamkeit der Lerner*innen.



Lisa: Hadithi

Ninaamka asubuhi na ninaogopa. Sijui sababu na sijui jina langu. Nimesahau mimi ni nani. Ninajaribu kukumbuka, lakini siwezi. Ninaangalia chumba na ninafungua mlango pole pole. Ninaenda mtaani (barabarani). Watoto wanacheza mpira na mwanamke ambaye anakaa anaangalia.

Mimi: „ Samahani, nina swali!"
Mwanamke: „Karibu, uliza!"
Mimi: „Unanijua mimi?"
Mwanamke: „Hapana, kwa nini?"
Mimi: „Sijui..."
Mwanamke: „Hujui? Unauliza kwa nini?"
Mimi: „Ninataka kusema... Sikumbuki mimi ni nani."
Mwanamke: „Je, unatoka wapi?"
Mimi: „Sijui..."
Mwanamke: „Oh... kama... umesahau watu wote na wewe... tunaenda mjini haraka!"
Mimi: „Asante..."

Tunaenda mjini na tunamkutana mwanamume.

Mwanamume: Ah, karibu, mna swali? Mimi ni mtu, ambaye anajibu maswali yote!"
Mimi: „Je, jina langu nani?"
Mwanamume: „Ninafikiri... unapaswa kucheza dansi. Utakumbuka jina lako, kama unasikiliza muziki na unacheza dansi na unacheza dansi na unacheza dansi...

Mwanamume anacheza muziki na anaimba. Ninacheza dansi na ninajaribu kukumbuka. Ghafla:

Mimi: „Ninajua! Jina langu Lisa na ninatoka Ujerumani! Ninajifunza Kiswahili... mimi... sisi... ninyi... ni ndoto!"

Ninapiga kelele... na ninaamka nyumbani. Nilijifunza maneno Kiswahili, kama nililala...

- *Amka: aufstehen, aufwachen. Fufua – reinkarnieren (?): Ich kenne kufufuka – auferstehen. Ostern: Jesus amefufuka. Amefufuka kweli.*

Abbildung 5: Von mir bereits korrigierte Version einer Lernergeschichte zur Frage „Wer bin ich?"[11]

[10] Gute Schreibideen, auch für ein niedriges Sprachniveau in der Zielsprache finden sich in Hippe 2011, insbesondere bei den Einsteigeraufgaben.

[11] Grobe Übersetzung des abgedruckten Beispieltextanfangs: Ich wache morgens auf und ich habe Angst. Ich weiß den Grund nicht und ich weiß meinen Namen nicht. Ich habe vergessen,

Wie sind die oben dargestellten unterschiedlichen Elemente innerhalb einer Unterrichtsstunde nun miteinander zu verzahnen?

4 Beispielhafter Ablauf einer Spielsitzung (erste Sitzung)

Das oberste Ziel, ist, dass die Lerner*innen Spaß haben und sich nicht langweilen. Es soll keine Monotonie aufkommen. Deshalb empfiehlt es sich, gerade im Anfängerunterricht, wenn die Aufgaben noch nicht so komplex sein können, fünf bis zehn Minuten-Slots für eine Aktivität anzusetzen. Evtl. werden Aktivitäten zu einem späteren Zeitpunkt in derselben Stunde ggf. leicht modifziert oder erweitert wieder aufgenommen. Die folgende Tabelle zeigt den möglichen Ablauf einer ersten Spielesitzung:

Tabelle 2: Möglicher Ablauf der ersten Sitzung als Beispiel für Abwechslung von Tätigkeiten in Spielsitzungen

	(Sozial)form	**Inhalt/Ziel**	**Dauer**[a]
1	Sprachbad/Demonstration	Aufwärmen: Knuddelpacken	5-10 min
2	TPR	mit 4 Verben	5-10 min
3	Kreis, Viererschritt, Lied	Viererschritt einüben und erster Teil des Liedes	5-10 min
4	Raumlauf	sich gegenseitig nach dem Namen fragen	5 min
5	Kreis, Viererschritt, Lied	Refraineinführung	5-10 min
6	TPR	Die ersten 4 Verben und erste Hobbys (bis zu weitere 4 Verben)[b]	5-10 min
7	Sprachbad	Wir gehen jetzt auf Bärenjagd	5-10 min
8	Kreis, Viererschritt, Lied	Einführung weitere Fragen nach dem Befinden mit Hilfe von Bildkarten	5-10 min
9	Cue-Card-Dialog/ Raumlauf	Cue Cards mit Sprechhandlungsaufgaben zu den bisher eingeführten Redemitteln	5-10 min
10	Kreis, Viererschritt, Lied	Gesamtes Lied mehrstimmig	5-10 min
11	Einzelarbeit, schriftlich	Switch auf Deutsch: Schreibt alle Wörter auf, an die ihr euch erinnert. Auch wenn ihr nur einen Klang im Kopf habt und glaubt, etwas könnte ein Wort sein, schreibt es auf	5-10 min
12	Plenum	Abgleich. Die genannten Wörter werden auf einem Flip-Chart-Papier festgehalten und erklärt.	5-10 min

[a]Die Dauer richtet sich nach der Lust der Lerner*innen. Wenn eine Aktivität anfängt, zu anstrengend oder langweilig zu werden, ist Wechsel angesagt.

[b]Die Schritte 11 und 12 sind nur dann durchführbar, wenn der/die Lehrer*in eine Sprache mit den Lerner*innen teilt.

wer ich bin. Ich versuche, mich zu erinnern, aber ich kann es nicht. Ich gucke das Zimmer an und ich öffne langsam die Tür. Ich gehe auf die Straße. Kinder spielen Ball und eine Frau sitzt da und guckt. Ich: Entschuldigung, ich habe eine Frage. Frau: Gerne, frag. Ich: Kennst du mich? Frau: Nein, warum?...

5 Clownsworkshop und Clownsprinzipien[12]

Wie bereits dem letzten Kapitel zu entnehmen ist, ist die Förderung von Fehlerfreundlichkeit und die Risikofreudigkeit ein zentrales Anliegen des Kurskonzepts. Deshalb wurde der wöchentliche Kursablauf durch den zu Beginn erwähnten Clownsworkshop ergänzt. Nachdem im Kurs eine grundsätzlich positive Gruppendynamik und ein Gruppengefühl etabliert worden waren, bot ich dem Kurs an, einen eintägigen Wochenend-Clownsworkshop durchzuführen, um die Clownsprinzipien zu etablieren.[13] Das Angebot wurde mit Begeisterung aufgenommen.

