

FOREWORD – VORWORT

Dear SCENARIO-Readers,

A quick heads-up for starters: From now on, each contribution is allocated a DOI (digital object identifier), which permanently identifies an article or document on the web, helping readers to easily locate publications. The DOI will always be in the first footnote. Furthermore, SCENARIO is moving to a new online platform (*Open Journal System*) in 2020. During this transfer, all previous articles from earlier issues will also get DOIs.

And now to our new issue, which features a wide spectrum of teaching and learning contexts. **Eva Göksel** (Pädagogische Hochschule Zug) describes an action research project at a Canadian Montessori School. Her article *Playing with Possibilities: Drama and Core French in the Montessori Elementary Classroom in British Columbia, Canada* demonstrates heightened motivation and improved learning attitudes in elementary school pupils learning French with drama pedagogy techniques.

Positive outcomes of performative teaching and learning are also the focus of *'The only learning I'm going to get': Students with intellectual disabilities learning a second language through performative pedagogy*. The authors **Erika Piazzoli** and **John Kubiak** (Trinity College Dublin) investigate how intellectually challenged students of Italian as a foreign language profit from the integration of physical learning.

In *Improving Language and Interpreting Skills: A Teaching Experience*, **Serena Cecco** (Ciels University, Italy) und **Andrea Masiero** (Cambiscena, Italy) report on the use of improv techniques in interpreter training at the Advanced School for Language Mediation of Ciels University, Campus Padua. Students' positive feedback encouraged the authors to design a follow-up project to determine the curricula value of improv techniques in interpreter education.

Aneta Bučková (University of Regensburg, Germany) writes about a pilot study with beginning learners of Czech at a German university. Her contribution *Der Effekt der Dramagrammatik im Anfängerunterricht: Eine Pilotstudie für Tschechisch als Fremdsprache* is based on the hypothesis that 'dramagrammar' (Even 2003) yields positive learning outcomes particularly in the field of grammar and results in improved motivation and more active classroom participation.

The following two contributions are closely connected with the 6th SCENARIO Forum Symposium that took place in Hannover on September 21-22, 2018. The symposium revolved around the question *Are universities on the way to a performative teaching and learning culture?* and was extensively documented in Issue 2/2018.

Inspired by the [Recommendations for Promoting a Performative Teaching, Learning and Research Culture in Higher Education](#) (SCENARIO 2018-2), **Gerd Koch** (Alice Salomon University of Applied Sciences, Berlin) presents *Eine Lehr-, Lern- und Forschungsorganisation durch Bertolt Brechts Ideen?* The author outlines his vision of an experimental academy for the general public that is neither acting school nor art college but that is modeled after Bertolt Brecht's suggestions.

Eva Göksel (Pädagogische Hochschule Zug) provides a summary of her talk *Performative Professionalisation in the Context of Teacher Training: First Experiments with the Use of Drama-Based Pedagogies Across the Curriculum* that was held at the 6th SCENARIO Forum Symposium.

An interview with **Gert Hofmann** (University College Cork) examines the Performative from a literary and philosophical perspective, and **Fionn Woodhouse** (University College Cork) reports on a conference at University College Cork (March 1-2, 2019) with the title *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary*.

This issue features three reviews. **Leslie Burton** (University College Cork) assesses *Classics in Miniature – Joan of Arc. A Film by Stephen Ritz-Barr*, a film version of a puppet theatre project. **Manfred Schewe** (University College Cork) reviews the monograph by Erika Piazzoli (2018): *Embodying Language in Action. The Artistry of Process Drama in Second Language Education*, and **Hanna Völker** (University College Cork) examines *In Motion – Theaterimpulse zum Sprachenlernen. Von neuesten Befunden der Neurowissenschaft zu konkreten Unterrichtsimpulsen* by Michaela Sambanis and Maik Walter (2019).

Finally, we would like to inform our readers that the 3rd SCENARIO Forum Conference is scheduled to take place at University College Cork on May 21-24, 2020. We are looking forward to contributions on the topic *Going Performative in Education – International Perspectives, Transcultural Contexts, Modes of Practice*. This issue ends with the Call for Papers in both English and German, and we thank everybody in advance who helps spread the word.

With best wishes for a relaxing summer,

The editors

Susanne Even, Dragan Miladinovic, Manfred Schewe

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VORWORT — Liebe Scenario-Leser*innen,

Bevor wir in den Inhalt dieser Ausgabe einführen, sei darauf hingewiesen, dass in dieser Ausgabe erstmals für jeden Beitrag eine DOI vergeben wird; sie findet sich jeweils in der ersten Fußnote. Zu den Vorteilen eines DOI (Digital Object Identifier) gehört, dass der Zugang zu den Veröffentlichungen von Autorinnen und Autoren wesentlich erleichtert wird, da diese in den diversen

Datenbanken rasch aufgefunden werden können. Geplant ist außerdem, dass im Jahr 2020 unsere Zeitschrift ein neues Gesicht erhält, denn sie soll auf eine andere Online-Plattform (*Open Journal System*) umgestellt werden. Im Zuge der Umstellung werden dann auch die in früheren Ausgaben erschienenen Beiträge mit einer DOI versehen.

Aber nun zum Inhalt:

In dieser Ausgabe werden sehr unterschiedliche Lehr-/Lernkontexte beleuchtet. **Eva Göksel** (Pädagogische Hochschule Zug) präsentiert unter dem Titel *Playing with Possibilities: Drama and Core French in the Montessori Elementary Classroom in British Columbia, Canada* ein Aktionsforschungsprojekt, in dem nachgewiesen werden konnte, dass im spezifischen Kontext einer kanadischen Montessori-Schule durch den Einsatz dramapädagogischer Techniken die Lernmotivation von Elementarschüler*innen und eine positivere Einstellung zum Erlernen der Fremdsprache Französisch gefördert werden konnte.

Um positive Effekte performativen Lehrens und Lernens geht es auch in einem Projekt, das vom Autorenteam **Erika Piazzoli und John Kubiak** (Trinity College Dublin) unter dem Titel *The only learning I'm going to get': Students with intellectual disabilities learning a second language through performative pedagogy* detaillierter beschrieben wird. Darin wurde erforscht, inwiefern Studierende mit geistigen Behinderungen im Fremdsprachenunterricht (Italienisch) speziell vom Einsatz körperbezogener Lernformen profitieren.

Das Autorenteam **Serena Cecco** (Ciels University, Italien) und **Andrea Masiero** (Cambiscena/Italien) vermittelt im Beitrag *Improving Language and Interpreting Skills: A Teaching Experience*, wie im Rahmen der Dolmetscherausbildung mit Improvisationstechniken experimentiert wurde. Das positive Feedback von Studierenden an der Advanced School for Language Mediation of Ciels University, Campus Padua, hat das Autorenteam ermutigt, ein Folgeprojekt zu planen, um den curricularen Stellenwert von Improvisationsarbeit in der Ausbildung von Dolmetscher*innen genauer zu bestimmen.

Aneta Bučková (Universität Regensburg) beschreibt unter dem Titel *Der Effekt der Dramagrammatik im Anfängerunterricht: Eine Pilotstudie für Tschechisch als Fremdsprache* eine Pilotstudie, die an einer deutschen Universität mit Tschechisch-Studierenden durchgeführt wurde. Sie beruht auf der Hypothese, dass durch die Adaption von ‚Dramagrammatik‘ (Even 2003) in Tschechisch-Anfängerkursen positive Ergebnisse speziell im Studienbereich Grammatik erzielt und allgemein die Lernmotivation und eine aktivere Unterrichtsbeteiligung gefördert werden können.

Es folgen zwei Beiträge, die eng mit dem 6. Scenario Forum Symposium (Hannover, 21-22.9.2018) verbunden sind. Auf dem Symposium, das in [Ausgabe 2/2018](#) dokumentiert wurde, ging es um die Leitfrage: *Sind Universitäten auf dem Weg zu einer neuen, performativen Lehr- und Lernkultur?*

In dieser Ausgabe bezieht sich Gerd Koch (Alice Salomon University of Applied Sciences, Berlin) speziell auf die in der letzten Scenario-Ausgabe abgedruckten [Empfehlungen zur Förderung einer performativen Lehr- und Lernkultur](#), indem er unter dem Titel *Eine Lehr-, Lern- und Forschungsorganisation durch Bertolt*

Brechts Ideen? seine Vision einer von Brecht inspirierten experimentellen Akademie für die Allgemeinheit vorstellt, die keine Schauspiel-Schule oder Kunst-Akademie wäre, sondern eine, die sich mehr oder weniger an Vorschlägen des Theater-Machers Bertolt Brecht orientiert.

Von **Eva Göksel** (Pädagogische Hochschule Zug) wird noch eine Zusammenfassung des von ihr auf dem 6. Scenario Forum Symposium gehaltenen Kurzvortrags *Performative Professionalisation in the Context of Teacher Training: First Experiments with the Use of Drama-Based Pedagogies Across the Curriculum* nachgeliefert.

Es folgt ein Interview mit **Gert Hofmann** (University College Cork), in dem das Performative aus literaturwissenschaftlich-philosophischer Perspektive beleuchtet wird und ein Bericht von **Fionn Woodhouse** (University College Cork) über eine Tagung am University College Cork (1.-2. März 2019) unter dem Titel *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary*.

Diese Ausgabe enthält drei Rezensionen. **Leslie Burton** (University College Cork) setzt sich mit der Verfilmung eines Puppentheaterprojekts auseinander: *Classics in Miniature – Joan of Arc. A Film by Stephen Ritz-Barr*. **Manfred Schewe** (University College Cork) bespricht die Monografie von Erika Piazzoli (2018): *Embodying Language in Action. The Artistry of Process Drama in Second Language Education* und **Hanna Völker** (University College Cork) den Band *In Motion – Theaterimpulse zum Sprachenlernen. Von neuesten Befunden der Neurowissenschaft zu konkreten Unterrichtsimpulsen* von Michaela Sambanis & Maik Walter (2019).

Am Ende der Ausgabe machen wir Scenario-Leser*innen auf den *Call for Papers* für die 3. Internationale Scenario Forum Konferenz (Universität Cork, 21-24. Mai 2020) unter dem Titel *Bildung performativ ausgerichtet Internationale Perspektiven, transkulturelle Kontexte, praktische Ansätze* aufmerksam. Wir freuen uns vor auf spannende Beiträge von unseren Kolleginnen und Kollegen aus der Scenario Community, danken für jegliche Unterstützung bei der Weiterverbreitung des *Call for Papers* und wünschen einen erholsamen Sommer,

Das Scenario-Herausgabeteam

Susanne Even, Dragan Miladinovic, Manfred Schewe

Playing with Possibilities: Drama and Core French in the Montessori Elementary Classroom in British Columbia, Canada ¹

Eva Göksel

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Abstract

French as a Second Language (FSL) is not often a popular subject among Canadian elementary and high school students. Negative attitudes and low motivation for learning French contribute to attrition at the high school level. In this article, an alternative teaching approach is applied to the Canadian FSL context at the elementary school level in the province of British Columbia. This action research study conducted in 2010 investigated the outcomes of using a drama-based approach to instruct Core French to 12 year-old students at a Montessori elementary (public) school in British Columbia, Canada. Ten students worked with a teacher/researcher twice a week over a six-week period, using drama strategies and improvisational activities to practice and improve their French language and literacy skills. The use of drama strategies proved motivational for the students who participated with enthusiasm and expressed a desire to continue learning French through drama. The action research approach allowed the students a greater degree of autonomy as their feedback was used to develop lesson content. Engagement in their own learning contributed to improved student attitudes towards attending French class. Ways of further implementing this teaching approach in elementary classrooms needs to be the subject of future research.

1 Setting the Stage: Core French in British Columbia

“I remember games more than textbooks, so it’s a more fun way of learning and when it’s fun you remember.” (Maria, grade six student, Cedar Springs Elementary, interview June 2010)²

² All names and places have been anonymized.

Fearless.
Free-flying.
A toy tiger sails through the air
from child to child,
racing to remembered vocabulary,
strange new sounds, strange new language, strange new game
– hold on tight!
It's a roller-coaster ride.
Fearlessly Français.

Figure 1: *Taking the Plunge* (Eva Göksel)

Learning French is often unpopular among non-Francophone Canadian elementary and high school students enrolled in French as a Second Language (FSL) programs (Lapkin et al. 2009). In fact, from grades 5 through 8, the majority of Canadian elementary and high school students are enrolled in the Core French programme, sometimes known as Basic French, which is one of three FSL programmes on offer in Canadian public schools. The other two FSL options available are Intensive French (in Ontario it is Extended French³) and French Immersion⁴ (early immersion begins in Kindergarten or grade 1, and late immersion begins in grade 6). In British Columbia, students enrolled in the former study French more intensively in grades six and seven⁵ than they would in the Core French programme, while in the French Immersion programme every subject is taught exclusively in French until Grade 3 for early French immersion, and Grade 7 for late French immersion.

According to the province of British Columbia's website, Core French is "designed to enable students to begin to understand and communicate in French, as well as to experience francophone cultures" (BC government website 2018). In addition, in a Canadian Parents for French flyer, Turnbull reminds us that while Core French focuses on basic literacy skills, these are conveyed "through themes designed to spark student interest" (Turnbull 2000: 2). Unfortunately, Core French at the elementary school level is not always taught with enough regularity to develop a good grounding in the language: often it is taught only once a week, or during only one semester, and it is often the first subject dropped when something considered to be more important comes up (Carr 2006; Lapkin et al. 2009).

In the province of British Columbia, Core French has not been returning the desired results and some studies suggest the programme requires reorganizing and more effective instruction (Lapkin et al. 2009; Carr 2007, Carr 2018). In fact, Carr (2018) reports that things have changed very little since her 2007 survey of Core French teachers and BC language coordinators. In British Columbia, Core French is the default FSL programme in public schools, and it

³ French Language Arts, and one or two other subjects, often Social Studies or Art, are taught in French.

⁴ A Canadian bilingual programme which educates non-native French speakers in French.

⁵ According to the Canadian Parents for French British Columbia and Yukon website (2019), Intensive French is a "relatively new approach to teaching basic French".

is a part of the regular elementary and high school curriculum as of grade 5. Mandatory instruction of Core French ends after grade 8. Elementary school spans from kindergarten to grade 7 in British Columbia, and high school is from grades 8-12. Not all teachers feel comfortable teaching Core French – in fact, many are non-native-speakers, for whom “authenticity in L2 teaching is typically understood with reference to a native-speaker” (Wernicke 2017: 209). Some teachers arrange for others to teach French for them and choose instead to teach an additional component on Francophone culture or music (BC Ministry of Education 2001), while others schedule French so that it never actually gets taught (Carr 2007).

Studies show that despite years of Core French instruction, the majority of students leave high school without being able to speak French fluently or even functionally (MacFarlane 2001, 2003). In their review of the research literature on Core French, Lapkin et al. (2009) consider various contextual factors, which heavily influence the impact and effectiveness of Core French programmes across Canada. They state that community attitudes towards French as a Second Language are often negative and frequently manifest themselves in school, where Core French programmes are often marginalized. Another contributing factor is the disillusionment of Core French teachers who find themselves dissatisfied with their teaching assignments and who contemplate leaving Core French teaching (Lapkin et al. 2009).

