

## Foreword

Dear Readers,

We are delighted to present the 23th SCENARIO issue with four articles, one country report, three book reviews, one conference report, and one conference announcement.

Our rubric *Texts around Theatre* features an excerpt from Hugh Walpole's novel *Jeremy* (1919), set in the fictitious town of Polchester in the South of England, where a little boy experiences his first theatre production.

**Stefan Blutner** (Freie Universität Berlin) claims that learners in the 21th century, particularly those in highly diverse metropolises like London or Berlin, navigate dynamic, multilingual, and complex spaces. His article *Mehrsprachigkeit performativ in Szene gesetzt: ein diversitätsorientiertes Rap-Projekt* argues for an educational change away from the focus on national languages and the dominance of English, towards an awareness of the interplay of language and identity as well as the development and support of translanguing competences. Blutner outlines an extracurricular project at a school in London that aimed for learners' development of critical and creative self-awareness. He specifically reflects on the experiences the learners had during the drafting of a rap performance.

In his contribution *My language is part of your country. Creating a deeper sense of belonging through two-way language teaching in process drama/in-role-drama*, **André Bastian** (University of Monash, Melbourne) critically examines how modern liberal democracies have so far dealt with the susceptibility of adolescents towards forms of (Islamic) radicalisation. He deliberates on the role of Process Drama and In-Role-Drama in providing spaces where young people's native cultures and languages are treated with respect, where they can communicate openly and express their views on controversial societal topics. According to Bastian, only a mutual empathic climate characterised by transcultural appreciation will make youngsters feel safe and less prone to radicalisation.

**Melanie Bloom** (University of Nebraska at Omaha) explores forms of tensions that can arise when working on performance projects in educational contexts. In her empirical study *Learning through dynamic tensions in a performance-based service-learning course* reflects on her teaching experiences in Spanish as a Foreign Language and investigates points of tension during a performance project, and how students were affected by those tensions. She arrives at the striking conclusion that tension, being an integral part of performance-oriented teaching and learning, yields considerable learning results.

With their contribution *'Performative Foreign Language Didactics' in Progress: The Teacher as 'Formmeister' (Form Master)*, **Manfred Schewe** and **Fionn**

**Woodhouse** (University College Cork) hope to contribute to the further development of a performative pedagogy for foreign language education. Based on their experiences with students of German and Theatre at University College Cork, the authors refer to teachers as “form masters”, who take their inspiration from the performing arts and integrate aesthetic forms into their classrooms. A case in point are still images – their general characteristics, their function and their impact. The article demonstrates, with the aid of links to film clips, practical techniques that can be applied to access the different layers of meaning of a still image.

For the first time in SCENARIO, we report on performative teaching and learning in Turkey. **Perihan Korkut** (Muğla Sıtkı Koçman Universität) writes about Turkish theatre traditions, particularly highlighting the role of theatre in educational contexts, and outlines perspectives for the future.

**Alexandra Hensel** (Universität Göttingen) reviews *Bühne frei für Deutsch! Das Theaterhandbuch für Deutsch als Fremdsprache* by Birgit Oelschläger (2017) which contains valuable tips for the drama-based classroom and should be of particular interest to teachers of German as a Foreign Language.

**Michael Legutke** (Universität Giessen) reviews *Dramapädagogik, Selbstkompetenz und Professionalisierung. Performative Identitätsarbeit im Lehramtsstudium Englisch* by Adrian Haack (2018) which focuses on the professionalisation of future foreign language teachers and should be of particular interest for university teachers working with drama pedagogy.

In a review beyond language pedagogy, **Erika Piazzoli** (Trinity College Dublin) examines *Singing Ideas: Performance, Politics and Oral Poetry* by Triona Ní Shíocháin (2018). Based on the remarkable biography of the singer-songwriter Máire Bhuí Laeire (Yellow Mary O’Leary) this publication explores singing as a performative medium in 18th century Ireland to drive home political messages.

We are delighted to welcome **Dragan Miladinović** (Department of German, University College Cork) to the SCENARIO editing team. Dragan will be specifically responsible for book reviews.

Members of our steadily expanding [SCENARIO FORUM](#) network will be aware that in addition to our large international conferences (2014/2017/2020), SCENARIO organises different symposia each year. The initial symposia took place in Cork however hosts in different countries and continents have emerged. After the first ones that took place in Cork, the symposia are now spreading to different countries. **Tin Wegel** reports on the 5th SCENARIO Forum Symposium at the University of Northern Colorado, USA (January 19-20, 2018). The 6th symposium, *Universities on the way to a performative teaching and learning culture?* will be staged at the University of Hanover (September 21-22, 2018), and we are looking forward to meeting many SCENARIO readers there.

All the best for a beautiful summer,  
Manfred Schewe, Susanne Even

## Vorwort

Liebe Leserinnen und Leser,

wir freuen uns, in dieser 23. SCENARIO-Ausgabe vier Artikel, einen Länderbericht, drei Buchrezensionen, einen Konferenzbericht und eine Konferenzankündigung präsentieren zu können. In unserer Spalte *Texte ums Theater* stellen wir einen Auszug aus Hugh Walpole's Roman *Jeremy* (1919) vor. Handlungsort ist die fiktive Kleinstadt Polchester im Süden Englands, wo ein kleiner Junge zum ersten Mal eine Theateraufführung erlebt.

**Stefan Blutner** (Freie Universität Berlin) geht in seinem Beitrag *Mehrsprachigkeit performativ in Szene gesetzt: ein diversitätsorientiertes Rap-Projekt* davon aus, dass Lernende im 21. Jahrhundert, besonders in superdiversen Großstädten wie London und Berlin, sich in mehrsprachigen, komplexen und dynamischen Räumen bewegen. Folglich müsse es darum gehen, im Bildungsbereich eine zu einseitige Fixierung auf Nationalsprachen und eine Dominanz der englischen Sprache zu vermeiden und vielmehr identitätsbezogene Sprachbewusstheit und sprachübergreifende, -verbindende Kompetenzen zu fördern. Wie dies praktisch umgesetzt werden kann, beschreibt Blutner anhand eines extracurricularen Projekts an einer Londoner Schule, das darauf abzielte, unter den Lernenden ein kritisch-kreatives Identitätsbewusstsein zu fördern. Speziell wird darüber reflektiert, welche Erfahrungen die Lernenden bei der Erarbeitung einer Rap Performance machten.

**André Bastian** (University of Monash, Melbourne) stellt in seinem Beitrag *My language is part of your country – Creating a deeper sense of belonging through two-way language teaching in process drama/in-role-drama* ausführlich dar, wie moderne liberale Demokratien bisher auf das Phänomen reagiert haben, dass Jugendliche für Formen (islamischer) Radikalisierung empfänglich sind. Er stellt erste Überlegungen dazu an, wie im Bildungsbereich speziell durch den Einsatz von Process Drama und In-Role-Drama für Jugendliche ein Raum entsteht, in dem ihrer Herkunftskultur und -sprache mit Respekt begegnet wird, sie offen kommunizieren und ihre Haltung zu gesellschaftlich brisanten Themen zum Ausdruck bringen können. Nur durch die Förderung eines Klimas von wechselseitiger Empathie und kultureller Wertschätzung, so Bastians Grundthese, lässt sich erreichen, dass Jugendliche sich aufgehoben fühlen und nicht in radikales Fahrwasser geraten.

**Melanie Bloom** (University of Nebraska at Omaha) geht es in ihrer empirischen Studie unter dem Titel *Learning through dynamic tensions in a performance-based service-learning course* um Formen von Spannungen, die auftreten können, wenn in pädagogischen Kontexten an einem Performance-Projekt gearbeitet wird. Sie bezieht sich auf ihre Lehrpraxis im Fach Spanisch und

untersucht, an welchen Punkten Studierende im Verlaufe eines Performance-Projekts Spannungen ausgesetzt waren und wie sich das auf die Studierenden auswirkte. Bemerkenswert ist ihre abschließende Feststellung, dass Spannung ein wesentlicher Bestandteil performance-orientierter Unterrichtsarbeit ist und eine durchaus lernfördernde Wirkung hat.

**Manfred Schewe & Fionn Woodhouse** (University College Cork) beziehen sich in ihrem Artikel *Performative Foreign Language Didactics in Progress: About Still Images and the Teacher as ‚Formmeister‘ (Form Master)* auf ihre Lehrpraxis mit Germanistik- und Theaterstudierenden an der Universität Cork und möchten mit ihren Überlegungen zur Weiterentwicklung einer Performativen Fremdsprachendidaktik beitragen. Aus dieser Perspektive sind Lehrpersonen Formmeister, die sich immer wieder von den performativen Künsten inspirieren lassen und bei der Unterrichtsgestaltung auf ästhetische Formgebung achten, etwa durch den bewussten Einsatz von Standbildern. Die Autoren beschreiben allgemeine Merkmale von Standbildern, stellen Überlegungen zur Funktion und Wirkung von Standbildern an und demonstrieren, mittels welcher konkreter Techniken sich die Bedeutungsschichten von Standbildern erschließen lassen.

Erstmalig berichten wir in SCENARIO über performatives Lehren und Lernen in der Türkei. **Perihan Korkut** (Muğla Sıtkı Koçman Universität) gibt einen Einblick in türkische Theatertraditionen, beleuchtet insbesondere die Rolle von Theater in pädagogischen Kontexten und skizziert Entwicklungsperspektiven in diesem Bereich.

**Alexandra Hensel** (Universität Göttingen) bespricht *Bühne frei für Deutsch! Das Theaterhandbuch für Deutsch als Fremdsprache* von Birgit Oelschläger (2017), das wertvolle Praxistipps enthält und sich insbesondere an Lehrer\*innen im Fach Deutsch als Fremdsprache richtet. **Michael Legutke** (Universität Giessen) rezensiert *Dramapädagogik, Selbstkompetenz und Professionalisierung. Performative Identitätsarbeit im Lehramtsstudium Englisch*, eine Publikation von Adrian Haack (2018), die die Professionalisierung zukünftiger Fremdsprachenlehrer\*innen ins Zentrum stellt und insbesondere für dramapädagogisch arbeitende Hochschullehrende interessant sein dürfte. **Erika Piazzoli** (Trinity College Dublin) blickt über den fremdsprachendidaktischen Zaun hinaus und setzt sich mit *Singing Ideas: Performance, Politics and Oral Poetry* von Triona Ní Shíocháin (2018) auseinander. In dieser Publikation wird anhand der eindrucksvollen Biografie der Songpoetin Máire Bhuí Laeire (Yellow Mary O’Leary) exemplarisch vermittelt, wie im Irland des 18. Jahrhunderts das Singen ein performatives Medium war, das ganz bewusst zur Erreichung politischer Ziele eingesetzt wurde.

Wir freuen uns, dass **Dragan Miladinović** (Department of German, University College Cork) nun zum SCENARIO-Redaktionsteam gehört und künftig speziell für den Bereich Buchrezensionen zuständig sein wird.

Wer über unser kontinuierlich wachsendes [SCENARIO Forum – Netzwerk](#) Informationen erhält, ist vermutlich bereits darüber im Bilde, dass wir über unsere großen internationalen Konferenzen (2014/2017/2020) hinaus in jedem Jahr zu bestimmten Themenschwerpunkten Symposien veranstalten.

Inzwischen handelt es sich um ein wanderndes SCENARIO Forum-Symposium, denn nach den ersten Symposien in Cork gab es bereits zwei weitere in den USA, und das nächste Symposium wird in Deutschland stattfinden.

In dieser Ausgabe berichtet **Tin Wegel** (University of North Carolina at Chapel Hill) über das 5. SCENARIO Forum Symposium an der University of Northern Colorado (19. - 20. Januar 2018) und wir informieren über das 6. SCENARIO Forum Symposium, das unter dem Titel *Universitäten auf dem Weg zu einer performativen Lehr- und Lernkultur?* an der Universität Hannover stattfindet (21.- 22. September 2018).

Wir freuen uns darauf, dort vielen SCENARIO-Leserinnen und -Lesern zu begegnen.

Mit den besten Wünschen für einen angenehmen Sommer,  
Manfred Schewe, Susanne Even

# Mehrsprachigkeit performativ in Szene gesetzt: ein diversitätsorientiertes Rap-Projekt

*Stefan Blutner*

## Zusammenfassung

Der Artikel beschäftigt sich mit der Frage, wie man Sprachenunterricht so gestalten kann, dass die sprachliche Diversität von Schüler\*innen wertgeschätzt und aktiv einbezogen wird. Nach einigen einführenden theoretischen Überlegungen zu Mehrsprachigkeit, Macht und Schule wird das didaktische Konzept der identitätsbezogenen Sprachenbewusstheit erläutert. Dabei handelt es sich um eine sprachenübergreifende und sprachenverbindende Kompetenz, die es Schüler\*innen ermöglichen soll, sich ihrer eigenen Sprachpraktiken und Einstellungen bewusst zu werden, über die Rolle von Sprachen in der Gesellschaft zu reflektieren und ihr sprachliches Handeln kritisch und kreativ weiterzuentwickeln. Am Beispiel eines Rap-Genres namens *Conscious Rap* wird daraufhin verdeutlicht, wie Künstler\*innen ihre sprachliche Heterogenität ausdrücken und gegen gesellschaftliche Umstände behaupten. Im Mittelpunkt steht abschließend ein Unterrichtsprojekt, in dem Schüler\*innen den Weg von der Betrachtung ihrer sprachlichen Umwelt über die Analyse von Rap-songs hin zur eigenen Kreation einer mehrsprachigen Performance einschlagen.

## 1 Einleitung

Lernende befinden sich im 21. Jahrhundert in mehrsprachigen, komplexen und dynamischen Räumen. Ihre Identitäten bilden sich und drücken sich auf ebenso komplexe Weise in der sozialen Interaktion mit ihren Familien, Mitschüler\*innen, Lehrenden, Gemeinschaften, online, medial und von Angesicht zu Angesicht aus. Gerade in *superdiversen* Großstädten wie London und Berlin verwenden sie dabei ein sprachliches Repertoire, das entsprechend aktueller empirischer Forschung nicht mehr dem Konstrukt von standardisierten Nationalsprachen zuzuordnen ist.

Mit einem *Rap*-Projekt soll es Schülerinnen und Schülern ermöglicht werden, kreativ ihre individuelle Mehrsprachigkeit auszudrücken. Ihre Kultur- und Sprachhintergründe sind dafür essentieller Kern des Projekts. Es wird ihnen dabei erlaubt, im Sinne der Idee des *Translanguaging* Herkunftssprachen, Amtssprache des Landes und in der Schule erlernte Sprachen sowie deren verschiedenste

Dialekte, Stile und Hybridisierungen zu kombinieren. Damit entsteht ein Raum, in dem sie als mehrsprachige Individuen ihre Identität *performen*. Diese kreative Aufgabe kann zu einer enormen Stärkung insbesondere der affektiven und identitäts-politischen Dimension von *Language Awareness* führen. Die Lernenden beschäftigen sich bewusst mit ihrem Sprachgebrauch und dem ihrer Peers, wobei sie gleichzeitig erfahren, dass ihre Art zu sprechen und Sprachstile zu kombinieren nicht nur legitim, sondern kunstvoll und engagiert sein kann.

In diesem Artikel soll zunächst die theoretische Grundlage für ein solches *Rap*-Projekt gelegt werden. Abschnitt 2 beschäftigt sich damit: Was bedeutet Mehrsprachigkeit überhaupt und wie steht sie in Zusammenhang mit Identität und Performativität? In Abschnitt 3 wird mit *identitätsbezogener Sprachenbewusstheit* eine kritisch-kreative Kompetenz vorgestellt, die als Ziel im Sprachunterricht anvisiert werden kann. Abschnitt 4 stellt *Conscious Rap* als ein musikalisches Genre vor, das zu diesem Ziel fruchtbar eingesetzt werden kann. In Abschnitt 5 wird abschließend der Ablauf eines diversitätsorientierten *Rap*-Projektes skizziert, das identitätsbezogene Sprachenbewusstheit auf performativem Wege fördert.

## 2 Mehrsprachigkeit als Performance von Identität

Also, wenn du mich wirklich verletzen willst, dann beleidige meine Sprache. Sprachliche Identität ist die Kehrseite der Medaille ethnischer Identität – ich bin meine Sprache. Erst wenn ich auf meine Sprache stolz sein kann, kann ich auf mich selbst stolz sein. Erst wenn ich texanisches Chicano, Spanisch, Tex-Mex und all die anderen Sprachen, die ich spreche, als legitim anerkennen kann, kann ich meine eigene Legitimität anerkennen. Erst wenn ich zweisprachig schreiben und den sprachlichen Code wechseln kann, ohne ständig übersetzen zu müssen; solange ich Englisch oder Spanisch sprechen muss, wenn ich lieber Spanglish sprechen würde, und solange ich mich auf den Englischsprechenden einstellen muss und er sich nicht auf mich, so lange wird meine Sprache illegitim sein (zitiert in Hu 2003: 11)

Was bedeutet Mehrsprachigkeit heutzutage? Dieser Frage soziolinguistisch nachzugehen, ist die Grundlage für in diesem Artikel vorgestellte Konzepte und Unterrichtsvorschläge, die Mehrsprachigkeit als echte, lebensweltliche, soziale und identitätsbezogene Bedingung anerkennen und als ebensolche Fähigkeit fördern.

### 2.1 Begriffe und Modelle von Mehrsprachigkeit

Es gibt verschiedene Modelle, die individuelle Mehrsprachigkeit abbilden. Einige davon beziehen sich auf den Erwerb von Mehrsprachigkeit und unterscheiden beispielsweise zwischen dem simultanen und dem sukzessiven je nach Zeitpunkt des Erwerbs der Sprachen. Diese Modelle unterscheiden zudem oft nach der jeweiligen Sprachfähigkeit (siehe z.B. Bausch 2003). Manche

Begriffe wie *Semilingualismus* oder *Halbsprachigkeit* weisen dabei jedoch eine starke Defizitorientierung auf, die ausblendet, dass die Sprecher\*innen in ihrer Lebenswelt funktional kommunizieren können.

Von Relevanz ist ebenso die Unterscheidung nach Ursachen von Mehrsprachigkeit. Wolff (2010: 180f) differenziert zwischen *enforced*, also (durch Migration) erzwungener Mehrsprachigkeit, *elitist*, elitärer, seit früher Kindheit durch bilinguale Erziehung angestrebter Mehrsprachigkeit, *instructed*, schulisch angebahnter Mehrsprachigkeit, und *geographically and socially induced*, also durch eine plurilinguale Umgebung verursachter Mehrsprachigkeit.

Nicht vergessen sollte man, dass auch die Sprachpraktiken von Schüler\*innen mit einer einzigen Kommunikationssprache heterogen sind. Wandruszka (zitiert aus dem Jahr 1997 in Oomen-Welke / Dirim 2013: 8) nennt dies „innere Mehrsprachigkeit“. Zu betrachten sind sämtliche Variationen diaphasischer (nach Kommunikationssituationen variierende Stilebenen und Register), diastratischer (von verschiedenen gesellschaftlichen Gruppen gebrauchte Soziolekte), diatopischer (an verschiedenen Orten des Sprachgebiets gesprochene Dialekte) und sogar individueller Art (so genannte Idiolekte). Diese Varietäten sind teilweise so unterschiedlich, dass Tracy (2014) die Einteilung in Ein-, Zwei- und Mehrsprachigkeit aus linguistischer Sicht anzweifelt. Was als eigenständige Sprache und was als Varietät gelte, sei nicht naturgegeben, sondern Resultat politischer Prozesse.

## 2.2 Sprache, Macht und Schule

Am Beispiel der Institution Schule soll der Zusammenhang von Macht und Sprache verdeutlicht werden. Forscher\*innen wie García & Wei (2014) und Gogolin (2010) zeigen, dass Unterricht deutlich vom soziokulturellen Kontext geprägt ist. Gewählte und zugelassene Unterrichtssprachen offenbaren, wie eine Gesellschaft sich im Verhältnis zu anderen Gesellschaften definiert, welche kulturell-sprachlichen Identitäten erwünscht sind und welche Einstellungen gegenüber *anderen* dominieren. Diese Ideologien fasst Gogolin in ihren Arbeiten unter der Bezeichnung als *monolingualen Habitus* mit Blick auf das deutsche Bildungssystem zusammen.

Auch wenn Lehrer\*innen und Forscher\*innen immer wieder daran rütteln, sind folgende Tendenzen doch institutionell stark verankert:

Aus diesen Voraussetzungen ist eine gewisse Doppelmoral im Bildungssystem erwachsen. Je nach Prestige der gesprochenen Sprachen, wird die Mehrsprachigkeit eines Kindes entweder als Kapital oder als Gefahr und Hindernis betrachtet (siehe Tracy 2014: 20). Die Fähigkeiten von mehrsprachigen Kindern, die keine mit Prestige verbundenen Sprachen sprechen oder in ihren Sprachen nicht der bildungssprachlichen Standardnorm entsprechen, werden nicht wertgeschätzt. Und ebenso haben diejenigen einsprachigen Kinder mit Vorurteilen zu kämpfen, wenn sie in dieser nicht in der Lage sind, schriftsprachliche Standards zu erreichen.



Tabelle 1: Die Monolingualismus- und Standard-Ideologie der (deutschen) Schule

<b>National-sprachentum</b>	Als vollwertige Sprachen gelten nur Nationalsprachen, insbesondere jene, die einem Nationalstaat eindeutig zuzuordnen sind (z.B. Deutsch-Deutschland).
<b>Euro-zentrismus</b>	Europäische Nationalsprachen genießen höheres Prestige als Nationalsprachen typischer Einwanderungsländer in Afrika und Asien. Dabei sind west- und nordeuropäische Nationalsprachen deutlich prestigeträchtiger als südosteuropäische.
<b>Englische Dominanz</b>	Die Vormachtstellung des Englischen wird als Sprache der wirtschaftlichen Globalisierung verteidigt und ausgebaut.
<b>Standard, sonst nichts!</b>	Akzeptiert wird jeweils nur die nationale Standardnorm einer Sprache. Andere Varietäten werden ignoriert oder als schädlich für den Spracherwerb missbilligt. Die bildungssprachliche Beherrschung der Amtssprache des Landes wird oft schon bei jungen Schüler*innen vorausgesetzt.
<b>Puristische Trennung</b>	Der Rückgriff auf Erstsprachen oder Sprachen, die nicht <i>Zielsprache</i> sind, wird vermieden. Übersetzungen oder <i>code-switching</i> (das Hin- und Herwechseln zwischen Sprachen in einer Äußerung) werden missbilligt oder gar sanktioniert.

### 2.3 Sprache, Macht und Identität

Welche Auswirkungen haben die geschilderten sprachpolitischen Voraussetzungen auf Lernende? Mehrsprachigkeit hat ganz materielle Folgen, denn Sprachen und Sprachvarietäten mit hohem Prestige ermöglichen Zugang zu Arbeit, Handel und Institutionen, die denjenigen verschlossen bleiben, die diese nicht beherrschen. Dominante Sprachpraktiken sind Voraussetzung für akademischen und ökonomischen Erfolg (siehe García & Wei 2014: 48).

Aus Sicht von migrationsbedingt mehrsprachigen Schüler\*innen bedeutet dies oft eine diskriminierende Realität. Ihre Mehrsprachigkeit ist nicht frei gewählt und sie eröffnet keine Perspektiven, sondern wird im Gegenteil bestraft. „Heutzutage ist die Bestrafung nicht körperlich, sondern funktioniert durch Unterricht und Bewertungen, die monolingualen Sprachstandards folgen und dafür sorgen, dass bilinguale Schüler schlechtere Noten bekommen, sich unangebracht fühlen und in den Schulen versagen“ (García & Wei 2014: 56) (vom Autor übersetzt).

### 2.4 Sprache als Performance

Das Zitat zu Beginn dieses Abschnitts soll verdeutlichen, dass wenn man bestimmte Teile der Identität von Lernenden durch gesellschaftlich dominante Diskurse und Prozesse hegemonisch delegitimiert, während andere legitimiert werden, es wahrscheinlich ist, dass diese „einen Sinn von Unterlegenheit internalisieren, der potentiell ihr Selbstwertgefühl und ihre akademischen Selbsterwartungen beschädigt“ (Cummins, zitiert aus dem Jahr 2001 von Breidbach et al. 2011: 12). Ein Gefühl von Versagen und Mangel an Selbstbewusstsein sind die Folge.

Andererseits offenbart das Zitat jedoch auch, dass im Sprachgebrauch eines Individuums dessen Identität voll zum Ausdruck kommen kann. Für

Schüler\*innen sind hybride Sprachpraktiken oft stolzer Ausdruck dessen, dass sie „eine Menge Kultur haben“ und in Toleranz leben möchten (Low & Sarkar 2014: 102) (vom Autor übersetzt). Sie kreieren, konstruieren und verhandeln ihre Identitäten auf der Basis sprachlicher Ressourcen, drücken damit Zugehörigkeit, Solidarität, Distanz u.v.m. aus (siehe Tracy 2014: 16). Sprachliche Ressourcen sind Teil ihres „identity repertoire“ (Pennycook 2003: 517), einer Fülle von sprachlichen und nicht-sprachlichen, also allgemein semiotischen, multimodalen Elementen, die sie in ihrem Handeln und Verhalten nutzen, um sich selbst zu definieren und präsentieren.

Gogolin (2004: 57) stellt fest, dass für Mehrsprachige Herkunftssprachen und Majoritätssprache meist nicht in konkurrierender Beziehung zueinanderstehen, sondern als einander komplementierende Kommunikationssysteme konzeptualisiert werden. Der Prozess der Identitätsfindung ist für viele dabei nicht einfach, da sie sich *zwischen* Kulturen und Sprachen verortet fühlen und neue transkulturelle und transsprachliche Identitäten finden müssen, die sich sowohl am Ort ihres Aufenthalts lokal als auch mit starken Verbindungen zur ihren Herkunftskulturen bilden (siehe Higgins 2001: 8f; Holmes 2015: 12). Fest steht: Durch Sprachen *performen* Menschen ihre eigene Identität.

### 3 Identitätsbezogene Sprachenbewusstheit als Ziel von Sprachunterricht

In diesem Abschnitt soll nun ein sprachendidaktisches Konzept vorgestellt werden, welches ich im Zuge meiner Masterarbeit (Blutner i.E.) entwickelt habe. Dieses Konzept soll es Sprachlehrer\*innen erlauben, Sprachförderung mit Identitätsförderung zu verbinden. Es basiert auf einschlägigen Forschungserkenntnissen aus den Gebieten der Mehrsprachigkeits- und Sprachenbewusstheitsforschung der letzten Jahre.

Laut Ellis (2012: 17) entstand *Sprachenbewusstheit* im englischen Sprachraum als *Language Awareness* unter anderem unter der Feder von Eric Hawkins (1984), der es als mehrsprachiges Konzept anvisierte, das gezielt die Erstsprachen der Lernenden miteinbeziehen sollte. Hawkins Grundgedanke war, dass Sprachenbewusstheit „eine Brücke zwischen allen Aspekten von Spracherziehung (Erstsprachen, Fremdsprachen, Zweitsprachen, Minderheitensprachen, klassische Sprachen), die derzeit in Isolation stattfinden“, herstellen sollte (Hawkins, zitiert in García 2008: 387) (vom Autor übersetzt). Die *Association for Language Awareness* definiert Sprachenbewusstheit heute als „explizites Wissen über Sprache und bewusste Wahrnehmung und Sensibilität beim Sprachenlernen, -unterrichten und -gebrauch“ (siehe Ellis 2012: 2) (vom Autor übersetzt).