Die Clownsnase gilt als die „kleinste Maske der Welt". Man ist also quasi versteckt, eine andere Person und kann sich dementsprechend mehr Freiheiten erlauben. In den folgenden Spiegelstrichen wird immer jeweils zunächst ein Clownsprinzip vorgestellt und anschließend auf den Fremdsprachenunterricht angewendet:

- *Freude am Entdecken, (kindliche) Neugierde*. Dies heißt, übertragen auf fremdsprachliches Lernen: Sprache lernen ist Sprache entdecken, mehr wissen wollen und wissen, was man wissen will und das auch einfordern. Es geht also letztlich um induktives und selbstgesteuertes Lernen und Arbeiten.

- *Alles ausprobieren, ungewöhnliche Möglichkeiten finden, mit den Dingen spielerisch umgehen.* Auch beim Sprachenlernen geht es darum, mit dem, was man hat, zu spielen, es in alle Richtungen zu drehen und zu wenden- und es manchmal auch zu verbiegen. Lerner*innen suchen Anwendungs- und Spiel- bzw. Verfremdungskontexte. Dies löst erstens positive Emotionen aus, zweitens dient es als Mnemotechnik und drittens fördert es die Interaktionsfähigkeit in der Zielsprache: Sprachlich miteinander handeln lernt man dadurch, dass man sprachlich miteinander handelt.

- *Zeigen, was IST, kein Vor-Spielen***.** Auch im Sprach-Spiel ist es wichtig, dies einfach zu machen und zu zeigen, was IST. Überlegt der/die Spielersprecher*in NICHT vor dem Sprachhandeln, was die anderen denken könnten, so kann er freier/weniger gehemmt agieren. Diese Herangehensweise ermöglicht, Ängste und Unwohlsein offen zu zeigen, sie befreit und reduziert die Sprechangst.

- *Die Dinge, die SIND, groß machen und sie mit den anderen Spieler*innen (und mit den Zuschauer*innen) teilen*. Alles, was man lernen WILL, hat

[12] Clownsprinzipien und insbesondere auch die Aktivitäten des Clownsworkshops stammen von Canip Gündogdu, Clown und Ausbilder der LAG Spiel und Theater NRW in Bielefeld zur Förderung von positiven Emotionen in Lernprozessen

[13] Praxishinweis: Um einen Clownsworkshop anzubieten, sollte man unbedingt selbst zumindest an einem Wochenendworkshop teilgenommen haben; man muss die Prinzipien selbst erfahren haben, sonst sind sie nicht vermittelbar.

immer zwei Seiten: Spaß, und damit auch schon verbunden Sinnlichkeit und Lust, aber auch Unsicherheit, Bedrohung, das Verlassen fester Bahnen, Ungewissheit, worauf etwas hinausläuft. Es ist wichtig, all dies und auch die Emotionen, die dadurch ausgelöst werden, zuzulassen und mit den anderen zu teilen. Lernen bedeutet Unsicherheit und positive Herausforderung. Es benötigt einen geschützten Raum, in dem alles möglich ist – Lernen ist immer auch sozial.

- *Scheitern, groß Scheitern, Spaß am Scheitern*. Mit jedem Experiment verbunden ist immer wieder auch die Möglichkeit des Scheiterns. Wenn uns das im Sprachunterricht nicht mehr peinlich ist, sondern wir das Scheitern als Teil des Spiels begreifen, ist schon viel gewonnen. Auch dieses Prinzip trägt also zur Reduktion von Sprech- und Versagensangst bei.

- *Wir haben uns alle lieb*. Diese Formulierung ist absichtlich so gewählt: Der Clown weiß, dass er immer, auch wenn er scheitert oder sich streitet, akzeptiert und geliebt wird. Er kann gar nichts wirklich falsch machen. Es geht also um die gegenseitige Gewissheit, dass der andere uns mag und akzeptiert, so wie wir sind, unabhängig davon, welche Fehler wir machen oder welche Konflikte wir austragen. Diese Gewissheit bildet die Basis der gesamten Clownsarbeit. Übertragen auf Sprachunterricht heißt das: Damit all das möglich ist, brauchen wir ein vertrauensvolles soziales Klima in der Lerngruppe.

Der Workshop selbst wurde auf Deutsch gehalten; die Kiswahili-Sprachkenntnisse der Kursteilnehmer*innen hätten noch nicht ausgereicht. Folgender Ablauf ist für einen solchen Workshop möglich:

- Aufwärmen und Kurzinformation zur Clownsphilosophie

- Bekanntmachung mit der Nase: Rituelles Aufsetzen der Nase, sich selbst und später andere entdecken[14]. Oft verbindet man dieses erste Entdecken mit einem Kurzauftritt vor dem Publikum: Hereinkommen, Publikum ansehen, etwas stehen bleiben, gucken, was passiert. Oft entstehen hier schon bewegende Momente, weil sich in einer solchen Interaktionssituation in der Beziehung zwischen Clown und Publikum Veränderungen ergeben, wenn die Clownsprinzipien beachtet werden. Dadurch, dass der Clown eben nicht vorher plant, wie er auftreten möchte und nur das zeigt, was IST, und dies größer macht, entsteht eine Situationsdynamik zwischen Clown und Publikum. Der Clown tritt durch das Nicht-Spielen ohne den üblichen Selbstschutz auf und wird offen und verletzlich, lässt Neues zu.

[14] Der/die Anleitende sollte nicht erschrecken: Dieses allererste Aufsetzen der Nase ist für die Spieler*innen immer irritierend.

- Gegenstände entdecken (mit Nase): Der Raum ist mit gewöhnlichen und ungewöhnlichen Gegenständen ausgelegt. Die Clowns entdecken diese Gegenstände (langsam, behutsam und freudig) – einzelne oder mehrere hintereinander, sie wundern sich und probieren aus, was man mit diesen Gegenständen alles machen kann. Es finden sich ungewöhnlichste Verwendungsweisen, die abschließend in einer kleinen Vorführung gezeigt werden

- Clownstaufe: Alle stehen im Kreis, der Clown, der getauft wird, in der Mitte. Alle rufen sämtliche Namen, die ihnen einfallen, dieser Person zu. Wenn ein Name fällt, der ihr gefällt, sagt diese „Ja!“ und hat damit ihren Clowsnamen. Clownsnamen können im Laufe des Lebens immer dann geändert werden, wenn man das möchte.

- Spiele, bei denen jemand scheitern muss, z. B. *Chef – Vize*[15], ein Zahlenreaktionsspiel, bei dem derjenige, der einen Fehler macht, in der Hierarchie herabgestuft wird und sich langsam wieder hochkämpfen kann. Es geht dabei darum, das Scheitern groß zu machen und genießen zu lernen.