A third consideration raised by Lapkin et al. is the general dissatisfaction with the results of Core French programmes, which have been experiencing attrition across the country. According to a 2008 Ontario Canadian Parents for French survey, only three percent of Grade 9 Core French students stay in the programme through to the end of Grade 12 (quoted in Lapkin et al. 2009). This is not an isolated phenomenon: Core French classes in British Columbian high schools also experience student attrition after mandatory instruction ends in grade 8 (Lapkin 2008; n.d.). According to Early and Yeung (2009), the results of a 2005 report by the Canadian Parents for French of Newfoundland and Labrador show that “nearly 90% of all students studying Core French in Grade 4 in 1996-1997 were not enrolled in the programme when they reached Grade 12 in 2004-2005” (quoted in Early & Yeung 2009: 319). The biggest obstacle to effective learning appears to be a lack of engagement with the French language, due to lack of time (as there are other subjects to be taught) and lack of intensity of classroom instruction – usually less than 2 hours per week (Carr 2007; Netten et al. 2008). It should also be mentioned that in British Columbia, although there are proficiency standards for hiring in French immersion, Core French can be taught without any specialized training and there is “usually no screening for Core French teachers” (Carr 2007: 5).

In response to the need for a richer Core French language learning experience as described above, my study examines possible ways to (re)motivate elementary school students to learn French as a Second Language by working with drama-based pedagogies in the Core French classroom. In a six-week action research study (Ziltener 2011), I took on the role of teacher/researcher, working with a

group of ten FSL students (aged 11 and 12) at a Montessori elementary school in British Columbia. The aim was to explore the potential of (re)motivating the group to learn French by integrating drama-based pedagogies in Core French instruction, based primarily on the pioneering work of Heathcote & Bolton (1995) and Wagner (1998). The novelty of this study lies in its application of drama to language and literacy teaching – primarily with a focus on oral production – in order to examine student motivation. This is of particular interest as the current methodologies generally used for teaching FSL in Canada are the communicative and the action-oriented approaches (Piccardo 2014). In the following sections I will describe my theoretical framework, my research design, and the results of the action research study.

2 The Power of Drama in Education

Drama is a powerful and versatile tool for teaching across the curriculum, as has been shown by a long line of scholars including UK pioneer Dorothy Heathcote. Heathcote and fellow pioneers Gavin Bolton, Peter Slade, and Brian Way, at different points in the twentieth century laid the foundation for working with drama in educational contexts. Their work began to reach a larger audience in the 1950s. Slade began championing educational drama as early as the 1930s and Way began exploring drama as a means to train children in life skills such as sensitivity and intuition, a decade later. In the 1950s, Bolton, a teacher and later a Deputy Principal of Secondary School, argued for drama's placement at the centre of the curriculum, while Heathcote developed her own drama teaching methodology, later known as *Mantle of the Expert*. This approach was innovative because it focused on the acquisition and exploration of knowledge purely through drama work. In keeping with the premise of Drama in Education, drama strategies are used in an educational setting not to produce an aesthetic product ("a play"), but instead to dive into fictional contexts to acquire knowledge and skills. This approach made sense for Heathcote, who was closely involved in teacher training, working with teachers and students alike to develop classroom dramas exploring a wide range of topics. Her work was also pioneering in that it highlights the cross-curricular power of drama, for her approach is applicable to any subject and can be used by all manner of teachers and learners, with the explicit understanding that all knowledge is interconnected (Heathcote & Bolton 1995).

Heathcote also developed the idea of teaching in role: This technique, now well-established in the Drama in Education (DiE) repertoire, allows a teacher to become an actor in the drama alongside the students, in order to draw the group into a story and to guide them through it. Wagner (1979) notes that Heathcote thus empowered ordinary classroom teachers to use drama as a teaching tool, instead of relying on trained drama specialists to do it for them: "The time has come to show all teachers – ordinary day-in and day-out classroom teachers – how they can use drama at times to achieve something that cannot be attained effectively in any other way" (Wagner

1979: 15). Drama thus encourages student-centred learning, with the teacher often taking on a secondary role, encouraging students to take ownership of their learning. However, as Wilhelm and Edmiston note, the importance of teacher guidance should not be underestimated: “Although drama work follows students’ interests and suggestions, the teacher is responsible for sequencing tasks and shaping the drama” (Wilhelm & Edmiston 1998: 5). Heathcote’s mantle of the expert approach exemplifies this type of learning: “...they have to take responsibility at some stage for their own learning. A mantle of the expert approach can do all this – and without members of the class falling into their traditional role of students/learners” (Heathcote & Bolton 1995: 16). Heathcote’s approach involves the whole class in a role drama, with the teacher taking on a secondary role as she guides the learning and keeps the class on track, stepping back to allow the students to continue exploring the issues by themselves (Wagner 1979). In the language classroom, this type of experience, of living in another language, of “gaining compassion for another’s experiences” (Fels & McGivern 2002: 27), guided by a knowledgeable expert, pushes the learner just slightly out of her comfort zone, nudging her toward a higher level of language use and comprehension. My study too, hopes to point the way for generalist classroom teachers who lack specific drama training, to take the initiative to enrich their own and their students’ second language learning experience through drama.

The Drama in Education repertoire is wide and it encompasses numerous drama strategies, also called conventions: for a full list please see Neelands and Goode’s *Structuring Drama Work* (2015). A selection of the drama strategies used in this study includes visualization (using words and sounds to paint a mental picture), improvisation (spontaneous dialogue and play centred around a theme), hot-seating (Neelands & Goode 43) where a character is interviewed by the group, still-image work (ibid. 28) in which students create a “photo” of an event or a moment using their bodies, and thought-tracking (ibid. 138), where students “tap-in” to the thoughts of characters in a still-image. The drama conventions most used in this study are listed and briefly described in the table below, with references to the pages on which they can be found in “Structuring Drama Work”.

The idea of using drama-based pedagogies as a teaching approach in various subjects (such as language, history, and science) is not new, and additionally there already is evidence in the literature of its use specifically in the language classroom (for example: Bournot-Trites et al. 2007; Even 2008, 2011; Schewe 2002; Schewe & Woodhouse 2018; Tschurtschenthaler 2013). In fact, studies show that drama as a teaching approach increases language-learning engagement (Catterall 2002; Dodson 2000; Wagner 1998). Through repetition, drama-based strategies develop language accuracy, while improvisation helps to develop fluency (Bräuer 2002). By harnessing the power of the imagination, drama invites learners to step beyond the boundaries of their classrooms and daily lives, to engage in a new discourse exploring language and culture through (role) play, dance, pantomime, and other ways of knowing and learning.

Table 1: Drama strategies applied in this study

Drama Strategy	Explanation	Reference
Hot-Seating	“A group, working as themselves or in role, have the opportunity to question or interview role-player(s) who remain ‘in character.’”	Neelands & Goode 2015: 43
Still-Image	“Groups devise an image using their own bodies to crystallise a moment, idea or theme; or an individual acts as sculptor to a group.”	Neelands & Goode 2015: 28
Thought-Tracking	A character’s private thoughts are revealed publicly by ‘tapping-in’ to their thoughts.	Neelands & Goode 2015: 138
Teacher-in-Role	The teacher or facilitator: “manages the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role in order to excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative, create possibilities for the group to interact in role.”	Neelands & Goode 2015: 54

According to Bournot-Trites et al., “drama can provide a social context in which to use and learn language” (2007: 8). Thus, drama as a teaching approach places language acquisition firmly in the social domain.

3 Looking Through a Sociocultural Lens

Language learning, like other forms of learning, is a social process (Lantolf 2000; Vygotsky 1978). In my experience, the best teachable moments in language teaching arise while students are experimenting with the target language and culture (as far as is possible within the constraints of a classroom). While this does not replace the type of learning done when immersed in a new language in the real world, experimenting with language through drama allows students to interact with each other, to practice their language skills and to learn from each other’s mistakes. Drama helps students build an imaginary linguistic, cultural, and social world in which they can practice their communication skills in a supportive environment (Kao & O’Neill 1998; Miccoli 2003). I ground my thinking in the theories of Lev Semenovich Vygotsky and the social school of thought born from his ideas, when I state that language learning is best done in social settings in interaction with others such as family, friends, peers, and teachers. Vygotsky states that human development, including language development, takes place in the social domain. Humans, as social beings, learn how to behave and how to express themselves by imitating and interacting with others. Children especially, learn by trial and error, testing out behaviours and skills in social settings. Vygotsky writes: “Children can imitate a variety of actions that go well beyond the limits of their capabilities. Using imitation, children are capable of doing much more in collective activity or under the guidance of adults” (1978: 88). I therefore argue that drama as a teaching approach suits such social beings – to capture our interest and to help us develop into functioning members of the society in which we live, for as Wilhelm et

al. state, “drama needs more than individual imagination; drama worlds are created and experienced in interaction” (1998: 5). It seems fitting, therefore, that Piccardo, in her 2014 guide for Canadian language teaching professionals, describes the action-oriented approach – currently one of the top methodologies used in Canadian language classrooms – as an approach that “. . . views users and learners of a language primarily as ‘social agents,’ i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action” (2014: 14). It was with this view of *language learners as social agents*, that I conducted my action research study with a group of grade 5 and 6 students at a Montessori school in British Columbia.

4 Participating in the Process: Action Research

Action research calls for the continual analysis of the data collected during every lesson. Reflecting upon what I had experienced and observed while teaching, I used narrative to help me interpret my findings. By journaling my process I was able to use my own narrative to critically reflect upon my teaching as well as upon what was happening in class. The students’ narratives, which were provided to me via their weekly exit slips, their written assignments, and during the two focus group interviews, complemented my personal perspective. The observations and insights of the students’ regular classroom teacher, Mrs. Black, served to ground the other narratives.

According to Reason and Bradbury, “action research is a participatory process concerned with developing practical knowing in the pursuit of worthwhile human purposes. It seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities” (2008: 4). This type of research, in which students’ input – such as contributions of topics of interest and vocabulary they would like to learn – informed the lesson was, therefore, well suited for this study. In addition, action research was well suited as reflection is an integral part of both drama work and of action research, where it is closely linked with decision-making in a cyclical process. As part of the drama work, it is necessary for the group to reflect on what has happened in the lesson as a way of building trust and commitment to the process (Kao & O’Neill 1998). In order to encourage my students to reflect on the day’s lesson, they were asked to complete exit slips at the end of class stating what they had or had not enjoyed that lesson.

By observing the students in class and by reflecting on what we did during each lesson, it became clear to me that the majority of the students were not only improving their French, but more importantly, they were gaining confidence in their own ability to learn an additional language. This is in line with Kao & O’Neill’s findings that “research findings document the value of drama in the development of competence and confidence in using the target

language. Positive attitudes to learning and an increase in social and cognitive skills among students have also been noted” (1998: 1). While my students were positive to begin with, their attitudes towards French class improved – as did their self-confidence about speaking French.

5 A First Step: Still a Long Way to Go

This study was limited to one class, in one school, over a six-week period. Ideally it should be repeated in a number of classes in a variety of schools (including schools in less affluent neighbourhoods and schools without any special programming such as Montessori). It is, however, important to note that, as Kao & O’Neill remind us, “the use of drama approaches makes unique demands on the teacher”, who will be stretched both physically and intellectually (1998: 1). The experiment will also be different for every teacher, depending on their energy, flexibility, and comfort level using drama strategies in the classroom. Although I was not a trained drama expert, I did feel comfortable using drama in the classroom, and I am a fluent speaker of French. It must be noted that these are factors that may well have contributed to the overall success of this study.

6 Teaching at a Montessori School

I began my study by asking “what happens when drama strategies are used to teach Core French to a group of elementary school students?” To explore this question, I taught Core French to eight grade 6 and two grade 5 students at a Montessori public elementary school in Vancouver, British Columbia. With the exception of one student, who had recently transferred out of French immersion, and another, who had a French tutor, the students had limited experience learning French.

Montessori differs from other programmes offered in Vancouver public schools in that its philosophy embraces multi-grade classes in order to encourage cooperative learning among older and younger students. Assessment does not include grades, although the programme at Cedar Springs Elementary follows the British Columbia Ministry of Education’s curriculum and regular reports are sent home. Learning is rarely teacher-centred and students are encouraged to be self-motivated, and respectful of others and of their environment: an ideal setting for exploring the possibilities of drama strategies as a teaching approach.

The regular classroom teacher, Mrs. Black, was very happy to have me teach French, as she felt uncomfortable teaching a language she did not speak well. I elected to work with the grade 6 students as they had more previous Core French experience. Mrs. Black asked me to include two grade 5 students who were transferring to late French immersion programmes the following year. We set up a temporary French classroom in the staff room down the hall from the

students' classroom. We met regularly, 2-3 times a week for an hour and a quarter between recess and lunch, over a period of six weeks.

7 Jumping in Headfirst: Teaching French with Drama

I thus began my study with a series of introductory drama activities such as name games, trust building games, pantomime, charades and improvisational games. Once the class was familiar with these activities we added still-images to our repertoire, including variations such as thought-tracking and collectively writing in role. This was done as a group exercise in which we collectively created variations of a story we had read in class, fleshing out characters and further developing the story. We did not progress as far as role drama or process drama, which would be the next step if the scope of this study were to be extended. Woven in with the drama work were basic French language and literacy lessons focusing on expressing one's thoughts and feelings in every day contexts. The goal was to encourage the students to engage in small talk about topics such as food, sports, and hobbies. We worked with vocabulary lists of their choosing (this was one way they could influence lesson content) and with a few basic verbs: *avoir, être, aimer*: to have, to be, to (dis)like. We also worked extensively with the graded reader *Sami à la mer* (Labatt 2008) – reading it aloud and using drama strategies to explore both the story as well as the language used in the book. The graded reader became a starting point for storytelling and writing exercises.

The primary aim of this study was to observe whether and in what ways student attitudes toward learning French would change if exposed to the creative environment that drama offers. Does engaging in dramatic play in the Core French classroom foster student interest in continuing to learn French as a second language? I was also interested in observing the kinds of learning that would emerge: what kinds of hands-on language and literacy skills would the students take away from this pilot study? I began as Wilburn advises, by clearly defining my “aims, approaches, and boundaries to be used for each session” (Wilburn 1992: 70), which gave each lesson structure, while also leaving the learners room to influence the outcome of various activities (ibid.). The first lesson provided a chance to get to know my students and to assess their current level(s) of French orally and in writing. I began with an informal chat in English as we sat in a circle, introducing myself, and asking the students to introduce themselves and to share some of their previous French experiences. I then asked the students to work in small groups to make a list of what they felt they already knew in French, as well as what they would like to work on with me. Overall, the class felt relatively confident about naming the months, using basic greetings, counting, and listing colours. They expressed interest in learning proper spelling, “how to use words in sentences” and they wanted “sentences and things we can use in life.” The students expressed frustration with what they felt was a lack of continuity from one year to the next; they felt they were taught the same material from year to year. When asked about her previous

French experience Katja wrote: “I started learning French in grade four, then I did basically the same French in grade 5 and I just learned the colours, clothes, food etc. I also learned how to greet people but I don’t really know how to write in French. I don’t remember that much of French, because when I learned it I just memorized it for tests then forgot it.”

After completing these formalities, we plunged directly into the material: drama activities in French. My first priority was to establish a good rapport with the students, and to allow them to feel comfortable working with me and with each other. In order to establish my classroom as a “safe” space, I chose a few games that I would be able to repeat at the start of every lesson, to ground the students and to give them an activity they recognized and could excel in. My interpretation of a pedagogically “safe” space is one in which everyone can feel free to make mistakes, as I feel strongly that we learn most when taking risks and while making so called mistakes. I define a “safe” classroom as a place of trust and mutual respect, a community in which the members support each other’s ideas, learning styles, and learning processes.