Die untenstehende Grafik zeigt das von mir entwickelte Modell von Sprachenbewusstheit. Möchte man Sprachenbewusstheit fördern, so kann man zwischen verschiedenen Blickwinkeln, Dimensionen, Wissensebenen und sprachlichen Ebenen unterscheiden:

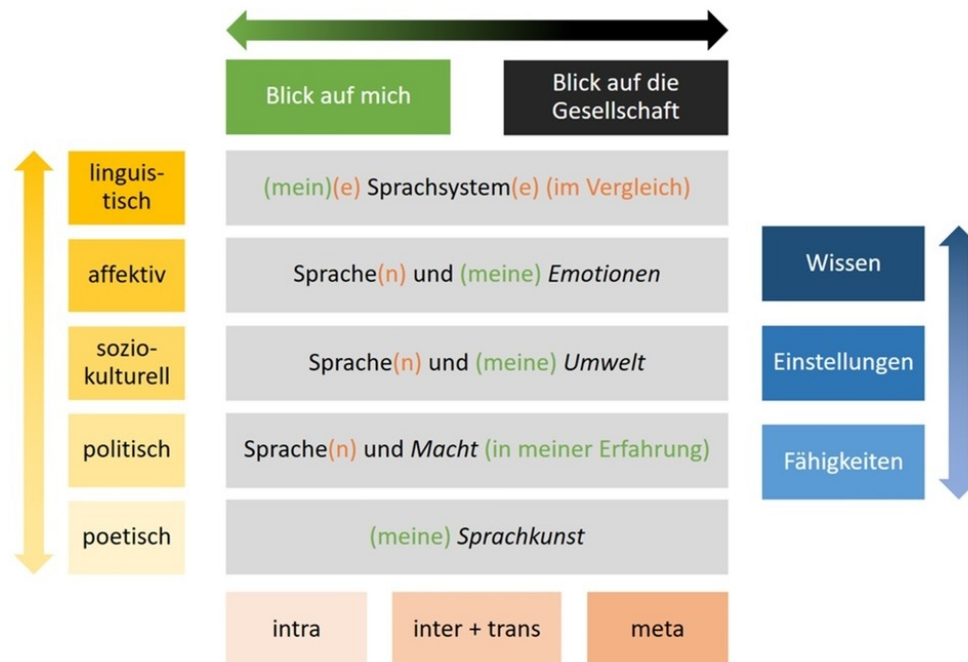


Abbildung 1: Gesamtmodell von Sprachenbewusstheit (Blutner i.E.)

Mehrsprachige Praktiken können aus *zwei Perspektiven* betrachtet werden: aus subjektiver Perspektive, also dem Blick nach innen, auf das Ich, oder mit dem Blick nach außen bzw. aus der Vogelperspektive auf die Gesellschaft. Interessiere ich mich für meine eigenen sprachlichen Praktiken oder für das Phänomen Mehrsprachigkeit in der Gesellschaft? Diese Perspektiven existieren natürlich nicht getrennt, sondern ergänzen sich gegenseitig. Wie im vorangegangenen Abschnitt beschrieben, ist insbesondere der subjektive Blick stark von gesellschaftlichen Verhältnissen (z.B. Sprachideologien, -hierarchien, und -vorurteilen) geprägt.

Sprachenbewusstheit lässt sich zudem auf *drei Wissensebenen* verorten: den Ebenen des deklarativen Wissens, der Einstellungen und der Fähigkeiten. So kann ich wissen, welche Sprachen in Deutschland gesprochen werden und wie viele Sprecher sie haben (Beispiel für deklaratives Wissen), kann Standardsprachlichkeit und Korrektheit als erstrebenswert betrachten (Beispiel einer Einstellung) und kann in der Lage sein, meinen sprachlichen Stil gemäß Situation und Gesprächspartner anzupassen (Beispiel einer Fähigkeit). Die drei Wissensebenen hängen zusammen: Fähigkeiten sollten auf Grundlage von Wissen reflektiert werden. Und andersherum sollte der Erwerb von Wissen über die eigene oder gesellschaftliche Situation in veränderte Einstellungen und folgerichtiges Handeln münden.

*Fünf Dimensionen* der Betrachtung von Sprache können unterschieden werden: (1) die sprach-strukturelle Dimension (d.h. wie sind Sprachen grammatikalisch aufgebaut, welchen internen Regeln folgen sie), (2) das

Verhältnis von Sprache und Gefühlen (affektive Dimension), (3) das Verhältnis von Sprache und Umwelt (soziokulturelle Dimension) und (4) das Verhältnis von Sprache und Macht (politische Dimension). Das Bewusstsein dafür, wie mit Sprache gespielt und experimentiert werden kann, wie Sprache ästhetisch verwendet werden kann, um beispielsweise Rhythmus oder Reime zu erzeugen, und dies nicht nur innerhalb einer Sprache, sondern sogar zwischen den Sprachen, nenne ich poetische Dimension von Sprachenbewusstheit (5).

Zu guter Letzt gibt es verschiedene *Sprachebenen*, die betrachtet werden können: Interessieren mich nur Aspekte einer ausgewählten Einzelsprache, bewege ich mich auf der intralingualen Sprachebene. Möchte ich verschiedene Sprachen miteinander vergleichen, befinde ich mich auf der interlingualen Sprachebene. Weckt insbesondere die Vermischung von Sprachen in *Code-Switching*- bzw. *Translanguaging*-Praktiken meine Neugierde, interessiert mich die translinguale Ebene. Und betrachte ich sprachenübergreifende Phänomene, die für alle Sprachen gelten, so heißt dies, ich arbeite auf metalingualer Ebene.

Die vielen Bereiche von Sprachenbewusstheit, die sich aus der Kombination dieser Wissens Ebenen, Sprachebenen, Dimensionen und Perspektiven ergeben, können in diesem Artikel nicht erschöpfend dargestellt werden. Das Projekt, das im abschließenden Abschnitt präsentiert wird, konzentriert sich auf eine interessante Schnittmenge dieser Bereiche, die ich als Identitätsbewusstheit bzw. *Identity Awareness* bezeichne (Blutner i.E.). Hierbei geht es darum, dass Schüler\*innen ihre eigene Mehrsprachigkeit entdecken, erkunden und entwickeln. „Was bedeuten die sprachpolitischen Voraussetzungen in meinem Land für meine Identität?“ ist beispielsweise eine Frage, die Intersektionen zwischen dem Blick nach außen und innen sowie zwischen affektiver und politischer Dimension von Sprachenbewusstheit eröffnet. Die poetische Dimension in Verbindung mit der translingualen Ebene von Sprachenbewusstheit erlaubt es Schülern, Normen vom Sprachgebrauch zu verlassen, andere Sprachpraktiken auszuprobieren und eigene, hybride und experimentelle Praktiken zu erschaffen, die ihre individuelle Identität ausdrücken.

Bei diesem Begriff von Sprachenbewusstheit handelt es sich demnach um eine kritisch-kreative Kompetenz. Zusammengefasst ist das Ziel von Sprachenbewusstheit ein *emanzipatorisches Bildungsanliegen*, nämlich die Fähigkeit, die eigene sprachliche Identität im Kontext von sprachlich-diskursiv geprägter Gesellschaft und Macht zu reflektieren, zu behaupten, auszuhandeln und kreativ zu entwickeln. Dies bedeutet, Fähigkeiten reflexiv einzusetzen, um das eigene Selbst- und Weltbild regelmäßig zu hinterfragen, aktiv zu konstruieren und in bewusste Handlungen als Subjekt in der Gesellschaft zu übertragen.

#### **4 *Conscious Rap* als performatives Ausdrucksmittel**

Was in den bisherigen Abschnitten erläutert wurde, mag auf den ersten Blick abstrakt wirken. Interessanterweise gibt es jedoch ein musikalisches Genre, in dem Künstler\*innen die identitätsbezogene Komponente von Sprachenbewusstheit schon seit Jahrzehnten aufblühen lassen, der so genannte *Conscious*

*Rap*. Mit diesem Medium kann es gelingen, Schüler\*innen für die komplexen Verbindungen von Sprache, Identität und Macht zu sensibilisieren, und sie selbst zu kritisch-kreativem Handeln anzuregen.

Rap ist die musikalische Kunstform der HipHop-Kultur, der auch Graffiti, DJing und Breakdancing zugeordnet werden. HipHop entstand in der Bronx von New York in den 70er Jahren. Seine Wurzeln sind kulturell vielfältig und speisen sich aus der Kultur der dort lebenden Afroamerikaner\*innen und Einwanderer\*innen aus Puerto Rico und anderen Teilen der Karibik. Ein großer Einfluss wird der oralen, afrikanischen Kultur der *Griots* zugerechnet. Dalzell (2014: 21) fasst gut zusammen, welche Bedeutung diese orale Tradition für den Rap hat; Rappen bedeutet demnach die Erfüllung vielfältiger kommunikativer und über Kommunikation hinausgehender Funktionen:

Wie Rapper sind Griots mehr als Geschichtenerzähler. Als Wortkünstler handeln sie als Historiker, Genealogen, Diplomaten, Vermittler, Übersetzer, Lehrer, Ermahner, Zeugen, Überlieferer, Berater, Schlichter, Anpreiser, Schwätzer, Satiriker und politische Kommentatoren. (vom Autor übersetzt)<sup>1</sup>

Aufgrund des Mangels an ökonomischen Ressourcen, ihrer sozial niedrigen Stellung und rassistischer Ausgrenzung war es den Menschen aus der Bronx verwehrt, Diskotheken zu besuchen oder an anderen kulturellen Praktiken teilzunehmen, sodass sie in diesen Vierteln selbst als Kulturschaffende aktiv wurden. Seit den 80er Jahren fand die HipHop-Kultur daraufhin globale Verbreitung. Überall wird heute HipHop lokalisiert und rekontextualisiert, d.h. mit lokalen Themen, Bräuchen, Sprachen, Musikinstrumenten und Stilen kombiniert.

Aus ästhetischer Perspektive definiert Lensch (2014: 49) Rap als „skandierende[n] Sprechgesang über einem Beat“. Ein *Beat* bezeichnet dabei den gesamten instrumentalen Teil eines Musikstückes, der wahlweise mit Instrumenten oder am Computer elektronisch erzeugt werden kann. Diesem instrumentalen Teil zugrunde liegt meist ein aus 4 Perkussionselementen bestehender Rhythmus, der sich durch den Song hindurch wiederholt und den metrischen Puls des Musikstückes bildet. Auch diese kleineren musikalischen Einheiten werden als *Beats* bezeichnet. Aufgrund der globalen Verbreitung von Rap verschmelzen *Beats* mit lokalen Kulturen: Rhythmen, Melodien, Instrumente und musikalische Zitate aus verschiedensten Stilen wie Jazz, Reggea, Salsa, Flamenco u.v.m. finden Eingang in die Gesamtkomposition.

Typischerweise ist ein Rapsong in Strophen (*Verses*) (nicht zu verwechseln mit den Versen eines Rapsongs, die man *Lines* nennt) und Refrain (*Chorus* bzw. *Hook*) gegliedert und kann zusätzlich eine *Bridge* (eine musikalische Überleitung) enthalten. Nicht selten kommt es vor, dass die *Verses* rhythmisch gesprochen werden, während der *Hook* gesungen wird. Dafür arbeiten MCs (ein anderes Wort für Rapper\*innen) und Sänger\*innen gelegentlich zusammen.

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<sup>1</sup> Aus Gründen der Lesbarkeit wurde in dieser Übersetzung auf die Hinzufügung des Gender-Suffixes \*innen verzichtet.

Der Sprechgesang eines/einer Rapper\*in muss mit dem *Beat* harmonieren. Dem Zeit- und Rhythmusempfinden ordnen sich Bedeutungen oft unter, beobachtet Lüdtkke (2007: 97). *Flow* bezeichnet das rhythmische Sprechen im und über den Takt hinweg. Eine Person, die guten *Flow* hat, überzeugt mit ihrem Sinn für Rhythmus und Timing.

Struktur erzeugen am Ende (oder oft auch innerhalb) einer *Line* die Reime (*Rhymes*), das wichtigste Element eines Rapsongs. Für einen Reim braucht es nicht perfekte Übereinstimmungen von Silben, oftmals reicht schon eine leichte Homophonie oder gar die gleiche Anzahl an Silben oder das gleiche Intonationsmuster aus (siehe Alim 2009). Die Wichtigkeit von Metrik bildet eine Parallele zwischen Rap und Lyrik. Dies, die Einteilung in *Verses* (Strophen) und die Verwendung weiterer poetischer Stilmittel in der Sprache des Rap (wie z.B. Metaphern, Parallelismen, Chiasmen, Alliterationen, Sprachspiele etc.) hat dazu geführt, dass Rap auch unter dem Namen *Street Poetry* bekannt ist.

*Conscious Rap* ist ein Genre des Rap, das sich von anderen Genres wie *Party* oder *Gangsta Rap* abgrenzt. Es unterscheidet sich vor allem durch seine Themenwahl: Im Vordergrund stehen Gender, Ethnizität und sozialer Hintergrund, Migrations- und Diskriminierungserfahrungen, Spannungen in der Gesellschaft sowie die Suche nach neuen Räumen und Identitäten. Von sprachlicher Diskriminierung von Menschen oder Gruppen und Gewaltverherrlichung nimmt dieser Rap Abstand. Aus diesen Gründen eignet er sich hervorragend für die pädagogische Arbeit und kann Schüler\*innen als Vorbild dienen.

Als Fallbeispiel soll hier der Song „*Vit Ki`u*“ von Fawng Daw dienen. Den Song kann man auf [youtube.com](https://www.youtube.com/watch?v=...) (Daw 2012) hören und in Anhang A nachlesen. Er behandelt autobiographisch mehrere Migrationserfahrungen eines vietnamesischstämmigen Jugendlichen auf der Suche nach seiner Identität, der zunächst mit seiner Familie in Vietnam aufwuchs, danach nach Deutschland und schließlich in die USA übersiedelte. „*Vit Ki`u*“ bedeutet „Überseh-Vietnamese“.

Der Song hat eine sehr klare Struktur. Der sich wiederholende *Hook* ist gänzlich auf Englisch (phonetisch und lexikalisch deutlich von der HipHop-Nation-Language geprägt, einer im HipHop-Milieu benutzten Sprachvarietät) gehalten und besingt die Gespaltenheit der Identität als „child of two worlds“ (Kind zweier Welten), das im Osten geboren und im Westen aufgewachsen ist („Born in the east, raised in the west“). Die drei *Verses* verhandeln nacheinander zunächst die Identität als „resident“ in den USA (*Verse 1*) mit Wurzeln in Vietnam (*Verse 2*), der auch seine Freunde und Jugend in Deutschland nicht vergessen hat (*Verse 3*). Interessant ist die interne Struktur der *Verses*. Während *Verse 1* komplett auf Englisch erzählt wird, sind *Verses 2* und *3* jeweils in der Mitte gespalten zwischen Vietnamesisch und Englisch bzw. Deutsch und Englisch. Der vietnamesisch- bzw. deutschsprachige Teil richtet sich dabei an ein spezifisches Publikum, nämlich die vietnamesischen Bekannten und Verwandten in Vietnam respektive die verbliebenden Freund\*innen und Bekannte in Deutschland.

Alles in allem ist sein Rap eine Selbstdarstellung, in der Fawng Daw durch geschickte Sprachwahl allen Stationen seiner Biographie Tribut zollt und gerecht

zu werden versucht. Er versprachlicht die Widersprüche und Schwierigkeiten, die ihm durch seine transnationale Identität entstanden sind, doch konstruiert daraus ein positives Selbstbewusstsein („I am who I am / There is nothing I need to change“) als Botschafter („ambassador“) der vietnamesischen Diaspora. Seine letzte *Line* „So you can call me the ambassador“ bringt den Prozess der Identitätsfindung auf den Punkt. Nach vielen externen Zuschreibungen, die für ihn diskriminierend waren oder zwischen denen er als *Transnational* keine Identität fand, gibt er sich im performativen Akt des Raps nun selbst den Namen des Botschafters „Vịt Ki`u“.

## 5 Beschreibung des Rap-Projekts

In Abschnitt 5 soll nun ein Projekt skizziert werden, das kritisch-kreatives Identitätsbewusstsein mithilfe von Conscious-Rap-Musik zu fördern versucht. Dieses Projekt wird nicht im Kontext eines bestimmten Unterrichtsfaches durchgeführt, sondern als extracurriculares Projekt. Für die Kommunikation in der Arbeitsgemeinschaft ist folgende sprachliche Regelung vorgesehen: Untereinander können die Schüler\*innen in jeglicher Sprachform sprechen, die für die Bewältigung der Aufgabe nützlich ist. Als einzige strenge Regel gilt zu beachten, dass niemand in der Gruppe bewusst durch Sprache ausgeschlossen oder diskriminiert werden darf. Für Kommunikation in der gesamten Gruppe bedeutet dies, dass in der Sprache gesprochen wird, in der sich alle zufriedenstellend ausdrücken können. Die Arbeitsanweisungen auf Arbeitsblättern sind daher im Folgenden auf Englisch formuliert, da das Projekt im Kontext einer Londoner Schule entstand.

Folgende Ankündigung erhalten die Schüler\*innen vor Beginn des Projekts. Sie stellt kurz und knapp Ziel und Kontext dar und lädt die Schüler\*innen dazu ein, teilzunehmen.

On the 19<sup>th</sup> of December, our school celebrates the Day of Cultures and Languages. All pupils are invited to participate by making an artistic contribution, which shows their multicultural and multilingual identities. Performances can take the form of spoken word poetry (poems recited aloud) or rap songs. Pupils should perform in groups of 2-4. There are three important rules for your performance:

- 1) No insults, no bullying!
- 2) Stay true to yourselves. Nothing is worse than being fake!
- 3) Put across a message about yourselves and your communities!

We are looking forward to your performances!

Abbildung 2: Ankündigung des Projekts

Im Mittelpunkt des Projekts steht die Schaffung eines künstlerischen Beitrags, der die multikulturellen und multilingualen Identitäten der Schüler\*innen

repräsentiert.

Die Ankündigung hebt drei wichtige Regeln hervor, die kurz erläutert werden sollen: (1) Beleidigungen und Mobbing sind nicht zulässig, da die Schüler\*innen sich in einem sicheren Raum fühlen sollen, in dem sie sich frei und ohne Angst vor Diskriminierung äußern können. Dies hat mit Regel (2) zu tun, die von ihnen verlangt, sich selbst treu zu bleiben und ihre echte Persönlichkeit in die Aufgabe einzubringen. Soll die Lernaufgabe emanzipatorische *Identity Awareness* fördern, so ist es notwendig, dass die Schüler\*innen ihre eigenen Erfahrungen und Einstellungen einbringen, also *authentisch* sind. Zudem ist diese Regel eine viel besungene Regel der HipHop-Gemeinschaft. Regel (3) schafft die Verbindung zwischen Individualität und Sozialität: Die Schüler\*innen werden dazu aufgefordert, sich im Kontext ihrer Umwelt zu identifizieren, so wie es Rapper\*innen im *Conscious Rap* tun.

Das Projekt nimmt den folgenden Verlauf:

	Phase	Performative elements	Material
1	Getting to know each other	P1: ball of wool P2: vowels	
2	Exploring one's identity	P3: my language sculpture	M1: self-observation M2: language portrait
3	Exploring languages and power	P4: small power play P5: the Welsh Not P6: the power of insults P7: inappropriate greetings	M3: power and language
4	Exploring one's community	P8: reenactment P9: community collage	M4: observation
5	Exploring one's position in one's community	P10: my language sculpture (again)	M5: self-reflection
6	Understanding street poetry and rhyme	P11: press conference P12: language sculpture	M6: analysis of multilingual rap
7	Developing a collective performance	P13: beats and rhymes P14: rehearsals	M7: creating a rap / spoken word performance
8	Final Performance		M8: performing on

Abbildung 3: Verlauf des Projekts

Es gliedert sich damit in acht Phasen, die im Folgenden grob den Dimensionen der Kompetenz Sprachenbewusstheit zugeordnet werden sollen:

Das Material für die Phasen 6 und 7 des Projekts befindet sich ausschnittsweise in Anhang A und B. Bei Interesse an weiterem Material kann der Autor dieses Artikels per E-Mail kontaktiert werden.

Bei der Umsetzung in die Praxis an einer Londoner Schule hat sich zudem der folgende Aspekt als wichtig herausgestellt: Für die 7. Phase, in der die Schüler\*innen ihre eigenen Performances kreieren, ist es lohnenswert, nicht nur die sprachliche und rhythmische, sondern auch die körperlich-räumliche Gestaltung zu planen. Es gibt den Schüler\*innen Selbstbewusstsein für die Performance, wenn sie sich darauf vorbereiten, wie sie den Raum nutzen und



Tabelle 2: Darstellung des Projekts in Bezug auf die Förderung von Sprachenbewusstheit

	Dimensionen	Perspektiven	Sprachebenen	Wissensebenen
1	affektiv, soziokulturell	Ich + Gesellschaft	interlingual	Einstellungen
	Die Schüler*innen lernen sich gegenseitig in zwei performativen Spielen (P1 und P2) kennen, in die sie ihr Sprachrepertoire einfließen lassen. Dies dient der Schaffung eines Gemeinschaftsgefühls als sprachlich heterogene Gruppe und von Neugierde auf die sprachliche Identität der anderen.			
2	sprachstrukturell, affektiv, soziokulturell	Ich	interlingual	Einstellungen, Fähigkeit (Perspektivübernahme)
	In der zweiten Phase erkunden die Schüler*innen ihre individuelle sprachliche Identität (M1). Dafür fertigen sie unter anderem ein individuelles Sprachenporträt (M2) an und drücken ihre Identität mithilfe von Mitschüler*innen in Form einer Menschengruppe (P3) aus.			
3	sprachstrukturell, affektiv, soziokulturell, politisch	Gesellschaft + Ich	intralingual, interlingual, metalingual	Wissen, Einstellungen, Fähigkeiten
	In der dritten Phase werden Fragen von Sprache und Macht in den Vordergrund gestellt. Im Material 3 werden verschiedene Aspekte behandelt, wie z.B. die Definition von Macht allgemein, Gewalt durch Sprache (in Beleidigungen) und die Hierarchien zwischen Sprachen als Mittel der Erlangung von beruflichem Erfolg oder Anerkennung bei Freunden. Die performativen Übungen 4-7 beziehen die Erfahrungswelt der Schüler*innen mit ein. Der Rapsong „Esperanto“ wird in Zusammenhang mit einem Zeitungsartikel über die Plansprache behandelt.			
4	soziokulturell, politisch	Gesellschaft	intralingual, interlingual	Fähigkeit (Analyse)
	Phase 4 leitet den Blick auf die Umwelten der Schüler*innen, indem sie in M4 Beobachtungsaufträge erhalten. Die performativen Übungen 8-9 dienen dazu, die Beobachtungen im Klassenverband erfahrbar zu machen, zu sichern und zu vertiefen.			
5	soziokulturell, politisch	Ich + Gesellschaft	interlingual	Wissen, Einstellungen
	Phase 5 stellt die Verbindung zwischen Individualität und Sozialität her. Die Erkenntnisse aus den Phasen 2-4 werden durch gezielte Fragestellungen in M5 aus individueller Perspektive reflektiert. Ihren Erkenntnisprozess geben die Schüler* in der Wiederholung der Sprachenskulptur (P3 aus Phase 2) (P10) wieder. Zu diesem Zeitpunkt ist zu erwarten, dass das Bewusstsein und die Einstellung gegenüber der eigenen Identität und fremder Identitäten vor dem Hintergrund soziokultureller und politischer Fragen gewachsen und affektiv gestärkt worden sind.			
6	alle Dimensionen (inkl. poetisch)	Gesellschaft	interlingual, translingual, metalingual	Wissen, Fähigkeiten (Analyse, Perspektivübernahme)
	In Phase 6 analysieren die Schüler*innen in Gruppenarbeit Rapsongs (darunter „Việt Kiều“). Im Mittelpunkt steht die Erarbeitung der makro- und mikrosprachlichen Struktur der Songs sowie die Charakterisierung der in den Raps repräsentierten Identitäten (M6). Dabei greifen die Schüler* auf alle Dimensionen der Sprachenbewusstheit zurück, um die Intersektion der Identität zufriedenstellend zu untersuchen. Mithilfe der performativen Übungen 11 und 12 teilen sie die gewonnenen Erkenntnisse im Klassenverband und heben sie in der gemeinsamen Reflexion auf eine Metaebene.			
7	alle Dimensionen (inkl. poetisch)	Ich + Gesellschaft	intralingual, interlingual, translingual	Einstellungen, Fähigkeit (Produktion)
	In Phase 7 werden die Schüler*innen schließlich selbst aktive Produzenten von identitätsbewusster Sprachkunst. In mehreren Schritten (M7), die ihnen Inhalte aus den vergangenen Phasen in Erinnerung rufen sowie Möglichkeiten des Reimens und der Strukturierung ihrer Performance aufzeigen, kreieren sie eine Mischung aus individueller und kollektiver Performance in ihren Gruppen.			
8	affektiv	Ich + Gesellschaft	interlingual, translingual	Einstellungen
	Die finale Performance bildet den abschließenden Höhepunkt des Projekts: die mehrsprachigen und mehrkulturellen Identitäten der Schüler*innen werden präsentiert. Viele offene Fragen darüber, wie die Schüler*innen sich in und außerhalb der Schule im Bewusstsein ihrer vollständigen, hybriden Identitäten in Zukunft verhalten, werden anschließend individuell und im Klassenverband reflektiert (M8). Dabei wird klar, dass die poetische Performance in der Lernaufgabe nur der Anfang eines stetigen Prozesses bewussten, kritisch-kreativen sprachlichen Handelns in gesellschaftlichen Kontexten sein kann.			

wie sie sich zueinander positionieren werden: Wie stehen sie zum Publikum? Bewegen sie sich? In einer bestimmten Formation? Im Laufe des Projektes erstellen die Schüler\*innen Skulpturen, die ihre eigenen oder verschiedene sprachliche Identitäten repräsentieren (P3, P9, P10, P12). Sie sollten dazu angeregt werden, bewusst auszuwählen, welche Gestaltungsmittel sie daraus für ihre kollektive Performance übernehmen wollen.

Ein Ergebnis dieses Projekts, das kürzlich an einer Schule in London durchgeführt wurde, kann in Anhang C nachgelesen werden. Vier 16-jährige Schüler arbeiteten darin an einer gemeinsamen Performance, die die Sprachen Englisch, Deutsch, Spanisch, Französisch, Arabisch, Chinesisch und Elemente der so genannten *Hip-Hop-Nation-Language* enthält. Die Sprachen Arabisch, Chinesisch und Deutsch sind neben Englisch jeweils Teil des familiär erlernten Sprachrepertoires von drei Schülern. Der vierte Schüler ist in einsprachiger familiärer Umgebung (englisch) aufgewachsen. Alle Schüler nehmen des Weiteren am schulischen Deutsch- und Französischunterricht teil, zwei von ihnen außerdem jeweils an Chinesisch- oder Spanisch-Unterricht.

Das Produkt zeigt, dass die Schüler alle Sprachen eng miteinander verbunden haben. Die Sprachen Englisch, Deutsch und Französisch dominieren und werden bunt vermischt, während Chinesisch, Spanisch und Arabisch weniger Platz in der Performance einnehmen. Die Schüler reflektierten diese Entscheidung mit der Begründung, dass sie einen gemeinsamen Rap erstellen wollten, den sie untereinander problemlos verstehen und auch ihren Mitschülern leicht verständlich machen konnten. Sie entschieden sich dagegen, individuelle *Verses* zu verfassen.

In dieser Hinsicht gibt dieses Produkt Aufschluss darüber, dass insbesondere das kollektive Selbstbewusstsein Stärkung erfahren hat. Dies liest man auch aus den *Lyrics* heraus (siehe Anhang C) und spiegelte sich auch in der Performance wider: Den *Hook* rappten alle gleichzeitig zusammen, während die Schüler sich die *Lines* in den beiden *Verses* untereinander aufteilten. Das letzte Wort von jedem *Verse* („zusammen“ und „Go!“) wurde gemeinsam gerappt. Dabei stellten sich die Schüler in einem Halbkreis auf, den ein Schüler mit einem Schritt nach vorn dann betrat, wenn er individuell rappte. Beim Rappen imitierten sie für den Rap typische Handbewegungen, während die gerade nicht Rappenden den Kopf zum *Beat* wippen ließen. Die Gesamtperformance aus sprachlicher Mischung und Choreographie erweckte den Eindruck, dass die individuellen Schüleridentitäten zwar wichtig für die Performance waren, aber in den Hintergrund des Gemeinsamen und Verbindenden traten, das etwas Neues, Harmonisches und Hybrides bildete.

## 6 Resümee

Rap ist eine identitätsstiftende Praxis, die sich als solche bewusst ist. Die Rapsongs von Fawng Daw & Co sind absichtsvolle Kreationen, mehrfach überarbeitet, durchdacht und erprobt. Sie sind Performances, entspringen aber der Lebenswelt der Rapper\*innen und machen daher deutlich: Auch im Alltag

können wir bewusst entscheiden, wie wir uns verhalten. Alles, was wir tun, wie wir uns kleiden, wo und was wir essen, mit wem wir uns treffen, wie wir uns vergnügen, welche Sprachen wir auf welche Art sprechen etc., all dies sind letztendlich Performances unserer Identitäten.

Das Potenzial von Performativität für den Sprachenunterricht ist damit zweierlei: Erstens macht es schlichtweg Spaß, holistisch zu lernen. Indem Schüler\*innen performative Übungen durchführen und selbst zu Performer\*innen werden, nutzen sie Körper, Gehirn und Seele zugleich, sodass Lernen zu einem Erlebnis wird, das nicht selten von *Flow*-Gefühlen begleitet wird. Diese Art von Lernen verankert sich tiefer im Gedächtnis.