- Tanzen mit und gegen Musik: Musik wird angestellt und der/die Leiter*in sagt an, wie getanzt werden soll (frei, einander imitierend, besonders klein, besonders groß, besonders schön, besonders hässlich etc. – und schließlich NEBEN dem Takt). Die Spieler*innen merken, wie schwer es ist, neben dem Takt zu tanzen. Auch hier können Vorführreihen eingebaut werden. Auch diese Aktivität hat etwas mit der Lust am Scheitern zu tun. Sie führt automatisch zum Freier-Werden: Nach dieser Aktivität tanzt niemand mehr gehemmt.

- Szenenentwicklung unter Berücksichtigung der Clownsprinzipien, Vorführung und Reflexion der Szene: Eine kleine Spielaufgabe wird gegeben. Mit 10-15 Minuten Vorbereitungszeit entwickeln Dreier- oder Vierergruppen eine Szene zu einem vorgegebenen Thema und in einem vorgegebenen Genre, beispielsweise zum Thema „Aus Langeweile wird ein Event“. Genrevorgabe könnte sein: Zirkusnummer oder Musical. Die Szenen werden vorgeführt und von den Zuschauer*innen positiv befeedbackt (Lieblingsmomente etc.).

- Tagesauswertung

In unserem konkreten Fall waren die Teilnehmer*innen vom Tag durchweg begeistert. Die wenigen Personen, die an diesem Tag gefehlt hatten, wurden in der nächsten Spielesitzung eingeführt und getauft und das Clownselement wurde in den späteren Spielesitzungen von ihnen immer wieder aufgegriffen. In den Seminarraumsitzungen hingegen wurde die Clownsnase nicht aufgesetzt,

[15] Anleitung siehe http://www.gruppenspiele-hits.de/kreisspiele/ribbel-dibbel.html (28.11.17)

obwohl es eines meiner Ziele gewesen war, bei Unwohlsein/Überforderung etc. die Freiheit zu geben, in die Clownsrolle zu schlüpfen, um diesem Unwohlsein Ausdruck verleihen und es mit den anderen teilen zu können. Bei der Kursauswertung wurde gesagt, dies sei eben nicht nötig gewesen.

6 Entwicklung des Kishwahili-Kurses im Laufe des Semesters

Entsprechend dem Kurskonzept – zu Hause wenig Verpflichtendes, viel Selbstgewähltes – entwickelte sich (wie in jedem Sprachkurs) nach einigen Wochen eine relativ große Leistungsheterogenität. Dies war im Verlauf der Spielesitzungen überhaupt kein Problem – jeder agierte immer entsprechend dem eigenen Sprachstand und entwickelte sich von dort aus weiter. Auch in den Unterrichtsraumsitzungen konnte ich durch innere Differenzierung, Zusatzangebote für Schnellere und Ähnliches gut damit umgehen.

Tatsächlich war ich über die Lernfortschritte einiger Lerner*innen überrascht. Bereits nach wenigen Wochen verstanden diese das meinerseits frei (und nicht besonders langsam) Gesprochene und konnten den schwächeren Lernenden Hilfestellung geben. Auch die selbstgeschriebenen Texte versetzten mich immer wieder in Erstaunen, sie zeigten, wie schnell Sprache gelernt und aktiv in einer neuen Sprache gehandelt werden kann. Zudem blieb die Stimmung durchgängig gelöst und interessiert.

6.1 Die Krise – und ihre Reflexion

Das gesamte Semester war also geprägt von Neugier und Spaß auf allen Seiten und – je nach Engagement und auch zu Hause investierter Zeit – unterschiedlich großen Fortschritten. Ich hatte mir vorbehalten, zum letzten Drittel des Kurses zu entscheiden, ob wir als (vom Modul her vorgesehene) Abschlussprüfung eine kleine Aufführung vorbereiten oder eine andere Prüfungsform wählen würden. Da der Kurs und insbesondere dessen Gruppendynamik sich sehr positiv entwickelt hatte, entschied ich mich für die Prüfungsform Probenwochenende und Aufführung nach Abschluss der Vorlesungszeit. Die Reaktion im Kurs war geteilt. Einige hatten Lust zu einer Aufführung, waren aber nicht in Bielefeld, andere trauten sich eine Aufführung nicht zu – und die Hälfte des Kurses war begeistert. So entschied ich mich, mit dieser Hälfte eine Aufführung einzustudieren und für die anderen eine Klausur anzubieten. An dem der Besprechung folgenden Tag, einem Donnerstag, begannen wir die Stunde, wie üblich, mit der Frage. „Was ist euch von gestern im Kopf geblieben, was wollt ihr wissen?“ – und ein allererstes Mal wollte niemand irgendetwas Inhaltliches wissen. Die Stimmung war gedrückt, die Stunde verlief zäh – und ich war sehr beeindruckt davon und bedrückt darüber. Das Problem beschäftigte mich einige Tage und die Überlegungen führen zu folgenden Ergebnissen:

- Klausuren töten jedes potentiell tatsächlich vorhandene Interesse ab.

Bei zentralen Prüfungen ist es nicht möglich, intrinsische Motivation zu behalten. Ausschließlich die Frage „(Wie) bestehe ich?“ ist noch relevant. Die Lähmung im Kurs wurde verursacht durch den Gedankengang: Wenn wir etwas fragen, dann müssen wir das wissen und es ist klausurrelevant – also wollen wir lieber nichts wissen. Die Emotion war zum ersten Mal negativ. Interessant war auch, dass diese Emotion sich auf alle Kursteilnehmer*innen übertrug, auch auf die, die gar keine Klausur schreiben würden, sondern spielen.

- Es würde für mich nicht leicht sein, eine Klausur zu erstellen: Ich hatte den gesamten Kurs über betont, dass jede/r lernen möge, was und wie er/sie will und dass ich erwünschtes Material/erwünschte Aktivitäten bereitstellen würde. Die Gruppe war so sehr heterogen geworden und umfasste die gesamte Spanne von TN, die sich fließend ausdrücken konnten und ganze Texte für unsere Szenen geschrieben hatten, bis hin zu TN, die sich noch immer vorzugsweise in Einzelwörtern ausdrückten, einen eher geringen Wortschatz und nur wenige sprachliche Strukturen zur Verfügung hatten. Entgegen meiner ursprünglichen Absicht war ich gezwungen, nun doch noch eine Art Kanon aufzustellen, eine Liste dessen, was geprüft werden würde. Die Prüfungsform Klausur widerspricht also auch in dieser Hinsicht meinem Unterrichtsprinzip der Autonomie- und Interessenförderung jedes Einzelnen.