I observed the class during this first meeting and journaled my thoughts after the lesson. In my first journal entry I noted that the students “participated well and seemed eager to improve their French.” While journaling I reflected on what we had done in class and how the students had responded to my approach and to the various activities. I then repeated this cycle twice weekly over a six-week period, often re-planning my lessons based on my in-class observations and student input. As a final check-in I interviewed the students in two smaller groups at the end of the study. During these two focus group interviews, we collectively reflected on the process of our learning journey with drama-based strategies.

Table 2: Student participants

Name	Grade	French experience
Maria	Grade 6	None, other than Core French in grades 5 and 6, her mother spoke French
Katja	Grade 6	None, other than Core French in grades 5 and 6
Joelle	Grade 6	None, other than Core French in grades 5 and 6
Ali	Grade 6	None, other than Core French in grades 5 and 6
Colin	Grade 6	None, other than Core French in grades 5 and 6
Coulter	Grade 6	None, other than Core French in grades 5 and 6
Julie	Grade 6	None, other than Core French in grades 5 and 6
Ryan	Grade 6	Left French immersion after grade 5
Carly	Grade 5	Private lessons with French tutor, moving to late immersion in grade 6
Gabriella	Grade 5	Spanish at home, moving to late immersion in grade 6

8 Finding the Fun in French

Maintaining the energy and focus required to be a flexible and inventive teacher was sometimes quite demanding both physically and emotionally. However, moving the focus away from myself and onto the students allowed them to take ownership of their learning, much like in Heathcote’s mantle of the expert approach. After becoming familiar with some drama strategies the students began to take risks such as trying out new vocabulary and even voluntarily practicing their French at home or with friends outside of school.

Working with a mixed level group I opted to teach to the lowest common denominator while encouraging the two students with prior knowledge to be supported by my assistants. I began by building on the basic activities I used during the first class, including “je m’appelle” plus an action. My goal was to slowly build up the classes’ comfort level, building trust-based relationships among the students and between the students and myself. In a slow step-by-step manner, using short trust-building activities, which allowed us to get used to our classroom, we moved around interacting with each other in our new space. As we moved through a variety of activities I realized that some students needed more structure than others and one of my challenges was finding a balance that worked for the class as a whole. Eventually, as Heathcote advises, I stepped back from my role as teacher/leader and the students began to take turns at being “the experts.” I was, however, still there to provide more structure should it be needed. Using activities with which the class was now familiar, we began to navigate our way through a variety of French texts, stories, poems and dialogues.

I added a new game featuring *le tigre volant* (the flying tiger) the basic premise of which involves tossing around a stuffed animal (in our case, a tiger). Whoever catches *tigre* completes a sentence with “J’aime...” (I like . . .) and tosses *tigre* to someone else in the circle. The recipient repeats “il/elle aime...” (he/she likes) and then adds another sentence with “J’aime...”. Before beginning this exercise, I went over the meaning of “j’aime” and its conjugation and we brainstormed things we might like, such as foods, sports, and music. Once the students began to get the hang of the game, we sped it up, and ended it with a speed round. The students enjoyed the challenge and often requested one more speed round. We repeated this game and variations of it in most of the following classes, allowing the students to familiarize themselves with certain vocabulary (of their own choosing) and to feel comfortable speaking quickly – without hesitation and without having to read off the board. Many of the students later told me that this game was one their favourite in-class activities. It didn’t seem to bore them despite the repetition because we kept it challenging by adding new vocabulary and new phrases, such as “je suis” and “je ne suis pas.” One of my challenges as a teacher was being flexible enough to improvise new variations of the game that were suitable to the language level. The variations included creating new sentences as a group: the students had to think on their feet when *tigre* was tossed to them. As Wagner points out,

this need to be present in the moment and ready to respond is what makes improvisational drama so effective. “It is not enough for students to hear the target language spoken; they need to talk themselves” (Wagner 2002: 4). I valued the *tigre* games because they allowed everyone to be active and allowed for the repetition of vocabulary while keeping everyone alert: one never knew where *tigre* would fly next.

In order to work with written French, I had the students work with a graded reader called *Sami à la mer* (Labatt 2008). We worked with the text (which included illustrations and was written in relatively simple French) over several classes. I read the story aloud to the class in sections and I had them re-read it in small groups (each lead by one of my “experts”). In a June journal entry I wrote: “I found it made sense to finish working through the story with pauses for explanations, guesses as to meaning and repetitions of words and sounds. The students seem to enjoy reading aloud for themselves – speaking French – and guessing at meanings.” The students then picked scenes to re-enact via still-images. By using their bodies to tell a story, the students were able to get around the obstacles sometimes presented by missing vocabulary or weak grammar skills. As Booth reminds us: “The concrete conceptual framework provided by dramatic situations can both encourage and enable students to compose and transcribe for authentic reasons. The discussions and reflections arising from the possibilities and explorations within imagined and felt situations can lead to a variety of written activities. We write to see what we think we have said” (Booth 1998: 73). As a final step, each group summarized their scene in writing, with astounding results. It is important to keep in mind that each group contained a French “expert” who already had experience reading and writing in French and who could guide the group and provide a certain sense of confidence. The original text was also available to provide help for spelling, sentence structure, and finding vocabulary. While one group relied heavily on the original text, sometimes copying complete sentences, they still had to understand what they read – and eventually – wrote. What emerged from this process and what interested me most both as a teacher and as a researcher was the students’ increased confidence in using the French language. I was amazed to note the energy one group in particular put into creating and writing their text. I was not concerned with how much they were relying on the source text, or on the group’s “expert.” My focus was on the fact that they were enjoying the process of creating a text in French.

What I found fascinating was each group’s genuine desire to produce a “good” written text. The students made use of the available resources, including each other, to tell their stories. One aspect of having them do challenging work, was that it gave them great personal satisfaction and a sense of independence; a moment Vygotsky (1978) would describe as the ‘zone of proximal development,’ the optimal learning situation in which, with guidance from a teacher or a peer, an individual can solve problems that would normally be just beyond her cognitive abilities. With the aid of scaffolding, such as drama activities guided by a teacher, and learning collectively with support from peers, the language

learner is able to push the boundaries of what she knows. To quote Gabriella's comment during our focus group interview: "...we learnt more words there [with *Sami à la mer*] and, like, what some signs meant, like how to pronounce them, the symbols." Maria, too, comments that she enjoyed working with the reader: "I remember a bunch of the vocabulary from there, so, also because we spent a lot of time on it, it kind of stuck in."

Building on the ideas of Kao and O'Neill (1998) I argue that drama allows us to suspend reality and to create an illusion of the real world. Activities such as writing in role or writing as an extension of a drama activity should be considered authentic literacy practices as participants in the drama perform a task that is meaningful in the context of the drama. Instead of engaging in "school-only activities" students immerse themselves in a world they help create. They take on new roles and responsibilities in the context of the drama activity and in a new language. Their reading, writing and speaking moves away from learning by rote, as they improvise dialogue or write in role. "Since the dramatic situations are under the control of the entire group and not the teacher alone, students develop a kind of ownership toward the activity" (ibid. 2). The students must therefore be involved in developing the story or the dialogue so that the drama can move forward.

9 Listening to Student Voices

I also think the things we learnt were more useful than saying "hi, bye" and how to say 24. It's something you'll actually use in life. Not saying: "I want pancakes". But like, something actually useful, that's also why it stuck. (Maria, June 2010 interview)

At the end of our six weeks together, I sat down with the students, in two groups, for a focus group interview. I wanted to hear their views about our study and what they felt they had learned, as well as what had worked for them and what had not. I was able to talk with eight of the ten as Carly had opted out of the last week of lessons and Ali had a dentist appointment that day. I therefore spoke first with a group of five students and then with a group of three. I made a point of putting Chris and Colter, fraternal twins, into different groups. I also separated Katja and Maria, who are very close friends, so that every child could speak freely, without feeling the need to agree with a sibling or a friend.

Even though I highlighted the fact that we would be doing French through drama, the students focused on the fact that it was French class. They made sense of our process by comparing it to other French lessons they had experienced. Julie, for example, noticed that we had spent time working repeatedly with the same sets of vocabulary and basic grammar rules: "I'll remember a lot of it ... because you were teaching us really slowly so it just goes in our head, like it just stays like a magnet. It just comes and it sticks to your brain." From my perspective as the teacher, I never felt that we were going through the material slowly – we seemed to be moving along quite quickly.

However, Julie and I would have been focusing on quite different things. I was attempting to stay one step ahead of the class, observing them and modifying my lesson plan, trying new variations of an activity. As a participant Julie would have focused on content rather than on methodology. Joelle perceived that doing French through drama “was easier because you weren’t just sitting all day.” She later added, “I liked it because you took your time. You didn’t rush through it all in, like, a day.”

All nine students who completed the study expressed an interest in continuing to use a drama-based approach to learn French. Chris stated, “I want to do more of this, to learn more vocabulary and different words and how to express your feelings more.” Maria added “I also like it because it’s a very small group, so it’s easier to learn.” Ryan wrote: “It was enjoyable, I guess.” Gabriella felt she had learned more French in our six-week course than during two previous years of French instruction. Katja agreed, stating that her past French instruction had mainly revolved around learning for a test, after which she would forget whatever she had memorized. Maria felt she wasn’t going to forget her new vocabulary so quickly this time: “I remember games more than textbooks, so it’s a more fun way of learning and when it’s fun you remember it.”

10 Puzzling Together the Pieces

The results of my study were overall very positive and encouraging. With the exception of the two students who already spoke a fair amount of French, the class was eager to continue the experiment and to continue to learn French via drama the following school year, citing enjoyment, and the chance to be active while learning, as reasons for wanting to continue using the approach. In fact, during a follow-up interview with the classroom teacher, I was told that Julie had asked if and when I was returning to teach French again. Julie said she missed learning French through drama. Maria’s mother approached me about half way through the project to tell me that her daughter was thoroughly enjoying her new French classes and felt she was learning a lot in class. In my personal journal, I noted: “The students had positive attitudes about coming to my class and they told me they felt learning a new language would open doors for them” (May 2010).

Julie’s first reaction to having to take a French class was: “I would be like ‘I hate French,’ ’cuz it just really didn’t work out that well. But when you came I was like, whenever it’s after recess and then Mrs. Black said ‘all the grade sixes have to go with Eva now,’ and then I would always be like ‘Yes! There’s French after recess!’” Julie’s comment resonated with others in the class, who had also been cautious when they were first informed about the new French class. However, the students assured me that once they knew what to expect, they began to enjoy the French lessons: “first class, I thought it would be like sitting around reading from a book. And repeating after the teacher, and then the second class and the third class I knew more what we were gonna do” (Colter, June 2010 interview). Colter’s comment underscores

Kao and O'Neill's message that drama is useful in the second language context because it "provides contexts for multiple language encounters and encourages authentic dialogue between teachers and students. As a result, the usual classroom interactions are profoundly and productively altered" (1998: 1). The French lessons were not limited to just "sitting around reading from a book" (although we did read and work with one); the lessons were animated, active and somewhat unpredictable. The students actively created their own learning, they helped chose the topics and the vocabulary we worked with, and they created their own imagined worlds – resulting in their perception that they had learned "something actually useful" (Maria, June 2010 interview). As Wilburn reminds us, students actively involved in meaning-making through dramatic play need not passively accept teacher-mandated activities, instead they cooperate as a group to imaginatively resolve a given task (1992). During a focus group interview at the end of the study, two students felt strongly that they had learned French because they were actively involved in meaning making:

Gabriella: I learnt like more French in this class than I have like in the other classes, 'cuz they usually like, in the past, 'cuz I've done two years of French, they don't really like, teach you that much. I learnt more in this one month than I have in those two years [murmurs of agreement] 'cuz they were like ... they would like repeat the same thing for those both two years and then it would be like counting and the same thing over and over again. And everybody already knew that. So it got kind of boring. But they never, like, advanced from counting, and like, days of the week. So, and here we actually like read a book and did more things.

Katja: Yeah, I think I learnt more as well. From all of it, 'cuz all the other ones they just give you a piece of paper, told you to memorize it all and gave some of the words in a test. And you had to know what they meant. And then so, I did that, but then I forgot what they meant, 'cuz I was so bored.

The two students with a stronger French language acquisition background, Ryan, who had just left French immersion and Carly, who had a French tutor, came into the class with a very clear "anti-French" attitude. However, their written feedback about our French class was usually positive – perhaps because it was a medium in which they were not performing for their peers. Although there is not any one teaching method that works for every student, it was clear that even those who were anti-French (or perhaps anti-drama?) did enjoy some aspects of the experience, as long as they did not have to admit it to the rest of the class. Carly often acted up in class (and also in her regular classroom) but nevertheless wrote very positive responses about the lessons in her exit slips: "Everything was pretty much FUN" (written in rainbow colours) and another time she wrote "the Sami story was very fun." Ryan wrote: "It was good. More fun than French in class is."

Using drama as a teaching approach gave these students a chance to break away from rote memorization. They were learning French for a purpose – in

order to communicate with each other and with the teacher. Ralph attests to “the motivational power of using drama in teaching for arousing and maintaining interest, for stimulating learning, and for evoking feelings of worth, both for the students and for the teacher, in second-language programs” (Ralph 1997: 1). The students sensed they were making progress and at the same time, they were having fun in the French language classroom. As I reflected upon my encounter with the students I wrote about my excitement about being afforded the opportunity to work with drama in the Core French classroom: “As a language teacher and student I firmly believe that we need to change our approach to teaching Core French in BC. Especially at the elementary level there is a need to instil a curiosity about language learning and a desire to continue working with the target language outside of school. The process should be fun, creative, and inspiring. This does not imply a lack of structure – simply a change of attitude. Let’s model French as being a fun, living, functional language” (Personal Journal, May 2010).

This action research study explored the use of drama-based strategies to teach Core French to a group of elementary school students. The findings show that drama is a powerful motivator providing opportunities for learning through play. Through interviews, narrative, and reflexive journaling, I observed and reflected on the kinds of learning that happened in my classroom over the course of six weeks. My findings show that using drama as a teaching approach increases learner autonomy and allows the students to co-create the curriculum, thus allowing them to take ownership of their learning.

11 Conclusion: Drama as “Real-world” Immersion

I maintain that by allowing the creation of imaginary worlds (Kao & O’Neill 1998), drama effectively simulates an immersion setting in a way most traditional language teaching approaches cannot. An integral part of the drama approach to teaching are a teacher’s flexibility and inventiveness: “these qualities will, consequently, inspire confidence and linguistic skills among students. Through drama, teacher and students together enter the world of increasingly authentic scenarios and creative dialogues” (ibid. 2). Engaging in drama and creative learning strategies in the language classroom opens up new possibilities for language and literacy pedagogies. It creates room for learning the kinds of skills needed in the “real-world” in a make-believe context: students writing in role, for example, as they did in the study conducted by Bournot-Trites et al. (2007) produce texts “that function communicatively for people beyond learning to read and write” (Purcell-Gates et al. 2004: 140). These texts are meaningful within the imaginary world created in the classroom, and they are transferable to the real world where “participating in real-life conversations requires sophisticated skills in verbal and behavioural communication: adopting different roles, performing various tasks, using appropriate forms of language, finding suitable forms of social behaviour, and so on” (Kao & O’Neill 1998: 35-36). Engaging in drama-work, therefore, is not

just play, it is preparing for life.