Zweitens bedeutet Performance die kognitiv bewusste, aber gleichzeitig affektive Auseinandersetzung mit der eigenen Identität. Performativität bildet hierbei die Brücke zwischen kognitivem Bewusstsein und affektivem Zugang. Auf affektiver Ebene erlernen die Schüler\*innen positive Akzeptanz ihrer eigenen sprachlichen Fähigkeiten und Eigenschaften und der ihrer Mitschüler\*innen. Sie erhalten Gelegenheit, Stolz für sich selbst und ihre vielfältige Lerngruppe zu empfinden. Die soziale Bezugsnorm, die sich oft in Form von Konkurrenzdruck äußert, weicht einem wachsenden individuellen und kollektiven Selbstwertgefühl. Auf kognitiver Ebene wird das Wachstum dieses Selbstwertgefühls vom Wachstum eines Selbst- und Fremdbewusstseins begleitet. Die Angst vor dem Fremden und Anderen sowie die Scham vor dem eigenen Ungenügendsein werden abgebaut, indem die Lernenden erfahren, dass Definitionen von Anderssein und Gutsein bestimmten sozialen Konventionen und Hierarchien unterliegen, die nicht naturgegeben sind.

Diese Einblicke würden ihnen genommen, wenn sie von der Institution Schule verordnet bekämen, wie sie sich angemessen zu verhalten und zu sprechen haben. Eine Schule, die soziale Regeln und Hierarchien unhinterfragt reproduziert, löst bei vielen Schüler\*innen das Gefühl aus, bevormundet zu werden und aufgrund ihrer von Standardnormen abweichenden Identitäten minderwertig zu sein. Sprache, Ethnie, Gender und Schicht sind miteinander verwoben. Gibt man Schüler\*innen vor, ihr sprachliches Handeln entsprechend hegemonialer Maßstäbe ändern zu müssen, so kann dies für sie eine Bedrohung der Schnittmenge ihrer gesamten Identität bedeuten.

Im Gegensatz dazu birgt die Schaffung von *Identity Texts*, in denen Schüler\*innen ihre Identitäten ausdrücken können und durch Interaktion mit dem Publikum oder Mitschüler\*innen Bestätigung erhalten, ein enormes transformatorisches Potenzial. In dem in London durchgeführten Projekt führte dies vor allem zu einem stärkeren Zusammengehörigkeitsgefühl zwischen den Mitschülern.

Die Bestätigung der diversen Identitäten der Schüler\*innen in einer Gruppe ist nach Ansicht dieses Autors der erste Schritt in Richtung eines positiven Selbstbewusstseins, das es ihnen erlaubt, auch kritisch ihre eigenen Identitäten zu betrachten und darüber nachzudenken, inwiefern ihr eigener Habitus im Sinne von Bourdieu sozial konstruiert ist und was sie gern selbst lernen möchten, um ihre Identitäten zu verändern, vertiefen und erweitern. Die

Selbstinszenierung im gesprochenen Wort schärft ihr Bewusstsein dafür, dass sie ihre Identitäten kontrollieren können. Anstatt Produkte externer Zuschreibungen, Diskurse und Erziehungsmaßnahmen zu sein, werden sie damit zu Urhebern ihrer eigenen Identität, zu Subjekten.

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## **A Anhänge**

### **A.1 Anhang A: Arbeitsblätter zur Phase 6 des Projekts (Ausschnitte)**

Aufgrund von Platzgründen können hier nicht alle Arbeitsblätter zur Verfügung gestellt werden. Bei Interesse wenden Sie sich gern per E-Mail an den Autor dieses Artikels.

### **A.2 Anhang B: Arbeitsblätter zur Phase 7 des Projekts**

### **A.3 Anhang C: Ein Ergebnis des Projekts in London**



## Straßenpoesie / Street Poetry / Poesía de la Calle /

**Task 4** Listen to the rap song "Việt Kiều" and answer the following questions:



This is the structure of the song. Can you hear which languages are used in the different parts, and maybe some important words and rhyme words? And what themes are mentioned in the parts?

	Languages	Important words / rhyme words	Themes
Pre-Chorus			
Verse 1			
Chorus			
Verse 2			
Chorus			
Verse 3			
Chorus			

**Task 5** Take a look at the chorus.

- Which variety of English is used? Give examples.
- What kind of rhyme scheme do we find?
- What might "Việt Kiều" mean?
- Why does he sing "Stop the hate"?

Born in the east, raised in the west,  
 heart of the motherland pounding in my chest.  
 I'm a Việt Kiều.  
 Yeah, I'm a Việt Kiều. Kiều, Kiều, Kiều.  
 Stop the hate, let me do my thang.  
 A child of two worlds: I am who I am.  
 There is nothing I need to change cuz I am a...  
 Việt Kiều.

Abbildung 4:



## Straßenpoesie / Street Poetry / Poesía de la Calle /

**Task 5** Take a look at the whole song and sum up the content of the verses on the right margin of the paper. Use symbols and bullet points.

### Fawng Daw – “Việt Kiều”

#### Pre-Chorus

- 1 Born in the east, raised in the west,  
heart of the motherland pounding in my chest.  
I'm a Viet Kieu.  
Yeah, I'm a Viet Kieu, Kieu, Kieu, Kieu.

#### Verse 1

- 5 Vietnamese immigrant, Germany's citizen,  
moved to the USA, currently resident.  
Proud of my heritage, coming to represent.  
Gotta get Benjamins for all of my relatives.  
Shed blood, sweat and tears, making my nation proud.  
10 Better put ya hands up high, this is for the Asian crowd.  
Gotta get famous now, ain't nothin's stopping me.  
You hear the stomach growl? Homie, we gotta EAT.  
I'm just a skinny boy, a Hanoi City boy.  
Grinding in California, even though I'm unemployed.  
15 Catch me at movie sets, studios, or photo shoots.  
Try to provide cuz thats what a man supposed to do.  
Brother, tell me do you know how this feels?  
They keep on staring at me, what's the big deal?  
I'm just a westernized Easterner with skillz.  
20 I am someone you call a Viet Kieu.

#### Chorus

- Born in the east, raised in the west,  
heart of the motherland pounding in my chest.  
I'm a Viet Kieu.  
Yeah, I'm a Viet Kieu, Kieu, Kieu, Kieu.  
25 Stop the hate, let me do my thang.  
A child of two worlds: I am who I am.  
There is nothing I need to change cuz I am a...

#### Verse 2

- Viet Kieu, nhưng ma hương của tôi gian tôi về quê hương  
Cho nen ten toi moi co nghĩa là "Việt Phương"  
30 Nhưng ý của tôi muốn nói không có phải là tôi đặc biệt  
Tôi chỉ hơi khác biệt, cách suy nghĩ khác biệt  
Tôi là một người châu a song ở châu lâu dài  
Và tôi đi nước nào cũng bị họ gọi là người nước ngoài  
Yeah homie, tôi là tôi là người Việt Kieu  
35 Bỏ mẹ làm việc nhiều, cho nên tôi biết điều  
Biet dieu, gotta buy my mom and dad a big crib,  
overlooking the ocean on top of a big hill,  
because they gave their life to give me paradise.  
I couldn't pay the price to match their sacrifice.  
40 They gave me all the tools, so when I get the millions  
I'll go back to their village and give it to all the children.  
Cuz I'm a Viet Kieu, a child of 2 worlds,  
Using my given talents to serve.

*Benjamins = 100 Dollar notes (Benjamin Franklin)*



*grinding = a close partner dance*

*Viet Kieu, but I want to go back to my home country,  
so my name means "Direction Vietnam".  
But I don't think I'm special,  
I'm just a little different  
because I lived in Europe for a long time,  
which means I am a foreigner wherever I go.  
Yeah homie, I am a Viet Kieu,  
my parents work a lot, so I know how to behave.  
Behave, gotta buy my mom and dad a big crib.*

Abbildung 5:





**Eure Performance / Your Performance / Vuestra  
Presentación / \_\_\_\_\_**

**Task 1**

*Find your group identity. What do you have in common? What makes you a group? What makes you strong together? What makes you special? What goals and values do you share? What kind of message would you like to transmit to the world? Write down key words and ideas.*


**Task 2**

*Choose 2-3 keywords and Find as many rhyme words or rhyming word groups in the languages spoken by all of you.*

Keyword 1

---

Keyword 2



**Eure Performance / Your Performance / Vuestra  
 Presentación / \_\_\_\_\_**

**Task 3** *Based on tasks 1 and 2, write a chorus for your rap song / spoken word performance.*

1	
2	
3	
4	
5	
6	
7	
8	
...	

**Task 4** *If you want to create a rap song, look online (e.g. youtube) for a beat that fits your chorus. Everybody will have to follow this beat in their individual verses, too.*

**Task 5** *Make a scheme for your song/performance.*



*How many verses will your performance have?  
 There should be at least one verse per person!  
 How often will the chorus be repeated?  
 Agree on a number of syllables per line, for  
 example between 10 and 12.*



**Eure Performance / Your Performance / Vuestra  
 Presentación / \_\_\_\_\_**

**Task 6**

*Collect ideas for your individual verse. Take a look back at materials 1-6. And think about the following questions. You do not have to answer them, but they can inspire you.*

What part of your (linguistic) identity are you proud of?	
What feelings do you have about your languages?	
How are your languages related to each other?	
Which struggles are you facing?	
What are your values, attitudes and goals?	
What do you want to change about yourself?	
What do you want to change about the world?	
Who can you count on?	
Who or what are you resisting against?	
What would be a good term to describe your identity in a few (multilingual) words?	



**Eure Performance / Your Performance / Vuestra  
Presentación / \_\_\_\_\_**

**Task 7** Write down keywords for your verse and find rhyming words.


**Task 8** Compose your verse.



You can use this ruler to help count your syllables per line.

0	
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
...	

**Verse I**

Yo, listen up, Mann!  
Welcome to our language club, Mann!  
Toutes les langues sind hier willkommen.  
Unsre Vielfalt macht uns strong!  
We are many, but we're one!  
Also hört jetzt endlich zu, Mann!  
Yalla, Bruder, on chante, zusammen!

Yo, hört zu, Mann!  
Willkommen zu unserem Sprachclub, Mann!  
Alle Sprachen sind hier willkommen.  
Unsre Vielfalt macht uns stark.  
Wir sind viele, aber wir sind eins.  
Also hört jetzt endlich zu, Mann!  
Los jetzt, Bruder, wir singen zusammen!

**Hook (x2)**

Ma langue, ta langue, notre langue!  
Unser Mix ist unser Flow, das ist unser Song!  
Wo bu zhidao what you're sayin',  
But it's klar: We're stayin'  
Piaoliang  
is what makes us one!

Meine Sprache, deine Sprache, unsre Sprache.  
Unser Mix ist unser Flow, das ist unser Song!  
Ich weiß nicht, was du sagst,  
aber es ist klar: Wir bleiben!  
Schön ist,  
was uns zusammenhält.

**Verse II**

Todos somos diferentes personalidades.  
Wir respektieren jeden, der in dieser Stadt ist.  
Respeto, respect, c'est le même mot  
In jeder Sprache: So join in our flow!  
Go!

Wir sind alle verschiedene Persönlichkeiten.  
Wir respektieren jeden, der in dieser Stadt ist.  
Respekt, Respekt, das ist das gleiche Wort  
In jeder Sprache: Also schließ dich unserem  
Flow an! Los geht's!

**Hook (x2)**

**Legende:**

Hip-Hop-Nation-Language / Standard-Spanisch / Standard-Englisch / Standard-Deutsch /  
Jugendsprachliches Deutsch / Umgangssprachliches Arabisch / Standard-Mandarin /  
Standard-Französisch

## **‘My language is part of your country’**

Creating a deeper sense of belonging through two-way language teaching in process drama/in-role drama

**André Bastian**

### **Abstract**

Youth disengagement is closely linked to current phenomena of (Islamic) radicalization in Western societies and beyond. Therefore, substantial funding is dedicated to ‘de-radicalization programs’ such as the ‘Aarhus Model’ within the Danish de-radicalization ‘Action Plan’ (2009–). Providing support for finishing school, housing and work to ‘would-be fighters’ in conflict zones of the Middle East offers an alternative to punitive approaches. Nonetheless, sustainable success in creating a sense of belonging in liberal democracies arguably needs to start earlier and avoid discriminatory assumptions like those seen in the term ‘de-radicalization’. The author proposes a strategic initiative in Applied Theatre. Based on Process Drama and In-Role-Drama, the initiative focuses on the two-way teaching of language(s) in the Drama classroom. It considers both the pragmatic need for one (or several) official language(s) to keep open the sophisticated channels of communication in modern liberal democracies, and the rich cultural and linguistic heritage that arrives in many Western societies from other parts of the world every day. Employability needs meet the need for reciprocal empathy and shared cultural acknowledgement. Avoiding the common vocabulary of deficiency (‘lack of language proficiency’, ‘need for cultural integration’) the article outlines the possible benefits and potential obstacles of this new approach.

## **1 Introduction**

The following discussion will outline context and theoretical underpinnings of a possible future initiative at the cross-roads of Language and Drama teaching that aims to address the current problem of youth extremism in many Western societies by minimizing, at the same time, problems of stigmatization and short-term politicking that can be linked to the term ‘de-radicalization’. Far from proposing a complete design and definite institutional involvement, the article rather seeks to initiate and/or add to a rich discussion and encourage further suggestions. In the best sense of recreating the serious play in the rehearsal room, it hopes to offer a room for thoughts and convince other

Drama and Language teachers to join efforts and rethink societal belonging in both challenging and exciting times of ever more globalizing societies in an increasingly complicated world of diversified models of life.

The article first gives a brief general context of 'de-radicalization' initiatives in Europe, continues by introducing more in depth structure, measures and theoretical grounding of the so-called 'Aarhus Model' as exemplary for an 'inclusive' approach to violent extremism and, subsequently, points to a dilemma that even less punitive, holistic programs often face. The last part of the discussion will offer an overview of some joint Language and Drama teaching approaches and discuss both their positive 'synergies' and possible setbacks when explicitly used in immigrant and refugee integration contexts. The article will end with a series of observations about how to avoid the discussed disempowering effects of initiatives thought to empower, and offer a draft outline of what could be called Process and In-Role Drama-based 'Two-Way' Language Teaching for fostering holistic societal integration.

## 2 'De-radicalization' and the reflux of 'foreign fighters'

'De-radicalization' has become a key word in terrorism prevention at least since the high hopes for political change in many Arab countries turned sour several years ago. Many, if not all, Western democracies suddenly envisioned the frightening prospect of so-called home-grown 'foreign fighters' (cf. Hegghammer 2011) in the thousands coming back from the Syrian Civil War (2011–) and other conflict zones in the Middle East and beyond: some of them disillusioned, others with plans to bring the conflict into their countries of origin and most, arguably, carrying the scars of harrowing war experiences back into their communities (Summerfield 2000; Ritchie et al. 2017). Not a new phenomenon at all – an estimate of 10,000 to 30,000 foreign fighters participated in "armed conflict in the Muslim world" between 1980 and 2010 (Hegghammer 2010/11: 53) – an EU Parliament briefing from 2016 urges that, "since the Arab Spring protests turned into a fully fledged civil war in Syria, the phenomenon has acquired an entirely new dimension" (EPRS Briefing 2016: 2); with about 5,000 out of 27,000 to 30,000 foreign fighters in Syria and Iraq alone originating from EU countries in 2015 (ibid.) and most of them enlisting with "jihadist groups, including ISIL/Da'esh and Jabhat al-Nusra, whose ideology is hostile towards Western democracies" (ibid. 3). Of those 5,000, an estimated 20% to 30% had returned home by the end of the same year (TSG Foreign Fighters 2015: 4; cf. Lindekilde et al. 2016: 869).<sup>1</sup> As the EU briefing goes on, approximately "one in nine of those who had gone to fight returned to

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<sup>1</sup> This number includes about 1,200 'home-comers' to Austria (70 out of 300), Belgium (118/470), Denmark (62/125), France (250/1,700), Germany (200/760), the Netherlands (40/220), the United Kingdom (350/760) and Sweden (115/300) alone, with proportionally very high numbers returning to Denmark (49.6percnt) and the UK (46%) and very low numbers returning to France (14.7%) and the Netherlands (18.2%) (TSG Foreign Fighters 2015: 7-10).

perpetrate attacks in the West” (EPRS Briefing 2016: 3; cf. Hegghammer 2013: 7). While this number puts into question the simplistic approach of considering every foreign fighter a potential domestic terrorist, a clear “veteran effect” (ibid. 10) appears to emerge, as Thomas Hegghammer, Director of Terrorism Research at the Norwegian Defence Research Establishment (FFI), points out in a recent study. Data from his ‘Jihadi Plots in the West (JPD) Dataset’, gathering information about terrorist attacks perpetrated between 1990 and 2010 (ibid. 2), suggests that plots with veteran participation are twice as ‘effective’ in terms of their ‘lethality’ as those perpetrated by far less battle-tested attackers.<sup>2</sup> Thus, the EU push to coordinate member state activities “regarding the prevention of radicalisation, the detection of travel for suspicious purposes, the criminal justice response, and the cooperation with third countries” (EPRS Briefing 2016: 1), intensified since 2015, seems comprehensible.

Number and variety of de-radicalization initiatives in the EU alone are vast, as the *Inventory of the best practices on de-radicalisation from the different Member states of the EU* (2014) shows. They include proactive, preventive and punitive measures spanning from programs that intensify existing immigration efforts such as “language promotion” (ibid. 5) and “familiarization training for religious representatives from Turkey” (ibid. 6) in Austria or initiatives “intended to strengthen collaboration with Muslim communities and to isolate, prevent and defeat violent extremism” (ibid. 54) such as PREVENT in the UK, through to up-dating legislation and improving law enforcement and border security in Bulgaria (ibid. 10). While many countries including France and Spain favour “a repressive approach” (EPRS Briefing 2016: 8), there are some others like Denmark that have opted very early on to rely mainly on ‘inclusive soft measures’ in order to avoid further damage by alienating marginalized groups and, thus, prevent further “polarising [of their] societies” (ibid.). The ‘Aarhus Model’ from Denmark is somehow the ‘poster boy or girl’ of soft measure driven de-radicalization initiatives (Braw 2014), also for its particularly productive theoretical approach that categorizes systematically a series of risk factors in the lead up to potential extremism.

### **3 The Danish national de-radicalization Action Plan (2009) and the ‘Aarhus Model’**

Although slightly preceding the Danish national Action Plan together with a similar initiative from Copenhagen, the ‘Aarhus Model’ should be considered in the context of the broad government initiative that set out, in 2009, to “prevent extremist views and radicalization among young people” (Kühle & Lindekilde 2010: 13), producing at once “scientifically sound” research to fill a lacuna

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<sup>2</sup> Of 49 (46%) plotted attacks with veteran participation, 14 (58%) were executed and 8 (67%) were lethal; of 57 (54%) plotted attacks without veteran participation, 10 (42%) were executed and 4 (33%) were lethal (Hegghammer 2013: 11); Hegghammer himself asks for caution with regard to the data while he also emphasises that all data sets the JPD is based on are “well referenced and rarely disputed” (ibid. 2).



as for the reasons behind the current phenomenon of so-called 'radicalization' among European Muslims (ibid.) – strikingly high proportionally in a country of a sophisticated welfare system like Denmark (Neumann 2015). The model, established around 2007, can be described as a collaborative multi-agency intervention program mainly supported by Aarhus Municipality and the East Jutland Police (EC 2017). It benefits from almost forty years of “solid experience and know-how” in interdisciplinary collaboration for crime prevention between schools, social authorities and police (SSP) and is organized as one of many SSP programs that exist in all Danish municipalities (Bertelsen 2015: 242). External partners are the Danish Ministry of Social Affairs, the Danish Intelligence and Security Service (PET) and the University of Aarhus; namely the Department of Psychology and Behavioural Sciences (Anti- and De-Radicalization Research Project) and other “experts in the fields of politics, sociology, psychology, acculturation and religion” (ibid. 242; cf. EC 2017). Furthermore, it collaborates closely with other similar Danish and European projects and is linked to the European Radicalization Awareness Network (RAN), as one of the leading academics involved in this initiative, Preben Bertelsen from the University of Aarhus, explains in an introduction to the 'Aarhus Model' from 2015.

While not at all disregarding hard, or punitive, measures (Bertelsen 2015: 241), the 'Aarhus Model' focuses on a sophisticated early prevention and exit program in order to “stop or redirect the process of violent radicalization” (ibid.). It is based on the notion of 'inclusion', defined by Bertelsen as “a social, cultural and societal practice about incorporating the diversity of different forms of life in a joint effort to form a community” (Bertelsen 2016: 16) and, thus, takes very seriously the institutional responsibility in modern liberal democracies to guarantee fundamental constitutional rights such as freedom of expression and political and religious activity (Bertelsen 2015: 241). This commitment necessarily includes the acceptance of extremist yet *non-violent* views and attitudes, which are, as Bertelsen points out, predominant in the great majority of radicalized movements Bertelsen (2016: 2).<sup>3</sup> Accordingly, the initiative is about “transform[ing] the personal, social, cultural and political motivations into legal modes of participation and citizenship” (Bertelsen 2015: 243), rather than primarily fighting extremism *per se* by turning every individual view into a non-offensive intellectual middle ground opinion. It focuses on the prevention and countering of *violent* extremism at the core of any *illegal* process of radicalization and is, therefore, in need of a set of sensitive, theoretically and scientifically grounded instruments to assess every individual case with regard to the best measures to adopt.

What are the measures of the 'Aarhus Model'? Main elements of the prevention program are the InfoHouse, a mentoring program, prevention workshops for youth, a parents network, and an ongoing dialogue between the Aarhus

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<sup>3</sup> According to Bertelsen, this clearly includes many peaceful, legal and non-violent movements such as spiritual communities that “find their own non-violent and legal, but segregated, place in an open, democratic society” (2016: 2).

team, Aarhus Municipality and different Muslim communities, organizations and mosques. The InfoHouse, staffed by East Jutland Police, is a first contact point for any person worried about the potential *violent* radicalization of another individual. Often coming from “parents, teachers, youth club workers, outreach workers, social workers, and/or the police” (ibid.), this information is assessed based on further research, commonly in collaboration with a consulting interdisciplinary workgroup, and triggering specific anti-radicalization measures in case “risk factors for violent radicalization are identified” (ibid. 245). Contact to the person and parts of the individual’s network is sought, the situation explained and alternative, *legal* “ways to find answers to questions of life, as well as alternative ways to resolve resentment and offence” (ibid. 243) are discussed. A critical part of this process is tailored mentoring by a team of ten specifically trained and supervised mentors of very diverse background with regard to age, gender, ethnicity, formal education, experience, political and religious knowledge and familiarity with different social and cultural environments in order to be “well-informed, interested and empathic sparring partner[s]” (ibid. 244) for their mentees. A network to empower parents of radicalized youth (of any kind) is an additional element of support.

For early prevention the Aarhus team has developed a series of two-hour workshops for primary and secondary school students. They inform about the danger of terrorism and the problem of violent radicalization. Using “short presentations, dialogues/discussions, exercises, games and role-play” (ibid. 244) they aim to help both teachers and students acknowledge in their peers “risk factors and markers of radicalization processes” (ibid. 245), on the one hand, and, on the other hand, they seek to raise awareness of “digital behaviour, prejudice, exclusion, citizenship and participation in social life, community and society” and, thus, foster resilience against a series of risk factors of radicalization (ibid. 244). Since 2013 the ‘Aarhus Model’ also offers a specific ‘exit program’ for homecoming foreign fighters that relies on many of the above measures and is only available for those who have not been involved in criminal acts (ibid. 245). Once a case is approved as feasible, a task force recommends a range of appropriate services, such as “employment/education, housing, psychological counselling/therapy and medical care” (ibid.), chooses members of the individual’s social network that can lend support in the process as ‘resource persons’, and works out a “written exit-process cooperation agreement” together with the homecoming person (ibid.).

#### **4 Life Psychology – A framework to detect risk factors of violent radicalism**

As is very clear, this model is in need of a reliable mechanism able to identify risk factors that can turn non-violent extremism into its illegal violent form of radicalism which is, after Bertelsen, “[a]n intense desire for

*and/or pursuit of a universal and comprehensive change in own and common life, socially, culturally, and/or societally, by violent means – where the consideration for human coexistence is set aside*" (2016: 1; my inverted emphasis). This framework is offered by Life Psychology; a theory, and scientific discipline linked to the University of Aarhus, that integrates social, societal and personality psychology with social sciences (politics, sociology, law) and humanities (culture, religion, ethics) (Bertelsen 2015: 243). Core presumptions of this theory are – very roughly speaking – that "everybody aspires to a good-enough life" (ibid. 246) and every individual is "striving for agency in the own and common life" (ibid. 242). The attribute 'good-enough' points both to the lack of achievable perfection in life and the need for sufficient life skills in order to cope with everyday life's tasks (ibid. 246). The *impression of agency* can be lost for many reasons and lead to a "state of *non-flow* (experienced as stress or anxiety)" (Bertelsen 2016: 2; cf. Csikszentmihalyi 1990). 'Non-flow' can be experienced as 'frustrating' (when skills exceed possibilities, conditions, etc.) and as 'overwhelming' in any opposite situation (ibid. 6f), both leading to the impression that a "good-enough life embeddedness" (Bertelsen 2016: 4) is under threat. In other words, life is no longer experienced as meaningful, comprehensible and manageable (ibid.), and the *quest* to reestablish life embeddedness and, thus, agency is considered a fundamental human reaction rather than a deviation (ibid. 21). Therefore, as Bertelsen points out,

[...] we should not search for the fundamental risk factors of extremism in something insane only found in a few abnormal individuals. The basic factors of extremism should be found in the universal human striving for a good enough life embeddedness, and may simply be a natural reaction to threats – regardless of how insane and dangerous the extreme (re-)action might be. (ibid. 3)

Whether individuals in this situation turn extreme or even opt for taking violent radical action, depends – if one follows the understandings of Life Psychology – on two sets of accumulative risk factors linked, again, to the so-called 'Basic Five' (ibid. 4) of intentional agency: volition (what one strives for or wants), ability (individual skills and knowledge), external possibilities and conditions (or the structural factors of the individual's existence), the social and relational conditions (or how the individual is 'being met') and the actual 'doing', i.e. "being in process of working on something with regard to realize one's life skills and handle one's life tasks" (ibid.). Set 1, the "basic factors", is "*based on the flow in the realization of universally human life competencies*" (ibid. 6) and includes ten factors that are linked to 'non-flow' situations with regard to a "close social network", the "framework for own interests" (or life task handling), "community participation", the ability to be "focused and engaged", to be "practical and pragmatic", to make "moral and normative" judgments, to be "aware of the surrounding world" and read its "cues", to be self-reflective, to experience "empathy" through "perspective-taking" and to the ability of navigating the surrounding world taking into account "important systems, rules and regulations" (ibid. 6-10). The second set, the "moderating factors", is a

taxonomy describing the personal “realization style” of the above “universally human life skills” which can – again roughly speaking – trigger violent extremist responses to a situation of acutely experienced non-flow or, to the contrary, work as *protective* factor in the above ‘non-flow’ situations (ibid. 11). These factors relate to the individual’s “cognitive structures”, the “dynamic level of energy” and the “general human personality style termed the mirroring/idealizing style regarding self-consolidation and the quest for belongingness” (ibid.). With regard to cognitive structures, the need for “cognitive closure” (i.e. for distinct and unequivocal explanations) is considered a mayor risk factor leading to mainly four ‘basic cognitive styles’ that *can* favour violent radical behaviour: “Ambiguity intolerance”, the tendency to “[j]ump to conclusion”, the extreme obsession with a single idea known as “[m]onomania” (ibid. 12) and “[f]undamentalism”, or “a mindset based on mandatory truths” (ibid. 13). As for the ‘dynamic style’, “high energy level”, “[e]xcitement-seeking” and “[j]ump to action” *can* lead to violent extremist action (ibid.). The personality or ‘mirroring/idealizing’ style is linked to identity creation through the individual’s actions and the world’s reactions to them in as much as one *mirrors* oneself in the world’s reactions and can find and accept the *ideals*, or “contents and direction to life” (ibid. 14) by individually important others. In this context, Bertelsen speaks explicitly of two “disordered personal styles” favouring violent radicalization: firstly, an “extreme need of mirroring” potentially leading to megalomaniac omnipotent self-assertion and secondly, “an extreme need to belong” leading to “a very unrealistic idealization of others (or of a a cause)” (ibid.). Also here, the theory identifies three and five risk factors or preferred risky behaviours respectively for the personal mirroring and the personal idealizing styles: “Self-assertiveness”, “[r]umination and grievance” and “[a]ggression and violence as the preferred response” (ibid. 15) for the former, and “[d]ying to belong”, “[e]asy to mobilize” (ibid. 16), “[g]uilt and shame” (or felt obligation for action), “[s]elective recognition and identity simplification” (ibid. 17) and “aggression and violence as accepted cost for belongingness” (ibid. 18) for the latter.