Die Probleme und Dilemmata wurden in der darauffolgenden Woche (auf Deutsch) im Kurs reflektiert und so einigermaßen wieder eingefangen. Eine solche transparente Handhabung, von Krisen, die allerdings auf A1-Sprachniveau nur mit gemeinsamer Lingua Franca vorhanden ist, halte ich für sehr wichtig. In diesem Fall zeigte sie die unvermeidbare „Dialektik von Autononomie und Heteronomie“ (Schmenk 2008: 284): Das institutionell vorgegebene Messen von Leistungen beeinflusst einerseits seitens des Lehrenden die Möglichkeiten, einen Kurs zu gestalten. Andererseits beeinflusst es aber auch die Lernenden hinsichtlich der Motivation und schränkt ihre Möglichkeiten, unabhängig und selbstbestimmt zu arbeiten ein. Handlungsmöglichkeiten und –beschränkungen sowie sich daraus ergebende gruppendynamische Entwicklungen sollten jeweils mit den Teilnehmer*innen reflekiert werden, um sich der strukturellen Zwänge und der eigenen Handlungsmöglichkeiten bewusst zu werden.

Was in unserem Kurs blieb, war eine Zweiteilung des Kurses in diejenigen, die wieder und weiter engagiert und selbstinteressiert teilnahmen und sich auf Stück und Aufführung freuten und diejenigen, denen etwas mulmig vor der Klausur war, und die auch nicht mehr ganz so viel Spaß an der Sache „Sprache-lernen“ haben konnten. Die Klausur selber wurde geschrieben, von allen bestanden und war in sich unspektakulär, auch einige der Aufführenden schrieben sie – nur so zu Spaß – mit. Evtl. würde ich in einem weiteren Kurs das Format Portfolio als zur Aufführung alternatives, lernprozessbegleitendes Prüfungselement einsetzen. Dieses könnte auch genutzt werden,

um reflexive Elemente hinsichtlich der Selbsteinschätzung der Entwicklung der eigenen Selbständigkeit, der Effektivität ausprobierter Lernstrategien, der Risikobereitsschaft, etc. zu integrieren. Trotzdem ist der positive Effekt einer Aufführung, wie wir als Theaterpädagog*innen wissen, unschätzbar und bietet den idealen Abschluss eines solchen Kurses.

6.2 Das Theaterstück und die Aufführung

Die Aufführung des Stücks, die alternative und von mir bevorzugte Prüfungsform, wurde eine Woche nach Semesterende angesetzt und wurde an drei Probentagen in der ersten Woche der vorlesungsfreien Zeit eingeübt. Es sollte (fast) ausschließlich aus im Kurs bereits genutzten Elementen bestehen. Das hieß, Lieder und weitere chorische Elemente sollten ebenso wie das im Kurs erstellte Text- und Szenenmaterial Bestandteil der Aufführung sein. Weiterhin war mir wichtig, dass jeder Spieler einen Solosprechpart hatte. Schnell stand die Idee fest, dass es ein Clownsstück werden sollte, da die Clownsprinzipien alle TN durchweg begeistert hatten und immer wieder auch Clown-Spielaufgaben eingefordert worden waren. Das Stück wurde in den letzten Wochen des Semesters von der Performance-Künstlerin Zaida Horstmann in Zusammenarbeit mit mir entwickelt.

Die Geschichte war simpel: Ein neugieriger Clown dringt in ein Militärlager ein, wird diskriminiert und weigert sich, den Drill mitzumachen. Es gibt eine Krise, und schließlich werden die Soldaten nacheinander befreit und alle werden zu (glücklichen, erforschenden, ausprobierenden, freundlichen...) Clowns. Die Sprache wurde dabei nicht nur im realistischen Sinn benutzt, sondern oft absurd: So wurde mit einem aufzusagenden Satz aus einem Kochrezept der Clown diskriminiert, der Chor-Marsch des Militärs bestand aus „Wir gehen jetzt auf Bärenjagd“ etc. Die Solosprechparts wurden mit von den TN jeweils selbstgeschriebenen (und von mir korrigierten) Geschichten bestückt. Die meisten Geschichten wurden erzählt, nachdem die Soldaten „befreit“ worden und wieder zu Individuen geworden waren. Eine der Teilnehmergeschichten wurde handlungstragend ins Stück eingebaut: die weiter oben abgedruckte Geschichte über eine Person, die ihren Namen vergessen hatte.

Das Stück erforderte zwei herausragende Rollen, den Militärchef und den Clown. Als Militärchef wurde eine starke Spielerin gewählt, alle anderen schlüpften nacheinander in die Rolle des Clowns; die Rolle des Protagonisten wurde durch wiederholte rituelle Nasenübergabe im Laufe des Spiels immer weitergegeben, so dass alle Spieler*innen die Gelegenheit hatten, aus der Gruppe herauszutreten.

Ein Problem, mit dem wir uns auseinandersetzen mussten, war die Frage, wie ein Kiswahili-Stück für das Publikum, das zum größeren Teil kein Kiswahili verstand, interessant gestaltet werden konnte. Dabei waren nicht die Elemente, die einen großen Anteil an Körperarbeit und chorischem Sprechen oder Singen enthielten, ein Problem, sondern die Sologeschichten. Wir entschieden uns, dass diese im Stück einem Hörer erzählt werden sollten, der dann immer

auf Deutsch zentrale Elemente des Erzählten spiegelte. Die Gruppe übte das Stück sehr freudig und diszipliniert ein; anschließend fand die Aufführung vor 50-60 Personen statt. Zum Happy End brachten die Spieler*innen dem gesamten Publikum unser Clownslied bei[16] und verteilten Clownsnasen, so dass Spieler*innen und Zuschauer*innen glücklich und gelöst den Raum verließen.[17]

7 Resümee

Der Kurs hat gezeigt, dass Lernen außerhalb des üblichen (hoch-)schulischen Klassenraumrahmens möglich und möglicherweise sogar effektiver ist als innerhalb dieses Rahmens. Elemente (kindlicher) Neugier können aufgegriffen oder wieder geweckt werden. Nicht zu vergessen ist allerdings, dass wir für unsere Spiel-Arbeit einen Raum zur Verfügung hatten, der bereits suggerierte, dass hier kein *normaler* Unterricht stattfindet, was das Umschalten in den Spielerahmen sicher erleichtert hat. Heterogenität, in Schule trotz entgegengesetzter Lippenbekenntnisse in den Köpfen der Lehrer*innen noch immer ein Problem, erweist sich in einem Spielrahmen tatsächlich als Ressource – und alle sind überrascht, wie unproblematisch sie tatsächlich ist.