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‘The only learning I’m going to get’: Students with intellectual disabilities learning a second language through performative pedagogy¹

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Abstract

Traditionally, adults with intellectual disabilities have not been given the option of participating in and thus benefiting from higher and post-secondary education. However, over the last number of years, an increasing number of inclusive tertiary educational programmes have come into existence. This article focuses on one such programme entitled Arts, Science and Inclusive Applied Practice delivered in the Trinity Centre for People with Intellectual Disabilities, School of Education, Trinity College Dublin, Ireland. The aim of this study was to consider the role of embodiment in supporting the Second Language Acquisition (SLA) process of a group of students with intellectual disabilities. The paper describes a project which integrated two of the programme modules – *Italian for Beginners* and *Exploring Art: Renaissance to Modern*. Findings presented support the use of a performative approach to second language learning for students with intellectual disabilities and sheds light on the connection between embodiment, language and learning in a performative key.

1 Introduction: Myths about L2 learning and intellectual disabilities

In Western and non-Western societies, people with intellectual disabilities have stereotypically been considered ‘non-educable’; consequently, they did not receive an education like their peers without disabilities, were left at home, or on some occasions, abandoned (Barnes 2010). One of the main catalysts for the drive in promoting the rights of this group of individuals, particularly in relation to their learning needs, has been Article 24 of The Convention on the Rights of Persons with Disabilities (UNCRPD). Article 24 states that “persons with disabilities are able to access general tertiary education, vocational training, adult education and lifelong learning without discrimination and on an equal

basis with others” (UNCRPD 2006). Since then, accessing education and training throughout the life-span for this population is gradually becoming more widely accepted (Uditsky & Hughson 2012).

However, myths about Second Language (L2) learning and students with disabilities still persist. In many settings, it is still common practice to exempt pupils with intellectual disabilities from L2 lessons in primary and secondary schooling, and it is rare to see any student with intellectual disabilities progress to tertiary level of education. As Sparks (2016) points out, in the U.S. the deceptive notion of a ‘disability for learning a foreign language’ has become acceptable, leading to an increase of substitutions and waivers in schools. In the Republic of Ireland, where the current study was based, it is not uncommon to hear of students with disabilities being automatically exempted from language classes in compulsory schooling, a practice that reinforces and institutionalises the myth of ‘foreign language learning disability’ (Sparks 2009). For students with learning disabilities including dyspraxia, dysgraphia, dyscalculia, dyslexia, it has been documented that the process of learning a foreign language can be a demanding and even a humiliating experience, with many learning environments lacking personnel who are versed in dealing the problems encountered by these students (Schwarz 1997). But does it really have to be like this? The anxiety generated by hostile environments is arguably detrimental to the learning process of any student – particularly one who is vulnerable to low academic efficacy. However, as contemporary research suggests (Kormos & Smith 2012; Kormos 2017), having a disability does not preclude second language acquisition. Rather, it is the affective factors associated with learning that either hinder, or facilitate, second language acquisition.

Our position aligns with Sparks, who holds that “several myths about disabilities and Foreign Language learning have become common” (2016: 255). Sparks sets out to expose and debunk these myths, one of which is the myth that students who are classified as having a learning disability will exhibit L2 learning difficulties and will fail or withdraw from an L2 course. Instead, he reviews several studies that support evidence to discredit this myth. We believe that Sparks’ points are valid insofar that having a disability should not preclude a learner the opportunity to learn a second language, should he/she wish to do so. Thus, Sparks’ argument is highly relevant with regard to the participants of this study – university students with learning and intellectual disabilities – who, at the time of writing, were undertaking the Certificate in Arts, Science and Inclusive Applied Practice (ASIAP) in the School of Education, Trinity College Dublin. As all ASIAP students expressed a keen desire to learn the target language (Italian), this willingness motivated us to embark on the project in the first place; second, it prompted us to consider an appropriate pedagogical approach, one that focused on the role of embodiment which we felt would support the Second Language Acquisition (SLA) process of this group of students. Third, integrating two of the programme modules – *Italian for Beginners* and *Exploring Art: Renaissance to Modern* – allowed us the opportunity to co-teach, and to contribute our individual subject area expertise

to the project. Whenever a student is subjected to experience L2 learning as a “humiliating experience”, as Schwarz (1997) reports above, we identify the issue as a mismatch between a students’ learning needs and the methodological framework underpinning the pedagogical approach. In this project we aimed to identify whether, and how, a performative approach to language learning (Schewe 2013) can support the SLA processes in adult students with intellectual disabilities by looking at the effects of embodiment on the learning process.

2 Performative pedagogy and the role of embodiment in learning

There is a scarcity of research related to *how* we as educators can identify an effective language pedagogy to support the SLA process of students with intellectual disabilities. The choice of how to teach a second language, that is, the pedagogical approach used in a given educational context, is underpinned by what an educator believes learning a language entails. We believe that learning a second language is not just a cognitive process; rather it entails experiencing a language, voicing its sounds, embodying thoughts and emotions through it.

In the last decades, performative pedagogy has emerged as a paradigm in second/foreign language education (Schewe 1993; Schewe 2013; Even & Schewe 2016; Mentz & Fleiner 2018). A performative approach to language education is, for Schewe (2013), one where forms of teaching derive from the arts, most centrally theatre and drama. Performative pedagogy is connected to the notion of (aesthetic) form, as well as to the ‘formative’ function of education. The term ‘performative’ can be contextualised within a variety of frameworks: including linguistics, anthropology and performance studies. Recently, Crutchfield (2018) synthesises effectively the various influences of performative teaching, and draws the following conclusion:

By performance, we simply mean *embodied action* executed for and in the presence of one or more witnesses. Thus a particular action can be called performative when it is embodied and executed for and in. (2018: 51, our emphasis)

The concept of ‘embodied action’ is key to performative language learning. For Perry and Medina (2011:63) embodiment in performative pedagogies is defined as “teaching and learning in acknowledgement of our bodies as whole experiential beings in motion” As Stolz suggests, embodied learning allows learners to experience learning as “a holistic and synthesised acting, feeling, thinking and being-in-the-world, rather than as separate physical and mental qualities that bear no relation to each other” (2015: 485). In this light, learners are encouraged to experience a language not exclusively through the cognitive domain, but also through the sensory, kinaesthetic, affective and aesthetic domains.

Embodiment studies, or gesture studies (McCafferty 2008) is a branch of SLA research that studies how the body mediates learning. This field of inquiry was inspired by the work of psycholinguist McNeill (2000) who claimed, with Vygotsky (1987), that speech and gesture develop interdependently in speech. In essence, McNeill holds that inner speech is not only verbal, but also has a gestural aspect. This sparked a body of studies looking into how L2 learners mediate abstract meaning through gesturing and posture. Haught and McCafferty's (2008) research on embodiment focusses on gesturing as a form of self-regulation to mediate SLA in drama-based language classes. These authors found that performative approaches like improvisation, drama games and the re-enactment of scripts allowed their participants (L2 learners) to self-regulate their learning by engaging in physical, cognitive and affective activity.

While Haught and McCafferty's participants were non-disabled learners, we were interested in the role of embodiment in learners with intellectual disabilities. However, we found little research on performative pedagogy and students with intellectual disabilities in a second language context. What we did find was a range of studies to document the effects of drama on people with a range of disabilities, including autism, exposed to drama in their first language (L1) (see Kempe & Tissot, 2012; O'Sullivan, 2015). For example, in a longitudinal project that spanned almost two decades, O'Sullivan found that the use of drama can be highly beneficial to improve social skills and self-esteem in children and young adults with Asperger syndrome. Kempe and Tissot (2012) report similar findings working with students on the autistic spectrum. Both studies were conducted in the participants' L1 and drew on process drama, described by O'Neill (1995) as a thematic exploration, rather than isolated drama scenes where the outcome is not predetermined, but discovered in process.

As Fleming (2018: 14) notes, "there has been a long tradition of using exercises, games and role-play in the language classroom but these often did not exploit the full potential of the art form to provide rich contexts for language use". He differentiates the value of performative approaches to learning as 'surface reasons' and 'deeper reasons'. Surface reasons relate to the arts instilling enjoyment and motivation in learning; deeper reasons relate to "concepts of meaning and embodiment, where the learning is more active, dialogic and integrated" (ibid. 17). At the onset of this project, we wondered: what would the pedagogical value of embodiment be in our unique context, where adult students with intellectual disabilities take part in an Italian (L2) course, taught through a performative approach? To unearth possible answers, we embedded a variety of performative pedagogical practices into the arts syllabus of the TCPID, within a tertiary programme designed for adult students with intellectual disabilities.

3 Towards inclusive tertiary education: The Arts, Science and Inclusive Applied Practice programme

The Arts, Science and Inclusive Applied Practice (ASIAP) programme is a two-year course, offered by the Trinity Centre for People with Intellectual Disabilities, which aims to promote full citizenship for its students (adults with intellectual disabilities) through the development of learning networks and opportunities for work placement and employment (Kubiak, et al. 2019). The ASIAP is now acknowledged as a programme which fosters high academic expectations from its students regarding the level of learning achieved and the workload undertaken. Lecturers adopt a holistic approach towards the delivery of the ASIAP curriculum, using interdisciplinary methods to examine topics, and facilitate both collaborative and independent learning. Furthermore, in collaboration with a number of business partners, students participate in and complete research projects on personal and professional development, consequently developing a broad range of skills that can be transferred to the employment market. The ASIAP certificate is made up of 22 modules which are divided into six interdisciplinary themes: 1) advanced learning theories and self-development; 2) applied research theories and practice; 3) applied science, technology and maths; 4) business and marketing; 5) advocacy, rights and culture; 6) fine arts and languages (Table 1).

In 2017 we saw the possibility of integrating the curricula of two separate ASIAP elective modules: *Italian for Beginners* and *Exploring Art: Renaissance to Modern*. This decision came about because in the second term of their first year, our students could choose between these two modules. Given that the students manifested equal interest in both subjects, we decided to combine the syllabi of the two modules, piloting an inter-disciplinary module that integrated both. It was decided that the *Exploring Art: Renaissance to Modern* curriculum would create the contextual background for the language course. The integration of these two modules allowed for Italian language vocabulary to be built around key developments and artists in Western art between 1600 to the present day. This aligns with a context-based approach to L2 learning, whereby the language is anchored to a specific context (in this case artwork and artists studied as part of the arts syllabus), rather than language being presented in a vacuum.

In parallel, the syllabus of the *Italian for Beginners* module aimed at introducing the language at beginner level, in line with the Common European Framework of Reference for Languages (CEFR), and covered approximately one third of the A1 Level. Language covered included greetings, expressing identity, expressing basic needs, describing shapes and colours in relation to art work and expressing likes and dislikes related to the art work. To avoid any potential ethical pitfalls, it was decided that the language learning component of the module would not be formally assessed; the required assessment for ASIAP accreditation would solely focus on the module *Exploring Art: Renaissance to Modern*. In this way, we hoped to avoid running the risk of students feeling they needed to comply with the performative approach to language learning just to

Table 1: ASIAP interdisciplinary themes and related modules

Theme	Modules
Advanced Learning Theory and Self-Development	<ul style="list-style-type: none"> • Learning Theory and Practice • Occupational Therapy: Personal and Self-Development • Occupational Therapy: Preparing for Transition
Applied Research Theories	<ul style="list-style-type: none"> • Research: Theories and Concepts • Research: Practice and Application
Applied Science, Technology and Maths	<ul style="list-style-type: none"> • Applied Health Science: Body Systems and Functions • Applied Health Science: Health Promotion and Intellectual Disabilities • Application of Numbers • Emergency and Disaster Management • STEM and Society
Business and Employment	<ul style="list-style-type: none"> • Entrepreneurship and Disability • Marketing, Disability and Society • Work Placement Practicum
Rights and Advocacy	<ul style="list-style-type: none"> • Human Rights • Self-Managing Services • Disability Rights Practicum
Fine Arts and Languages	<ul style="list-style-type: none"> • Expressive Arts • Language and Society • <i>Italian for Beginners</i> • <i>Exploring Art: Renaissance to Modern</i> • Film Analysis • Poetry

fulfil the assessment. They were free not to participate in the Italian component of the classes, and knew that it was not going to be assessed.

4 The research study and participants

The participants consisted of a group of six Irish students – three male and three female – aged between twenty and thirty-five. The spectrum of disabilities of the participants included Autistic Spectrum Disorder (ASD), dyspraxia, Down Syndrome as well as learning disabilities like dysgraphia, dyscalculia and dyslexia. The students – identified in this paper using pseudonyms – were absolute beginners of Italian (pre-A1 level). They were familiar with drama and improvisation as they had just completed the ASIAP *Expressive Arts* module in Term 1, through which they took a performative approach to storytelling, in English. Indeed, this prior exposure to performative pedagogy proved vital to the quality of their engagement with an embodied approach to L2 learning.

We designed the module with a range of embodied activities suitable for language beginners, including: L2 drama warm up games; a voice routine inspired by Kristin Linklater's (2006) voice training, and Total Physical Response

(TPR), a method developed by Asher (1977) that draws on sensory-motor skills to connect speech and action. A complementary, gradual build-up of these strategies enabled the students to engage in two short process drama sessions. Each class included a warm up of about 10-15 minutes in Italian, drawing on Linklater's voice work, conducted by the first author in the target language. A second phase followed, whereby TPR was pivotal to review previous language and introduce new language structures. Games, or process drama would follow. The main part of the class would be conducted in English by the second author and focused on the *Exploring Art: Renaissance to Modern*. In the final part of the class, a game in the target language would close the session.

In their own different ways, these strategies (Linklater-inspired routine, TPR, games, process drama) imply embodiment; however, the question posed itself as to how the different approaches to embodied action would be received by this group of learners. The overall research question underpinning the study was: *What effects does embodiment have on the language learning process of a group of adult students with an intellectual disability?* To attempt addressing this question, we sought students' reflections through three focus groups, respectively at the beginning, middle and at the end of the project, which were filmed and transcribed for analysis. We also filmed a number of classroom activities and took some photographs to document the work. Throughout the project, spanning twelve weeks and with a total of 16 contact hours, we recorded our observations in our reflective practitioner's journals. A synthesis of the findings is reported below.

5 Discussion

This section presents the discussion related to the effects of embodiment on L2 learning when using a performative approach, working with a group of adult students who have an intellectual disability. We review three very different practices, all sequentially building on one another and all embodying language in action (Piazzoli 2018) in distinct ways: a Linklater-inspired voice routine, a TPR language activity and a short process drama session. These are illustrated in the context of the arts syllabus, namely: a voice warm up embedded in Dali's *The Persistence of Memory*, a L2 language practice grounded in Bruegel's paintings *The Peasants' Wedding* and *The Flemish Proverbs*, and a process drama set within Bruegel's *The Peasants' Dance* dramatic world. We present the data thematically supported by our own reflection notes, students' interviews in the focus groups, and an analysis of the video recordings. The argument is organised under four themes: a) motivation and enjoyment; b) sensory stimulation and mnemonic retention; c) imagery and meaning-making; d) self-regulation through play.