## 5 Stigmatization, discourses of deficiency and de-radicalization initiatives

The ‘Aarhus Model’ has been chosen here to exemplarily introduce more in depth current ‘de-radicalization’ initiatives for offering a particularly sound, sensible and successful approach, practically and theoretically, to one of the crucial endeavours of modern liberal democracies: to guarantee the highest possible physical (and mental) integrity within the maximum of political (and religious) freedom. It shows clearly a commitment to filling the lacuna of a scientifically grounded taxonomy (Lindekilde 2012: 386) that helps to describe and detect (violent) extremist behaviour comprehensively and, as much as possible, universally, at the same time as it points to a range of specific levers, or

areas where prevention most likely will have maximum impact.<sup>4</sup> Additionally, it is a good example of the genuine dilemma most, if not all, similar initiatives are facing. While aiming for greater societal participation and, ultimately, fighting against discrimination, also this model continues to be inscribed in common discourses of deficiency (Rougeaux et al. 2014) and, thus, runs the risk to stigmatize rather than break down borders. In other words, who *needs to be de-radicalized* is considered, or labelled, as suffering from a lack of democratic understanding and/or integrity for a series of factors linked to both his or her personality *and* upbringing. What is more, linking this deficiency to particular ethnic and religious groups, simply for presupposing any set of shared predispositions, will increase most likely unwanted disempowering effects of initiatives and measures that genuinely seek to empower members of those groups, as I have discussed in depth elsewhere (cf. Bastian 2016).

Still reasonable to a certain extent where potential violent extremism has been detected, this discourse can become highly problematic in prevention settings for school children where the recognition of risk factors is part of the training program (Bertelsen 2015: 244). This danger, while still not studied enough (START 2016: 12), has been emphasised by many researchers and affected members of what could be called 'focus communities' (Kühle & Lindekilde 2010: 126-128). The 'Aarhus Model' is not blind to this danger though; as early as in 2012, Lasse Lindekilde from the University of Aarhus emphasized the need in the Danish Action Plan to separate, rather than integrate, measures that specifically focus on counter-radicalization and those which generally foster community integration and participative citizenship, since, "despite the good intentions[,] the aim to counter discrimination and foster equal opportunities for all is by some end target groups perceived as problematic when it is pursued as a part of a counter-radicalisation strategy" (Lindekilde 2012: 399).

In the following part of this discussion, I will therefore outline a potentially very productive initiative in the area of combined Language and Drama Teaching which aims to avoid, or at least minimize, those disempowering effects while, at the same time, neither ignoring the potential risks of radicalization through systemic youth disengagement, nor denying the many legitimate conflicts and strong emotions, including fear and anger, that accompany processes of change such as those caused by heightened immigration in times of accelerating globalization. Language development is not only paramount for childrens' overall development but has been identified repeatedly as a core factor in identity formation and, thus, as particularly decisive for youth disengagement and/or societal success of bilingual (or plurilingual) students (cf. Cummins 2001: 76-78; Azevedo 2010). Drama pedagogies have developed over the years a range of techniques such as Process Drama and In-Role Drama that

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<sup>4</sup> While measuring success in this area appears to be a problem still to be resolved (Lindekilde 2012: 385f; cf. START 2016: 11f), an early external review process of implementation and effectiveness states that "there are various reasons to believe the strategy is being implemented soundly, on schedule, and is providing encouraging results" (Vidino & Brandon 2012: 57; cf. COWI 2011).

focus particularly on empowering the students' own voice and have proven particularly successful in fostering identity and resilience in young people that are prone to experience discrimination (cf. Nelson 2011). As will be seen, the proposal thus takes up the call by Bertelsen himself to "address the factors of exclusion and other threats to fundamental life embeddedness" (2015: 251) not only through the lens of individual *agency* but as well from a *structural* point of view. Accordingly, the proposed initiative aims to induce young people, through a more generalized approach, to developing resilience against a diverse range of violent extremisms by "strengthening, developing, informing and forming life skills – through [...] civic formation in school, (age adequate) existential conversations and deliberative community building [...]" (Bertelsen 2016: 19), seen by Bertelsen as essential for sustainably opposing youth disengagement and, thus, violent radicalization in the West and beyond.

## 6 Language Teaching and Process Drama/In-Role Drama

Language and Drama Education have been discussed together for many years (Kao & O'Neill 1998: 490). Language is a genuinely embodied human activity and few theatre productions can dispense entirely with language. Additionally, an important focus has been set in recent years to the opportunity of fostering particularly migrant students' self-esteem through the promotion of first languages other than English in Drama classes within Anglophonic educational systems (cf. Lazarus 2012: 132ff; Donelan 2002). This effect, again, is most likely to do with the generally positive impact of Drama Education on the building of strong communities, composed by self-confident and resilient individuals, that is described in literature (cf. Cahill 2002; Nelson 2011). The initiative of Process and In-Role Drama-based 'Two-Way' Language teaching I propose here is informed by the experience from existing programs that benefit from linking methodologies in Language and Drama teaching and also seeks to learn from some drawbacks that have recently been described in literature (cf. Rousseau et al. 2012). A brief introduction to both advantages and potential risks will set the context for my final draft proposal at the end of this discussion.

For the English-speaking context, it is possible to distinguish between two main approaches with regard to Language Education through Drama: firstly, the acquisition of foreign languages by means of drama practice and secondly, the use of theatrical techniques in order to improve English as a Second or Foreign Language (ESL/EFL) learners' engagement and thus language skill performance (Stinson & Winston 2011). As Stinson and Winston (ibid.) observe, reasons for discussing the synergetic effects of thinking Language and Drama Education together are provided by "several factors drama and language hold in common: the influence of context on communication; the socially constructed nature of both language and drama; and the importance of active participation" (ibid. 479). Being amongst the most influential approaches in language acquisition, both Communicative Language Teaching (CLT) and the related Cooperative Learning (CL) approach are based on the understanding

that social interaction and meaningful interpersonal exchange are seminal for successful language learning (Larsen-Freeman & Andersen 2011; Jacobs & Goh 2007). This genuine need for public (language) practice (Krashen 1981), which is necessarily embodied (Gilbert & Lo 2007), is – as much as (drama/theatre) performance is – reliant on a) the interpretation and application of pre-existing texts or structures, b) spontaneous, or unplanned performative interactions and c) a whole range of performative skills related to “vocal and physical dexterity” (Stinson & Winston 2011: 481).

From a (language) performance and (skill acquisition) result-oriented perspective, core arguments in literature that support the use of drama techniques in language teaching include the following:<sup>5</sup> an improvement in language facilitating scaffolding through more interactive questioning than in traditional language classrooms and by “enabl[ing] teachers to bring different social contexts, relationships, and registers into an otherwise rather fixed classroom discourse setting” (Kao et al. 2011: 511); the increase of experiences of relevance and authenticity in language performance through the creation of “*identity texts*”, the provision of “room for *situated practice*” and “multimodal representations of meaning”, i.e. outcomes that include written and oral language as much as visual, audio, tactile, gestural and spatial representations (Ntelioglou 2011: 596-598; cf. Cummins 2006); the reduction of language anxiety through the use of an affective space (Piazzoli 2011: 570); the support of intercultural language learning through the kinaesthetic elements in the drama classroom (Rothwell 2011: 591); the general stimulation of a greater variety in styles and levels of oral and written language use and the balancing of “informational, expressive, and interactional modes of language” (Wagner 1998: 35) which, in the end, is supported by a wealth of situations in the drama classroom that provide manifold opportunities both for the *use of language* in a wider than average variety of purposes and thus language registers and genres, and for an *understanding of language* as a powerful tool that enables the user to “act upon” rather than “be acted upon” (Wilkinson 1988: 12).

Whilst Stinson and Winston (2011) support the claim of many researchers in the field and observe that further long-term studies, considering “teaching-learning processes, contextual factors and the complexities that are embedded within local contexts” (ibid. 485f), are needed, the evidence of the benefits of linking drama practice to language learning already appears rather strong and manifold. What is not answered so far is why, and in what way, the explicit integration of Language Learning into the Drama classroom can foster inclusion, self-esteem and, last but not least, help all students independently of their background to better understand the complexities of modern societies in a globalizing world and, thus, prevent any student from disengaging with society by looking for simplistic answers in any kind of violent extremism. It is particularly important to address this question in view of strong critique against instrumentalizing Drama Education for other aims than aesthetic education and thus “relegating theatre craft, acting and study of plays to a minor or non-existent role” (Fleming 1998: 147). This argument has often been raised

and discussed comprehensively (Anderson 2012) and is valid in a situation where the Arts, all too often, have to prove their relevance alone against the parameters of cost-benefit analyses (Flew 2012: 11). I still sustain, with others, that the focus of the disciplines needs to be widened rather than constrained within an educational system that explicitly supports interdisciplinary learning as a strategy of student engagement and inclusion (Hyde 2014). Moreover, 'real life issues' and the critical engagement with the burning questions of society have always been an intrinsic part of theatrical creation, at least in the Western tradition. Therefore, addressing those issues by, simultaneously, learning a craft in the more specific sense (how to do theatre in all its many ways and techniques) and practicing a wide range of life skills (including several languages and the use of body and voice, emotion and reason) in general that help acquire resilience in an increasingly complicated world of diversified models of life (cf. Fraser 2009) does not seem to reduce the Drama classroom to a 'sidekick' of short sighted politicking. It rather seems to have the potential to further enrich the experience in the same classroom by the dimension of direct and relevant socio-cultural dialogue in an exciting (and sometimes exhausting) playful laboratory of life that the rehearsal room has always been.

The above idea of understanding language as a tool of individual empowerment in a social environment, as advocated by Wilkinson, links directly to a series of approaches in Drama education of which I will introduce briefly two as particularly, although not exclusively, suited for the proposed project and often used in language learning contexts: Process Drama and In-role Drama (cf. Dunn et al. 2012; Nelson 2011; Lazarus 2012). Nelson (2011), partly relying on Neelands and Goode's (1990) definition, observes that the term Process Drama "refers to drama work that utilizes a variety of drama and theatre conventions, in which 'the conventions selected are mainly concerned with the processes of theatre as a means of developing understanding about both human experience and theatre itself'" (Nelson 2011: 81). The term In-Role Drama "refers to work in which students in role as experts, stakeholders or problem-solvers are confronted with a real or fictitious problem and are asked to question, debate, discuss, consider, and come to a resolution of that problem" (ibid. 81f).<sup>6</sup> Working with both approaches in combination has been considered by many scholars and educators a powerful strategy to encourage and facilitate the formation of a strong sense of community, challenge the status-quo in society, including the confinement of its individuals to particular roles, and with this the breaking out from seemingly pre-determined power-relationships (ibid. 82f). Power-relationships are particularly complex in multi-cultural – i.e. the great majority of all – societies, and no simple assumptions about the links between power, on the one hand, and race, ethnic identity, language and other related factors, on the other hand, should be made. Yet raising these issues in an environment that cherishes critical thinking and acknowledges equality without demanding sameness (Arber 2005: 648f) by supporting a process of

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<sup>6</sup> In-Role Drama is closely linked to Dorothy Heathcote's Mantle of the Expert approach to teaching and learning (cf. Heathcote & Bolton 1994).



*becoming* (and *questioning*) rather than one of *cementing* identities, is one of the key purposes that arguably should be taken into account by any teacher in the context of educating responsible citizens within liberal democracies.

Including into the Drama classroom the rich linguistic (and cultural) heritage *in the making* many liberal democracies have to offer, appears to be able to further strengthen those empowering effects that the drama classroom can provide. This at least suggests research by Rousseau et al. (2012) who have studied the impact of “school-based intervention integrating drama and language awareness” (ibid. 187) in a 2009–2010 pilot project that was addressing the learning difficulties of similarly ‘underschooled’ immigrant and refugee students in two high school classes in a socio-economically “underprivileged neighbourhood” (ibid.) in Montreal, Canada. As one of the positive outcomes the authors point out that the integration of language and drama in a *plurilingual classroom*, cherishing linguistic diversity to support plurilingual communicative repertoires, helped most students against feeling “doubly rejected” (ibid.), i.e. discriminated for being part of both a stigmatized student group with learning difficulties and a cultural minority seen as socio-culturally disadvantaged. While reaching more complex findings overall, the authors come to the conclusion that “[t]he acknowledgement of diverse languages and identities can help restore feelings of belonging” (ibid.). This observation is somehow in line with recent studies on ‘own-language use’ in foreign language learning that show that teachers using, at times, the own language of the learners are often perceived as showing more empathy and solidarity with their students (Hall & Cook 2012: 17; Cummins et al. 2006: 25). Interestingly, however, the positive impact of plurilingual theatre intervention is not so clear in a more comprehensive follow-up study by Rousseau et al. (2014) two years later, including 477 participants in a three part randomized trial of a school-based theatre intervention, a focused tutoring intervention and a control group solely following the usual curriculum. Findings show, again very roughly, that while theatre intervention was “not associated with a greater reduction in self-reported impairment and symptoms in youth”, a “reinforcement of feelings of exclusion” and an exacerbation of “perception[s] of dysfunction” could be found in second generation immigrant youth participating in the trial (ibid. 8). Being unexpected at first sight, the authors’ search for reasons points directly to Lindekilde’s above warning against blending explicit measures of de-radicalization with other programs that intend to foster general youth engagement with society and equal opportunities for all. While previous theatre interventions by Rousseau et al. (2007; 2012) had been done entirely with recently arrived students – and seemed to work as a support for regaining agency in a new environment – the more recent trial including students with a range of different ‘immigrant biographies’ seems to support the notion of a contrary effect concerning difficulties of a more “chronic nature” (Rousseau et al. 2014: 8). This effect *might* reinforce rather than reduce feelings of exclusion and disaffection by making students even more aware of their limitations and frustrations in a short-term program that does not offer enough long-term

support to overcome them.

## 7 Two-Way Language Teaching through Process Drama/In-Role Drama – A draft proposal

The apparent need for long-term initiatives leads to the concluding draft proposal for a strategic intervention at the cross-roads of Language and Drama teaching that aims to create a deeper sense of belonging, or 'pluri-integration' beyond short-term societal interests of de-radicalization. Far from offering yet a complete program, let alone fully developed modules ready to apply in any given Drama classroom the proposal rather wishes to support a lively discussion among Drama and Language teachers who also feel the need to rethink societal belonging in particularly challenging and/or exciting times and who can imagine to join efforts in this area. Based on the above findings showing that short-term programs run the risk of reinforcing rather than tackling feelings of exclusion, this strategic intervention is best envisioned as an ongoing generalized initiative linked to institutions of the widest possible impact; in the best of all cases as a core activity in all primary and secondary schools of a given country. While this seems much to ask – given the complexity and structural inertia of most national systems of education – and possibly rather centralistic, the opposite is intended here: two-way language teaching in the Drama classroom should be seen as a typical 'down-up' initiative where teachers use their daily experience to develop practices that are tailored to the needs of their particular schools. Only winning over more teachers over time will create the necessary momentum and, hopefully, as well bring supportive funding to further gather and spread existing knowledge and practices. There are certainly many answers to the multifarious questions of how to integrate Drama and Language learning in order to both foster a deeper sense of belonging and negotiate how society could and should change in order to minimize youth disengagement. In this context, the least complicated question might be how to integrate the teaching of any majority (or national) language into the Drama classroom. How to integrate the wealth of other languages, however, so that the *second direction* of language teaching does not become a merely tokenistic exercise seems more challenging, although crucial in order to succeed. This is more so since a number of research has clearly shown the importance of both consolidated proficiency and conceptual foundation in L1 for bilingual students to succeed academically and, thus, prevent a series of discriminatory and disengaging effects majority language-centred teaching can have (cf. Cummins 2001: 76-78).

Therefore, 'two-way' language teaching would best be seen as a metaphor for ongoing negotiation and awareness practice linked to language as a central hinge between socio-cultural elements of identity formation and socio-economic aspects of skills training, both political and associated with manifold debates in current liberal democracies. By defining each involved Drama classroom

as a place of change, including linguistic *ex-change*, where not only the need to develop a common language (in every sense) is acted out, but also the dynamic character of any language placed among a rich ecology of other languages of the world is experienced, the initiative hopes to turn nation building into a tangible enterprise where the complexity of creating something new is lived every time again – moving away from simplistic instrumentalist ideas of the need to integrate and be integrated into something already given. Recent approaches to plurilingual education such as the European concept of Content and Language Integrated Learning (CLIL) will be as useful for further development of this initiative as will be the Life Psychology model in order to elaborate a series of age-appropriate topics, targets, modules, etc. that can create a critical loyalty towards the fundamental values of liberal democracy and, thus, foster resilience against searching for too simplistic solutions to very complex problems. This, in the end, is my idea of an inclusive, holistic and sustainable 'vaccine' against extremism of any sort. In the case of Australia<sup>7</sup> (and other countries with citizens of Indigenous descent) – as I would like to point out in particular – it would also open the place (much to the contrary of other initiatives) for Indigenous citizens who – roughly speaking – never emigrated anywhere and still feel (and are!) excluded in many instances.

There are many technicalities and in-depth planning issues yet to be resolved. Equally, I would like to caution against excessive hopes: classrooms are 'messy' environments and politics in education are as well. Student motivation in the Drama classroom will be an issue, as often; language rejection in second-generation immigrants is a common phenomenon and insensitive 'cultural voyeurism' needs to be addressed as much as simplistic ideas about culture and cultural expertise in order to make this a success. Another problem *can* be widespread monolingualism amongst the teacher population in some countries, and some politicians might feel a bit uncomfortable with abolishing the idea of 'something given' as 'nation'. Nonetheless, I believe that this project is worth trying and invite to dynamic debate in its most critical sense.<sup>8</sup>

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<sup>7</sup> Australia has been the author's place of residency for the last eleven years.

<sup>8</sup> A first phase of development is planned in collaboration with several schools in Germany. It aims to create an internet platform as a source of material (e.g. modules based on the above propositions and findings, linking Drama and Language pedagogies with youth radicalization research) and as a forum for ongoing exchange between teachers and other researchers. First outcomes will be presented in a future article. The author invites interested teachers from other schools internationally to liaise with the project stakeholders and/or become part of the project.

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# Learning through dynamic tensions in a performance-based service-learning course

*Melanie Bloom*

## Abstract

Tension is described as a “key quality in drama” (Kao & O’Neill 1987: 28), but is it also an essential quality of drama as pedagogy? The present descriptive case study (Merriam 2009) explores the concept of tension and how and when it arose in a performance-based, service-learning course in Spanish. Student-produced documents as well as teacher-researcher observations were used to analyze the role of tension in the course. Results suggest that while the tensions students experienced evolved over the course of the semester, students remained engaged in the learning process.

## 1 Introduction

As Short and Burke (1991) remind us, learning is not entirely free from conflict, as the process of learning itself represents a tension between the known and the unknown. The concept of tension in learning has previously been examined in second language education (Bloom 2007; Huang 2006; Luke 2006; Schwarzer 2003; Spielmann & Radnofsky 2001) as well as drama and drama education (Kao & O’Neill 1998; Morgan & Saxton 1987), but to this date no research has analyzed the role of tension in second language classrooms following a performance pedagogy. The present study explores the tensions that arose within the curriculum of a performance-based, service-learning Spanish course entitled “Latin American Theater through Performance.” The study is framed within the broader literature of drama in second language education as well as both pedagogical and dramatic definitions of tension. The paper presents the curriculum development and design of the course, which involved several key stakeholders, including an elementary school, two local actors, and the advanced Spanish students enrolled in the course. In addition, it details the results of a qualitative study that explored students’ reactions to the course, focusing on reported and observed tensions.

## 2 Drama in Second Language Education

For over 50 years, language instructors have been incorporating role plays and other dramatic activities in their classes (Carkin 2007). However, scholars working in drama in second language education distinguish the use of dramatic *activities* from drama as *pedagogy* (Winston 2012). Drama as pedagogy can include a class based on a variety of dramatic techniques (Dodson 2000), an exploration of linguistic structures through drama (Even 2011; Schmenk 2015), process dramas (Stinson 2009; Stinson & Freebody 2006) or full-scale dramatic productions (Essif 2002; Fonio 2012; Vázquez 2014). Although drama has been used to enhance teaching and learning in various educational contexts for decades (Carkin 2007), very few researchers in second language education have empirically examined the results of such a drama-based pedagogy. In fact, for the past several years, scholars have called for more empirical research with clearly reported methodology, on drama education and second language learning (see for example Carson 2012; Kao, Carkin & Hsu 2011; Schewe 2013; Schmenk 2015; Stinson & Winston 2011).

There are only a few empirical studies conducted internationally with identifiable and replicable research methodologies on drama in second language education. They focus on the role of drama in students' identity formation and linguistic self-confidence (Carson 2012; Shiozawa & Donnery 2017), the comprehension of literary texts (Cheng & Winston 2011; Koerner 2012), oral fluency (Dunn & Stinson 2011; Podlozny 2000), questioning techniques (Janudom & Wasnasomsithi 2009; Kao, Carkin & Hsu 2011; Ryan-Scheutz & Colangelo 2004) and foreign language anxiety (Piazzoli 2011; Saglamel & Kayaoglu 2013). In their review of the literature on drama in second language learning Belliveau and Kim (2013: 6) note:

...despite a wide-spread pedagogical interest and scholarly conviction in the possibilities of educational drama in creating a more contextually-situated, engaging, multi-modal, and empowering L2 learning experience, there is still little empirical evidence concerning what is actually taking place in L2 classrooms and how students perceive and react to their learning experiences when drama is introduced.

The present paper begins to fill this void in the literature by examining, via qualitative means, how students respond to an advanced university-level Spanish class based on a performative pedagogy. Like previous research in the area, it focuses on the impact of performance pedagogy, in this case large-scale production (Schewe 2013), on students' experiences in the language classroom. Specifically, this study explores the dynamic tensions that arose during the semester-long course and how these tensions affected the learning environment.

### 3 Tension Defined

Because the present study is framed within the fields of second language education, drama, and drama education, the conceptualization of tension in each of these fields informed the data analysis. In the context of the second language classroom, the sometimes-conflicting expectations of teachers and students are often described as tensions. For example, Bloom (2007), Luke (2006), and Schwarzer (2003) explored the tensions that arose in their language classes when the instructor's role shifted from teacher-as-expert to teacher-as-facilitator. This change affects the responsibilities of the teachers, as rather than delivering teacher-centered lessons, instructors focus on structuring student-centered activities and responding to student issues and inquiries that arise spontaneously in class. This classroom structure often conflicts with students' previous language learning experiences creating tension. These types of tensions can help facilitate learner autonomy, as Luke (2006) notes, or they can lead to resistance to the pedagogical agenda of the teacher (Huang 2006). In the field of second language acquisition, the construct of tension was developed in contrast to foreign language anxiety (Horwitz, Horwitz & Cope 1991), which is most frequently considered a debilitating anxiety. Spielmann and Radnofsky (2001: 259) describe tension as an "unstable phenomenon that may be generated by any situation or event and may be perceived differently by each individual experiencing it." Tensions in this definition are not inherently positive or negative, but rather exist on a continuum from euphoric (or positive in nature), to non-euphoric (not entirely positive while not detrimental), to non-dysphoric (not entirely detrimental while not positive), and, finally, to dysphoric (detrimental in nature).

Tension in drama and drama education has been defined slightly differently, but the definitions still refer to the mental or emotional engagement that a certain context inspires. Morgan and Saxton (1987: 3) define it as a "mental excitement" that "is fundamental to intellectual and emotional engagement, not only as a stimulus, but as the bonding agent that sustains involvement in the dramatic task." Whereas Kao & O'Neill (1998: 28) describe tension within a process drama as "an essential structural principle in generating dramatic worlds." They go on to note that tensions arise due to different causes, that they can reveal themselves slowly or immediately, and that one tension often replaces another as dramatic action proceeds (*ibid.*). The various definitions presented here provided the framework for examining tensions in the present study. Specifically, Kao & O'Neill's definition was used to frame the analysis of the data, examining the evolution of the tensions that arose during the creation of a large-scale dramatic production. These tensions inevitably formed the underlying structure of our class as they led to student anxiety and resistance, but also student engagement and bonding. Thus, the push and pull of the tensions students experienced may have helped them invest in the "dramatic task" (Morgan & Saxton 1987: 3).

## 4 Curriculum Development and Research

The Latin American Theater through Performance class was based on a partnership between university students, a fourth grade dual language program of a local elementary school, and a non-profit organization promoting arts education. The director of the non-profit organization donated the time of two professional actors, Neal and Marsha<sup>1</sup>, who would work with us on the course. Each collaborator participating in the class had different outcomes that needed to be met. The ESL and dual language coordinators' learning objective was to help their students learn to analyze the "theme" of a text. This connected the fourth graders' work in the course directly to one of the requirements of the state standardized test for which they were preparing. In addition to this academic objective, they wanted our university students, who came from similar linguistic and cultural backgrounds as their students, to serve as role models for the fourth graders, allowing them to see that a college education was in their future as well. The learning objectives for the university students were primarily to broaden their Spanish vocabulary as well as to develop new ways to critically and creatively interpret literary texts. As the course was a mixed-level undergraduate and graduate course, there were additional learning objectives for the graduate students. Because the graduate students were enrolled in a Master's program on language teaching, their objective was to develop engaging, performance-based lesson plans. In addition to lesson plan design, they also would serve as lead instructors during our visits with the elementary students.

### 4.1 Participants

Participants in this course were varied due to the three organizations involved in the development of the course. The participants included the dual language and ESL coordinators from the elementary school who served as our school liaisons and helped organize the logistics of our visits to the elementary school. In addition, we worked with 44 fourth graders enrolled in the program at the school. As mentioned previously, Neal and Marsha served as both our acting coaches and our directors once we proceeded to the rehearsal stage of the performance. Finally, and most importantly for this paper, 17 undergraduate and two graduate students participated in all aspects of the course. The student participants were all advanced students of Spanish, including four second language learners, 12 heritage language learners, and two native speakers (from Venezuela and Spain respectively). The two graduate students in the course served as stage managers for the production. Sixteen undergraduate students formed our cast, and one undergraduate student composed an original score for the production and performed it on his accordion. Eighteen of these students (16 undergraduates and two graduates) also agreed to participate in this research study on the curriculum.

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<sup>1</sup> All names cited in the text are pseudonyms used to protect the privacy of the participants.

## 4.2 Course description

The collaboration with the dual language program of the elementary school was pivotal to the course. Thus, the initial steps of course design began with the dual language and ESL coordinators for the program. During a spring meeting, I presented them with four potential plays that our students could teach and perform. The coordinators selected the text that they felt best reflected the concept of theme: *Globito Manual* (Reyes 2014). We also planned four visits with the fourth-grade students: the first would serve as an ice-breaker to introduce the students to each other, the second and third visits would explore the play's themes and include performance-based games, and the fourth visit would culminate with the university students' presentation of *Globito Manual*. Over the course of the 15-week semester, the university students prepared for these visits during two different units of instruction: The first six-week unit provided students an introduction to performance, and the second nine-week unit focused on the development of the large-scale dramatic production of *Globito Manual*.

During the first unit, Neal and Marsha visited on Mondays, leading the university students in performance-based games in order to build rapport and to develop comfort with physical performance. On these days, we generally worked bilingually as the actors had good Spanish comprehension but little productive ability. Examples of some of these initial games included walking in character, acting out single words, and re-enacting fairy tales. On Wednesdays, the students interpreted some aspect of a Latin American short story that they had read in preparation for class. We began the semester working on non-verbal interpretations, such as tableaux and tableaux in motion and, as the students became more accustomed to performing in front of their peers, moved into verbal interpretations, such as scripted alternate scenes and improvisation. During this time, we also prepared for our visits with the fourth-grade students.

Prior to our first visit with the elementary students, the school's dual language and ESL coordinators visited our class on campus. They delivered a presentation that outlined the district's dual language programming model as well as research on the program's outcomes. In addition, they described the linguistic and cultural background of the students generally enrolled in the program at their school. Finally, they outlined the learning objectives for our visits, providing our class with materials to help them introduce the concept of "theme" to the fourth graders. Using these materials, the students and I spent the week before each visit developing ideas for our lesson plans that would incorporate performance-based activities, the text *Globito Manual*, and the concept of theme. Based on these in-class discussions, the two graduate students developed detailed lesson plans that everyone would follow during the school visits.