Die Kursauswertung seitens der Lerner*innen fiel durchweg positiv aus. Niemand war der Ansicht, weniger gelernt zu haben als in einem normalen Sprachkurs, die meisten schätzten ihren Lernzuwachs als dauerhafter und größer ein. Alle berichteten, den Kurs genossen zu haben. Allerdings gaben einige Teilnehmer*innen an, aufgrund vieler anderweitiger universitärer Verpflichtungen zu Hause nicht so viel gelernt und geübt zu haben, wie sie es gerne getan hätten. Auch diese Gegebenheit illustriert sehr schön, dass der existente gesellschaftliche Rahmen Handlungsmöglichkeiten immer mit beeinflusst (s.o.: „Dialektik von Autonomie und Heteronomie“, Schmenk).

Die Krise hat ebenfalls gezeigt, wie strukturelle Zwänge Eigeninitiativen hemmen können. Man lernt besser das, was man lernen WILL – wenn aber das gesamte System auf Druck und Kontrolle aufgebaut ist, fällt u. U. das Engagement für die Veranstaltung in der am wenigsten Druck aufgebaut wird,[18] hintenüber. Die Schlussfolgerung daraus ist m. E. nicht, dass man sich als Lehrer*in ans System anpassen sollte, sondern dass man immer wieder betonen sollte, dass das normorientierte, homogenisierende, System, in dem Wissen über Klausuren abgetestet wird, eben nicht das lerngünstigste ist und dass Elemente alternativen Lernens in Unterricht integriert werden sollten, um längerfristig das System wieder etwas menschen- und lernfreundlicher und emanzipatorischer zu gestalten. Unterricht ist demokratische Bildung! - oder eben nicht.

> In meinen Augen ist ein Pädagoge dann ein guter Pädagoge, wenn er

[16] Es handelte sich dabei um unser Verb-Deklinationslied im Präsens.
[17] Links zur Videodokumentation der drei Szenen befinden sich im Anhang.
[18] Siehe dazu auch Schmenk 2008: 280ff.

> begriffen hat, dass sein Handeln immer politisches Handeln ist und er Schritt für Schritt bewusster seine Aufgaben in engagierter Weise wahrnimmt. (Nix 2013: 48)

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A Anhang

A.1 Links zur Illustration des Kurses

http://www.uni-bielefeld.de/lili/studium/faecher/daf/personen/horstmann_susanne/kiswahili_theatertechniken.html
https://www.youtube.com/watch?v=V4awce0IH8c
Ausschnitte aus dem Theaterstück:
Diskriminierungsszene: https://vimeo.com/235894189, Password: Kiswahili
Redeanteil: https://vimeo.com/235888439, Password: Kiswahili
Abschlusslied: https://vimeo.com/235882291, Password: Kiswahili

A.2 Tipps für Lehrer*innen

a) Zentral für das Gelingen eines Spiel-Sprachkurses ist die Etablierung eines Spiel-Rahmens für Spiel-Sitzungen bzw. Spiel-Sequenzen. Dazu gehören verschiedene Bestandteile

- *der Raum*. Ideal ist ein Raum außerhalb des üblichen Unterrichtsraums ohne Tische und Stühle. Der übliche Unterrichtsraum sollte umgestaltet werden (Tische und Stühle an den Rand)[19].
- *das Aufwärmen,* das am leichtesten durch körperlich anstrengende Spiele herzustellen ist. Später können bei Bedarf auch Techniken wie Traumreise, Massage etc. genutzt werden.
- *die Rolle des Kursleiters/ der Kursleiterin*. Dieser sollte versuchen, die übliche Lehrerrolle so weit wie möglich abzulegen, d.h. mitspielen, selbst auch Risiken eingehen, und insbesondere sich als Spieler lächerlich machen, wenn dies von den TN erwartet wird[20]. Der *Teacher in Role* kann als Vorbild dazu beitragen, dass Körper und Körperlichkeit exzessiver genutzt werden.
- *die Betonung, dass der Sinn des Spiels das Spiel ist.* In Sprachkursen verfallen Lerner*innen immer wieder schnell in den Unterrichtsmodus. Der ist aber für die Spielesitzungen kontraproduktiv. Der/die Lehrer*in muss also immer wieder daran erinnern, dass nicht die sprachliche Korrektheit wichtig ist, sondern das Spiel und der Spaß daran. Arbeit an der sprachlichen Form findet phasenweise in der Unterrichtssitzung statt.

b) Innerhalb der Spielsitzungen wird vom Lehrenden (fast) durchgängig die *Zielsprache* benutzt. Arbeitsanweisungen werden wiederholt, demonstriert, der gesamte Körper wird benutzt. Ggf. helfen die TN sich gegenseitig beim Verständnis der Aufgaben.

[19] Siehe Bohle 2011/2017
[20] Siehe Johnstone 1993.

c) Folgender *Umgang mit Problemen* hat sich als sinnvoll erwiesen: Wenn eine Aufgabe oder Übung nicht klappt, nicht mit Freude bearbeitet wird, ist es sinnvoll, diese zu unterbrechen und neue Regeln aufzustellen, Regeln, die mehr Freiheit lassen (siehe Probleme erstes Rollenspiel), Ausweichmöglichkeiten aufzuzeigen – und wiederum in Erinnerung zu rufen, dass Spaß das allerwichtigste ist und Scheitern zum Spiel dazugehört (siehe Clownsprinzipien).

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A Passion for the Arts

An extract from 'Why Can't Everything Just Stay the Same?' by Stefanie Preissner

Fionn Woodhouse

I first met Stefanie Preissner when she signed up as a volunteer leader with Lightbulb Youth Theatre in Mallow, Cork. Having recently begun a BA in Drama and Theatre Studies in University College Cork, Stefanie had the interest in the work that allowed her to quickly become integral to Lightbulb, facilitating workshops and directing performances. We established a good working relationship, devising, writing and directing within the youth theatre before forming our own theatre company, 'With an F Productions', allowing us to take on different projects. Stefanie's move to Dublin, after graduating from Drama and Theatre Studies, allowed her to develop her playwriting skills leading to the writing of 'Solpadine is My Boyfriend'. This play was subsequently produced by the company enjoying a sell-out run in Dublin before touring internationally to Bucharest, Edinburgh and Australia, and – as a radio play – becoming RTE's most downloaded podcast. Stefanie has gone on to write for RTE, with the successful series 'Can't Cope, Won't Cope' now in its second season and is also writing for Channel 4 in the UK and First Look Media in the US. Last year, I hosted Stefanie in the renamed 'Department of Theatre' to talk with students and staff about her experiences as a writer and how her time in UCC has helped shape her work.