5.1 Embodiment, motivation and enjoyment

We believe that learning a second language is inextricably connected to a sense of motivation, self and identity (Dörnyei & Ushioda 2009). As Dörnyei argues, “a foreign language is more than a mere communication code that can be learnt similarly to other academic subjects” (ibid. 9), with issues related to self, identity and imagination being of paramount importance. For adults with intellectual disabilities this discourse assumes a critical role, as an individual’s self-perception as a ‘disabled’ language learner (inferred by societal stereotypes) can cause real barriers to learning. We also believe, with Van Lier (1996), that to create the conditions for second language acquisition students need to become receptive, that is, to open to the experience of learning, as opposed to remaining defensive or resistant.

In reviewing the data, we noted that one of the effects of the warm up voice routine in the target language that opened each session was to create a relaxed atmosphere, coupled with a receptive, open attitude towards *being* a language learner – by creating a full-immersion environment in the target language, while shifting the focus on the arts curriculum. To better illustrate what this entailed in a performative classroom, where the arts syllabus was integrated with voice training activities, we paint a vignette of practice and share some students’ comments about the experience.

In one particular session, the voice routine was inspired by Dali’s *The Persistence of Memory* (Figure 1), an art work introduced in the previous class as part of Surrealism.

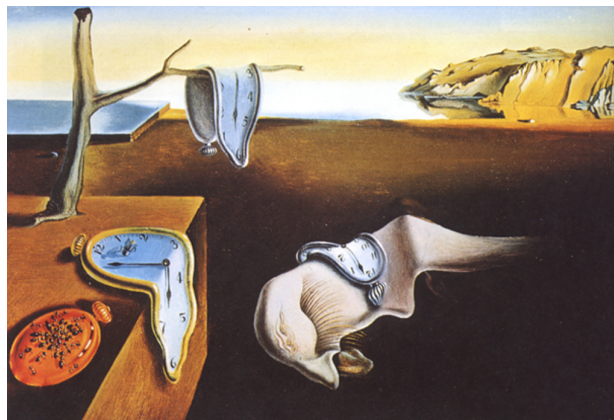


Figure 1: Dali’s *The Persistence of Memory*

To begin with, in the voice warm up we counted the melting clocks and described the colours in Dalí’s painting. The routine was inspired by Linklater techniques, a voice training method based on ideokinesis – the use of visual imagery to stimulate body movement. The aim of the exercises was to relax the body, to explore sounds in the foreign language and to work on vocal resonance. This phase was conducted entirely in Italian as students were familiar with numbers, colours and the present tense. We breathed in counting

to four, we held for seven, and breathed out counting to eight. We then focussed the visualisation on Dali's imagery in front of us. In line with the ideokinesis principles, we imagined we were the clocks in the painting – tensing and relaxing our bodies. We followed with guided breathing exercises that included rolling the spine, sighing tensing and relaxing, gathering and releasing vibrations, again taking inspiration from the imagery– comparing vibrations to the ants crawling on the melting clock (Figure 2).



Figure 2: Dali's The Persistence of Memory. Detail

This initial phase provided a focused relaxation, undertaken in a full-immersion Italian setting, which encouraged students to relax into the sound of the language and to enter an alert state while being immersed in the target language. As noted in the reflective practitioner's journal, a very simple drama strategy followed:

I ask them to describe Dali's painting; Dylan replies (in English): "Weird". I repeat this term in Italian, and we launch into a free association leading us from *strano* [weird] to *razionale* [rational] and *irrazionale* [irrational], thus connecting back to Surrealism. We move on to a very simple drama strategy, embodying the imagery in a tableau. Through mime, we physically represent *razionale* and *irrazionale* [rational; irrational] first as one whole group, then in smaller groups. In teams, students choose one of the adjectives, create a tableau, and get the others to call out which one they are embodying. Following their suggestions, we also add *serio* [serious] and *bellissimo* [beautiful] (p. 12: 8-13).

Thus, we went from a guided voice relaxation exercise in the target language, to a response to the art work, to a drama strategy connected to the art work, to eliciting production in the L2. That is, we were inspired by spontaneous responses to the arts curriculum for the voice routine, the drama, as well as for the language practice. The activity had a threefold function: first, it was a warm up for the voice and the body, preparing the students for what was to come. Second, it afforded practicing colours, numbers, the present tense and new adjectives, in context. Third, it was a way to practice showing emotions through facial expression – particularly relevant for some of the students who tended to struggle expressing their emotions using their facial muscles.

The observed effects of this embodied activity relate to creating a sense of motivation and enjoyment, infusing a sense of 'fun' into the learning

atmosphere. At the completion of this sequence, it was noted: “As soon as we return to our seats Amy sits down and sighs: ‘Ah. . . that was fun!’ Everyone bursts into a spontaneous, releasing, felt laughter. An intense moment there.” (Author 1’s Reflections, p. 9: 14-15). Amy’s open attitude towards learning was perhaps the most notable. As recorded in Week 3: “Amy continues to repeat every single Italian word – it seems like she loves repeating the words” (Author 1, p. 7: 51). In the focus group, what we identified as “openness” is described by Amy and Margaret as ‘a sense of fun’ in learning:

Amy: I see that it’s very interesting in doing all the acting and speaking Italian because it allows you to learn how dramatic the Italian language is. I like doing something rather than sitting in our chairs all day.

The notion of “putting fun into learning” mentioned by Margaret in the focus group was essential to create the conditions to develop a receptive attitude towards L2 learning, removing feelings associated with shame and inability, and promoting self-efficacy in a positive learning environment. As Fisher (2009: 5) argues, “people talk as if learning occurs in the brain, leaving out the ways that the body contributes to learning, as well as the roles that a person’s environment plays in shaping learning and providing information”. For this group of students creating a relaxing, enjoyable learning environment was particularly important to reduce their levels of anxiety and increase motivation to learn.

5.2 Embodied sensory stimulation and mnemonic retention

Author 1: What’s it like to study Italian in this way?

Rick: Excellent

Author 1: Why? [. . .]

Rick: It’s the only learning I’m going to get.

Author 1: A very interesting answer - in Italian or in general?

Rick: In general.

[Focus Group 1, Week 5]

This short extract from a longer focus group is enlightening. At the time, Rick was suffering from severe drowsiness, displaying narcoleptic behaviour. In essence, Rick found it difficult to remain awake in class and would fall asleep at regular intervals. In saying “It’s the only learning I’m going to get”, Rick is clearly not referring to the content, but rather to the mode of learning, to the pedagogy. This is central to our argument: as we stated above, we believe that it is the mismatch between students’ learning needs and the pedagogical approach that feeds the misleading myth of a ‘foreign language learning disability’ (Sparks 2006, 2009).

The analysis of Rick’s verbal and non-verbal contributions during class suggests that an embodied approach to L2 learning created a conducive

environment for him to remember targeted vocabulary and that this learning was mediated by, and anchored in, targeted gestures:

I draw the example of *sú* (up) and *giú* (down). Rick suddenly looks awake and I am very surprised when he looks directly at me and smiles, saying *sú* and *giú* along with moving his flat hand to indicate the meaning. (p. 3: 26-28)

Here Rick was resuming vocabulary connected to an exercise that was introduced in a TPR sequence. A typical TPR routine included:

- In a circle, responding to the vocal prompt *sú* [up] and *giú* [down], by standing up and squatting down – alternating at various intervals;
- Rolling *spalle* [shoulders] and *caviglie* [ankles], shaking and stretching;
- Miming the action of ‘running’ while shouting *corri* [run], responding to the prompt with the action, or to the action with the vocal prompt;
- Miming the action of ‘walking’ while whispering *cammina* [walk];
- Breaking the circle formation to move around the large space. Responding to the directions for *corri* [run], *cammina* [walk] as well as other locomotive verbs – culminating with stillness in *dormi* [sleep];
- Adding adverbs to the locomotion: *cammina piano* [walk slowly]; *cammina pianissimo* [very slowly]; *veloce* [fast], etc;
- Adding numbers, in Italian, from one to ten, to pace the various actions (walking, stomping, running, etc).
- Assigning individual actions to single students, alternating the prompts to obtain contrasting speed: *corri pianissimo* [run very slowly]; *cammina velocissimo* [walk very fast] etc.

These active movement-based sequences proved effective for Rick to remain awake, instead of falling asleep at regular intervals, in line with his narcoleptic condition. Obviously, Rick benefitted from having to stand up and move about. However, not only did he manage to stay awake, he succeeded in retaining new lexicon and anchored that in the gestures (one example being *sú/giú* with palms up/down; other examples include verbs such as *corri* [run], *cammina* [walk] *dormi* [sleep] with the related actions). The effects of the TRP embodied routines on language learning seems to be connected to sensory stimulation and mnemonic retention.

However, while a TPR routine may be useful to introduce new language, this kind of embodied sequence is not sufficient, by itself, to generate any purposeful meaning-making. Students were ‘performing’ the language at a surface level but generating little meaning. As Fleming (2018) argues, the

value of performative approaches to language learning ranges from 'surface' to 'deep' reasons: "Surface reasons have to do with increased enjoyment and motivation for the participants. These are not unimportant but only represent a first stage in recognising the value of performative approaches. Deeper reasons relate to concepts of meaning and embodiment" (2018: 17). In this particular context, working with students with disabilities, a physical approach to learning proved essential to trigger sensory stimulation and mnemonic retention. While not unimportant, the TPR sessions alone were not enough to generate purposeful meaning-making. In order to tap into the full potential of performative pedagogy, the TPR sequences needed to be followed by a deeper exploration of meaning.

5.3 Embodied imagery and meaning-making

The analysis of the data revealed that students' language learning was mediated not only by engaging in TPR sequences, but by channelling embodied imagery into meaning-making.

The following example may illuminate this point. In the second week of the intervention, Dutch and Flemish Renaissance paintings were introduced. When viewing Bruegel's *The Peasant Wedding* (Figure 3), a focal point evoked by the second author was the location of the bride in the painting.



Figure 3: Bruegel's *The Peasant Wedding*

That was a favourable moment to situate the notion of gender agreement, in context. While students were trying to guess where Bruegel had positioned the bride, gender agreement in male/female subject pronouns was introduced, by calling out and pointing *lui* [he] and *lei* [she], as well as *questo* [this one – male form] and *questa* [this one – female form]. Addressing the question: *Chi é la sposa nel quadro?* [Who is the bride in the painting?], students were encouraged to stand up, walk to the painting and point to the bride, stating *é lei?* [Is it her?] as well as to the groom, stating: *é questo?* [Is it him?]

These questions were not rhetorical questions; they were part of a genuine discussion about who the bride was, as her identity represents one of the debated points in this oeuvre. Students were making their own meaning, using the

(newly introduced) male/female forms to express their opinion. Introducing gender agreement in this way is an example of connecting a morphological feature of the language with the use of imagery (a detail in the art work) to express meaning. Embodiment here takes on a different stance: the physical act of having to stand up, walking to the painting, pointing to the various figures in the painting, making a connection with male/female forms when uttering *questo* and *questa* [this one (male and female forms)] served as a springboard to grasp a morphological feature of the language in action. This was particularly useful for this group of learners, as gender agreement is a concept that does not exist in English, and that may have been difficult to capture, due to its abstract nature, for students with intellectual disabilities. Here embodiment as making-meaning through body and imagery (the art work) mediated the understanding of gender agreement. Following these activities, it was noted:

Today it seemed like we were actually stringing Italian words together into sentences. Very simple structures, including *questo/a è* [this is] with various adjectives. It seemed like they are slowly and naturally starting to formulate sentences. I also very naturally introduce more Italian language into the description of the paintings – and no one seemed to show signs of not understanding, or seeking clarifications. It seemed very natural. (p. 12: 23-24)

These “natural” responses manifested through an embodied pedagogy, connecting the body, imagery and meaning with specific language structures.

In a further example of practice, students were introduced to the various scenes in Bruegel's *The Flemish's Proverbs* (Figure 4). Students volunteered to create tableaux from the various scenes in the painting. To begin with, they identified, using the Italian language, the scenes they liked or disliked using *mi piace* [I like it] and *non mi piace* [I don't like it], locating them within the painting through prepositions like *in alto* [at the top], *in basso* [on the bottom], *al centro* [in the middle], *a destra/sinistra* [to the right/left]. They also counted figures and described colours, and the various landscapes related to the scenarios they liked. Again, this had a dual effect on the language and arts curriculum: it encouraged them to appreciate the unique nature of this painting, while practicing language in context, including verbs, adverbs and prepositions that were previously introduced through the TPR routine. Thus, the TPR routine was essential in terms of scaffolding the language – though, in itself it was not enough, as it was the contextual imagery and the meaning-making that enriched the experience.

Next, the students were asked to recreate their favourite scene. In one instance, the chosen scene was the one featured in the right bottom corner of the painting (Figure 5), a man collapsed on a make-shift table.

Ross, a student with Down Syndrome, volunteered to take the role of the man collapsed on the table; Rick (who was asleep moments before, due to his narcolepsy) jumped in to play the figure behind the collapsed man. He stood up, with his fists closed, and facial expression exaggerated, looking upward to signify a heightened state (Video 2, 3:25'). Consequently, he propelled his



Figure 4: Bruegel's The Flemish's Proverbs



Figure 5: Bruegel's The Flemish's Proverbs. Detail

hands forward and looked up, nodding and pointing upwards (Video 2, 3.31'). Here he was embodying his own interpretation of the painting. He was also responding to the Italian vocal prompts.

However, an analysis of this activity still reveals a limited use of performative practices, whereby tableaux are used essentially, to reproduce an image or situation. Limiting an embodied activity such as still image to simulation would fall into what Fleming calls "the mistake of assuming that the goal [of drama] is to replicate reality as closely as possible" with the goal of reaching "a type of television verisimilitude" (2018: 15). Instead, the kind of embodiment afforded by performative pedagogy can build on still images to allow the students not to replicate, but to explore new possibilities through the manipulation of aesthetic form. As Schewe (2018) argues in his analysis of still images, by manipulating aesthetic form students were able to shift from embodied action as simulation, to embodied action as playful expression. The final section in the discussion

explores this point.

5.4 Self-Regulation through play

Harnessing performative pedagogy to its fullest potential generated a kind of embodiment that allowed students to self-regulate their expression through play. Self-regulation is defined, in Vygotskian terms, as being the agent of one's actions (Van Lier 2008). Extending this concept to performative learning, agency as self-regulation refers to an active, playful engagement in managing the formal elements of drama. Self-regulation can also be related to L2 motivation theory, with Dörnyei (2009) describing it as self-mechanisms linking the self with action.

A final example of practice aims to elucidate this point. While discussing *The Peasant Dance* by Bruegel (Figure 6), Ross spontaneously stood up and, in a playful contribution, called out loud to watch out for an 'assassin' in the main tower within the painting – supposedly aiming to attack the dancing peasants. As this action unfolded, it was noted:

Ross points to a very small window in the church, in the background of the painting and reckons there is an assassin in there – he is very keen, captivated by this story: he stands up and tells the story of this assassin, hired by the Church to kill everyone. I'm blown away by Ross's ability to create dramatic meaning. (p. 5: 1-3)



Figure 6: Bruegel's *The Peasant Dance*

In that instance, it was not possible to follow up on Ross's dramatic lead – as the lesson was ending. However, in a session that followed, we reconnected to Ross's idea and created a process drama experience.