In the second unit, the students, actor-directors and I focused on editing, casting, rehearsing, and performing *Globito Manual*. In addition, in order to actively include the fourth graders in the performance, we composed and choreographed original choral chants that they would perform at certain

points during the final production. The second unit also included our visits with the elementary students in their school gymnasium as well as on our university's campus. These visits focused on two of the play's themes: the benefits of "hands," or the fruits of manual labor, and the literal and figurative metamorphosis of Globito, the main character. Teams of two to three university students led groups of about six elementary students through the activities that the graduate students had planned. Activities included ice-breaker performance games, small group discussions and activities based on the themes, and verbal and non-verbal performances in which the elementary students represented different characters from the play. During these visits, we also taught the fourth graders the chants and choreography that they would perform during the final production.

Throughout the semester, the university students completed various assignments to either prepare for a performance or a lesson or to reflect upon it. First, they read the short stories and the play assigned for class. Second, they completed weekly online reflections via the university's learning management system. These reflections centered on their responses to the readings, the in-class dramatizations, the interactions with the fourth graders, and the rehearsal process. Third, their preparation and participation in the group activities with the fourth graders were assessed via a performance-based rubric. Finally, the principal assessment of the course was the production as well as the processes leading up to the final performance (including the editing of the text and the rehearsals). Each of the three aspects of the production was assessed via an analytical rubric.

## 5 Research Study Design

Due to my role as a highly invested participant-observer, the present study is framed as a teacher-research project (Hubbard & Power 2003) that implemented a descriptive case study methodology (Merriam 2009). As this course was a new endeavor for all of the participants involved, the primary research question that I hoped to address was: What are students' reactions to a performance-based Spanish course? In order to answer this question, I implemented a variety of qualitative data collection techniques. These techniques included document analysis, through which I collected and analyzed student-created documents in the form of emails, reflections and other written work submitted for class. I also took teacher-researcher field notes after class in order to record any noteworthy interactions during the class period (ibid.). Fieldnotes also recorded some impromptu interactions outside of class. Finally, I conducted a whole class debriefing session, similar to a large focus group, after the final performance to ask students the following questions about their experience:

- How did the exercises we completed during the first half of the semester contribute to the process? What did you think about the use of short stories?

- Was it important to edit the original text? Why or why not?
- In your opinion how did the rehearsals in class function? How could we improve the process?
- What did you learn from your participation in class this semester?
- How would you describe your experience to another student?
- Should this class be offered again in the future? Why or why not?
- If it is offered again, how should I revise it?

The data collected from these various sources were analyzed first using open coding (Merriam 2009), and secondarily using more analytic coding through which initial concepts were grouped into five broad categories and later refined to three. Through the data analysis process, my preliminary broad research question was refined to two specific questions. The present paper explores the questions: How and when do tensions arise in a performance-based Spanish course? What are the effects of tension on the learning environment?

## **6 Students' Reactions: Dynamic Tension**

While the data revealed three thematic categories including group cohesion and student learning, the category that emerged as most frequent and impactful was that of tension in the classroom. Morgan and Saxton's (1987) definition of tension as both a stimulus and a "bonding agent" provides an excellent frame to discuss the tensions that arose within our class as students became performers and producers. Their journey from novice student performers to "experts" performing for a group of children was characterized by evolving tensions (Kao and O'Neill 1998) that bonded the group together, sustaining them in their dramatic work. This section explores the immediate tensions that arose at the outset of the course as well as the evolution of the tensions that formed the underlying structure of the course.

### **6.1 Immediate Tensions**

Although certain amounts of tension existed throughout the semester, there were peaks at both the beginning and the end of the semester. These tensions arose first as students became accustomed to the pedagogy implemented in the class; and second, as the final performance loomed large in their minds. At the beginning of the term, students reported anxieties about the format of the course and about performing in front of their classmates as well as the elementary students. These immediate tensions were not entirely dysphoric, but rather revealed a continuum of tensions that ranged from dysphoric to euphoric.

Certain students revealed anxieties related specifically to performance and presentation. For example, Amelia stated:



After this first week of class, I am not sure how I feel. The first couple of days stressed me out. I wasn't sure what to expect. I am sure that it is obvious that I don't like to act, speak, etc. in front of the class. In fact, like I said in class, I studied vocal performance before studying Spanish. I had to give up that major due to my stage fright. I think that this class is bringing back to mind those stressful experiences from my past. Everyone has their own problems, and mine is not special, but it is important to note that it is more than just an aversion. That said, I hope that I can get over my anxieties and enjoy my time with my classmates because I liked the activities and the opportunity to learn different things about them.<sup>2</sup>

Although not all of the students shared Amelia's experience with this type of stage fright, three others expressed their aversion to performing and/or speaking in front of the class, something that caused them anxiety at the beginning of the term. In addition to performance anxiety, students also stated that they "felt silly" completing some of the performance-based games and activities during the first several weeks. For example, Sara noted, "It makes me feel bad because the truth is sometimes people look ridiculous doing these exercises, and it is then that the teasing starts in the group, and this is what I fear the most." Although there were no observed or reported instances of "teasing" in class, Sara was nervous that the performances would inspire this kind of behavior. Her comment was representative of those made by two other students about feeling uncomfortable completing activities in which they had to move and speak differently than they were used to.

Despite students expressing these tensions, which could be characterized as dysphoric to non-dysphoric, tensions that were more euphoric in nature were also noted at the beginning of the semester. Although some of the students enrolled in the course knew one another at the outset, for the most part, this group of students had not worked together previously. Because the students were not well acquainted, it was surprising how quickly the class identified as a "group" rather than as individuals. In the first week's reflection, eight students mentioned that their identification with others in the group was helpful in calming anxieties about performing and/or noted that the supportive environment helped them feel more comfortable. For example, one student commented, "I think the manner in which the games were played let us get to know more about everyone in class. We realized that we can work in a team since we have things in common and we share similar ideas." Similarly, Laura noted that, "no one was judging other people, and I feel more comfortable working with them [her classmates]."

The in-class performance activities required students to be in a vulnerable position. However, they not only got to know each other quickly, but they also developed trust in one another. For example, at the beginning of the semester, Carla noted, "In Spanish class, we have to act, leave our comfort zones and interact with our classmates in different ways." It could be that this "different way" of interacting with classmates (via performance) served as a euphoric tension that kept students both engaged in the class and allowed them to form

a group or team mindset rather than a more individualistic one.

## 6.2 Evolving Tensions

While in the first part of the semester, students expressed anxiety about performance in general, once the play was cast (in week six of the course), the tensions that evolved demonstrated students' investment in the production. Students questioned directorial decisions, such as casting or blocking, doubted one another, and worried about costumes, make-up, and props. These tensions evolved as the final production began to take shape and had both dysphoric and euphoric effects on the students.

Following Essif's (2002: 120) strategies for collaborative regeneration of a dramatic text, two activities were conducted in class to allow students to reflect on the script itself as well as their particular characters. First, students met in small groups to suggest possible edits to the script to make it more accessible to our fourth-grade audience as well as to make it easier for students to memorize. Second, students were encouraged to reflect upon how they might reinvent their character through voice, movement, script edits, etc. in order to "personalize" their performance. These activities were implemented so that students could begin to take ownership of the play as well as their individual performances, but they caused unanticipated tensions as the students were more comfortable with interpreting what was "on the page." For example, Raquel stated "The classes this week stressed me out. Especially Monday's class. I felt really negative about looking for ways to develop our own version of *Globito Manual*." Likewise, Carmen mentioned that eliminating or editing lines would take away from the "charm" of the play. Similarly, students were uncomfortable with the task of "reinventing" their character to include some aspect of themselves. Emma stated in her reflection, "I think that for the group of us that make up Globito, it was difficult to imagine how we are going to invent the character on stage. I think it is really different than what we are used to doing." Four other students also stated that they did not know how to reinvent their character and/or that the character should be interpreted as written. These comments perhaps demonstrate a tension between the creative interpretation that the students were asked to do in this course and the more literal interpretations that they were accustomed to completing in other language and literature courses. In this case, the tension resulting from these activities had a detrimental effect on class participation. Three out of the five groups of students working on these edits and interpretations completed no productive work during class, and the negative energy generated in class that week carried over to the following week, as students came to class ill-prepared to rehearse.

Students' literal interpretation of the text also created tensions between their expectations of the staging of the performance and the directors' and instructor's perceptions. As we were producing the play on essentially no budget, all costumes, props, and make-up were either items that we collectively already possessed or that could be purchased by the instructor. David summed

up this tension well by stating:

As for me, when I think about the various things that we can do, there is a certain conflict. I am referring to the fact that we don't even have the most basic resources, and all of us want to present *Globito Manual* in the best way possible. Yes, it's true that children have big imaginations; and maybe, people like me, we think too much about the details.

While four other students noted the limited budget and the need for simplicity, nine students came up with elaborate ideas for scenery, costumes, and props that required a substantial investment in time and money. These complex ideas sometimes reflected the students' literal interpretation of the play. For example, two students wanted to create cardboard cut-outs of the characters that they were to interpret. Other ideas were based on the students' desire to create an environment that would hold the fourth graders' attention. Regardless, both types of ideas reflect the students' desire to draw the audience's attention to backdrops, props and elaborate costumes, in order to minimize the focus on their own voices and movements. Laura noted something similar in her tenth reflection when she stated:

After this week, I realized that we are paying more attention to things like costumes and music. These things are important but we need to focus on memorizing the lines of the play. I know the reason why I was paying more attention to the other aspects is because it takes away from the pressure of having to act.

As we moved into the rehearsal stage of the semester, the students' anxieties about the production increased causing negative tensions to arise as students began to comment on one another's lack of preparedness. However, more euphoric tensions were also observed as students put renewed emphasis on both their own performances and the production itself. Leading up to the final performance, students made 28 comments in their reflections about the importance of class/rehearsal attendance, the memorization of lines, voice projection, and "having fun" with their characters. These comments were often self-critical, but also served as subtle ways of encouraging their classmates who needed to work on these aspects of their performance. For example, Nick stated:

After Wednesday, I completely agree with Neal when he told us that the sooner we memorize our lines, the better because when we were practicing the scenes, I felt like I wasn't capable of acting the way I wanted to because I had the script in my hand. I felt like I could only read it and not convey enough emotion.

Nick was not the only student to mention the importance of being off-script. Several other students mentioned that lines needed to be memorized so that student actors could pay more attention to other aspects of their performance. For example, Amelia noted the relationship between knowing lines well and voice projection stating:

When some people aren't sure of their lines, they speak quietly and the scene loses energy. When they get to a part in which they do know the lines, it seems like their minds are still worried about the past and it is hard to recover the energy. Also, when they do speak up, the problem areas are obvious and we can correct them.

Finally, in relation to adding more "personality" to their performances, Laura stated, "About our roles, we need to add more personality. Like Marsha said, what we are portraying should be fun." Thus, these types of comments served as a critique, but also perhaps a form of encouragement to focus or re-focus students' efforts. As Amelia reminded her classmates, "The most important thing is the project (that is, the children) and they don't want to see uninterested university students."

Tensions that arose from students' anxieties about their individual performance or the group production were important to the learning process as they led students to discover more about themselves and to learn more about theatrical production and performance for children. As students' performances evolved, some began to apply the techniques they learned earlier in the semester as well as the feedback they received during the preliminary rehearsals. The improvements in their performance did not go unnoticed by their fellow students, and they began to serve as model actors. Thus, for some students, the disconnect between their own performance and that of their peers created a euphoric tension, which helped students re-invest in the production. For example, during a feedback session after one of the rehearsals, Marsha encouraged students to incorporate in their performances the features of the inanimate objects they were representing. In response Laura commented,

I think that David did a good job with this. The way he speaks and walks, I can connect his actions to a tree. Carlos as well, in the way he walks in the opening scenes. I like it because it is believable that he is a balloon. Maybe he feels a little uncomfortable or silly but he is dedicated to his character just like David.

This demonstrates how Laura was able to learn from her fellow actors and how she saw the concepts discussed in class applied to their performances. Likewise, Erica commented on the same topic, and her admiration of the way David, Amelia, and Sara gave unique voices to their characters through their performances. Another student mentioned voice projection specifically, noting how Nick's voice commanded the audience's attention while he was on-stage. Similarly, Emma admired the way that both Carla and David used the entire stage during their performances, rather than staying frozen in one spot as others did. She observed, "This week I have learned a lot of things, not just by doing the activities but also absorbing what others do." These comments taken together indicate the euphoric tension that came from students' observations of one another's performances and how they actively learned from their peers. Raquel perhaps summarized the results of these tensions best in her last reflection noting:

At least I feel like I learned a lot this semester, especially about myself. Each and every rehearsal, every change in the play, each reflection they all feel in this moment special and important. And seeing the faces of my classmates, proud of themselves, was the biggest reward for all the hard work this semester.

Thus, despite both the immediate and evolving tensions students experienced throughout the semester, they stayed engaged in the process and the production and viewed it as worth the effort.

## 7 Conclusion

The tensions experienced during the development and realization of this performance-based, service-learning course were not always comfortable, but they provided the underlying structure for learning to occur. Going through phases of uncertainty, debate, and critique, students were challenged to solve problems in new ways. This process also allowed the students to express themselves in ways that many of them had never done before, both in Spanish and through movement. The fact that all students participated in the final production with enthusiasm, provides additional evidence of their engagement in the process. In the end, both in their final reflections and in our class debriefing session, every student involved in the course reported having had a positive experience, and almost all noted that they felt a sense of accomplishment at the end of the semester.

The results of this study suggest that the process of learning through performance can and should be filled with tension, because tension ultimately leads to learning. Yasmin perhaps summarized this best when she reflected on her experience at the end of the semester; she noted, “We can learn a lot from this experience, from how to work in a team, to trusting others, to overcoming our fears and anxieties and all of this in a fun way for the entertainment of a group of children.”

Because these shared perspectives were unique to this particular group of students, educators working with students in other contexts may experience their own unique set of tensions. For example, students at lower levels of language proficiency may experience tensions related to foreign language anxiety or linguistic self-confidence that my students did not. The challenges and rewards that arose from working with and for the benefit of children also sustained this particular group of students in the dramatic task. Students working in other contexts might not feel the tension that stemmed from the desire to not only entertain the audience, but also to not disappoint the group of children that the students had come to know. Thus, I would encourage educators working in different contexts to examine how tension might serve as an underlying structure of their dramatic work.

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# Performative Foreign Language Didactics in Progress: About Still Images and the Teacher as ‘Formmeister’ (Form Master)

*Manfred Schewe & Fionn Woodhouse*

## Abstract

This contribution focuses on performative teaching practice. After a brief introduction in which reference is made to an increasing performative orientation in education and the innovative concept of *Performative Foreign Language Didactics*, the idea of the teacher as ‘Formmeister’ (Form Master) is presented. The authors then focus on the still image as a concrete example of the wide range of forms that can be derived from the performative arts and gainfully utilised in pedagogical contexts. They outline the general characteristics, function and effect of still images and, via film clips based on their performative teaching practice at University College Cork, demonstrate some of the basic techniques teachers can use to access the different layers of meaning of still images.

## 1 Introduction

Please note that a chapter under the same title was first published in a volume edited by Mentz & Fleiner (2018: 22-42). In this extended version the medium of film has been used to provide vivid demonstrations of the ideas Manfred Schewe presented in the original text. The film clips are based on Fionn Woodhouse’s performative practice with Theatre students at University College Cork.

The focus in this contribution is on performative teaching practice. It is not our intention here to chart the complex terrain of ‘the performative’ in greater detail, but the ideas and references in the following introductory paragraphs might give readers a sense of the position we come from when explicitly focusing on ‘still images’ and the teacher as ‘form master’.

In recent years we have been witnessing an increasing performative orientation in education. According to Wulf and Zirfas (2007), this development has to be understood from the following perspectives:

Whoever refers to the Performative today is part of a discourse being established within the social sciences. This discourse brings together the terms 'performative' and 'performance' from linguistics, the term 'performance' from arts and theatre science, and the term 'performativity' from gender studies. Common to all these terms is that they examine occurrences and events on a phenomenological level rather than in terms of their hidden, deeper meaning; they focus on the process rather than on structures and function and, concentrating to a lesser extent on text and symbols, pursue the construction of actuality. The perspective of the performative foregrounds directing and acting practices of social and pedagogical behaviour, their reality-constituting processes, and the correlation of body and language, power and creativity. (Wulf & Zirfas 2007: 10, translated by MS)

Readers with a specific interest in how such theoretical perspectives can be related to the area of foreign language education might find it useful to refer to Fleming's (2016) exploration of the term 'performative teaching and learning' and also to other contributions in the volume *Performative Teaching, Learning, Research* (Even & Schewe 2016).

As signaled in the title of this paper the concept of Performative Foreign Language Didactics (PFLD) is still very much a work in progress (see e.g., Fleiner 2016; Hallet & Surkamp 2015).<sup>1</sup> In an overview article Schewe (2013) offered his perspective on PFLD and, for example, proposed that within PFLD

- the performative arts, particularly the art of theatre, become a central point of reference<sup>2</sup>
- drama and theatre pedagogy be regarded as core disciplines
- in the future 'performative' be used as an umbrella term to describe types of foreign language teaching and learning that derive from the performing arts
- PFLD is critical of the science and business-based models of language teacher education<sup>3</sup> and directs attention to an alternative arts-based model, by embracing the notion of the foreign language teacher as an artist.

In order to elaborate on this let us tease out the word 'form'.

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<sup>1</sup> With regard to the German context note the parallel developments in the area of general education. Klepacki & Zirfas (2013, 181-198) outline their vision of a Performative Didactics.

<sup>2</sup> In this context note that theatre can easily integrate elements from other art forms, for example, dance, music and film.

<sup>3</sup> In this context note for example, Lutzker (2007) who gives a critical account of the science and business-led models as being the dominant perspective in the training of teachers and shaping the entire approach to pre-service and in-service training.

## 2 The Teacher as 'Formmeister'

Language teachers immediately tend to think in terms of 'grammatical form'. The article *What comes first in your classes? Form or meaning?* by Pouresmaiel and Gholami (2014) might serve as a typical example for the fact that 'form' is often understood as an exclusively linguistic and not as an aesthetic category. In this case it is also somewhat problematic that form and meaning are constructed as opposites.

However, from a performative perspective it is essential that a teacher is critically aware of the mutual relationship between form and content and understands 'form' not exclusively as a linguistic, but also as an aesthetic category, implying the ways in which the body speaks and how sound, word, sentence and movement all interact with each other.

In this context note the following perspective by American scholar Elliot Eisner (2002) who is a fervent advocate of the arts in education:

Another lesson that education can learn from the arts is that the way something is formed matters. We tend in our culture to differentiate between content and form. *What* is said, for example, is believed to constitute content. *How* it is said is believed to constitute form. It's all very tidy. However, what is said cannot be neatly separated from how something is said. Form and content interpenetrate. The way in which something is spoken shapes its meaning; form becomes content. Actors have learned this lesson well. So too, have poets, painters and musicians. (Eisner 2002: 197)

Recently Schewe (2014) proposed that the *Bauhaus*, which is known for the core concept of 'aesthetic synthesis', that is, the integration of all art forms, might be an interesting point of reference for the field of language education. In the *Bauhaus* the study of form was a central component of the curriculum. The *Bauhaus* stage featured experiments with *form dance*, and a number of teachers did not consider themselves to be professors but *Formmeister* (Form Masters).

Even if the *Bauhaus* is predominantly associated with the area of Visual Art/Design, the basic concept of a *Formmeister* (Form Master) might have potential within PFLD. This means that a language teacher would strive to master as best as possible many of the 'artistic forms' through which aesthetic experience can be achieved. A teacher who wishes to apply performative approaches to language, literature and culture, ideally, will have availed of opportunities to gain firsthand experience in the performative arts and, with increasing confidence, will begin to perceive him/herself as a 'teaching artist'. Based on a good understanding of artistic practice s/he will be able to apply or adapt (some of) the forms through which aesthetic experience can also be achieved within a pedagogical context.<sup>4</sup>

<sup>4</sup> Regarding the debate focusing on the teacher as artist and the aesthetic dimension of foreign language teaching see e.g., Haack (2010; 2017), Bernstein & Lerchner (2014), Crutchfield (2015), Fleiner (2016).

Let us illustrate this a bit more by giving a concrete example, that is by focusing on the *still image*, a form which is typically associated with artistic practice in the theatre.<sup>5</sup>

Anyone who has watched theatre plays will at some point have come across still images. Many performances involve moments in which a character does not move or when a group of characters appear frozen in their position.<sup>6</sup>

A teacher with an explicit interest in theatre might perhaps happen to have read *The Caucasian Chalk Circle* by Bertolt Brecht and have noted with interest the following stage direction:

Azdak's Judge's seat is in a tavern. Three farmers stand before Azdak. Shauwa brings him wine. In a corner stands an old peasant woman. In the open doorway, and outside, stand villagers and spectators. An Ironshirt stands guard with a banner. (Brecht 1993: 77)

All the characters except one seem to be *motionless* at the beginning of the scene. This still image will begin to come to life as soon as Shauwa moves towards Azdak and brings him the wine.

In the following stage direction for Scene 32 (THE MURDER) the playwright Peter Weiss actually makes explicit reference to a tableau in the sense of still image<sup>7</sup>:

CORDAY, suddenly wide awake, raises her arms up and brings the dagger violently down in MARAT's breast. PATIENTS let out one single scream. SADE stands leaning forward, triumphant, shaken by silent laughter. All stand around the bath in a tableau composed as follows: MARAT hangs, as in David's famous picture, with his right arm over the edge of the bath. In his right hand he holds a pen, in his left his papers. CORDAY is still clasping the dagger. The FOUR SINGERS have seized her from behind and forced back her arms until her neckcloth bursts open showing her breast. SIMONNE bends over the bath with an expression of horror. DUPERRET is on his knees. ROUX stands bolt upright on a bench behind the bath. (Weiss 1976: 104-105)

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<sup>5</sup> Brazilian theatre director Augusto Boal (1931–2009) deserves special credit for paving the way towards using still images in educational contexts through his *Theatre of the Oppressed* (2008).

<sup>6</sup> Such moments typically occur, for example, in the very visual productions of internationally renowned director Robert Wilson.

<sup>7</sup> Please note that within drama and theatre pedagogy the terms *freeze-frame* and *tableau* are often used as equivalents. Freeze-frame would suggest that an image emerges when an action is stopped and the characters freeze in their position. Tableau reminds us of visual art discourse and seems to emphasise more how the elements of a picture are arranged. However, further research is needed to establish the origins of these terms and to what extent they exactly overlap or differ. In this context also note discussions about the development of an international glossary of key terms in the area of 'Performative Arts and Pedagogy' – <http://research.ucc.ie/scenario/2016/02/GLOSSARY/06/en> [last accessed December 12, 2017].

Scholars and practitioners in the disciplines of drama and theatre pedagogy, for example Neelands & Goode (2000); Scheller (2004), have raised an awareness to the wealth of forms which are available in the theatre. However, for language teachers to be in a better position to 'master these forms' and develop their own 'artistic grammar', it is necessary to give a more detailed description of each of these forms, including a more systematic overview of how they can be applied and creatively combined in pedagogical settings.

The following reflections, using the *still image* form as an example, are to be understood as a first step in this direction. With permission of the students these are accompanied by photographs we took during the academic year 2015/2016 and 2017/18 in our seminars at University College Cork, by film clips and selected students' written responses about their experiences with still images. Extracts from their reflective journals and images are inserted to illustrate further some of the points that are developed in the following sections.

### 3 Still Images: General Characteristics

A still image is the visualisation of an action, that took place, takes place or will take place at a specific moment in time. Characters at this given moment in time demonstrate different postures that were adopted, are adopted or will be adopted respectively. As in a photo or paused film frame, still image characters adopt a certain posture, which includes specific gestures and facial expressions. It is a very simple and controlled form of expression, and, because of its formal clarity and precision, it can have an unusually strong impact on the spectator.

The internationally renowned Chinese artist, Ai Wei Wei<sup>8</sup>, for example, whose work can be characterised as a mixture of performance art and photography used the still image form when as a political activist he drew attention to Europe's controversial role in the 'migration crisis'. "*Ai Weiwei poses as drowned Syrian infant refugee in 'haunting' photo*" reads a caption in one of Britain's leading daily newspapers, THE GUARDIAN.

In pedagogical contexts, a still image can happen spontaneously at any given moment. An example is when the facilitator suddenly interrupts an improvised scene, and the actors freeze in their current pose or action. Alternatively, a still image may be consciously arranged in response to a given task such as: a letter, a word or term, a theme, a picture or a text.

In performative foreign language teaching the facilitator and the course participants have a dramatic spectrum at their disposal, which can be divided into three opposing pairs:

- movement – inaction
- noise – silence

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<sup>8</sup> For more detailed biographical information see the artist's homepage: <https://aiweiwei.com/index.html> [last accessed May 30, 2016].



Figure 1: Presenting a still image of the letter 'T' – Final year students of German in the module Literature and Performance at University College Cork



Figure 2: Final year students of German in the module Literature and Performance at University College Cork rehearsing how to form a still image of the letter 'Q'

- light – darkness

In the case of still images this spectrum is not completely utilised. The focus is on inaction/silence, merely using the learner bodies, and perhaps also a (significant) object as material. By working within the constraints of this basic means of expression, a high density of meaning is achieved.

A still image allows learners to make a dramatic statement without having to worry about lack of acting ability. While they are momentarily standing in the frame, without verbalising it, they subtly communicate meaning through body language in an effective way. Students learn while forming and presenting a still image, and also, as spectators they interpret the visual signs and the meaning contained in them.

The art of forming a still image is quickly and easily learned. The task of creating a still image is manageable and learners tend to enjoy working towards a visible product. As the competence of the learner increases, the still images become more precise, more accurate and coherent and contain less redundant elements.



Figure 3: Final year students focusing on still image detail in their Applied Drama & Theatre module<sup>10</sup>

As it is necessary to be careful and precise, learners may experience some pressure, even more so if they have relatively little time to create the still image.

If, for example, it is a matter of initial clarification of the subject matter, it

may perhaps be advisable to create a still image in only two minutes. However, a group could also be allowed 20 minutes or more to deepen an aspect of the subject matter through their very concentrated work on a still image.

Usually, it is a good idea to use still images when the facilitator wishes to deliberately slow down the drama lesson, and wishes to draw the attention of learners to a particular context. All of the details of this context, for example, how far each of the characters are standing apart, whether or not they are looking at each other, if particular attention is being paid to an object (and if so which one) become important in order to clarify:

- Which physical posture each character adopts
- What is going through each character's mind
- What relationship exists between the characters and what is their social status
- What specific intentions the characters have.

The reflection process about the still image is sparked off by the learners' subjective interpretations and involves a group discussion which aims at capturing the essence of the image. A significant advantage of this staging technique is that the still image may be revisited at suitable points during a class, seminar or workshop session in order to re-evaluate a specific dramatic context from different perspectives.

In the second semester of the academic year 2015/2016 the still image form was extensively used in a module entitled *Literature and Performance*. The module description says:

Students will experience how holistic learning methodologies, in particular that of drama in education, can be applied to the study of literary texts from different genres and epochs, including 21st century material. The work will culminate in a performance project involving the participants in the careful planning and rehearsing of a collage of scenes selected from the literary texts studied in more detail as part of this module.<sup>11</sup>

In the work with final year students of German a play was devised which focused on the life and works of Bertolt Brecht. At the end of the semester the play entitled 'Echt Brecht' was performed in front of second year students of German who were studying texts by Bertolt Brecht as part of the module German Literature from the 18th to the 21st century. During the devising process, the students became very familiar with the potential and challenges of the still image form. This is, for example, captured in the text which a student entered into his reflective journal:

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<sup>11</sup> For the full module description go to: <https://www.ucc.ie/modules/descriptions/page032.htm#GE3145> [last accessed May 30, 2016].