In this extract from her autobiographical book, Why Can't Everything Just Stay the Same? Stefanie reflects on what first attracted her to theatre and the passion of professionals who work in the industry.

***

I started acting when I was sixteen. Up until then, I had always thought that drama classes were for people who were bad at sport or who had a speech impediment. I wasn't wrong about the sports. When I got my first starring role in our transition-year opera *The Mikado*, and experienced the teamwork involved in putting on a show, I was hooked. All of the community and togetherness that solo swimming couldn't give me, and all the years of playing Super Nintendo one-player games as an only child, were delivered by the experience of theatre.

I guess I was lucky that I happened to be quite good at something I loved so much. I joined a youth theatre in Cork after transition year and thrived in the atmosphere created by Geraldine, the director. She was hands-off enough to

make us feel like we were free to discover who we were, but very professional and demanding of our commitment to her shows. 'Commit or Quit' was a speech Geraldine used to give to people who were showing up late for rehearsals. I loved her and her rules so much.

I found people who worked professionally in the theatre industry attractive because they seemed to be running on passion. They certainly weren't doing it for the money. We live in a society that grossly undervalues the arts and so the people who are involved and successful are necessarily driven and ambitious and passionate about what they do. Geraldine taught me that when people are primed to dismiss you for being a non-essential part of society, you must never give them supportive evidence. People expect artists to be late, to be scatty, to be over-emotional and unbusinesslike. 'You must show up early, and be more professional and competent than your non-artist counterpart because that is the only way you will serve the arts and the generations of artists that have gone before you.'

I was fortunate to meet brilliant practitioners early in my acting career, before it even *was* even a career. When I was eighteen, I worked with another director who refused to lower his demands on his actors because they were young. He said that youth was not an excuse for amateurism, and explained that he would be running our rehearsals and the subsequent production exactly as he would if it had been produced at the Abbey theatre. His argument was that *he* was a professional and to expect anything less than the best from us was a slight on *his* reputation if nothing else.

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Book Review

Kingsbury Brunetto, K. (2015). Performing the Art of Language Learning: Deepening the Language Learning Experience through Theatre and Drama. Blue Mounds, WI: Deep University Press.

Serafina Morrin

In this book, Kingsbury Brunetto describes her research on the language learning experience through theatre. Doing so, she analyses interviews with undergraduate students, which she collected from two theatre-based language courses (French and Spanish as L2) at different survey dates. The focus lies on the use of language as a social act that demonstrates the multifaceted nature of theatre-based language learning. Language is not only seen as something shown in evident linguistic objects here; rather it is a result of activities in complex contexts.

The author wants to find out how learners of a second language function within a theatre-based language learning environment. She tries to understand the complexity of language learning as a socially situated human activity by looking at the perspectives of the participants. The particular charm of the book is that it is structured like a theatre play. Kingsbury Brunetto refrains from classic terms such as "theoretical background" or "research method", and instead entitles the chapters analogously to the procedure for a theatre performance, such as "Playbill", "Before the Curtain Rises" or "The Critics' Reviews".

In the beginning, Kingsbury Brunetto presents her approach to this research by briefly sketching her own background and providing a short insight into the theoretical arguments for language learning through theatre. This is followed by "Playbill", where she specifies her field of research, the setting and the interview participants, whom she calls the "Cast of Characters". The data were collected in two courses, one for French and one for Spanish, with a total of eight undergraduate university students. The core of the pilot study (the French class) is the interviews of two participants with only one date of inquiry. The main investigation is conducted in the Spanish course, where six participants are interviewed in a series of three interviews. The first interview at the beginning of the class focuses on the biographical background of the interviewees, the second on the details of their experience and the last one, at the end of the course, is concerned with a reflection on meaning.

Kingsbury Brunetto explains the methodology on which her research is based in a comprehensible and detailed manner. She describes her phenomenological approach as trying to have an "illusion of the first time" (p.35), meaning that

the researcher, despite her personal background knowledge, aims to look at a topic with "fresh eyes" (p.36). Furthermore, she specifies her own role in this process and considers biases and assumptions. In her methodology, she refers to van Manen (1997), who conceives storytelling and anecdotes as data, because this is how people give structure to their lived experiences. Such a narrative approach can offer insights into implicit logic.

In the chapter "Backstage", the author outlines the theories of van Lier (2000, 2002, 2004, 2010), who regards language development from an ecological approach as something emergent, dynamic and socially situated. This coincides with social aspects of language learning in which Bakhtin (1986) frames "language as contextualised utterances that exist in an embedded relationship with previous and subsequent utterances" (as cited in Kingsbury Brunetto 2015: 18). Bakhtin considers utterances to not only be positioned between the characters but also between the playwright and the public. He regards an individual work of literature not as a definite entity but rather as a dialogue that refers to previously and subsequently generated language. This is in accordance with the theory of van Lier (2000), whereby language learning is something that rests neither in the learners themselves nor in the objects, but emerges in the interaction. This entails, in meaningful interactions, that there is no single way a language can be used, which shifts the concept of communication away from a monolingual habitus (Gogolin 1989).

In the discussion of the results, the social dimensions of the interviewees are considered extensively. The author finds that within the process, it becomes more natural for the participants to interact socially in the target language and, ultimately, feel less intimidated. In addition, the participants describe a suspension of hierarchy among the students. They assert that the role of the professor is not omniscient and in that regard the hierarchy changes as well. Referring to the terms of Bakhtin (1981), the data show that this kind of learning process implies a transition from a framework of authoritative discourse to an internally persuasive one, which allows the participants to also disagree with their professor.

It appears that a freedom of communication is developed in both courses, because the students want to be understood by others, rather than to correctly express themselves linguistically. In this process, silent and shy students find a voice and classmates become friends. This allows more risk taking, promotes the gaining of self-confidence and the embracement of new challenges. Through this collective process, a situated learning environment is achieved. Another category that Kingsbury Brunetto explores is the fact that through engaging with the text, new understandings and meaning-making occurs performatively within the interactions.

It becomes apparent that by acting something out and with the help of an interactive process of revisiting the text, a deeper understanding of the literature is gained and the comprehension is gradually refined. Simply reading the text seems to leave many nuances concealed. But in a scenic interaction, the written text gains a more complete picture. The participants discover that

they also have to react to the lines of the others. Conceptualising the characters in deeper detail helps to incorporate the meaning of language.