In the process drama tradition, the dramatic action starts from a pre-text (O'Neill 1995) that activates students' imagination. In this case, it was Ross's suggestion of the assassin which started the dramatic exploration. The video recording of that session shows Ross's excited reactions, as we resume his dramatic offering and invite him and his classmates to extend the story.

Divided into two teams, the students selected appropriate music, thought of a motif that could justify the presence of an assassin (contextualised to a 16th Century peasant village), and portrayed their narratives through a sequence of movements, still images and role plays. They effectively 'entered' the world of the painting, self-regulating their bodies towards a shared vision to create dramatic meaning. Note that here the still images were not reproductions of the painting, but fruits of the students' imagination – whereby they connected movement and language through a playful exploration of the elements of drama (Haseman & O'Toole 2017). One group chose to manipulate time and re-create flashbacks of the assassin's childhood, exploring what caused him to crave revenge as an adult. This theme also connected, for some students, to the idea of the underdog seeking revenge, an issue which some students seemed to feel a strong emotional connection with. The importance of personal connection in process drama can be a potent activator for learning, and also featured in the second process drama experienced by this group, analysed elsewhere (Piazzoli 2018).

As this was their first process drama, a combination of English and Italian was used: English was used for the instructions, while the target language was used for dramatic conventions associated with the tableaux (like voice over and captions) and role plays. Though the vocabulary was at an elementary level, it was supplemented by music and movement within the story. Formal elements like dramatic tension, focus, role, narrative, time and movement were playfully manipulated to create various degrees of engagement – exploiting the full potential of embodied learning in a performative approach. This generated a kind of self-regulation through play that gave the students a sense of ownership, in this case particularly evident, as the original idea for the pre-text came from a student, and not from the teacher. Quoting a participant's words at the end of the module:

So now that I know a bit of Italian I might be able to translate into English for my parents. Because I'm learning Italian so it's interesting to know so when I go to Italy I can understand what people are saying. Or what's written on something; I can translate it into English for my mum and dad. (Dylan, Focus Group 5, 6.50')

As Dörnyei notes, motivation can be seen as “the desire to reduce the discrepancy between one's actual self and the projected behavioural standards of the ideal/ought self” (2009: 18). The student's words above suggest that, for Dylan at least, the overall language learning course was perceived as a positive experience, one that tapped into his sense of L2 motivation and self-efficacy, creating a projected behavioural standard (being able to understand what people are saying in Italy; translate for his parents) and providing a vision towards an 'ideal self'.

Going back to our Research Question, we argue that embodiment took different forms and had different effects, creating initial motivation and enjoyment, sensory stimulation and mnemonic retention, meaning-making,

and self-regulation through play – looping back into L2 motivation, and so forth.

The performative approach was conducive to these students' language learning – particularly when this engaged not only the body at a physical level, but also when it related the language to meaning-making, and when it allowed students to be playful with their expression, through the formal elements of drama. It is this rich combination of the 'performing' body, within an arts-based context, that we found particularly beneficial for engaging learners with intellectual disabilities, as a means to view our participants as subjects who *enabled* the learning.

6 Limitations

While this study has highlighted the benefits of L2 learning for people with intellectual disabilities, the following limitations are noted. First, even though all students from the first year of the ASIAP programme participated, the small sample size limits the generalisability of results. Second, even though the participating students' accounts of the research are articulated, the teachers' voices may be amplified in the current findings, particularly under the comments in the reflections. Third, as a group project working within a limited time-frame, it was difficult to gauge in detail 1): how individual language growth and development progressed in students over a single semester (3 months), and 2) how singular developments could dispel some myths about L2 language learning and people with intellectual disabilities (i.e. exhibiting weaker language learning ability and skills; discrepancies between IQ and academic achievement for L2 learning). Finally, future longitudinal research could aim to extend the use of performative pedagogy with other modular arts curricula and collect data over a longer period in order to measure the outcomes throughout the two years with the programme.

7 Conclusion

As a consequence of Article 24 of the UNCRPD, those people who were once considered 'non-educable' have gradually become more active participants within education and over the last number of years, both nationally and internationally, this level of accommodation has extended to tertiary education (see Hart Grigal, Sax, Martinez & Will 2006). Consequently many countries – for example the US (Hart et al. 2006), Ireland (Kubiak, Spassiani, Shevlin, & O'Keeffe 2019; O'Connor, Kubiak, Espiner & O'Brien 2012), Canada (Uditsky & Hughson 2012), Iceland (Stefánsdóttir & Björnsdóttir 2016); Finland (Saloviita 2000) and Spain (Izuzquiza Garset & Herrero 2016) – have made admission to tertiary education a reality for adult learners with intellectual disabilities. The benefits of such inclusive practices and normative pathways of inclusion have been researched (Uditsky & Hughson 2012), and findings clearly indicate what

the benefits are for the individual (Hughson, Moodie & Uditsky 2006; Kubiak, et al. 2019), for the college community as well as the wider society (O'Connor et al. 2012).

Furthering an understanding of embodiment and performative pedagogy in L2 education, specifically in relation to university students with intellectual disabilities, has the capacity to impact on an entire cohort of students and graduates whose motivation to learn a second language may be undertaken for a number of reasons, such as personal and cultural growth, or more pragmatic reasons, such as to increase work opportunities.

Traditionally, for learners with a learning or an intellectual disability, the impact of being exposed to sedentary, textbook-focused L2 approaches has resulted in experiences of stress and failure. In the reflections of the second Author:

What stood out for me most was the *willingness of students to take risks* with the embodiment exercises. These experience based exercises really engaged learners and I realise how teaching and learning could be an active celebration of self and content that connects experience with ideas.
(p. 1: 19-22)

Students with disabilities are willing to take risks, if put in a learning environment that enables them to do so. The findings of this research support a performative approach to language learning for adult students with intellectual disabilities, one in which the use of voice relaxation, movement, imagery and meaning-making can provide such an enabling effect. Crucially, the value of a performative pedagogy does not lie in embodied action as superficial movement sequences, disconnected from context, but is achieved when embodying imagery, meaning-making and playful expressiveness in a meaningful context. We understand that further research needs to be taken in this direction and look forward to a more inclusive vision of opportunities for people with intellectual disabilities to learn a second language.

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Improving Language and Interpreting Skills: A Teaching Experience ¹

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Abstract

This paper explores the potential of improvisation theatre applied to training, in particular to interpreting studies. A theoretical background on theatre and learning (at an academic and professional level) together with a theoretical background on interpreting skills and qualities provide the basis for the presentation of a small-scale experimental workshop on the use of improvisation techniques. The workshop involved 16 students and was held at the Advanced School for Language Mediation of Ciels University, Campus Padua, Italy.²

You can discover more about a person in an hour of play than in a year of conversation. – Plato

1 Theatre and learning

1.1 Historical background on Theatre in Language Learning

Literature on Theatre in Language Learning (TiLL) is extensive. In his interesting and wide-ranging historical overview Schewe (2013) mentions the use of drama-related activities in European schools dating back to the 16th century, even though the tradition may be traced back to Plato (427-347 BC) (Coggin in Schewe 2013). The benefits in the use of theatre in learning have been studied both in monolingual contexts and in language teaching and learning. The concept of Theatre in Education (TIE) was established in 1932 by Bertha Waddel (Aita 2009: 66) with the use of performances in primary schools. Since the 1970s, there has been an increase in the use and research in this field in different geographical areas. The approaches range from performative teaching and learning culture in small-scale and large-scale forms (Schewe

² Chapters 1.1, 2 and 3.1 of this paper were written by Serena Cecco, chapters 1.2, 1.3, 3.2 were written by Andrea Masiero and translated into English by Serena Cecco, the conclusions were jointly drafted.

2013, Haack 2010) to the use of *process drama* (Piazzoli 2011) or the use of dramatic performance as an educational tool (Aita 2009). Fonio and Genicot (2011) analysed and found evidence of a compatibility of drama teaching and CEFR objectives.

This is not the place for another article on the importance and effectiveness of the use of theatre in language learning or on the different approaches and their respective advantages and disadvantages, however it is important to highlight some of the common features and benefits that emerged in literature.

Motivation is very important in the learning process and TiLL increases motivation and maintains the students' interest in the language (Aita 2009: 66f). According to Metcalfe (in Piazzoli 2011: 445) *process drama* increases self-confidence and communicative motivation. Its final goal is to foster students' engagement at various levels (Piazzoli 2011: 447). Task engagement relates to problem-solving, the initial frustration at not being able to communicate or perform the task leads the way to the moment of discovery when the situation becomes clear and the motivation is enhanced. The intercultural engagement is another form of participation (ibid. 448): the student can continuously take on a different role and experience the situation from within and without, by playing and leaving the role, to observe it from the outside and experience it from the inside. And finally the aesthetic engagement³ (ibid. 449), where the student is both actor and audience thus becoming more self-conscious, being involved in the perception, creation and reaction to the creative flow and being part of it.

The use of drama in learning turns the lesson into a sort of performance (Haack 2010: 36), and it is a fact that any student of interpreting studies will always be a performer at work whatever mode of interpreting is used, so it is important for them to train. Haack (ibid. 37), who deals with teachers' training, argues that students will only be successful in applying TiLL when they become teachers themselves, if they have experienced it. The same can be said for future interpreters, who can experience different working situations within the classroom environment, where the "simulation becomes a kind of temporary reality" (Jones in Haack 2010: 38), but for this to work it must be fun and be meaningful.

The use of drama in learning increases social skills, enhancing self-esteem and team work (Haack 2010: 40). Moreover it reduces the fear of making mistakes or failing, which helps concentrate on your work. If a student has already experienced a situation in class, they will be better at facing a real similar situation and applying the appropriate strategies (ibid. 42, 48).

Another interesting aspect of drama in language teaching concerns the verbal and non-verbal aspects, which are both involved in it. Fonio and Genicot (2011) highlight many interesting benefits in the use of drama in language teaching, by

³ Aesthetic experiences are encouraged by active engagement, sensory experience, connections, imagination, perceptivity, and risk-taking (Uhrmacher 2009: 31-32). Students need to be actively involved in their education, and educators should ensure that situations encourage their growth. To know more about this topic refer to Dewey's *Art as Experience* (1934).

analysing and giving evidence of its compatibility with the objectives of CEFR. Among other things, linguistic and socio-linguistic features must be mentioned: phonetic correction and phonetic and phonological variation, prosody and intonation, language registers and genres. The concept of “task”, which enhances motivation, the communicative paradigm, which responds to the learners’ real needs, and the promotion of universal values (through dialogue and debate) are also common features with the objectives of the CEFR.

Schewe (2013) mentions the importance of the aesthetic dimension which is increasingly being included into Foreign Language Didactics, considering drama-based teaching and learning as an art, not only a science, thus creating new learning opportunities and a new approach to teaching.

The effective action of theatre in second language teaching/learning was specifically investigated within the context of interpreting courses at the Advanced School for Modern Languages for Interpreters and Translators (SSLMIT) of the University of Bologna (Forlì) (Fernández García et al. 2012). The experience of four students participating, on a voluntary basis, in an extra-curricular theatre activity was reported and the benefits were analysed. Again motivation and interest in research were mentioned among the positive results, together with enhanced skills in the ability to pay attention and concentrate for long periods, development of split attention, memory skills, promptness in responding to situations, more objective self-evaluation, enhanced language skills, enhanced creativity, ability to apply psychomotor, cognitive and behavioural competence, enhanced strategic competence (managing verbal and non-verbal processes), self-esteem, and empathic competence, which is very useful and likely to “strengthen compliance with professional codes of conduct” (ibid. 80-84). To conclude, Fernández García et al. (ibid. 85) highlight the flexible and collaborative dimension of this activity, which is particularly suited to meet the challenges of today’s higher education, and the key role it played in linking theoretical notions to know-how and real life experience.

Kadrić (2011) mainly explores the dialogical aspect of teaching and learning translation studies, and more specifically interpreting. She starts from the new developments in training and university courses (Bologna Process) and considers the growing and ever changing needs of the labour market coming to the conclusion that an “emancipatory methodology” is the most suited approach. She analyses the issue of social power and interpreting, and determines that students should be taught to recognise its structure so that they can learn to assert themselves in a responsible way and avoid being influenced. Different approaches to interpreters’ training all have one thing in common: “Translation ist immer auf ein entsprechendes Handeln sowie dessen Reflexion angelegt” (ibid: 64), which means that theoretical knowledge is not the only important thing, actually what students and trainers *do* is important. According to Kadrić, a useful approach to interpreters’ training is to make students aware of problems and be creative in solving them, not to just answer the needs of society and economy, but to leave free room for innovation. That is why

she experimented the techniques of the Theatre of the Oppressed by Boal in training dialogue interpreting, and reported her findings in her interesting work (2011). Thanks to her “szenische Darstellung”, students can experiment with their creativity in facing the most diverse situations recreated in the safe environment of the lesson, thus becoming “Mitgestalterinnen und Mitgestalter der kommunikativen Situation” (ibid. 97), freeing themselves from external constraints and not being passive observers of social power relationships. The techniques of the Theatre of the Oppressed are therefore the most adequate methods for students to recognise problems and test different verbal and non-verbal solutions (ibid.).

1.2 Theatre improvisation and training

Not only academic training and education have made use of theatre techniques. Since the 1980s, vocational training has been using them more and more in different contexts, integrating them into its more traditional forms of training.

In the 1980s, Fustier Michel (1996), an expert in human resources, invented and later developed what was then named *Théâtre d'entreprise* (corporate theatre), which has later been spread and made popular by the Canadian actor Poissonneau Christian (Poissonneau & Moisan 2011).

Thirty years on, corporate theatre is still considered as an innovative form of training, because it is an ever evolving method that feeds daily on the experimentation of new projects that are created *ad hoc* to meet the various needs of companies and organisations.

Since 1991 Nantes, in France, has been hosting the *Festival International du Théâtre d'Entreprise (FITE)*, an occasion for European trainers and companies using these training and communicative methods to meet and discuss.

One of the greatest supporters of corporate theatre – and of improvisation theatre in particular – as a corporate training tool is Dick Costolo, former CEO of Twitter and improviser himself (McKeown 2015). He regularly proposed training experiences linked to improvisation to his employees.

The first projects of corporate theatre in Italy start at the end of the 1990s. The first show of corporate theatre goes on stage at the Arena del Sole in Bologna, on 17th July 1997, together with a lesson on corporate creativity held by Paolo Vergnani.

During the academic year 1996/1997, in Triest, corporate theatre becomes a compulsory subject, for the first time, in a Master Degree in Business Administration (MIB), with the professors Maddalena Berlino and Andrea Notarnicola.

In 1999, in Florence, Italy, Roberta Pinzauti gives birth to a very busy activity of corporate theatre with a large network of actors, film-makers, trainers and corporate consultants called *FormAttori* (a pun mixing the Italian words for trainer – *formatore* – and actor – *attore*).

In this brief and personal overview of the author, it is clear that after an initial phase of skepticism, theatre has been spreading in the corporate and academic

world thanks to a curious and interested approach towards it, and now it is quite commonly applied to training and at managerial level in Italy. This was a further stimulus for the authors to join forces to assess a possible synergy in offering a training that combines their respective experiences in corporate training and interpreters' training.

1.3 Improvisation: principles, practice and international activities

All our lives are improvisations.

We wake up every morning without knowing what script we are going to play. We may have a plot outline, but the lines are discovered moment by moment.

It was the beginning of October and, as it often happens, I went to the Treviso Hills with some friends. Giorgio is my trusted supplier of Prosecco. We bought some boxes to keep in the cellar and use later on, during our dinners together.