The first few classes saw extensive use of the technique of still images. [...] We applied this technique to various verses of Brecht's *Die Legende von der Entstehung des Buches Taoteking auf dem Weg des Laotse in die Emigration* in the earlier sessions and included still images in our final performance. One of the aspects of the module I enjoyed the most was interpreting a text and trying to come up with a suitable still-image as quickly as possible. I viewed it as a puzzle we had to solve with our bodies. It's not as easy as it sounds, because you are reduced to the bare minimum of interpretation and physical expression. There is no movement and the concept can be compared to a single frame in a roll of film. Movies play at 35 frames per second, so the progression of images carries the meaning and the one bad frame will hardly be noticed. With still images there is only one opportunity to convey the meaning which makes it much more unforgiving than film. The Brecht still images worked well enough for us, but one group effort I remember was a complete failure and highlighted the importance of clarity in the still image. The class was split in two and both were given a theme, unknown to the other group, to perform. We had the theme 'Germany', and tried to convey an image of the Berlin Wall coming down. It was a hopeless effort – jumbled, unclear and overly complicated. Yes, it made sense to us because we created it, but it made no sense to the other group who only had what they saw in front of them to guide them as to what the meaning was supposed to be. I genuinely felt disappointed that we failed in that exercise and it highlighted to me the importance of clarity and simplicity in any attempt to express an idea, be it through a still-image or otherwise. I found the still-images unexpectedly difficult as they called for tight control of the body and a sharp focussing of the mind. Staying still in one position doesn't come naturally to me as it's not often I stay still in real life (with the possible exception of when I'm sitting on a riverbank somewhere, waiting for a trout to bite). I found it hard to stay still without words, and at times I felt extremely self-conscious and very exposed. After all, I was reduced to an object without words, without personality, and I had no idea as to how I was coming across to the others. I was glad when speech was finally introduced to the still image. In the scenes of the poem we were performing, the lecturer would tap one student on the shoulder, and with that signal the student had to say what they were doing, what they were feeling, in that frozen moment. In a testament to how powerfully the still image can focus the mind, I was surprised to hear words coming from me when I was selected. It was similar to that difficult moment I had when I had to say what Literature meant to me in that the words I was saying seemed to come more from an emotional source rather than an intellectual one. I didn't really think of what I was saying in advance, I had a feeling of what I wanted to be and the words simply seemed to flow from that feeling.

The student continues with some comments that highlight how performative approaches to literature create a special energy and situations in which the students have to think on their feet and learn to react fast by using all their means of expression and, especially, through the medium of the foreign language:

Throughout the module, German was the language mostly used, although

English wasn't prohibited and was also used at times. The emphasis was on fluency over accuracy and soon we were all using German freely. The dramatic situations of our improvisations called on us to reach for the language needed to keep the drama going: the last thing anyone wanted to do was let the drama die out. If we didn't have the exact words the situation called for, we looked for an alternative way of expressing what we had to act out. I think it would be fair to say that for most of the students in the group, this module was the one where they used the most spoken German. Of the students I knew from other modules, it was impressive to see how comfortable they were using German in comparison to their performance in other modules. Barriers were broken down through the various warm-up exercises and general group dynamic, and students seemed to express themselves more freely in German. The energy created during a Drama class sustained improved communication. There was a lot going on at any moment during our improvisations which highlighted to me how the brain can operate on many different levels at the same time. Not only were we acting, controlling our bodies and voices whilst keeping the context in mind, but simultaneously, we were creating the text extemporaneously. And all of this in German! Without a doubt, Drama is an effective way to get students speaking a foreign language. (Martin Rea)

#### 4 Function and Effect of Still Images

The main function of still images is to show actions and poses and thereby symbolically concentrate the meaning that a learner or a group of learners attribute to these actions and poses.

**Still images give texts a vivid form: the forming of still images is an act of text interpretation.** Not only dramatic texts, but also epic and lyrical texts can be used as a starting point or as a reference point for the creation of still images. Instead of a cognitive text analysis the text is approached using body language, which may initiate a discussion on nuances of meaning. A still image can focus on points of rising or falling tension and specific relationships that become apparent in a literary text.

**Photos, paintings and sculptures can be interpreted through still images.** To understand more clearly the historical and socio-cultural context, photos from everyday life or photocopies of works of art that represent people in different situations can stimulate the learners' imagination. Still images can become a research tool which helps participants to build (historical) context, for example, when devising a new play.

**The meaning contained in abstract terms such as 'fear', 'racism', 'love', 'jealousy' etc. can be demonstrated and understood through still images.** For an example of how the abstract term 'Migration Crisis' can be charged with meaning that can be immediately understood see the example from Chinese artist Wei Wei's work above.

**Still images can highlight specific points in the development of an action.** An example would be the different stages of a cruise. The feelings of the

passengers or crew are examined at a) the start, b) after 7 days and c) at the end of the journey.

**An improvised scene can be created and reflected upon more effectively using still images.** Still images can mark or create the beginning and the end of an improvised scene, when an improvised scene is stopped. The facilitator interrupts the improvised scene at an appropriate point, for example immediately before or after a confrontation between two characters, in order to comment on and discuss actions and positions from the inside, that is, from the characters' perspectives, or from the outside, that is, from the observers' perspective. This interruption is unexpected for the characters. When the facilitator interrupts an improvised scene and a still image emerges, this point can become a hinge point, which can lead to a discussion about the details of the still image and, in turn, spark off ideas for how a dramatic scenario might develop further.

**As long as care and precision is taken, creating still images can make participants more sensitive to the dramatic art form.** Through applying stylised still image technique, learners can experience body language as a subtle means of communication that produces an aesthetic meaning, as it does in theatre.

**Still images have both a protective and a controlling function.** An example is when a fight between two gangs begins. In order to control the chaos, the facilitator allows the conflict strategies of each gang to be portrayed through still images.

**Still images may assist in thematically framing the drama-based lesson more precisely.** If a group does not succeed in reaching an agreement on a theme for the teaching session, then it may be useful to change the methodology and try an approach using body language. Instead of conflicted discussions the learners, who are divided into small groups, demonstrate through the creation of still images which aspect of the theme they find interesting. Once still images have been created in a pedagogical setting, how can these become a departure and reference point for a discussion of nuances in meaning? Here are 15 suggestions.

## 5 How to access the layers of meaning of still images

Please note that eleven of the following suggestions are complemented with links to film clips through which vivid demonstrations are given of potential applications of the respective techniques. In order to go directly to a playlist of the eleven clips click [here](#).

*A.) Inside Perspectives – from the point of view of the characters in the image*

1. The characters in the still image react to an impulse by the facilitator, for example, a light tap on the shoulder, and express their present thoughts and feelings one after the other.

2. The characters in the still image are specifically asked questions by individual observers, whereby the characters may be instructed only to answer with YES or NO.
3. The still image is commented on from the perspective of one of the characters.
4. The participants present their still image with a carefully chosen caption (spoken, written, projected), thus capturing its essence for the observing participants.
5. A text, for example a personal letter, is read out atmospherically by a group spokesperson. During the reading, at previously agreed points, the other group members form a still image. Coupling text and image in this way can strengthen the impact the reading has on the observing participants.
6. The individual images become reference points for showing differing opinions, highlighting changing emotions/status/situations or a (devised) story. Participants present a series of still images choosing the order of, and carefully choreographing transitions between, the images.
7. The still image creator explains what s/he wanted to express through the still image.
8. In order to show how they have perceived a situation to be, or what situation they imagined, one of the participants chooses other group participants to form a still image.
9. A participant forms a still image and integrates him/herself into the still image (inside perspective). S/he then steps out of the image, asks another participant or the facilitator to take his/her place. The participant then explains his/her interpretation of the image (outside perspective).
10. The still image is brought to life. The characters continue with the interrupted action, possibly in slow motion.

*B) Outside Perspectives – from the point of view of observing participants/facilitator*

1. The observers comment from their seats on what impact the still image has on them.
2. The observers imitate the pose, facial expression and gestures of the characters in the still image in order to obtain a feeling for the characters' thoughts, and the observers' assumed thoughts are spoken aloud.
3. An observer stands behind the respective still image character and taps him/her on the shoulder. Speaking in the first person, the observer articulates what the character is thinking or feeling at that moment.

4. Observers stand behind a character in the still image and begin a verbal interaction which, in their view, captures the essence of the situation portrayed in the still image.
5. The facilitator engages in a role dialogue with the characters. In doing so, s/he confronts or provokes them and each character has to react spontaneously in role.

To further explore the range of applications of still images the following extract from a student's learning journal highlights how using still image aids in distilling and understanding complex topics. Note that instead of directly engaging the students in a discussion of Jonathan Levy's (2005) eleven rationales for 'How the Theatre teaches', they were allocated selected rationales and asked to present these in the form of still images. The group of students in image 4 focused on the sixth rationale: "the theatre teaches by conveying information vividly" (Levy 2005: 23).

Creating our still images meant fundamentally first understanding the rationales in order to create still images that summed up their content. Creating a still image instils its meaning in our bodies as well as our minds.

(Maxine Carey-Acton)



Figure 4: Applied Drama & Theatre students use still image to illustrate Jonathan Levy's (2005) sixth rationale of 'How the Theatre Teaches'

Using this image (4) as a concrete example, some of the techniques listed above could be used to access its layers of meaning: As in *suggestion 1* above, the facilitator taps the characters on the shoulder to hear their thoughts. The central character may respond with 'I am really enjoying surfing without a care

in the world', the character on the far right may respond with 'The wind has made me the biggest wave and I'm going to crash into this little surfer!'

As in *suggestion 11* above, an observer (audience member) describes what s/he sees in the still image: 'I see a person on the left making an X sign, this could be a letter or could have a meaning like no or stop? I see a person in the middle who is surfing and really enjoying themselves. I'm worried that the person/thing/shark on the left is going to get the surfer – I want to help them, to tell them to watch out and be careful.'

As in *suggestion 4* above, a title is given to the still image. The title selected is 'Do not surf when it is very windy!'

The following excerpt from a reflective journal shows that working with still images can be a very rewarding experience for students. What is experienced in a seminar setting is transferred to the student's experience in daily life:

My favourite part of the module was the introduction of the still image technique which was used in nearly every class throughout the module, and even in the actual performance. I found the use of the still image technique to be a very interesting learning experience. Living in a world where there is always noise or something in movement to explain an action, a frozen image can be quite hard to decipher at times. An excellent example was in a class when we began to build a still image, in groups of three. My group began with a statue of Hercules. This, we explained, was a symbol of strength, courage and honour, someone or something that has no fear. We were then asked to build upon this image. We did this by placing someone cowering behind the powerful Hercules. When we first allowed the others in the class to comment upon it, they came to the conclusion that the Hercules-like figure was protecting us from an evil creature. However, our original interpretation was that Hercules was trying to protect us from our own inner demons. The varying interpretations of the image that they came up with really got me thinking about how we often form impressions based on snapshots of other people's lives. Every single day we are bombarded with thousands upon thousands of images, each of which is interpreted slightly differently by everyone. Whether these be in advertisements, television, on social media, or simply seeing a single image of person's day as they walk past you on the street. It made me ask myself lots of different questions – the models in those ads or the actors on our screen – how many times did they have to take the same shot again and again until they found the perfect one? The people on our social media – are they really this happy in life, or are they hiding behind their Facebook façade? The woman who passed me on the street with a thoughtful look on her face – what could have possibly been going through her head? Is there something big happening in her life, or is she simply trying to remember what she has in the cupboards for dinner tonight? These are literally only snapshots into her life, a life that I will never fully understand and more than likely never be involved in. But I can't help but wonder about them all as I continue on my day. (Orla Hill)

As mentioned above, our reflections are only a first step towards tapping into the

rich teaching and learning potential of still images.<sup>12</sup> Still images are just one example of the wide range of forms that can be derived from the performative arts and gainfully utilised in pedagogical contexts. It would be desirable that in years to come more systematic descriptions of these forms become available so that teachers who ideally have experienced these forms in a special training course, can apply performative approaches to language, literature and culture with confidence. Given the fact that Performative Foreign Language Didactics places special emphasis on physicality and movement in space, the potential of the new media should be explored more to capture the essence of 'artistic forms' and provide vivid demonstrations of how these can be creatively combined and applied in pedagogical settings. We hope that the film clips we have provided will be regarded as a promising step in this direction and encourage applied theatre colleagues to experiment with showcasing their performative teaching practice in a similar fashion.<sup>13</sup>

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<sup>12</sup> Note also the potential of still images in the context of *Enquiry-Based Learning using Scenic Play as a Medium and Method of Qualitative Research* (Nitsch & Scheller 2016).

<sup>13</sup> Note e.g. the short filmic demonstrations on the following website: [http://www.bbc.co.uk/schools/gcsebitesize/drama/exploring/explorativ\\_strategies\\_rev1.shtml](http://www.bbc.co.uk/schools/gcsebitesize/drama/exploring/explorativ_strategies_rev1.shtml) [last accessed May 30, 2016]. Reference is also made on this site to other performative 'strategies', including hot seating, narration, marking the moment, forum theatre.

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**Country Report****“Creative Drama” in Turkey*****Perihan Korkut***

The aim of this paper is to report on the state of the performative arts in Turkey. To do this, I will first summarize the history of performative arts in Turkey, and then I will give an account of the development of drama in educational contexts. Finally, I will describe the annual drama seminars and current research in our country.

**1 The Role of the Performative Arts in Turkey**

The Turkish Republic is a young one. Established in 1923, it has gone through many social and political transformations, which have inevitably had an influence on how science and art are perceived. The Republic inherited from the Ottoman Empire a performative art tradition which had its roots in three distinct types of theatre: village shows; folk theatre played in town centres; and court theatre, which was based on “western” theatrical traditions. Considering the geographical location of Turkey, the term “West” signified the more advanced and civilized countries of the time, most of which were located in Europe. Having recently emerged from a tragic war, Turkey’s most urgent aim was to be on a par with these western countries in terms of science and arts. Therefore, western theatre, rather than the traditional forms, was promoted by the government (Karacabey 1995). As a result of this emphasis on western forms of theatre, many translated and adapted works were performed in theatres. In fact, even today, nearly half of the plays put on stage by Turkish state theatres are translated works.

The following sections describe some examples from traditional and western forms of Turkish theatre.

**1.1 Village shows**

These are short plays performed by volunteer amateur players, citizens of the village. The plays are put on to honour important natural events such as celebrating the arrival of spring. It is believed that these plays stem from shamanistic religious rituals, which continued in a new form after the adoption of the Muslim religion. They are not based on a written script, but they usually consist of a predictable order of (ritualistic) events and utterances. The purpose of the play is usually to entertain and to celebrate, and therefore the mood is festive.



Figure 1: <http://aregem.kulturturizm.gov.tr/Resim/126102,ari-oyunu-yozgat-akdagmadeni-bulgurlu-koyu.png?0>

## 1.2 Folk theatre

Folk theatre consisted of plays presented during festivals and on celebration days. The artist was a professional, trained within a master-apprentice relationship and the theatre company consisted of one or only a few people. Folk theatre plays have a general structure but no script; each is unique because most of it is improvised in accordance with the reactions of the audience.

**Ortaoyunu (Kavuklu-Pişekar)** — The play was performed in an open space with



Figure 2: <http://tiyatronline.com/geleneksel-turk-tiyatrosu-mu-2511>

an audience located around it with minimal use of decor and costume. The two main characters in the play "Ortaoyunu" are "Pişekar" (a cunning person)

and "Kavuklu" (a simpleton). The main event is usually finding a job or wife for Kavuklu. The play is almost entirely improvised and the comedy effect is achieved mainly through the misunderstandings between these two opposing characters. All of the characters in "Ortaoyunu" are based on stereotypes and they always behave according to their stereotypes. The play consists of an introduction, where the characters are presented, a "Fasil" (interlude), which is the main part of the play, and an ending. These parts are generally independent of each other.

**Karagöz** — This is a shadow-puppet theatre.



Figure 3: <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcQWZxqJ65p2YnxZ1Ddd5BTo2t1GQ1SFqJvb7jYaf54uNtftW91MLg>

As with Ortaoyunu, one of the two main characters is educated (Hacivat) and one is uneducated (Karagöz); they maintain the comedy effect thanks to misunderstandings. It begins with an introduction where Hacivat and Karagöz meet in the street and quickly start arguing. Hacivat leaves the scene first and Karagöz follows him. The next stage is the Fasil, or the main part of the play; it can be made up of one to three stages. The play ends with Karagöz apologizing for any mistakes, announcing the end of the play and giving information about the next play.

**Meddah** — Meddah is played by one actor. He uses minimal props: a chair, a walking stick, a hat and a woman's scarf. Meddah tells the audience a story, using his props to represent the different characters in his story. He aims to make the audience laugh and learn at the same time. In Ottoman tradition, Meddah took on the role of a living newspaper, telling people the stories of the palace and the Sultan.



Figure 4: <http://www.izafet.net/attachments/010609-3-jpg.140027/>

### 1.3 Court theatre

In the Ottoman Empire, theatre in the western sense began to be performed after the Tanzimat era (Sağlam 1999). The first Turkish play "Şair Evlenmesi" (The marriage of the poet) was written by İbrahim Şinasi in 1859. It was a comedy inspired by Moliere's plays. Used to being entertained by traditional folk theatre and village shows, the Turkish people's favourite genre of western theatre was the comedy.



Figure 5: <https://i.ytimg.com/vi/TWChPUx5cqk/hqdefault.jpg>

The first theatre was built in İstanbul in the mid 19<sup>th</sup> century, and by the end of the 19<sup>th</sup> century, individual theatre companies began to appear. These were

based on improvisation and called themselves "Tuluat tiyatrosu" (Improvised theatre). This can be considered to be the first attempt at combining the western comedy genre with traditional Turkish theatre (Yüksel 2014). As a result of the adaptation of the western master-slave comedy into Turkish culture, the İbiş character was born.



Figure 6: <http://i.hurimg.com/i/hurriyet/75/590x332/57ae67f1eb10bb1a58cc1755.jpg>

İbiş theatre was played on stage in the Direklerarası district of İstanbul and it was also widely adapted for puppet plays. In Direklerarası, musical performances were also given, for example, Kanto. So the tradition of combining music and performance continued.

The first city theatre in the formal sense was called "Darülbedayi" and it was established in 1925 (Buttanrı 2010). It was launched in İstanbul and continued its activities, which included producing theatre and educating actors and actresses for the theatre, until 1949, when it became one of the Turkish State Theatres. It was supported and maintained by the government and its aim was to spread western theatre across the country.

Private theatre companies did not emerge until the 1960s, after their legalisation in 1961. During these years, experimental plays which had a western view point but were shaped by eastern-oriented characteristics were introduced (Yüksel 2014). One example that emerged from these years was Haldun Taner's company, which played in the cabaret genre. It was called "Hisseli Harikalar Kumpanyası" (roughly translated as The Joint Venture Company of Wonders) and it was so popular that it has been adapted for theatre and television many times since then.

Both the Turkish State Theatres and private theatres continue with their activities today. The total number of different plays put on each year is about 8,000 according to TÜİK (the formal statistics institute of Turkey (<http://www.tuik.gov.tr/PreHaberBultenleri.do?id=24672>)). These are performed in about 27,000 shows across the country. The average number of theatre goers a year is slightly above 6 million people. Every year, state theatres

continue their efforts to raise more interest in theatre by means of tours and festivals. According to Çetin (2016), the lack of interest stems from economic, political and educational factors. On the other hand, TÜİK's data were based on western theatre performances, in other words those played in theatre halls, and not on traditional theatre shows. Therefore, these numbers might not include all performative activities in the country.

Theatre professionals are educated in "stage arts" departments of institutions called "Devlet Konservatuvarı" (State Conservatory), which were established within the state universities. There are 39 conservatories in Turkey. Students enter these on the basis of a central examination administered by the government and an audition carried out by the conservatory. The education programme lasts 4 years and corresponds to a BA degree. Conservatory graduates can continue their studies on MA and PhD degree programmes and seek employment in the conservatory, or they can work at state theatres or private theatre companies both on- and back-stage.

## 2 Performative arts and education in Turkey

According to Adıgüzel (2010), the history of drama in education should be considered in two periods; before 1980 and after 1980. He considers the year 1982, the meeting of İnci San and Tamer Levent, as a turning point for the development of drama in education. Moreover, the terms "drama", "dramatisation", "müsamere" (a kind of end-of-school theatre, dance and music show) and "temsil" (stage-play) cause confusion. These terms are not the same thing as creative drama as we understand it today, but all of them are related to creative drama.

The first traces of performative elements in education date back to the last years of the Ottoman Empire. In 1908, İsmayıl Hakkı Baltacıoğlu included theatre in the schools of İstanbul. In his efforts to spread his ideas, he prepared a brochure and distributed it to schools. One sentence from these brochures is particularly significant: "Hiçbir sözcük bir anlamı bir yüz, eller ya da gövde kadar etkili ve tam anlatamaz" (as cited in Adıgüzel 2010). This can be translated as: "No word can convey a meaning better and more completely than a face, hands or a body." After the establishment of the Turkish republic, Baltacıoğlu became Minister of National Education and immediately issued a bylaw about school theatres. According to Baltacıoğlu, historical facts and civilization can be taught to children through staging national and international plays. This is possible thanks to the natural instinct of play that children already have. He proposed that under the supervision of teachers, the children could prepare for the play, research the background of the play, and work on the decor and accessories all by themselves. According to Baltacıoğlu, the actor/actress is the most important element of theatre; all the other elements (the stage, curtains, decor, costumes, make-up, and even the text) are supplementary. He discouraged the memorization of texts as he felt that the player should understand the dramatic situation well and act accordingly by improvising. The

player manufactures the character he is playing by assuming the personality of the character, moving, acting, and producing dramatic meanings, becoming the character. In this sense, in his view, theatre is a sample of life. The student lives the life of the character and thus learns about the human relations, realities and values of a given society in history or in a geographical location.

Baltacıoğlu's ideas about the importance of dramatization for learning have persisted through subsequent educational programmes. For example, in the 1942 primary education programme, the following advice is given:

The students must get used to expressing what they have read, seen, and thought by means of representation. For example, two students can become the characters in the reading passage and represent them in front of their peers. While doing this, they do not have to have memorized the passage. If they have understood the passage well, they can represent the interaction in their own words." (42)

Other early examples of performative arts in education are Selahattin Çoruh's (1950) book "Dramatization in School" and Emin Özdemir's (1965) book "Dramatization Applications". However, the subject was only considered in an academic environment by İnci San and Tamer Levent's works after 1982. The drama tradition which emerged from their work is called "creative drama" in Turkey.

Tamer Levent is a State Theatre actor who was educated at the State Conservatory. His story is narrated in Adıgüzel (2010: 287f) as follows:

During his years at the conservatory, he was against the strict attachment of the conservatory teachers to their own truths in the education of artists. His rebellion at the time was a sign of his future identity, interwoven with his love for reform in education. He read Stanislavsky and Brecht and began to realize that there are different approaches to actor training. One of his friends gave him John Hodgson's books "Improvisation" and "The Uses of Drama". These provided him with valuable insights into how to improve creative acting. He later read more about improvisation and undertook small-scale experiments on himself and a group of friends, and amateur theatre actors. He then discovered Dorothy Heathcote's work and developed a common language which could foster communication between himself and his study groups. He was perceived as a romantic idealist and naive actor by his professional circles at the time, but later, in 1990, he was among the founders of the Contemporary Drama Association and he has become the most important pioneer of creative drama in Turkey.

Back in 1982, İnci San, then an associate professor in the the Fine Arts Education Department at Ankara University, was focusing her research mainly on the development of the creativity of students through the fine arts. She decided to invite Tamer Levent and they went on to collaborate in the training of about 70 students from the Faculty of Education for more than two years. Levent and San developed the idea of creative drama for Fine Arts education and continued their workshops with other groups of students from different departments throughout the years 1985-1987.



San directed the first MA theses by Ahmet Çebi and Tülay Üstündağ (Çebi 1985; Üstündağ 1988). These were the very first theses in which creative drama and role playing were dealt with in theory and practice. After these first studies, there have been many MA theses and graduation projects directed by San or the other members of the Creative Drama Field of the Fine Arts Education Department at Ankara University. The first PhD thesis in the field was written in 1990 by Esra Ömeroğlu at Hacettepe University (Ömeroğlu 1990). İnci San and Tamer Levent opened the first MA course titled "Creative Drama" in 1991.

As a result of the academic efforts outlined above, the council of higher education included compulsory courses entitled "Drama in primary education" and "Drama in pre-school education" in the BA degree during the reconstruction of Faculty of Education programmes in 1997. In a revision of the programme in 2007, compulsory drama courses were added to the programmes in the Social Sciences, Physical Education, and Foreign Language Teaching departments as well.

San was also on the board which was assigned by the Ministry of Education to investigate ways of improving Fine Arts Education in Turkey. The report of the board included suggestions involving dramatisation and dramatic activities, for example:

In pre-school institutions, survival skills should be taught by means of dramatisation and playful activities. These can include sounds, words, coloring-drawing, stories etc, in creative activities, and the programmes should be developed according to the principle of "theatricalisation of education as a whole". These efforts should be linked to mother tongue education. The allotted ten lessons should be organized so as to include two hours of speaking activities and two hours of dramatic activities. The teachers should be given in-service training in order to be able to teach this "speaking and dramatic activities component" (MEB 1983: 2f).

In another government report, "Specialization Report for Developing the Fine Arts Education in Turkey" in 1991, terms such as drama and dramatic dimension were used. One of the problems that the report identified was the lack of a healthy balance between the phonetic, plastic and dramatic dimensions of Fine Arts Education (MEB 1991: 14). The suggestions for the solution to this problem were as follows:

Drama should be used as the main method of teaching in the programme because of its potential for learning by doing, gaining self-confidence, socialization, and identity formation. Fine Arts are an indispensable part of "common world knowledge" from pre-school to university education. Therefore, Fine Arts Education should be compulsory not only in pre-school and primary school education, but also at higher levels. Therefore, the elective music and arts courses should immediately become compulsory at high school level. Later, drama activities should be encouraged in the fine arts lessons. In secondary and high schools, the teachers should be awarded with a salary increase if they engage in drama and school theatre (MEB 1991: 20).

If we compare the 1983 and 1991 reports, the 1983 report is important

because the word 'drama' is used for the first time as the name of a teaching method. In the 1991 report, the uses and benefits of drama were highlighted and it was suggested as a compulsory course at various levels (Adıgüzel 2010). The Ministry of Education produced publications parallel to these reports. In 1984, the programme for the elective Drama courses 1-2-3 for primary schools began. After the 1991 report, a group of teachers were assigned to write a book entitled Drama I. The supervisory committee of the book comprised several drama specialists (e.g. İnci San, Tamer Levent, Ayşe Çakır İlhan, Ayşe Okvuran, Tülay Üstündağ and Ömer Adıgüzel) and the book was eventually published in 1999 (as cited in Adıgüzel 2010).

## 2.1 International Drama Seminars

İnci San and Tamer Levent cooperated with the Ankara German Cultural Centre and British Culture Association to organize an international seminar in 1985 (Adıgüzel 2010). Their aim was to disseminate their ideas about creative drama and to make the term known with its new and contemporary meaning. This was the first "International Drama in Education Seminar". It lasted 5 days and included workshops by Hans Wolfgang Nickel and Marlies Krause from Berlin Fine Arts Academy, Wolfgang Tiedt from Köln Sports Academy, and Tamer Levent. In addition, many scholars including İnci San, Abdülkadir Özbek, Cahit Kavcar, Özdemir Nutku, Yılmaz Onay, Gülşen Karakadıoğlu, Cüneyt Gökçer, Neriman Samurçay, Ertuğrul Özkok and Erkan Akın participated with speeches. The book "Spiel und Theater in der Türkei" (Play and Theatre in Turkey), edited by Hans Wolfgang Nickel and Marlies Krause, was published as a result of this seminar (as cited in Adıgüzel 2010).

The Second International Drama in Education Seminar was held in 1987. As a result of this seminar, Turkish, English, and German specialists conducted drama workshops whereby dramatic situations were re-constructed from various angles through trial and error in order for the participants to share their knowledge, experience, social and psycho-cultural backgrounds (Yahyaoglu and Yıldırım 2016). Through the data from these workshops, some important insights and common ideas about the pillars of creativity were achieved. In addition, theoretical and applied discussions about the importance of creativity in expression, communication and interaction in national education and actor training took place.

The Third International Drama in Education Seminar was held in 1989. Dealing with the issues of play with and for children, this seminar was especially important in the dissemination of creative drama because the minister of education of the time, Avni Akyol, having watched an extract from the seminar workshops on a television programme, expressed his positive attitude towards drama and promised to take steps for its use in different levels of education in state schools (Adıgüzel 2010).

The participants in the 1985, 1987, and 1989 seminars, comprising different professions such as teachers, teacher trainers, child development specialists,

theatre actors, and literature specialists, continued their interaction throughout the years and decided to make their efforts formal by uniting them under the umbrella of a formal association. In San's (1994: 70) words:

[...] the second and third international seminars were aimed at establishing the concept of creative drama, so we drew attention to the vital importance of creative drama in education. After the third seminar in 1989, participants began applying drama in their contexts and came up with questions, pleas for approval, and the need for further inquiries. The field had been established and the need to expand it had arisen. The Contemporary Drama Education Association was the result of these developments.