Because the actors on stage have to rehearse within material limitations (size of stage, costumes, props) and not with the idealised settings they may have initially imagined, they are obliged to find solutions. This playful experimentation frequently leads to the incorporation of extra creative touches. Another outcome of the survey concerns the role of the class instructor, which becomes de-centred from a traditional one. This leads to solidarity among the group members. For instance, the participants describe the importance of collaboration in their interviews, with every member making a substantial contribution in the process.

Furthermore, Kingsbury Brunetto refers to the concept of metaxis, which she describes

> as an ecstatic state in which participants stand outside of themselves as they are absorbed into the fictitious world of the play. Through metaxis, participants collaboratively create and enter into an unreal world (p. 165).

This can be seen as a mimetic process that helps to embody language not only by an explicable cognitive process but also by a tacit relating to memories and personal experiences as a corporal reference. Accordingly, Blair (2008: 110) sees the neural net as something that not only works as cognition, but "that holds memories and personal histories and experience, and the way that language works on and through the body". This also entails that the emotional impact on the character can have an emotional impact on the lived world of the participants. Immersion in the character may also be fostered by costumes, lighting, sounds and the use of props. Here, Kingsbury Brunetto refers again to the concept of an ecological framework by van Lier. By way of example, holding a weapon helps one of the participants embody a native warrior.

In addition to the focus on language learning as a social and interactive process, the author explores linguistic aspects. The interviewees confirm their progress in pronunciation as well as their motivation to improve their L2 proficiency. They talk about using memorised utterances from the text in their spontaneous language production. Using pre-existing utterances helps the students not think about the construction of the foreign language, but instead be able to speak aloud without becoming nervous and to dedicate more attention to infusing their words with emotion and expression.

Target language theatre helps to find and create a niche that can satisfy the individual skills of the language learner and their linguistic needs, rather than trying to adjust to a one-size-fits-all syllabus. Doing so, this language learning method may be used to implement differentiated tasks that can be tailored to the individual participants. At first, it might be difficult to find a suitable script where the enrolled students match the characters in the play. But, by referring to the ecological framework of van Lier (2000, 2002, 2004, 2010), Kingsbury Brunetto argues that the students constitute a network of affordance within

which participants establish relationships and are able to derive what they need for their development based on what is available. In conclusion, she argues that "learning takes place through the actual exploration of the performance in rehearsal, but not in an abstract studying of the target culture" (p.214).

This research work is important insofar as theatre-based language learning currently occupies a marginal position in the world language curriculum. Kingsbury Brunetto shows in her book that conveying language knowledge requires consideration of the social aspects of a context-dependent interaction, where a rich and deep understanding of a text can be promoted through drama and theatre. Wittgenstein once commented that the meaning of a word is its use in the language (Wittgenstein 2003: 40).

In this work, Kingsbury Brunetto verifies plausibly why and how the method of drama and scenic play can foster language learning. Because of its reader-friendly structure, it is aimed not only at the scientific community as such, but specifically at language instructors. It gives the reader an insight into the practical implementation aspects, and at the same time calls for reflections on their own work. The interview quotations and the ample descriptions exemplify not only "why it makes sense" but also "how it is done" and encourages emulation.

Language learning, as indeed learning in general, needs to be approached as a socially situated process. But the question arises whether the social aspects mentioned, such as self-efficacy, cannot also be supported by other project-oriented learning methods, where the students are obliged to find solutions in a team or demolish hierarchal structures. Are there not numerous other ways in which the content of a curriculum can be set in differing social and cultural contexts, or in learning environments in which there are not only evident learning outcomes, but where the students also gain a deeper meaning in terms of the content? Yes, there certainly are. However, what the data also demonstrates, which is not mentioned explicitly, is the importance of aesthetic experiences in the field of pedagogy. Aesthetic experiences cannot be enforced by a special learning programme. But a creative learning environment, such as a theatre play where the actors can linger in a specific atmosphere or within a certain perception of time and space, can allow aesthetic experiences to occur.

The results of this study demonstrate extensively that language has a social and context-dependent dimension. Moreover, this dimension can be viewed as confirmation of a corporal-mimetic and performative perspective in language, which needs to be considered further in language learning as indeed in other pedagogical practice.

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Book Review

Les pratiques artistiques dans l'apprentissage des langues. Témoignages, enjeux, perspectives, LIDIL special issue, ed. by Filippo Fonio and Monica Masperi, 52/2015 ; Approcci teatrali nella didattica delle lingue. Parola, corpo, creazione, LEND special issue, ed. by Filippo Fonio and Monica Masperi, 45/2016

Francesco Bonelli (Université Grenoble Alpes)

The special issues of the journals LIDIL (2015) and LEND (2016), edited by Filippo Fonio and Monica Masperi (Université Grenoble Alpes), give a welcome contribution to the field of foreign language learning through drama and the arts. These two volumes are the result of a common research project, carried out by the co-editors since 2012, within the organisation in Grenoble of the conference *Les pratiques théâtrales dans l'apprentissage des langues: institutionnalisation et enjeux de formation au niveau européen*. As the co-editors assert in both introductions, the main aim of the research project was to put together various experiences and reflections, originating from different academic contexts and countries, in order to answer to the following crucial questions concerning foreign language teaching and learning through drama- and arts-based approaches (LIDIL 6-7, LEND 9):

a) What role can the performing arts and drama-based activities play in secondary school and academic courses?

b) In what forms may they be introduced and taught?

c) How can such practices be integrated into courses and curricula for foreign language students?

d) What connection can be established between these practices and CEFR's action-oriented approach?

e) How can we overcome the suspicion often raised in certain institutional contexts of these didactic methods? And by what means would it be possible to manage recurrent problems in their application, such as lack of resources, logistical constraints, pupil numbers, reconfiguration of teacher-learner relationship, confusion about assessment, risk of marginalisation of the aesthetic and literary text in learning supports?

In responding to those questions, particular attention has been paid to reports of experiences from French-speaking contexts (France of course, but

also Quebec that is very well represented). Nevertheless, we can also find essays from other countries (Italy, Colombia), languages and cultures (German, Arabic, English). The target of the cases proposed to the reader is broad and spans from primary to secondary school courses up to academic curricula.

The first issue (LEND) is divided into two sections: the first contains articles that focus on certain theoretical issues, while the second is principally devoted to reports of practical experiences in the field.