We also bought some homemade pies. Giorgio's wife makes wonderful pies.

On the way back, we felt like tasting the pies, so we stopped at a rest area. Pies were excellent as usual. After eating we felt like having some drops of wine, so we decided to open one of the bottles we had just bought.

As there were seven of us, a glass each, the bottle was soon empty.

The atmosphere was nice. I felt like having a coffee and so I entered the bar of the rest area.

"A coffee, please."

It's only then, facing the puzzled look of the cashier, that I realised I was at the counter with the empty bottle of Prosecco.

"Ehm. . . I couldn't find the glass bin, can you tell me where to put it?"

It's only then that I realised that I improvised an answer smoothly and naturally, instinctively I reacted to a stimulus.

If it had happened before taking improvisation lessons, I would have turned red and I would have hid the bottle behind my back awkwardly and with a sense of shame. . .

This short story has been recently told during a lesson, by one of the author's students of improvisation, who is a wine lover.

All our lives are improvised, i.e. they are based on our ability to react to external stimuli. We do it unconsciously, without being aware of the techniques we are adopting.

Improvising does not mean being vague or unprepared. There is a large difference between acting as (or improvising) and being an improviser. An improviser, indeed, can listen, accept, empathise, support, react, involve, amaze, inspire, trust and more than anything make mistakes. And then, they can transform any mistake into an opportunity on stage. Therefore there cannot be mistakes on stage, but only decisions and consequences.

By training and developing those attitudes and skills, it is possible to create improvisation shows in theatre, where people on stage can develop stories and characters without having a script or without agreeing on what is going to happen beforehand. This is also possible thanks to the interaction with the audience, who is often an integral part of the show.

Heir of *commedia dell'arte*, theatre improvisation was used at the beginning of the twentieth century as a tool for actors' training; in the mid-70s, it found fertile ground in the United States and Canada, developing and flourishing up to becoming a preparatory tool for a real performance.

Since the 1970s the number of shows, theatre companies, festivals and actors practicing that discipline has increased worldwide. As of today, Italy alone counts, at least, around fifty companies or groups that regularly perform improvised shows in theatres.

In the author's opinion, the growing success of improvisation is mainly due to two factors:

- It is primarily a training technique rather than just a performing one. Every improviser is called upon working on themselves more as a person – rather – than as an actor. Theatre improvisation requires a work on attitude rather than on acting techniques: taking risks, trusting others, and removing judgement on oneself and on the others.
- Its main basic rules can be shifted and applied to any context.

Here are the basic rules of improvisation, as listed by the actress Tina Fey in her speech⁴ at the *Ethical Culture Fieldstone School*, in June 2008:

1. Yes, agree on any proposal, which in non-theatre terms means respect and acknowledge everything your partners have created and proposed. Starting an interaction with “YES” can lead to unexpected or even unforeseen paths that you may not have considered initially. Once the “YES” is acknowledged, you then go on to the “Yes and. . .”, which means not to be afraid to contribute, but always make sure to add something to discussions.
2. Make statements, which means avoid just asking questions, whatever the task or problem you are dealing with, but make sure to be part of the solution.

⁴ Tina Fey, *Fieldston School Commencement Address*, <https://www.youtube.com/watch?v=43BOG5Vosks>.

3. Stay in the present, which means live what is going on in the moment and be focused on that.
4. There are no mistakes, there are only choices and consequences to those choices. Accepting that things may not go as foreseen means questioning yourselves, thus accepting the risks entailed. It is a good way to break mental patterns and habits. And then things can either go as you wanted, or you will have learnt something anyway.

Theatre, and more specifically improvisation theatre, gives “users” the possibility to reflect upon their behaviours light-heartedly, but at the same time very effectively, because it bypasses the defenses that traditional training methods activate more often than not.

Moreover, it makes people able to learn not only through rational thinking, but also - and foremost - **through their own emotions**, because these activities are not theoretical but experiential. In improvisation, in particular, it is fundamental to work without judging: avoid judging oneself and the others. This enables students to freely test themselves. Emotions, once freed, help learning because they release individuals from routine and habits, leaving room for **experimentation and discovery**, hence learning.

This form of training is therefore based on the concept of *Edutainment*, a neologism from the words education and entertainment, which enables people to learn effectively, and through direct experience (Buccolo et al. 2013).

2 Interpreting skills and qualities

Interpreters are

expected to render a professional service, based on skills and competences they have acquired during the training. [...] in such a way that participants in a multilingual event who do not speak or understand each other’s language may nevertheless communicate successfully. (Kalina 2000: 3)

In this definition, three concepts are very important: skills and competences required, which are many and varied; training, which must prepare students to be professionals at high level; and communication, which is the main goal of the job.

Interpreting studies are relatively new, because the profession was officially born after the First World War, with the official use of interpreters participating in the Paris Conference and all the proceedings. The first interpreters were educated bilingual individuals, self-taught and “improvised”: they relied on their wide-ranging cultural background and language skills, and amazing personal competence, but they were never trained to be interpreters (Herbert 1978). They mainly worked in the following modes: long consecutive (where they used notes to help themselves remember longer portions of speeches they

listened to, and then reproduced in the target language), short consecutive (where they only relied on their memory), sight translation (where they directly translated into the target language as they were reading a document in the source language), and *chouchotage* (or whispered interpreting, where they whispered the translation into the ear of one or two interlocutors as they listened to the original speech). The real breakthrough for interpreting only came after the Second World War at the Nuremberg Trial, when the need for a quick and fair process to deal with the egregious crimes of the war required the use of a more rapid system, and gave birth to the modern interpreter, working in the simultaneous mode (Gaiba 1998, Kellet-Bidoli 1998). Only then the first university courses were created to train professionals to work at high level in a growing number of international institutions, but their training was mainly based on the experience of the trainers/professionals, and the students were mainly gifted “naturally born” interpreters. The working environment has changed a lot since then; the types of situations and speakers interpreters are confronted with are varied and more numerous, this requires new skills and hence new approaches to training methods (Kalina 2000, Kadrić 2011).

Traditionally, the basic skills required from an interpreter are the linguistic skills together with a thorough knowledge of the culture of the countries concerned, including political, social and ethnic differences, administrative structures and political culture, community life, literature, and arts (Kalina 2000: 3). Communication skills are also a requirement, together with the ability of listening and speaking at the same time, good memory, quick understanding, and public speaking ability (Kalina 2000, Monacelli 2005). However the different contexts and situations characterising today’s complex working environment also require “procedural knowledge about linguistic, situational, cultural or other problems” (Kalina 2000: 4). Competence is not only required during the interpreting process, but also in the preparatory phase, before the event, and even after that, when the new linguistic and subject knowledge acquired must be organised for a likely (and wished) future use. To sum up, in Kalina’s words (ibid. 5):

The competence of a professional interpreter can thus be defined as the competence to process texts within the scope of a bi- or multilingual communication situation [. . .]. It is also the capability of acting and performing in a situation characterised by externally determined constraints.

Much has been written on the processing strategies to utter a target text that produces an equivalent effect on the target audience as that of the source text: understanding the meaning, the implicit information and the speaker’s intentions, memorising the relevant elements, and managing external constraints and disturbances. But these strategies are not enough. Interpreting tasks are usually performed at high level, in very formal situations, where high linguistic and procedural standards are required, where interpreters cannot control time and speed at their own will, they therefore need to develop the automatic use of a certain amount of strategies “as to leave cognitive capacity

for [other] complex operations” (ibid. 6), as well as become very confident and take quick decisions. It is therefore fundamental for the student to be able to think creatively and take their own decisions on the best solution to be adopted. In order to do that they need to rely on lateral thinking. All that can be learnt, indeed the creative process requires knowledge and rules (Kadrić 2011: 100). Interpreters must be aware that anything can happen in real interpreting situations, and still customers always require the highest standards of performance, it is impossible to fully anticipate what will be. This implies potentially very stressful situations, where interpreters must take quick decisions based on their experience and instinct, and follow them through, though constantly checking their delivery against the source text and the context. The ability to cope with stress and pressure is therefore essential as well.

Interpreters usually work in teams, so they need to be able to collaborate, even when they do not like their colleagues, whom you cannot always choose. In the narrow simultaneous booths, space must be shared for hours and calm and self-control must be kept all the time. But even before that, being able to collaborate can help relieve the preparatory phase, by sharing the tasks of translating documents or preparing glossaries. Even in consecutive and dialogue interpreting interpreters can be working in teams, when assignments are long and complex. Moreover, especially when working in dialogue and consecutive interpreting, the face to face situations or the fact of being in front of the audience may require a further ability to manage stress, anxiety and possible unforeseeable events (missing documents, equipment not working properly, delays, technical problems and much more). The ability to work with the other stakeholders (technicians, customers, speakers etc.) will help solve difficult situations more smoothly.

More recent studies highlight the importance of non-verbal aspects and proxemics⁵ as communication resources (Besson et al. 2005), especially in dialogue interpreting (Trovato 2013). A spoken message relies on both the verbal and non-verbal levels, however the non-verbal behaviour is more important, because people tend to believe that non-verbal actions do not lie (Besson et al. 2005). Under this label many different elements can be listed: tone of voice, intonation, pauses, body posture and gesture, facial expression, etc. The non-verbal level is very important for interpreters, especially when they do not understand exactly what the speaker is implying or whether they are making a joke or what their attitude is; at the same time interpreters can use it to express meaning more forcefully or concisely. Being able to master and interpret non-verbal elements can make the difference between a good and an excellent interpreter.

Experience is crucial in managing all the complex tasks involved in interpreting: several studies have highlighted the differences between novices and professionals in terms of automatic strategies and stress-management

⁵ Proxemics “deals with the amount of space that people feel it necessary to be set between themselves and others” (Oxford Dictionary).

(Kalina 2000, Riccardi et al. 1998, among others). However, students must be prepared for what awaits them in their early training years, because they will not have much time and training after graduating and before starting their career to test themselves. Interpreting is one of those professions where novices are required to be at experts' level and do not have many possibilities to do internships or mentoring. That is why interpreters' training should be very well planned and properly carried out.

Kadrić (2011) has analysed the recent developments in translation studies and she has highlighted the need for universities to be places where the students can develop the ability to be independent, rely on their judgements to take decisions in an ever-evolving working environment, work autonomously, apply critical thinking, be creative and self-conscious. Together with the traditional skills and competences, they should acquire the ability to understand their role in society and take responsibility for their work. She mentions “Schlüsselqualifikationen” (ibid. 25) including cognitive and emotional competences: strategies, skills, analytical thinking, problem-solving as well as emotional intelligence, perseverance, ability to work in team, and to communicate. She sums it up under four different types of competences: “Fachkompetenz” relating to job-specific skills, “Methodenkompetenz”, relating to procedural (problem-solving) issues, “Sozialkompetenz”, relating to communication issues, and “Individualkompetenz” relating to emotional-ethical issues (ibid. 28). More recently, Bale (2016) has highlighted the potential of drama-based pedagogy in interpreting studies, by focusing on the interpreter as a “language user and as a performer” (ibid. 8). He emphasises the need to equip the students with the skills to deal with an ever more complex and pressured working environment, shifting the focus on aspects of performance, rather than the traditional approach on cognitive process and strategies, more typical of the simultaneous mode. A recent trend in training approaches has focused on “student learning” (ibid. 10) and the need to take advantage of the new technologies in interpreter training⁶ by using computer-based training material, a need which is shared by novice interpreters, who still need a lot of training after their graduation and find it hard to have opportunities to practice⁷. However, this should not overshadow a more holistic approach that takes into account the performance aspect of the profession (ibid. 13), especially when working in dialogue and consecutive interpreting.

To recapitulate, interpreting students need to possess a very good mastery of language and culture – both their mother tongue and the foreign language(s), a thorough knowledge of current affairs and cultural issues, be curious people, be confident speakers, be able to manage stress and anxiety, work in team, master non-verbal elements, have presentation skills, have problem-solving abilities, have good memory, listening and speaking skills, and be creative in coping with

⁶ For more information on Computer Assisted Interpreter Training resources see Bale (2016), as well as Andreas Drechsel's blog and his *Tablet Interpreting Manual*.

⁷ See also bibliography for some interesting videos on that: Tiselius, InterpretimeBank, ORCIT, among others.

the most diverse situations and problems. That makes teaching methodology crucial in the training of interpreters-to-be. More and more authors and professional interpreters are suggesting innovative techniques (Falbo et. all 1999, Kalina 2000, Monacelli 2005, Nolan 2005, Gillies 2005, 2013 and his many videos on YouTube, Kadrić 2011, Cecco 2016 and 2017, ORCIT and many others), but the use of theatre techniques has only been suggested or partially applied (Kadric 2011, Fernandez Sanchez et al. 2012, Bale 2016). Considering the main features of improvisation theatre and its very positive results in professional training, the authors of this paper had the idea of carrying out a joint workshop exploring the use of improvisation exercises with interpreting students, combined with exercises that were specifically targeted at interpreting activities, involving the use of a diadic communication, and some theoretical background. Unfortunately it was not possible to carry out the original project because of budget restraints, so a four-hour workshop with a small group of 16 students of interpreting and translation was proposed, to assess how it would be received by the students, and whether it would be advisable to plan a larger-scale project, the following chapter is a brief report of this experience.

3 Improvisation and interpreting: a good synergy

3.1 Shared features

Before describing this workshop that used some targeted exercises of improvisation with interpreting students, it may be useful to briefly recapitulate some of the common features of interpreting and improvisation theatre. They both involve a performance by an actor / interpreter in front of an audience, in both cases the actor / interpreter cannot predict for sure what will occur, even though in the case of an interpreting assignment most of the key elements will be known; however the interpreter will never be able to be 100 per cent sure of the content (the speaker may want to change something, the audience may ask an unforeseeable question etc.). They must be both very responsive and context-focused, they must be able to respond to unpredictable situations quickly, and without panicking. They must give – at least – the impression of feeling at ease with the situation, and in case of ‘mistakes’ they must be able to respond (correct themselves without highlighting the mistakes, or – in the case of improvisation – incorporating the mistakes as integral part of the performance). They must be very concentrated and be able to focus on various elements: the content (or story), the situation, the context, the speakers, and the audience, having a very developed ability to listen and pay attention while doing something else. They need creativity and quick thinking in order to respond to situations, and find adequate solutions very rapidly.

3.2 The workshop

Overview — This is a brief report of the short workshop *Interpret-AZIONE* held at Campus Ciels in Padua by Andrea Masiero with 16 students of the course for Language Mediators.

The workshop was planned by the two authors: an interpreter and interpreters' trainer, and a professional actor and improviser, as well as improvisers' trainer. Based on the theoretical background (1.1, 1.2 and 1.3), they had developed a twelve-hour workshop including practical and improvisation activities and theory on interpreting studies. However, considering the short time available for the workshop (Ciels only granted 4 hours for this activity), they decided to eliminate the theoretical part and only dedicate the workshop to improvisation exercises. The interpreters' trainer is also a professor at Ciels and she already teaches a certain amount of theory in her practical courses of consecutive interpreting, so she thought it best to concentrate on the most innovative part of the workshop.