### 3 The Contemporary Drama Association (Çağdaş Drama Derneği)

The Contemporary Drama Association (<http://yaraticidrama.org/>) aims to investigate the possibilities of using drama for educational purposes. It tries to disseminate this knowledge across the country by means of national and international seminars, courses, publications, and conferences. It also provides a service for the development of new educational programmes based on drama, participates in festival organisations, and is involved in academic research projects both at national and international levels.

One of the most important activities of the Contemporary Drama Association is providing training for drama facilitators. The training programme comprises 6 modules and lasts about 320 hours. This was also the first Drama training program that was approved by the Ministry of Education in Turkey. The association has its centre in Ankara but there are representative agencies in other cities. It has about 600 members across Turkey, most of whom are scholars at universities, actors and actor trainers. In one term, an average of 1500 people enrol on the association's drama education courses. Since 2006, other courses have been opened within the association, for example, drama workshops for children, housewives and retired people.

The Contemporary Drama Association is linked with international organisations such as EDERED, IDEA, and BAG Spiel und Theater. It also works in coordination with important national institutions and organizations. The Contemporary Drama Association continued to organize the international drama seminars after its establishment. A total of 86 drama specialists from around the world have led workshops during the 24 seminars and congresses from 1991 to 2017. Some of the workshop facilitators included Dorothy Heathcote, Tintti Karppinen, John Somers, Patrice Baldwin, Hans Wolfgang Nickel, Gerd Koch, Ali Öztürk and Ömer Adıgüzel.<sup>1</sup>

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<sup>1</sup> For a detailed overview of events see Appendix,

## 4 Conclusion

With the combined efforts of İnci San and Tamer Levent, drama has been introduced to Turkish educational circles and has found wide acceptance at all levels of education in Turkey. In a recent meta-analysis study by Toraman and Ulubey (2016) it was concluded that drama enhances positive attitudes towards any course where it is used as a method. This meta-analysis was conducted with 30 carefully selected experimental and quasi-experimental studies held in Turkish schools. In another meta-analysis study in which the effects of drama on academic achievement were examined, 23 articles, 37 Masters' theses, and 5 PhD dissertations from Turkish schools and universities were adopted for meta-analysis (Ulubey & Toraman 2015). It appears that the popularity that creative drama has enjoyed is due to its similarity to traditional Turkish theatre forms and the already-existing forms in the traditional ideals of education.

Traditional Turkish theatre forms, village shows and folk theatre share common features such as "an atmosphere of festivity, performability in the town square, performance based on the skills of the performer, improvisational and episodic theatricality, characterization through "types", comedy, minimal use of decor and costume, music and dance, an organic audience-performer relationship – in short, an abstract style of expression", which are also similar to the features of "open-form presentational theatre", which is a commonly-used form of western theatre (Tekerek 2005: 158). Accustomed to open-form presentational forms, Turkish people liked creative drama very much and accepted it easily. The traditional dramatic tensions created by the educated-unedicated or cunning-clever encounters are naturally combined and used by even the most inexperienced drama participants. On the other side of the coin, however, the aim of improvisation can easily turn into making up funny scenes and entertaining rather than enacting and experiencing phenomena as viewed from different angles and learning. For this reason, Adıgüzel (2010: 102) emphasizes that drama participants should avoid using template characters, copying dramatic conflicts from well known plays, or imitating the manners and voices of famous characters.

The second factor that helped İnci San and Tamer Levent's ideas blaze so easily was the fact that the idea of using dramatisation and theatre already existed in the fabric of Turkish educational ideals. In 1908, Baltacıoğlu had associated dramatisation and improvisation with the idea of "effective teaching". His thoughts were carried over through the years until the 1950s and 1960s, when key books for teachers were available. Schools were already organising end-of-term theatre and music shows (called "müsamere" in Turkish) where the school children took to the stage and children's plays (called "temsil") were presented to parents. Dramatisation was already used in different school subjects. For example, students would dramatise a historical event, a day in the life of a profession, or a scene from literary works in the classroom. The İnci San-Tamer Levent meeting, however, brought a different dimension of drama and allowed international ideas to flow into and blend with these practices.

The emphasis on "creativity" came from İnci San's work on how creativity is triggered. Tamer Levent's contributions provided the artistic dimension. In doing so, the concept of drama was shaped by these two essential principles which deviated from the previous practices and led to creativity and artistic quality. Drama both feeds theatre and is nourished by theatre (Adıgüzel 2010: 74). It fosters learning by creating and recreating real situations, seeing them from different angles rather than just imitating or representing them (San 1990).

At the point we have arrived at today, Turkish understanding of drama has become that of a "creative drama" form which can be understood both as a discipline and a teaching approach. The people who participate are called "the group" and the person who facilitates the drama is called "the leader". Creative drama is applied through three organically related stages: warm-up, drama scenes and reflection. Within the drama scenes, several "formations" may happen. These are the unplanned, spontaneous stretches of events explored by using drama conventions. Both the group and the drama leader take on responsibility for the experience. Essentially, the experience belongs to the group rather than to the leader; hence unexpected "formations" are possible. The conventions used during the drama sessions are not unique to the Turkish context. That is, the well-known and widely-used conventions used in Turkish circles as described in the basic works on creative drama (e.g. Adıgüzel 2010; Erdoğan 2016) overlap a great deal with those described in international resources (e.g. Prendiville & Toye 2007: 4-7).

The first value that is protected in all drama circles in Turkey is that of sharing and learning from each other. The multiplying number of leaders can share their repertoires of drama lessons through various mediums such as academic journals (e.g. [www.yader.org](http://www.yader.org)), social media (e.g. <https://tr-tr.facebook.com/eyat1/>) and special interest groups, for example, teacher associations. Drama has so far been nurtured by the selfless and devoted drama leaders who have collaborated and shared their expertise, and it will continue to grow for as long as we nourish that spirit.

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## A Appendix: Overview of Events, Places and Facilitators

- 4<sup>th</sup> International Drama in Education Congress: "Dramatisation in Education." Ankara, 23-26 April 1991, with workshops by Hans Wolfgang Nickel, Dagmar Dörger, Marlies Krause, Hugh Lovegrove, Pamela Bowel.
- 5<sup>th</sup> International Drama in Education Seminar. Ankara, 15-20 March 1993, with workshops by Hans Wolfgang Nickel, Ulrika Sprenger, Dagmar Dörger, Pamela Bowel, Naci Aslan. This seminar was the first time that the Minister of Education attended. The Minister of Education of the time, Köksal Toptan, made a speech and stressed the importance of teaching this effective method to the teachers as soon as possible.
- 6<sup>th</sup> International Drama in Education Seminar: "Drama-Mask-Museum." Ankara, 23-28 October 1995, with workshops by Sabine Stange, Andrea Earl, Peter Ward.
- 7<sup>th</sup> International Drama in Education Seminar. Ankara, 8-13 December 1997, with workshops by Gunter Mieruch, Roger Farnoff, Uwe Krieger, Ömer Adıgüzel.
- 8<sup>th</sup> International Drama in Education Seminar: "Looking Back and New Perspectives." Ankara,
- 26<sup>th</sup> February, 3<sup>rd</sup> March 2001, with workshops by Renate Breitig, Ulrika Sprenger, Hans Wolfgang Nickel, Dagmar Dörger, David Davis.
- 9<sup>th</sup> International Drama in Education Seminar: "Alienation." Ankara, 3-7 March, 2003, with workshops by Eric Szauder, Luciano Longa, Günter Mieruch.
- 10<sup>th</sup> International Drama in Education Seminar: "Creative Drama in Intercultural Interaction." Ankara, 11-15 May, 2005, with workshops by Barbara Rüster, Nadja Raszewski, Wolfgang Wermelskirch, Ali Öztürk.
- 11<sup>th</sup> International Drama in Education Seminar: "Yesterday-Today-Tomorrow." Ankara
- 28 March, 1 April 2007, with workshops by David Davis, John Somers, Ines Honsel, Karl Meyer, Ömer Adıgüzel, Ali Öztürk.
- 12<sup>th</sup> International Drama in Education Seminar. Hatay, 24-27 April 2008, with workshops by David Davis, Karl Meyer, Geddy Aniksdal, Vibeke Lie. For the first time, the seminar was held outside Ankara.
- 13<sup>th</sup> International Drama in Education Seminar/Theatre Congress. Ankara, 21-23 November 2008, with workshops by Dorothy Heathcote, John Somers, Patrice Baldwin, Helen Nicholson, Kari Mjaaland Heggstad, Joe Winston, Katerina Berntanov, Rajina Airaksinen, Björklund



- Tintti Karppinen, Tamer Levent, Ali Öztürk. For the first time, the seminar gained a congress dimension.
- 14<sup>th</sup> International Drama in Education Seminar: "Drama in the education of the very young learner." Adana, 20-23 May 2009, with workshops by Tintti Karppinen, Kari Mjaaland Heggstad, Carmen O'Sullivan, Karl Meyer.
- 15<sup>th</sup> International Drama in Education Seminar. Eskişehir, 12-15 November 2009, with workshops by Ulrike Jungmair, Gertrud Auge, Patrice Baldwin, Roberta Secchi.
- 16<sup>th</sup> International Drama in Education Seminar: "Bertolt Brecht – Educative Plays." Ankara,
- 8-11 April 2010, with workshops by Jutta Heppekaisen, Jan Weisberg, Swange Noelke, Roger Fornoff, Gerd Koch, Hans Martin Rutter.
- 17<sup>th</sup> International Drama in Education Congress: "Social consciousness and rights education through creative drama." İstanbul, 1-5 September 2011, with workshops by Dagmar Dörger, Gerd Koch, Hans Wolfgang Nickel, John Somers, Jamie McLaren Lachman, Mette Boe Lynstad, Janeke Thesen, Tintti Karppinen.
- 18<sup>th</sup> International Drama in Education Congress: "Creative drama in relation with multiculturalism and interculturalism: differences, awareness." Antalya, 31 March, 3 April 2011, with workshops by John Somers, Pamela Bowel, Anna-Lena Ostern, Mario Gallo, Michael Zimmerman, Gerd Koch, Sigrid Seberich, Ömer Adıgüzel. For the first time in Turkey and in the World, a Drama Ethics Declaration was prepared and signed by the facilitators and participants of the drama workshops.
- 19<sup>th</sup> International Drama in Education Seminar: "Urbanism Consciousness." Kocaeli, 17-20 November 2011, with workshops by Elise Devlieghe, John Somers, Mario Gallo, Gerd Koch, Patrice Baldwin, Tintti Karppinen.
- EDERED (European Drama Encounters) 2012: "Slowness." İzmir, 6-20 July 2012. 96 young people aged 16-18 from 12 European countries and 150 young people from Turkey participated in drama workshops.
- 21<sup>st</sup> International Drama in Education Seminar "Rituals and Creative Drama," Şanlıurfa, 14-18 November 2012, with workshops by Asa Helga Ragnarsdottir, Patrice Baldwin, Sanja Krsmanovic Tasic, Tintti Karppinen, Tülin Sağlam, Mustafa Sekmen, Nami Eren Beştepe, Ebru Turan Vural.
- 22<sup>nd</sup> International Drama in Education Seminar: "Body as a means of expression: Drama Dance Motion." Trabzon, 25-28 April 2013, with workshops by Patrice Baldwin, Elise Devlieghe, Canan Kesebir, Friederike Lampert, Öcal Özbilgin, Roberta Secchi.

- 23<sup>rd</sup> International Drama in Education Seminar: "Being a woman." Ankara, 14-17 November 2013, with workshops by David Davis, Gertrud Auge, Nihal Kuyumcu, Nalan Olgun, Anna-Lena Ostern, Ali Öztürk, Nadja Raszewski, Roberta Secchi, Tülay Üstündağ.
- 24<sup>th</sup> International Drama in Education Seminar: "Drama method, drama lesson." Muğla, 24-27 April 2015, with workshops by Darell Alridge, Romi Domkowsky, Katrin Janser, Selen Konrad Birkiye, Robin Pascoe, Ulrike Stockburger, Tülay Üstündağ.
- 25<sup>th</sup> International Drama in Education Seminar: "Approaches to Dance and Creative Drama." İzmir, 2-5 April 2015, with workshops by Darell Alridge, Özlem Gökbulut, Tintti Karppinen, Canip Gündoğdu, Frederika Lampert, Robin Pascoe, Tarek Zboun.
- 26<sup>th</sup> International Drama in Education Seminar. Ankara, 9-11 March 2016, with workshops by Kimmo Tahtıvırta, Maja Sviben, Sanja Krišmanovic Tasic.
- 27<sup>th</sup> International Drama in Education: "The Living Museum." Bursa, 2-5 March 2017, with workshops by Matthew Ward, Jenny Staff, Vicky Cave, Rebecca Mileham, Ömer Adıgüzel, Hülya Gök, Ceyhan Özer, Ayşe Okvuran, Tintti Karppinen.
- 28<sup>th</sup> International Drama in Education Congress: "Circle for a fair world." Antalya, 23-26 November 2017, with workshops by Tamer Levent, Deniz Devrim Şahin, Ali Öztürk, Özgür Adam İnanç, Murtaza Aykaç, Tintti Karppinen.
- The 29<sup>th</sup> International Drama in Education Congress is planned to be held in Ankara in October, 2018 (more information to be announced on [www.yaraticidrama.org](http://www.yaraticidrama.org)).

Rezension

## **Oelschläger, Birgit (2017). Bühne frei für Deutsch! Das Theaterhandbuch für Deutsch als Fremdsprache. Deutscher Theaterverlag: Weinheim**

*Alexandra Hensel*

Wer schon immer ein gut strukturiertes, komplexes und dabei übersichtliches Theaterhandbuch für seinen Fremdsprachenunterricht speziell Deutsch als Fremdsprache für alle Niveaustufen gesucht hat, wird mit Birgit Oelschlägers im Herbst 2017 erschienenem Buch fündig!

Dass ein aktiv gestalteter Unterricht mehrere Vorteile bezüglich des Lernverhaltens, insbesondere der Lernmotivation und damit des Er-Lernens überhaupt eröffnet, findet fachlich immer breitere Anerkennung. Dies spiegelt sich besonders in der aktuellen fremdsprachendidaktischen Diskussion über ein performatives Lehren-Lernen-Forschen und auch in den Neurowissenschaften (vgl. Hüther 2014, Rittelmeyer 2012 und Sambanis 2013) wider. Theater bietet hierfür eine ideale Kunst-Form, da u.a. Bewegung und Sprache im Kontext erfolgen, kooperatives Arbeiten und Lernen sowie öffentliches Darstellen stattfindet. Von all dem profitiert ein aktiver Unterricht. Doch wie dieser ganz konkret gelingen kann, wird noch eher einzeln versucht und erprobt.

Neben der fundierten und empirisch belegten dramapädagogischen Praxis von Manfred Schewe *Fremdsprache inszenieren* (1993) und Susanne Even *Drama Grammatik* (2003), wurde 1999 von Elektra Tselikas ein Handbuch *Dramapädagogik im Sprachunterricht* herausgebracht. Dieses bietet nach einer theoretischen Einführung in diese Arbeit und deren Bedeutung, eine praktische und inspirierende Anleitung mit Textbeispielen und Übungen für andere Lehrkräfte. 2005 erschien, ebenfalls im Deutschen Theaterverlag, das Handbuch *Spiel mit Körper, Sprache, Medien. Eine Einführung in die Theaterarbeit* von Kerstin Eckstein, Henrik Schmidt, Sarah Schmidt und Ingrid Streble. Alle Autor\*innen sind im Bereich der Sprachvermittlung tätig und bieten mit diesem Band zahlreiche Übungen und Vorgehensweisen, u.a. mit kreativen Textbeispielen wie einer Gebrauchsanleitung und Minidramen, für das fremdsprachliche Theaterspiel.

Nun ist mit dem Band von Oelschläger 'Bühne frei für Deutsch' ein komplexer und übersichtlicher Leitfaden für den alltäglichen Fremdsprachenunterricht ebenfalls aus der eigenen Theater-Unterrichts-Praxis erschienen, der eine leichte und äußerst bewusste Handhabung ermöglicht.

Oelschläger studierte Germanistik und Theaterwissenschaft sowie Theaterpädagogik an der UdK Berlin, und hat jahrelange Erfahrung als DaF-Lehrerin

und Lehrer\*innenfortbilderin vor allem an Goethe-Instituten. Sie konzipiert weiterhin Schultheaterprojekte und -festivals und ist pädagogische und künstlerische Leiterin mehrerer Theater- und Sprachcamps zur Sprachförderung von Berliner Grundschüler\*innen.

Dieser reiche Erfahrungsschatz kommt diesem Band, der für die Niveaustufen A1-C1 sowie für Kinder, Jugendliche und Erwachsene gleichermaßen geeignet ist, zugute. Die Autorin bezieht sich zwar hauptsächlich auf die Schule, doch wie sie selber anmerkt, kann und soll dieses Handbuch für die eigene individuelle Praxis gebraucht werden.

In vier Teilen bespricht Oelschläger didaktische Grundlagen, liefert Beispiele für Einstiege ins Spiel, erläutert Spieleinheiten und stellt exemplarisch Theaterprojekte mit Deutsch lernenden Jugendlichen ab A2 vor:

Im 1. Teil wird ein Kontext bezüglich der theaterpraktischen Arbeit im Fremdsprachenunterricht hergestellt. Ausgehend von einer Spielleitung, die sich als „Türöffnerin zur Kreativität der anderen“(16) versteht, verdeutlicht Oelschläger zunächst die Notwendigkeit des Theaters im Fremdsprachenunterricht. Die Kompetenzen, die hierdurch gefördert werden können, unterteilt sie in sprachliche Kompetenzen wie eine Verbesserung der Aussprache und dem Abbau von Sprechhemmungen, persönlichkeitsbezogene Kompetenzen wie Selbstbewusstsein, Sozialkompetenzen wie Flexibilität und nicht zuletzt ästhetisch-künstlerische Kompetenzen im Bereich Theater wie Einsatz von Stimme, Atem, Sprechen und Kennenlernen von sprecherischen und körpersprachlichen Gestaltungsmitteln (24f.). [U+3000]

Im Weiteren geht sie auf die Spielvoraussetzungen wie eine spielförderliche Atmosphäre und die Haltung der Lehrkraft ein und greift verschiedene Fragen auf, die u.a. die Raumbestaltung, etwaige Hindernisse, wie Zeitmanagement und Verständnis seitens anderer Kolleg\*innen und die Fehlerkorrektur, beinhalten.

Sie resümiert darüber hinaus zehn goldene Theaterregeln, die jedoch in jedem Kurs individuell festgelegt werden können und sollen. Diese Regeln dienen dazu, sich Spiel-Techniken bewusst zu machen wie z.B. die Regel, nicht den Rücken zum Publikum zu drehen.

Oelschläger bringt der Leser\*innenschaft auch die strukturelle sowie inhaltliche bzw. szenische Arbeit mit literarischen Texten und den Aufbau von Spieleinheiten näher. Explizit geht sie dabei auf Auswertungsverfahren gespielter Szenen ein. Hier wird u.a. die Unterscheidung zwischen „beschreiben, interpretieren und bewerten“ deutlich gemacht sowie Feedbackregeln vorgestellt, die beispielsweise darauf hinweisen, zuerst ein positives Feedback zu geben, bevor man Verbesserungsvorschläge macht. Außerdem beschreibt sie einen spielerischen Umgang innerhalb dieses Auswertungsverfahrens z.B. durch die Vier-Ecken-Methode (Plakate werden in vier Themen-Ecken gehängt, auf denen Gesprächsmeinungen festgehalten werden. Bspw.: Ecke A: Deutsch lernen mit Theater ist für mich eine tolle Erfahrung, weil. . . usw.) (47). Anhand von Beispielen und Erklärungen macht Oelschläger die Bedeutung dieses Verfahrens bewusst und zeigt, wie dieses konstruktiv gelingen kann, was ihr Handbuch herausragend macht. Abschließend beschreibt sie in diesem Teil die

Organisation szenischer Arbeit in Kleingruppen.

Mit diesen Grundüberlegungen leitet sie zu Teil 2, den „6x5 Einstiegen ins Spiel“ über, die sich für die ersten Stunden Deutsch, den Einstieg in die Theaterarbeit, als Wortschatz-, Grammatik- und Phonetikspiele sowie zur Improvisation eignen. Diese Spiele sind in ihrem Verlauf knapp beschrieben und anhand von Symbolen u.a. bezüglich des Niveaus, der Raumverteilung, Materialien und Sozialformen strukturiert, sodass eine sehr gute Übersicht entsteht.

Anschließend folgt in Teil 3 eine Auflistung von 30 Spieleinheiten zu den beiden Schwerpunkten Sprach- und Textarbeit. Dabei unterteilen sich die Einheiten in Wortschatz und Grammatik, Lehrbuchtexte, interkulturelles szenisches Lernen, zeitgenössische Theaterstücke, Gedichte und Prosa. Diese Einheiten sind wie in einem Lehrerhandbuch zu einem Lehrwerk konzipiert und können entsprechend der eigenen Unterrichtspraxis ausgewählt und adaptiert werden.

In Teil 4 werden Theaterprojekte mit Deutsch lernenden Jugendlichen beschrieben. Oelschläger führt hierbei kreative Zugänge für eine Stückentwicklung auf, die eher auf eine Eigenproduktion ausgerichtet sind, um eine hohe Identifikation mit dem Stück zu erzeugen. So bringen sich die Jugendlichen am besten selbst mit ein. Die Autorin verdeutlicht an dieser Stelle, dass eine Inszenierung „keine reproduktive Aufgabe ist, bei der nur der Text aufgesagt wird, sondern ihr geht eine inhaltlich-künstlerische Auseinandersetzung voraus“ (131).

In diesem Kontext beschreibt Oelschläger wie ein Dreiakt selbst geschrieben werden kann, eine literarische Adaption vorgenommen wird, eine Szenencollage und eine biografische Eigenproduktion entstehen können.

Anschließend wird die Bedeutung partizipativer Theaterarbeit für Lehrende und Lernende hervorgehoben, die die Probenarbeit als „demokratischen Prozess“ (137) begreift und die notwendigen Rahmenbedingungen wie Teilnehmeranzahl, räumliche Voraussetzungen und Zeitplanung darlegt. Die Beschreibung eines eintägigen Miniprojekts mit Abschlusspräsentation für ein A2-Niveau und eines genauen Ablaufs einer Stückentwicklung in drei Probenphasen runden diesen Teil ab.

Birgit Oelschläger ist mit diesem Handbuch ein höchst inspirierendes, komplexes und sehr übersichtliches Werk gelungen, das jede Lehrkraft der kreativen Theaterarbeit an sich und speziell für den Unterricht näherbringt. Sie greift viele Fragen auf, die sich Lehrenden in diesem Kontext stellen und geht auf zahlreiche Rahmenbedingungen ein, die Theaterspiel im Klassenzimmer bzw. Seminarraum gelingen lassen. Sie beschreibt Schritt für Schritt einzelne Übungen für spezielle Unterrichtsthemen sowie Spieleinheiten und Stückentwicklungen, die eben nicht nur das Auswendiglernen eines Dramas zum Ziel haben, sondern den Blick für eine künstlerisch-ästhetische Unterrichtspraxis öffnen, die eine Sprachbewusstwerdung, Selbstsicherheit sowie Motivation unterstützt. Hierin ist ein hervorstechendes Merkmal dieses Buches zu sehen, da die künstlerische Auseinandersetzung und die daraus entstehende eigene schöpferische Arbeit

von Oelschläger prägnant und transparent aufgezeigt werden.

Jedoch ist „eine unabdingbare Voraussetzung, Theaterelemente in den Unterricht zu integrieren, [...] die eigene Spielerfahrung“(28). So kann mit diesem Theaterhandbuch der eigene Unterricht vielseitig, bewusst und mutig gestaltet werden und gelingen!

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## Rezension

**Haack, Adrian (2018). Dramapädagogik,  
Selbstkompetenz und Professionalisierung.  
Performative Identitätsarbeit im Lehramtsstudium  
Englisch. Wiesbaden, J. B. Metzler/Springer**

*Michael K. Legutke*

Obwohl die Erkenntnis nicht neu ist, dass es nicht zuletzt auf die Lehrerin, auf den Lehrer ankommt, wenn man nach Gründen für den Erfolg des Fremdsprachenunterrichts fragt, hat die fremdsprachendidaktische Forschung im deutschsprachigen Raum Aspekte der Professionalisierung von Lehrer\*innen lange Zeit bestenfalls als Nebenschauplatz behandelt (vgl. Legutke & Schart 2016, Roters & Trautmann 2014). Besonders die erste Phase der Lehrer\*innenbildung wurde lange Zeit vernachlässigt. Erst in jüngerer Zeit schalten sich Fremdsprachendidaktiker\*innen verstärkt forschungsbasiert in die Professionalisierungsdiskussion ein. Die umfangreiche Studie von Adrian Haack ist in diesem hoch relevanten Forschungsfeld verortet. Der Verfasser stellt sich der anspruchsvollen Aufgabe, die subjektive Dimension professioneller Kompetenz zu beschreiben und Wege zu erörtern, wie diese bereits in der ersten Phase der Ausbildung entwickelt werden kann. Schlüsselkonzept der Studie ist die Selbstkompetenz der Lehrperson, die, so Haacks Ausgangsthese, durch den Einsatz dramapädagogischer Verfahren in der universitären Ausbildung entscheidende Entwicklungsimpulse erhalten kann.

Die Arbeit beginnt (Kap. 1) mit einem engagierten und gut begründeten Plädoyer, den individuellen Personen und Persönlichkeiten der Lehramtsstudierenden, insbesondere in der universitären Phase der Ausbildung, einen größeren Stellenwert zukommen zu lassen als das in der Vergangenheit der Fall war. Die Lehrerbildung müsse sich sehr viel intensiver mit den Selbstbildern zukünftiger Lehrkräfte befassen und Anstöße für Selbsterfahrungsarbeit geben, damit Studierende folgende Schlüsselfragen in den Blick nehmen: Wer bin ich? Wie sehe ich meine Rolle als Lehrer, als Lehrerin? Was für ein Lehrer, was für eine Lehrerin will ich sein? Besonders Fremdsprachenlehrer\*innen müssten „sich sehr bewusst über ihr ‚Wer‘ sein, das sie Schüler\*innen gegenüber darstellen“ (6). Diese Forderung ist nicht neu (vgl. z.B. Schewe 1993, Kortmann 2004), aber höchst relevant (Legutke & Schart 2016). Drama- und theaterpädagogische Ansätze als integrale Bestandteile akademischer Lehrerbildung, so die zentrale These Haacks, bieten nicht nur den für die Selbsterfahrungsarbeit notwendigen Handlungsraum, sondern haben zugleich einen hohen Transferwert für einen lebendigen und kommunikativen Fremdsprachenunterricht. Die folgenden

Teile der Studie entfalten diese These in zwei großen Blöcken. Der erste umfasst eine differenzierte Erörterung des zentralen Konstrukts der „Selbstkompetenz“ in seinem Verhältnis zum Konzept der „Identität“ (Kap. 2), eine kompakte Einführung in die Arbeitsweisen der Dramapädagogik (Kap. 3) und schließlich mit 82 Seiten das Herzstück dieses Blocks, eine sehr kenntnisreiche und brillant dargestellte Entwicklung eines Fördermodells von professioneller Selbstkompetenz durch dramapädagogische Lehrerbildung (4). Der zweite Block enthält dann die Darstellung und empirische Validierung von drei Typen dramapädagogischer Blockseminare, die der Verfasser über einen Zeitraum von mehreren Jahren im englischen Seminar der Universität Göttingen unterrichtet. Beide Blöcke sollen im Folgenden vorgestellt und erörtert werden.