The reflection on the role of such approaches in educational institutions is developed, first of all, in terms of texts chosen by the teachers. This is what the author Rollinat-Levasseur does in her contribution on the FLE dramatic repertories around the world in both scholarly and academic circles. As the author highlights, the choice of a text for its staging within a theatre-oriented situation is not only a linguistic matter, but it tells us something about the representation of the target language that the teachers have and transmit to their students. Moreover, other variables, such as the audience's expected reactions and participation, also have to be taken into account.

In both sections a great emphasis is given by most authors to the role of the assessment in L2 courses, which integrate the performing arts or drama activities. This topic often goes hand in hand with the need to adapt and revise the scale of CEFR descriptors to such pedagogical approaches. In this respect, questions often arise concerning what type of competencies should be assessed and how assessment could take the CEFR grid into account. On the basis of Jouvet's works and the classical rhetorical notion of delivery, Fabienne Dumontet proposes, for example, to rethink the assessment criteria in the light of the concept of mediation. As a competence involved at different levels – interlinguistic, transmodal – in both drama-based activities and the CEFR approach, mediation would well represent a common ground for redescribing categories, such as proficiency or other language skills. From a complementary perspective, Berdal-Masuy and Renard tend, instead, to reform the CEFR descriptors taking into account the importance of body as an effective communication tool in the target language. An updated CEFR grid is thus proposed that shows how assessment can be "embodied" when learners are holistically considered as "beings".

This redefinition of CEFR descriptors obviously implies a comparison between learners and actors, on a theoretical level. Ollivier develops this reflection at the beginning of the issue by tending towards Bakhtin's concept of dialogism, Benveniste's theory of énonciation and Stanislavski's and Strasberg's definitions of actor. More specifically, he builds a didactical model in which the insertion of theatre-tasks enables to combine linguistic, communicative and cultural objectives, as well as to rethink on the role of learners, on the basis of a concept of the teaching-learning process as a co-construction. Seeking for new parameters in this matter can also mean to directly involve students in their own assessment, which is what Cocton points out regarding the FLE classes with a drama-based approach. If in such courses the traditional assessment often proves to be inadequate, a solution – the author suggests – could be to

involve learners and encourage a reflective approach to emerge in them. Such contributions show to what extent a serious work on CEFR descriptors is needed in order to place drama- and arts-based foreign language learning within a more stable institutional framework. In this sense, assessment problems are crucial and can't be avoided beforehand.

This issue brings us to another important focus of this volume, i.e. the role and place of drama- and arts-based approaches in the academic context or secondary school. A stunning example of how these practices may find an institutional recognition is given by Gray, whose contribution is focused on the use of drama in the Masters programme for students preparing for the CAPES (one of the examinations that are compulsory to become a teacher in France). In particular, Gray convincingly demonstrates that an adapted use of certain drama-techniques in oral expression classes can successfully address some of the requirements for the CAPES oral exams, such as awareness of oral communication, appropriate use of the voice and other extra-linguistic factors. Always with reference to the role that drama and arts may have in teachers' training is the contribution by Dubois and Tremblay, which describes an inventory of the situation of the French teaching through drama in Canadian classrooms.

The second issue (LIDIL) is structured into two parts (contributi and esperienze) and collects 11 articles revolving around various applications of drama and the performing practices. Assessment issues are also central in this second volume and are tackled by different points of view and strategies in many of the contributions (Hinglais and Pouyé; Potapushka-Delfosse; Duchêne), with a particular emphasis on concepts like learners' awareness and the self-assessment process.

This volume is also based on the distinction between drama and theatre approaches. In the drama category an example can be given by the article by Hinglais and Pouyé, who discuss about the benefits of using artistic mediation in the specific context of the Municipal Courses of the City of Paris, with a significant intercultural outcome. Another example can be given by the essay by Capron-Capuozzo, who tells about her experience in a pilot project for students of a professional high-school in Valle d'Aosta, where the application of drama techniques was aimed at representing the experience of difference and strangeness in the context of a debate on immigration and on the development of transversal skills, such as empathy and creativity. Always with reference to the drama approach, the contribution by Privas-Breauté should also be highlighted as it clearly demonstrates how drama-based activities can be successfully introduced and applied also in apparently distant sectors, such as professionalising courses for students in English Business Management: an important step forward in an unexplored territory that shows how the performing arts certainly have an high potential also beyond their 'traditional' application in arts or literature courses.

Other contributions, instead, tend more towards a theatre-oriented approach (Duchêne) or propose an accurate combination of both approaches (Foisil).

Among these, of particular interest is the paper by Nanni and Al-Addous concerning a theatre workshop on the learning of Arabic, which was staged at the School of Translation and Interpreting of Forlì. Community theatre experiences like this one clearly show that staging an L2 or bilingual production (in this case, Arabic and Italian), in fact, goes beyond mere linguistic objectives and may represent an extraordinary means to explore history and cultural themes of the target language.

Finally, a special mention should be given to two other main interests of this second volume: first, the attention paid to body and holistic or embodied learning, as is the case of Tummillo's paper, which is focused on the role of gesture in foreign language learning, not only by a semiotic point of view, but also as an instrument to help memorisation among students. Or the contribution by Potapushkina-Delfosse, which explores the place that the body can have in teaching English for theatre in elementary school courses. Second, the importance that many teachers attribute to multimedia translation or multimediality in their experiences. Terzuoli shows, for example, how certain drama-techniques, such as improvisation or sketches, can be very helpful to 'translate' and make literary texts in the target language more approachable to students. De Serres's contribution proposes, instead, to use games as pedagogical tool and analyses the experience of creating the board game Coup de théâtre to help students to learn French idiomatic expressions. Furthermore, drama and transmodalisation are also at the core of the contribution by Amireault, Silva Ochoa, Lacelle and Trottet concerning the concept and realisation of a didactical platform for the dramatisation of Quebec's folk tales (TCLQ) in the French foreign or second language class.

The two volumes certainly represent a major contribution to the field of drama- and arts-based practices in foreign language learning for the variety of approaches and perspectives faced. They fill the bibliographical gap that concerns the French-speaking context and, at the same time, offer reports of contributions and experiences that are perfectly transposable also to other languages and contexts. Moreover, this double work has the great merit to develop a serious reflection concerning the assessment criteria and redefinition of CEFR's descriptors, which is unprecedented, to the best of my knowledge. In this respect, I believe these special issues constitute not only a first important step for a better integration of drama, theatre and the performing arts within scholarly or academic courses, but also a great chance for renewing the debate concerning assessment beyond the boundaries of foreign language, literature or theatre courses.

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