Es gelingt dem Verfasser, ein begrifflich vielschichtiges und diffuses Feld überzeugend zu ordnen, indem er eine handhabbare und differenzierte Definition der Selbstkompetenz von Fremdsprachenlehrer\*innen erarbeitet, deren Entwicklung bereits im Studium angestoßen werden sollte. Er beruft sich dabei auf ausgewählte Modelle der Pädagogik und der Humanistischen Psychologie, aus deren Synthese er vier Dimensionen eines professionellen Selbst bestimmt, die in ihrem komplexen Zusammenspiel die Lehreridentität ausmachen. Er unterscheidet das Selbst als Akteur, das Selbst als Erzählung, das dispositionale und motivationale Selbst sowie das Selbst als Lerner. So überzeugend Haacks Auswahl der Bezugskonzepte und so stimmig seine Argumentation ist, so bleibt dennoch zu fragen, weshalb er die motivationspsychologischen Ansätze Dörnyei nicht berücksichtigt hat, die u.a. das Selbstkonzept von Fremdsprachenlehrer\*innen in Hinblick auf ihre Wertvorstellungen und Visionen erörtern (u.a. Dörnyei & Kubaniova 2014). Hier hätte der Verfasser eine weitere fachspezifische Fundierung seines Fördermodells gefunden. Letzteres zeichnet sich dadurch aus, dass die genannten Dimensionen des Selbst mit dramapädagogischen Erfahrungsfeldern und einzelnen Bausteinen dramapädagogischer Arbeit verknüpft werden. Das Spektrum reicht von Körperarbeit, Schauspiel und Inszenierung über Imagination bis hin zu gruppen- und personenzentrierter Seminararbeit. In diesen Erfahrungsfeldern bieten sich den Studierenden vielfältige Möglichkeiten zur rationalen wie emotionalen Selbstwahrnehmung, zur Reflexion eigener und fremder Verhaltensweisen und zur narrativen Gestaltung beruflicher Selbstbilder. Hier können die Entwicklungsimpulse für den Erwerb des professionellen Selbst werdender Fremdsprachenlehrer\*innen ihr Potenzial entfalten. Dass die differenzierte Erörterung des Fördermodells so anregend und lesenswert ist, liegt nicht nur daran, dass sie theoretisch vorzüglich fundiert ist, sondern dass sie von profunder Erfahrung Haacks mit Theaterarbeit zeugt. Schließlich stellt sich Haack zu jedem Teilaspekt seines Fördermodells die Frage, wie die in den Erfahrungsfeldern eingesetzten Verfahren auf den Fremdsprachenunterricht übertragen werden können. Er markiert damit die fremdsprachendidaktische Relevanz der „dramapädagogischen Selbstkompetenzarbeit“.

Adrian Haack eröffnet den zweiten Block seiner Studie mit der Vorstellung der bereits erwähnten dramapädagogisch gestalteten Seminartypen für die



Ausbildung von Fremdsprachenlehrer\*innen. Mit Bezug auf das Fördermodell bietet er für jeden der drei Typen Hypothesen an, in welcher Weise dieser die Förderung von Selbstkompetenz voranbringen könne. Im Seminartyp I entwickeln Studierende ein Theaterstück in englischer Sprache, das sie in Praxisprojekten mit Schüler\*innen inszenieren. Hier vermutet Haack, dass schon die kooperative Stückentwicklung und noch mehr die Inszenierungsarbeit mit den Schüler\*innen von den Studierenden Offenheit, Flexibilität und die Fähigkeit, mit eigenen Emotionen und Erwartungen umzugehen, erfordert und somit wichtige Teilaspekte von Selbstkompetenz erfahrbar machen. Während durch den Seminartyp I Aspekte von Selbstkompetenz eher indirekt gefördert werden, ist der Seminartyp II explizit als „dramapädagogisches Selbstkompetenzseminar“ gestaltet, das sich einer Vielzahl soziometrischer Methoden, Methoden der Selbsterfahrung, Methoden der Fantasiearbeit, des Erzähltheaters und Lehrerrollenspiels bedient. Seminartyp III schließlich wird als Regiekurs gestaltet, der an einem lokalen Theater stattfindet. Er endet mit einer Werkschau, für welche die Nachwuchsregisseur\*innen eine Szene mit Laienschauspieler\*innen inszenieren. Für alle drei Typen werden Ablaufprozesse und mögliche Aufgabenstellungen konkretisiert, die aus der reichen Erfahrung des Verfassers hervorgehen und die ein sehr lebendiges Bild einer möglichen Seminarpraxis entstehen lassen. Dramapädagogisch arbeitende Leser\*innen werden hier vielfältige Anregungen für die eigene Praxis finden.

Adrian Haack hat seine Seminarpraxis über die Jahre forschend begleitet. Als Vertreter „praxisbezogener Forschung“ galt sein Interesse der Frage, in welchem Ausmaß die Seminare „Entwicklungsprozesse bezüglich der Selbstkompetenz der werdenden Fremdsprachenlehrer\*innen anstoßen konnten“ (201). Zugleich ging es ihm darum, „ein tieferes Verständnis [. . .] der Selbstkompetenzentwicklungsprozesse werdender Lehrer\*innen im Rahmen bestimmter Seminarformate“ zu erlangen (ibid.). Haack ist sich dabei seiner besonderen Doppelrolle als Lehrender und zugleich Forschender bewusst. Antworten auf diese Fragen suchte er einmal durch eine zeitlich nahe Evaluation seiner Seminare. Zu diesem Zweck setzte er Fragebögen (vor und unmittelbar nach den Seminaren) mit standardisierten und offenen Fragen ein, führte Gruppeninterviews durch und erstellte Prozessdokumentationen mit Hilfe von Videographie und Beobachtungsprotokollen. Darüber hinaus gelang es ihm, eine onlinebasierte Befragung 40 ehemaliger Lehramtsstudierender durchzuführen, die an dramapädagogischen Lehrveranstaltungen teilnahmen, mit dem Ziel, mögliche Langzeitwirkungen der Seminare zu erfassen. Datengewinnung, Datenaufbereitung und Analyse werden gut nachvollziehbar dargestellt. Ein vom Verlag bereit gestelltes Onlineangebot bietet Leser\*innen die Möglichkeit, Forschungsinstrumente, Verfahren und Daten im Detail zur Kenntnis zu nehmen, was die Lektüre zusätzlich bereichert. In diesem Onlineangebot hätten auch einige der Schlüsselgraphiken, mit denen Haack Ergebnisse darstellt, zusätzlich abgelegt werden können, denn durch die Verwandlung der ursprünglich farbigen Graphiken in Schwarzweißdruck sind sie teilweise

schwer bzw. kaum zu lesen.

Haacks Studie ist ein stilistisch gelungenes, engagiertes und sehr kenntnisreiches Plädoyer für eine Neuorientierung fremdsprachlicher Lehrer\*innenbildung, die die Person und ihre Entwicklung stärker ins Zentrum der Bemühungen rückt, indem sie dramapädagogische Elemente und Verfahren in Lehr- und Lernszenarien integriert. Die Studie ermöglicht nicht nur einen wertvollen und sehr praxisnahen Einblick in identitätsfördernde Arbeit mit Lehramtsstudierenden. Sie erbringt auch den Nachweis, dass die Hochschulseminare zumindest für die Gruppe der werdenden Lehrkräfte, die sich entschieden, die dramapädagogischen Seminare zu besuchen, die Entwicklung von Selbstkompetenz befördern. Die Seminartypen sind ohne Frage ein ernst zu nehmender Beitrag zur Professionalisierung, denn sie geben nicht zuletzt Entwicklungsanstöße für die Herausbildung eines reflektierenden Habitus.

Der Umfang der Studie mit 360 Seiten und 370 Fußnoten sollte Leser\*innen nicht abschrecken, denn es erwies sich bei der Lektüre immer wieder als gewinnbringend, den Exkursen und Zusatzerklärungen in den Fußnoten zu folgen, auch wenn manche von ihnen besser gestrichen oder eher in den Haupttext integriert worden wären. Auch der Haupttext hätte an manchen Stellen deutlich gestrafft werden können. Gerade angesichts der Komplexität des Unternehmens und der vielfältigen Diskurse, auf die der Verfasser gekonnt und kenntnisreich Bezug nimmt, würde ein Sachindex das große Potential der Arbeit leichter erschließbar machen. Ein solcher Index fehlt aber leider. Nichtsdestotrotz lohnt sich die Lektüre für diejenigen, die sich um die Professionalisierung zukünftiger Fremdsprachenlehrer\*innen bemühen und auf diesem Feld forschen. Besonders gewinnbringend ist die Studie für dramapädagogisch arbeitende Hochschullehrende. Es ist zu hoffen, dass die von Haack vorgenommene, hochschuldidaktische Positionierung von Ausbildungsforschung gebührend wahrgenommen und für andere Inhaltsfelder weiterentwickelt wird. Haack hat hier Pionierarbeit geleistet. Die Lektüre ist ferner vor allem auch Nachwuchsforscher\*innen zu empfehlen, die ein Forschungsprojekt in der Doppelrolle als Forschende und Lehrende verfolgen. Ihnen kann Haacks innovative Studie als Referenzarbeit für das eigene Projekt dienen.

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Review

## **Ní Shíocháin, Triona (2018). *Singing Ideas: Performance, Politics and Oral Poetry*. New York and Oxford: Berghahn**

***Erika Piazzoli***

*Singing Ideas: Performance, Politics and Oral Poetry* is a fascinating insight into the Irish tradition of singing and its potency to fuel political thought and identity, in the context of eighteenth-century Ireland. To that purpose, Triona Ní Shíocháin takes us through an informed analysis of the lived-experience of one historical figure, the magnetic Máire Bhuí Ní Laeire (Yellow Mary O'Leary).

One of the greatest Irish song poets of her time, Máire Bhuí Ní Laeire was born in 1774 and died during the Great Irish Famine in 1848. She is depicted as a charismatic woman who composed and sang anti-colonial ideas, mocking nobility and denouncing social exploitation in Ireland. During her life, her craft gained her the reputation of a prophetic figure, a truth-teller or *parrhesiast* – a Greek notion that, as Foucault (2011) holds, refers to those with the courage to address urgent political issues, in public, even if running the risk of putting their lives in danger. *Parrhesia*, Foucault argues, can set social and historical change in motion – and that is precisely what seems to have happened through Máire Bhuí Ní Laeire's subversive singing.

Through the unique lens of this fascinating character, Ní Shíocháin is able to paint a vivid picture of anticolonial Ireland in the eighteenth century. Rather than limiting her work to a historical analysis of the compositions, Ní Shíocháin draws on the many interpretations of Máire Bhuí Ní Laeire's personae. She offers an anthropological account of the popular song poet, focussing on her presence in other singers' compositions, as well as the narrative accounts by her contemporaries. This is contextualised within the historical and political events of the time – yet filtered through Máire Bhuí Ní Laeire's perspective.

What emerges is a colourful account of a fearless woman, who eloped to West Cork with her lover as a youngster, leaving her well-off family behind to become a respected song poet, in a society dominated by male song composers. She sang in Irish, a language that was forbidden under colonial rule. Illiterate, the mother of nine children, she is portrayed through her creations as witty, resilient, brave – a visionary who was highly respected by her community.

As we read on, we come to realise that the repertoire of songs presented in the book are dynamic and multi-vocal: they are Máire Bhuí Ní Laeire's response to the historical events around her, as channelled by the people, inherited by the people, performed by herself and other singers who later diffused her

compositions. They were multi-vocal, in the sense that they were collectively owned by the wider community.

The author digs deeper than just analysing the lyrics, rhythm, or the melodic structure of her songs: she dwells in the symbolism of the lived-experience of *song*, a performance coming to life in the act of being performed. The underpinning argument here is that song is more than just text: in a performative key, it is construed as a generative space that incubates ideas, giving life to “ecstatic ludic spaces” (3), breeding the seeds of a current that culminated in the 1916 Easter Rising and the Irish War of Independence.

Ní Shíocháin draws on Turner’s (1969) theory of rites of passage and liminality to describe Máire Bhuí Ní Laeire’s compositions as generating liminal spaces. For Turner, rites of passage embody change in society, a symbolic ‘death’ so-to-speak, followed by a new status. The transition between these phases can be seen as a liminal phase, a threshold in which normal social structures are suspended – what he terms, an anti-structure. In Turner’s eye, liminality is an in-between state, “betwixt and between the positions assigned and arrayed by law, custom, convention and ceremonial” (ibid. 95). As such, the ‘anti-structure of liminality’ created by singing satirical pieces can breed endless possibilities, whereby new forms can emerge.

As the chapters progress, we realise how Máire Bhuí Ní Laeire’s song poetry created liminal spaces that catalysed a political impulse for action – an impulse which, less than a century later, culminated in the independence of Ireland from the British crown. Ní Shíocháin stresses this point, offering a scholarly analysis of the medium of singing to create *communitas* – collective lived experiences that ignite a sense of ecstatic trance, affirming and re-creating identity. “The mimesis of song”, she argues, “means that song is not just commemorative, but flows into and animates the present moment” (116). She focuses on the anthropology of experience which, with Bruner and Turner (1986), shifts the focus from the observer’s point of view, to the experience itself:

The anthropology of experience turns our attention to experience and its expression to indigenous meaning. The advantage of beginning the study of culture through expressions is that the basic units of analysis are established by the people we study, rather than by the anthropologist as alien observer. (Bruner & Turner 1986: 9)

Ní Shíocháin makes a convincing argument highlighting that, in eighteenth-century Ireland, singing in Irish was a potent medium, able to reach the masses much more than written English propaganda. While in the Western tradition we may tend to assume that written evidence holds a higher status, in this case song poetry within the oral tradition carries a decisively heavier weight. Sung oral poetry, in Irish, was able to disrupt the dominant discourse much more than the written word, in English. This led to an ongoing process of identity formation, as the songs “continued to create an ecstatic time outside of time” (Weber 1978: 1119). In that, the author presents Máire Bhuí Ní Laeire as “a singer of ideas” (4), a concept encapsulated in the title of the book.

Structured into three eloquent chapters and a conclusion, the book features a detailed appendix section containing the Irish compositions, the English translations and the music transcriptions, as well as a list of sound recordings, bibliography and discography. As readers, we are left with a thirsty ear, craving to listen to Máire Bhuí Ní Laeire's musical makings, perhaps hoping to gain an aural glimpse into those "liminal moments of sheer potentiality" (3) that have inspired generations of women, and men, before us.

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Conference Report

## High Altitude Makes for High Energy

Scenario Forum Symposium at the University of Northern Colorado, USA, January 19-20, 2018

*Tin Wegel*

On January 19, 2018 about 80 people sat in an unassuming conference room on the campus of the University of Northern Colorado in Greeley, chatting and signing away cheerfully with their seat neighbors in anticipation of the keynote address by Susanne Even from Indiana University in Bloomington, IN. The lively crowd of students and faculty members from across the country was clearly already in a chatty mood before the official introduction by Erin Noelliste, the lead organizer of the 5<sup>th</sup> Scenario Symposium on Performative Pedagogy, kicked off an engaging and interactive evening and day ahead. The idea behind this particular symposium was to focus on the use of drama to enhance learning in education and foreign languages, as the program stated. It was the second of its kind held in the US and thus aimed at broadening readership and scope of the Scenario Journal, with the goal of inspiring creativity and improvisation in foreign language classrooms.

The keynote speaker Susanne Even took the podium and I dare say she could not have hoped for a more involved group of lifelong learners. Her keynote talk, made accessible to all participants by sign language interpreters, was the first presentation in the 2018 Schulze Speaker Series at UNC, titled: “Performative Pedagogy – Crossroads of the Arts, Education, and Foreign Languages.” Susanne Even’s talk brought to life her ideas of fusing together interdisciplinary fields in education to show how drama enhances learning in a myriad of classroom situations. Anyone who has ever read articles by Susanne knows that her depth of knowledge about performative pedagogy means that she could easily speak for hours about it, but anyone who has ever seen her speak also knows that lecturing at length is not her style. Instead, in an interactive environment, we, as her willing audience, got the chance to participate to the greatest extent possible both with words and action. One of the highlights with regard to audience participation might have been the moment when an unsuspecting star performer in the Hot Seat (a participatory activity in which someone assuming a pre-determined character has to answer impromptu questions from the audience), a young woman from UNC, briefly stole the show in the best sense of the word during her time on stage. Susanne Even’s talk was followed by a reception during which everyone had a chance to get to know each other better before the presentations continued the next day.

Promptly at 8 AM – yes, 8 AM! – the next morning, we all gathered for some breakfast prior to the first of three presentations. After a sincere and

enthusiastic welcome by Laura Connolly, the Dean of the UNC College of Humanities and Social Science, Tin Wegel from the other UNC (University of North Carolina at Chapel Hill) took the podium to talk about staging full-length theater plays in the foreign language classroom at the college level. Following in Susanne Even's footsteps from the night before, Tin Wegel made full use of the audience's enthusiasm to have six participants stage three different impromptu performances of the same mini-play written by one of her former students at UNC-CH. This exercise drew attention to the variability with which one and the same script could be read, interpreted, and subsequently staged.

After a short coffee break, Lane Sorensen from Indiana University in Bloomington really got our tongues rolling and our bodies moving when he allowed us to "Let Foreign Language Move You with Drama Pedagogy". His two-hour workshop was expertly crafted and allowed everyone to take the stage over and over again and enact feelings of power as a fairy-tale character of our choice. Not only did we have a lot of fun slaying evil, we also appreciated all of the concrete examples and directions given which could be applied to the FL classroom and took away a chest full of enchanting activities to try with our own students at all levels of language proficiency.

After lunch we all gathered again for our final workshop of this symposium. Erin Noelliste from the University of Northern Colorado and Joseph Noelliste from Elon University drew out our best singing voices, or the best resemblance of those, as part of their workshop on "Mnemonics in Foreign Language Pedagogy". The energy that reverberated through the audience was plenty evidence for the sustained engagement that everyone had brought to this symposium for which we all have to thank, in no small parts, Erin Noelliste who made everyone feel comfortable and at home. Both Erin and Joseph Noelliste convincingly showed in their workshop that we can all work with music in the FL classroom in order to enhance engagement and retention. This could not have been made more evident than through the full participation by a group of students and educators from the UNC master's program in Special Education with an emphasis on Deaf and Hard of Hearing. Their improvised presentation of an original song in sign language served as a powerful reminder that learning and a love for performance bridges all perceived divides and brings us all closer together. I, for one, felt profoundly moved mentally, physically, and emotionally by this symposium and its many participants from such an array of backgrounds.

The symposium concluded with a brief roundtable discussion and closing remarks by Don Holman, the Chair of the UNC Department of Modern Languages, which underscored, in conjunction with Dean Connolly's opening remarks, the growing interest in and recognition of the importance of performative pedagogy by faculty members at all levels of the administration. UNC offered a fertile ground for this symposium as this institute of higher education prides itself on its strong support for teaching and pedagogy, which was made evident by how open and excited participants from numerous departments were to sharing ideas with peers from other areas during the talks and workshops. The enthusiasm for the topic spread to lunch time, when we continued to informally



exchange ideas and stories from our own experiences with drama pedagogy. At the conclusion of this 5<sup>th</sup> Scenario Forum Symposium, all participants left with a new arsenal of inspiring ideas on how performance can be used to enhance language learning with plays, music, and improvisation theatre activities.

Konferenzankündigung

## Universitäten auf dem Weg zu einer neuen performativen Lehr- und Lernkultur?

### 6. SCENARIO Forum Symposium

For information in English click [here](#)

Leibnizhaus, Leibniz Universität Hannover (LUH), 21.- 22. September 2018

Wenn performativ in seiner Grundbedeutung mit kreativem Handeln assoziiert wird: Inwiefern sind Formen von kreativem Handeln in unseren universitären Curricula oder Studienplänen verankert? Ziel dieses Symposiums ist es, KollegInnen aus verschiedenen Disziplinen zusammen zu bringen, um einen Austausch über die Einsatzmöglichkeiten performativer Lehr- und Lernformen in Hochschulkontexten zu fördern und diese in Workshops exemplarisch zu erproben.

Das Symposium beginnt am Freitagnachmittag mit ‚Sonnenstrahlen‘, d.h. zunächst wird die performative Praxis in einzelnen Disziplinen bzw. auch interdisziplinären Projekten kurz angestrahlt.

Die Vielfalt der vorgestellten hochschuldidaktischen Ansätze ist sehr eindrucksvoll. Matthias Perner verbindet den Fremdsprachenunterricht mit Musik. Niklas Hald untersucht die Rolle der Lehrperson aus der Perspektive eines Theaterprofis. Ulrike Jäger inszeniert praxisnahe Lernprozesse für verschiedene Fächer. Eva Göksel bezieht sich auf ihre Arbeit mit Lehramtstudierenden und vermittelt, wie der Unterricht in verschiedenen Schulfächern performativ gestaltet werden kann. Kurt Schneider zeigt, wie performativ agile Software-Entwicklung ist. Für Edith Karimi wird Mimesis zum Kernbegriff, wenn sie sich dem Performativen aus anthropologischer Perspektive nähert. Roisin O’Gorman & Fionn Woodhouse demonstrieren, welche Rolle performative Ansätze spielen können, wenn es darum geht, archäologische Funde zu interpretieren.

Im Laufe des Symposiums wird in Gesprächen, Diskussionen und praktischen Übungen deutlich werden, wie sich die Reihe dieser Beispiele fortsetzen ließe.

Was ist unter einer performativen Lehr-, Lern- und Forschungskultur zu verstehen? Diesem Thema wird sich Manfred Schewe in seinem Vortrag am Samstagvormittag nähern. Er bezieht sich dabei auf das SCENARIO Projekt (<http://scenario.ucc.ie>) an der Universität Cork, seine Erfahrungen als Brückenbauer zwischen verschiedenen Disziplinen (Germanistik und Theater) bzw. auch als Vermittler zwischen Drama- und Theaterpädagogik.

In der daran anschließenden ‚Lecture Demonstration‘ geht es um die Frage: Warum und wie funktionieren performative Ansätze in unterschiedlichen

universitären Lehr- und Lernkontexten? Fremdsprachendidaktikerin Michaela Sambanis und Theaterpädagoge Maik Walter geben Auskunft, führen vor und leiten an, ganz im Sinne performativer Praxis.

Am Nachmittag haben Teilnehmende die Möglichkeit, in zwei Workshopserien verschiedene performative Ansätze kennen zu lernen und praktisch zu erproben. So können sie sich etwa allgemein mit der lernunterstützenden Rolle von Rhythmus und Bewegung auseinandersetzen oder auch mit den speziellen Herausforderungen, die mit dem Einsatz von performativen Ansätzen in bestimmten Zielgruppen verbunden sind. Weitere Details zum vielfältigen Angebot finden sich im Tagungsprogramm. An diesem Nachmittag wird besonderer Wert auf die Reflexion von performativen Erfahrungen gelegt, die in den sechs 90minütigen Workshops gemacht werden.

Das abschließende Kolloquium widmet sich der Frage, worin genau der Mehrwert von performativem Lehren und Lernen liegt und wie Hochschullehrende, speziell auch Hochschulleitungen, vom großen innovativen Potential performativer Ansätze überzeugt werden können. Die Ergebnisse werden in einem Thesenpapier zur Förderung einer Performativen Lehr- und Lernkultur an Hochschulen festgehalten.

Die Tagung wendet sich an Lehrende aller Fächer im tertiären Bereich. Es ist geplant, Beiträge zur Tagung in SCENARIO – Zeitschrift für performatives Lehren, Lernen, Forschen (<http://scenario.ucc.ie>) zu veröffentlichen.

**Eine Anmeldung zur Tagung ist hier möglich:**

<https://www.fsz.uni-hannover.de/scenarioforumsymposium.html>

Auf diesen Webseiten finden sich außerdem weitere Details zum Programm, inklusive Abstracts und Biodata.

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## Christmas Pantomime

*Hugh Walpole*

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

**Kontext:** *Der achtjährige Jeremy, Sohn des Pfarrers Cole, hat sich tagelang inbrünstig auf die Vorstellung von “Dick Whittington” gefreut, die in der Gemeindehalle des kleinen Ortes Polchester stattfindet. Nun ist er am Morgen in Ungnade gefallen und darf seine Eltern und seine beiden Schwestern nicht zur Aufführung begleiten. Sein Onkel Samuel, erfolgloser Maler und schwarzes Schaf der Familie, nimmt ihn trotzdem heimlich mit. Auf der Empore der Gemeindehalle erlebt Jeremy mit allen Sinnen seine erste Theateraufführung, die – ungeachtet ihrer Mängel – die Welt für ihn verzaubert..*

**Context:** *For days, eight year-old Jeremy, the son of Reverend Cole, has fervently been looking forward to the play “Dick Whittington”, that is about to be staged in the assembly rooms of the small town of Polchester. Due to him misbehaving in the morning, he is barred from going to the show. But Uncle Samuel, unsuccessful painter and black sheep of the family, takes him along on the sly. On the gallery of the assembly rooms, Jeremy experiences his first theatre production with all his senses, a production which – despite its shortcomings – makes his world “a more magical place than it had ever been before.”*

[. . .] Uncle Samuel paused at a lighted hole in the wall and spoke to a large lady in black silk who was drinking a cup of tea. Jeremy caught the jingle of money. Then they moved forward, stumbling in the dark up a number of stone steps, pushing at a heavy black curtain, then suddenly bathed in a bewildering glow of light and scent and colour.

Jeremy’s first impression, as he fell into this new world, was of an ugly, harsh, but funny voice crying out very loudly indeed: "Oh, my great aunt! Oh, my great aunt! Oh, my great aunt!" A roar of laughter rose about him, almost lifting him off his feet, and close to his ear a Glebeshire voice sobbed: "Eh, my dear. Poor worm! Poor worm!"

He was aware then of a strong smell of oranges, of Uncle Samuel pushing him forward, of stumbling over boots, knees, and large hands that were clapping in his very nose, of falling into a seat and then clinging to it as though it was his only hope in this strange puzzling world. The high funny voice rose again: "Oh, my great aunt! Oh, my great aunt!" And again it was followed by the rough roar of delighted laughter.

He was aware then that about him on every side gas was sizzling, and then, as he recovered slowly his breath, his gaze was drawn to the great blaze of light in the distance, against which figures were dimly moving, and from the heart of which the strange voice came. He heard a woman's voice, then several voices together; then suddenly the whole scene shifted into focus, his eyes were tied to the light; the oranges and the gas and the smell of clothes and heated bodies slipped back into distance – he was caught into the world where he had longed to be.

He saw that it was a shop – and he loved shops. His heart beat thickly as his eyes travelled up and up and up over the rows and rows of shelves; here were bales of cloth, red and green and blue; carpets from the East, table-covers, sheets and blankets. Behind the long yellow counters young men in strange clothes were standing. In the middle of the scene was a funny old woman, her hat tumbling off her head, her shabby skirt dragging, large boots, and a red nose. It was from this strange creature that the deep ugly voice proceeded. She had, this old woman, a number of bales of cloth under her arms, and she tried to carry them all, but one slipped, and then another, and then another; she bent to pick them up and her hat fell off; she turned for her hat and all the bales tumbled together. Jeremy began to laugh – everyone laughed; the strange voice came again and again, lamenting, bewailing, she had secured one bale, a smile of cautious triumph began to spread over her ugly face, then the bales all fell again, and once more she was on her knees. It was then that her voice or some movement brought to Jeremy's eyes so vividly the figure of their old gardener, Jordan, that he turned round to Uncle Samuel, and suddenly grasping that gentleman's fat thigh, exclaimed convulsively: "Why, she's a man!"

What a strange topsy-turvy world this was in which women were men, and shops turned (as with a sudden creaking and darkness and clattering did this one) into gardens by the sea. Jeremy drew his breath deeply and held on. His mouth was open and his hair on end. . .

It is impossible to define exactly Jeremy's ultimate impression as the entertainment proceeded. Perhaps he had no ultimate impression. It cannot in reality have been a very wonderful Pantomime. Even at Drury Lane thirty years back there were many things that they did not know, and it is not likely that a touring company fitted into so inadequate an old building as our Assembly Rooms would have provided anything very fine. But Jeremy will never again discover so complete a realisation for his illusions. Whatever failures in the presentation there were, he himself made good.

As a finale to the first half of the entertainment there was given Dick's dream at the Cross-Roads. He lay on the hard ground, his head upon his bundle, the cat as large as he watching sympathetically beside him. In the distance were the lights of London, and then, out of the half dusk, fairies glittering with stars and silver danced up and down the dusky road whilst all the London bells rang out "Turn again, "Whittington, Lord Mayor of London."

Had Jeremy been of the age and wisdom of Uncle Samuel he would have discovered that Dick was a stout lady and probably the mother of a growing

family; that the fairies knew as much about dancing as the Glebeshire wives sitting on the bench behind; that the London bells were two hand instruments worked by a youth in shirt sleeves behind the scenes so energetically that the High Road and the painted London blew backwards and forwards in sympathy with his movements. Jeremy, happily, was not so worldly wise as his uncle. This scene created for him then a tradition of imperishable beauty that would never fade again. The world after that night would be a more magical place than it had ever been before. [...]

From: Hugh Walpole (1919): *Jeremy*. Chapter III/3. <http://www.gutenberg.org/files/3474/3474-0.txt>

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