The 16 students were attending different years of the three-year course of Language Mediation, mixing students from the second and third year, thus presenting different levels in terms of language knowledge and communication ability. No students of the first year enrolled in this workshop, probably because they are new to the university course, and still inexperienced, and they do not have a clear idea of their academic interests. Out of the 16 students, 3 were male and 13 were female (this kind of courses is usually predominantly attended by women, the ratio men to women was very well represented in this course). Some of them had never met nor had they had lessons together. At Ciels students are trained in language mediation with a focus on written translation, dialogue and consecutive interpreting from and into the foreign languages (at least two foreign languages are compulsory), and they can choose from five different specialisations: diplomacy, criminology, marketing, tourism, and intercultural studies. As far as their specialisations are concerned, 5 students out of 16 attended the marketing specialisation, 4 the diplomatic, 3 the criminological, 3 the tourist, and 2 the intercultural.

They have a common study plan for each of the three years, including foreign language, civilisation and culture, linguistics and Italian literature, written translation, and oral mediation (dialogue and consecutive interpreting). According to their specialisation they attend a specific course every year, focusing on a different aspect of diplomacy, criminology, marketing, tourism or intercultural studies. To complement their training, every year they are offered a number of extracurricular activities to choose from, which range from conferences on their fields of specialisation to short (four to six-hours) workshops, which are held by their professors or external experts. Every year they can choose one or two workshops among the five or six which are on offer for the year, Ciels tends to change the activities from year to year in order to offer the widest range of topics. Workshops are not compulsory, but they are necessary to achieve the number of university credits, which are required to apply for the final exam. So students had to apply for the workshop as an

extracurricular activity, but they could have chosen a different activity among the four available in the second term (public speaking, *français pour les affaires*, TermCoord IATE: Terminology project, and speakers' training with a radio DJ).

The workshop was held in Italian, as the short amount of time made available did not allow the authors the possibility to experiment the same work in English as well. So they decided to dedicate that time to focus on the main objectives of the workshop: management of multiple simultaneous stimuli, reaction and problem-solving.

The story of an experience — In April 2018, the author had the opportunity to teach a four-hour experiential workshop where the participants worked on the qualities and skills needed to be an interpreter, through simple theatre and improvisation exercises.

More specifically, the workshop was meant for students to experiment some improvisation exercises, so that they could become more aware of their expressive potential.

The workshop consisted of two lessons, of two hours each, where he worked with the students on the following topics:

- 1st meeting: management of multiple simultaneous stimuli
- 2nd meeting: training on reaction and problem-solving

The idea underlying this choice was based on the fact that an interpreter must be able to perform various tasks simultaneously and take decisions very rapidly (see section 2 in this article), so those seemed to be the most useful abilities to develop and test with the use of improvisation, as the short amount of time available did not allow us to apply a wider range of exercises, neither to pursue a larger number of objectives.

More specifically, the workshop foresaw a first part with icebreaker exercises, in each lesson: very amusing, challenging, and exciting short exercises, which are meant to remove self-judgement and prejudice. They help students to disconnect from their thoughts and everyday worries, in order to concentrate on the moment, to be in the moment. After the initial warm-up, the real work began. The first day focused on listening, concentration, and attention towards oneself and the partners. On the second day, the students had to perform improvisation exercises that led them to make rapid decisions under stressful conditions. After each exercise, and more in depth at the end of the workshop, the group reflected on the activities. This enabled them to find similarities between the exercises and the real situations where the trained attitudes may be applied.

Even though the very limited amount of time did not allow the author to really develop the subject (it usually takes sixty hours to start applying these techniques consciously), the result was very rewarding.

Feedback was gathered through a questionnaire⁸ at the end of the workshop, with both open questions and statements, where the students could give a score according to their opinion. The instructions were: “Mark the following statements from 5 to 1, with 5 meaning “highly satisfied” and 1 “not satisfied”:

- Useful contents;
- Clarity of explanations;
- Management of the workshop;
- Personal involvement;
- General opinion on the workshop.

The second part presented three open questions:

- Have you learnt anything new from this workshop? If the answer is yes, could you be more specific?
- Is there any topic you would have liked to explore in more details?
- Is there any further comment you would like to leave?

The students liked the workshop very much, 6 out of 16 marked 5 (the highest score) in all statements, the minimum score was 4, and the majority of them wrote a mix of 4s and 5s, only one student wrote 4 in each of the statements. Not all students wrote down their scores, but all of them answered the open questions with very positive feedback.

In only four hours the author could see concrete results, which the students themselves recognised, as reported in their feedback at the end of the workshop. Here are some of the statements of the participants⁹.

- “I have learnt to be more spontaneous and open.”
- “Useful games to be able to improve one’s awareness and ability to listen and react.”
- “Engaging and clear course. For the first time ever I have been able to speak in public without feeling embarrassed.”

It was interesting for the author to see, in such a few hours, how people, who were practically strangers to each other and so diverse, were able to connect.

Moreover, there were students, visibly very shy or discreet, who were able to challenge themselves, and tried to come out of their comfort zone. Some

⁸ For the original Italian questionnaire see appendix.

⁹ Statements were originally in Italian, as the workshop was held in Italian. They have been translated as faithfully as possible for the readers’ understanding.

girls, who, on the first day, performed with a low tone of voice and looking down, performed in an unexpectedly determined and very strong attitude in the last exercises of the second day. More specifically, all the group burst out laughing when one of them performed an arrogant old lady who was mad at anyone who tried to help her cross the street, while she only wanted to watch the cars passing by. The spontaneous and energetic attitude that came out was surprising both for the audience and for the actress, who did not know she could react in such a way.

There was a general initial stiffness, a slight fear, and some resistance at first, due to the fact of having to perform an unusual activity within a place where students usually study “traditional” subjects. The question of a girl after the warm-up, who asked with surprise “Do we really have to do that thing?”, is a clear example of that. Then it all gradually melted away, leaving room for the will to experiment, test oneself and therefore learn. Some of the bravest students started realising that the activities proposed left room for enjoyment and fun, so the volume of their voices increased, smiles appeared on their faces, and all looked at each other with eyes wide open.

In this type of training the main obstacle students have to face, especially at the beginning when they do not know each other very well, is not the fact of trying to do things they cannot do, but of risking to “make mistakes” and be judged by strangers. Especially within the walls of an official and dignified place – such as a university.

The author would like to highlight that element again to stress how traditional training risks to restrain the potential of growth and learning in the students. The playful elements enable students to jump without a safety net, making things that they would never do in other contexts. The quote mentioned above of the student that said she could talk in public without feeling embarrassed for the first time proves this.

The experiential mode and the light-hearted approach make this type of work interesting for a number of reasons. The students participate and are focused throughout the lesson as they are directly involved in the activities. They are called upon testing themselves and are willing to do so.

The concrete experience in using these techniques leads students to communicate at a deeper and more instinctive level, developing reaction and intuition. Moreover, once the students discover capacities in them, they have never or hardly ever used before, they have the possibility to experiment and improve those skills, even in non-playful contexts, because they are aware that they can make it. This enables them to grow as a person and as a professional.

This mode of interaction helps fine tune with your interlocutors, because good improvisers use their heads but they choose using their guts.

4 Conclusions

Similarities between improvisation and interpreting are clear, as well as the benefits of improvisation techniques in training.

There is a great need for new innovative approaches in training to meet the demands of the market and the profession. We think they require, among others, the development of a new personal attitude (towards themselves and the others), the ability to adapt to new situations, creativity, and responsibility, in order to make informed and professional choices.

The students' response to this workshop was very encouraging. As far as the response of the academic world is concerned, the coordinator and the tutors of the course were extremely satisfied with the workshop, but they did not enquire about the results in depth, they only read the students' feedbacks, as they do with any workshop offered at Ciels. This is probably the most problematic issue in this kind of workshops, they need a strong and convinced support by the staff and administration, as they are extracurricular activities and require financing and planning into the traditional curricula.

We believe that the very short experience in the workshop has shown that there is a great potential for the development of a new synergy between interpreting and improvisation. However, we are aware that the workshop was shorter than originally planned, and data were insufficient and not efficiently collected in order to analyse the real positive impact of improvisation on interpreters' training. We must admit that this was not our primary purpose in organising this workshop, as we just wanted to see the reaction of the students and the reception of the academic world to this innovative proposal. We honestly feel lucky and privileged to have had this opportunity.

The students' answers have encouraged us to go on with this project and enrich our original twelve-hour workshop with new ideas that require further experimenting on the field. In 2019, we will organise a new workshop and start gathering data in a more organised and efficient way, to create a large-scale study that will probably last one or two years. The revised design of the workshop will comprise a minimum of 12 hours, which will be divided into: 6 hours with the professional improviser, who will introduce the students into the world of improvisation with ice-breaking exercises and some other improvisation exercises, to start getting acquainted with this drama practice; 2 hours with the improviser and the interpreters' trainer working together, starting to introduce the use of foreign language and of diadic / bilingual communication into the workshop; 4 hours with the interpreters' trainer, who will work on role plays simulating realistic work situations facing critical issues and inspired to real events occurred to professional interpreters on the job, thus testing their problem-solving skills and reaction. The effectiveness of the workshop will be tested with a mixed method, combining reflective practice and assessment of the performances. This will hopefully provide the basis for a codified and effective new form of training for interpreters and communicators in general.

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Video Clips

A **Appendix**

QUESTIONARIO di GRADIMENTO

Dai un voto da 1 a 5 alle seguenti componenti del corso dove
1= molto insoddisfatto; 2= insoddisfatto; 3= indifferente; 4= soddisfatto; 5= molto
soddisfatto

Se lo ritieni utile puoi dare una motivazione al tuo voto

- UTILITA' DEI CONTENUTI PROPOSTI
- CHIAREZZA ESPOSITIVA
- MODALITA' DI SVOLGIMENTO
- COINVOLGIMENTO PERSONALE
- GIUDIZIO COMPLESSIVO

Ti sei portato/a a casa qualcosa di utile da questo corso? Se si, cosa nello specifico?

C'è qualche argomento che avresti voluto fosse presente o maggiormente
approfondito?

Ti va di lasciare un commento generale?

Grazie per aver partecipato a questo seminario!

Der Effekt der Dramagrammatik im Anfängerunterricht: Eine Pilotstudie für Tschechisch als Fremdsprache ¹

Aneta Bučková

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Zusammenfassung

Der Artikel widmet sich der Anwendung von Dramapädagogik im Fremdsprachenunterricht. Im Fokus steht der Grammatikunterricht in Tschechisch als Fremdsprache. Der Text stellt eine Pilotstudie vor, die sich auf den Unterricht des Präteritums in einem Kurs für Universitätsstudierende in Deutschland konzentriert. Im Rahmen dieser Studie wurde die Dramagrammatik in einer modifizierten Form angewendet. Dieser Ansatz kombiniert bewusstes Auseinandersetzen mit Grammatik und das Handeln in Kommunikationssituationen mittels dramatischer Kunstformen. Es wird angenommen, dass die anhand der Dramagrammatik unterrichteten Studienteilnehmenden bessere Ergebnisse im Bereich der Grammatik erzielen. Weiterhin wird erwartet, dass die Anwendung von Dramagrammatik die Motivation fördert, am Unterricht aktiv teilzunehmen und sich mit der tschechischen Sprache auseinanderzusetzen.

1 Einleitung

Der vorliegende Artikel beschäftigt sich mit der Anwendung von Dramapädagogik im Fremdsprachenunterricht in Tschechisch als Fremdsprache. Er beschreibt den Einsatz von Dramagrammatik im Anfängerunterricht für Universitätsstudierende (Even 2003). Der Effekt dieses Ansatzes wird in einer Pilotstudie empirisch getestet. Diese entstand im Rahmen einer Diplomarbeit in dem Studiengang Tschechisch als Fremdsprache an der Karls-Universität in Prag.

Im Rahmen der Pilotstudie wurde die Dramagrammatik, die ursprünglich im Unterricht von Deutsch als Fremdsprache für fortgeschrittene Lernende (Even 2003) vorgestellt wurde, modifiziert. Im vorliegenden Fall war die Zielsprache eine slavische Sprache, die stark flektierend ist und sich insgesamt durch

eine verhältnismäßig komplexe Morphologie auszeichnet. Überdies wurde das Tschechische in zwei Gruppen unterrichtet, die mit dieser Sprachgruppe bis dahin nur minimale Erfahrungen gehabt hatten. Bei den Teilnehmenden handelte es sich um Anfängerinnen und Anfänger. Wegen der geringen Anzahl der Teilnehmenden bei dieser kurzen Studie konnten die untersuchten Hypothesen nicht eindeutig bestätigt oder widerlegt werden, sie ließen jedoch eine Tendenz erkennen.

Der Artikel beginnt mit einer kurzen theoretischen Übersicht über den Grammatikunterricht mittels dramapädagogischer Ansätze. Danach wird die Pilotstudie vorgestellt – zuerst die ihr zugrundeliegenden Hypothesen, dann die Teilnehmenden. Der Schwerpunkt liegt in der Beschreibung der Unterrichtseinheit der Versuchsgruppe, in der mit Dramagrammatik gearbeitet wurde. Es folgen eine Beschreibung des Unterrichtsablaufs der Kontrollgruppe, das Messungsverfahren, die Ergebnisse und die Diskussion. Den Text schließt ein Fazit ab.

2 Grammatikunterricht mittels Dramapädagogik

Dramapädagogik kann im Fremdsprachenunterricht auf unterschiedlich komplexe Art und Weise eingesetzt werden. Zum einen kann sie in einzelnen Spielen und Übungen in einem ansonsten nicht dramapädagogisch konzipierten Unterricht verwendet werden (als Quellen solcher Aktivitäten seien beispielsweise Maley & Duff 2005 und Billíková & Kiššová 2013 genannt). Das Prinzip des Spieles, eines imaginären, fiktiven Kontextes (vgl. Machková 2007: 33) kann die Lernenden jedoch auch langfristig begleiten und beispielsweise in einer Inszenierung in der Fremdsprache münden – zum Beispiel widmet sich Marie Boccou Kestránková (2012, 2017 und andere) auf dem Gebiet Tschechisch als Fremdsprache der sogenannten Methode der Bühnenaufführungsform (Metoda jevištního tvaru).

Auch die diesem Artikel zugrundeliegende Pilotstudie basiert auf einer Unterrichtseinheit, die sich nicht auf einzelne Spiele oder Übungen stützt, sondern den dramapädagogischen Fremdsprachenunterricht (vgl. Schewe 2003) als ihr Fundament versteht. Als kennzeichnend für diesen Ansatz nennt Schewe (ibid. 6 f.), dass er integrativ (d. h. er orientiert sich an handlungsorientierten, erfahrungsbezogenen und interaktiven Sprachlehriansätzen und kombiniert sie) und ganzheitlich ist. Mit Ganzheitlichkeit wird die Einbeziehung „des ganzen Menschen in den Lernprozess“ (Even 2003: 38) gemeint, das heißt nicht nur der Kognition, sondern auch der Emotionen, Stimme, Bewegung, sinnlicher Wahrnehmung und so weiter. Dieses Konzept wurde in der in diesem Text behandelten Pilotstudie zur Grammatikvermittlung verwendet.

Schewe (2003: 181 ff.) nutzt einen Lehrbuchtext zu einer Inszenierung von Standbildern, die sich zum Teil auf deutsche Grammatik konzentriert. Die Aufgabe der Beteiligten ist es, aus ihrer Phantasie heraus eine Maschine zu erfinden und sie in kleinen Gruppen durch Körperhaltung und Bewegung darzustellen. Weil der Ausgangstext zu dieser Übung ein humorvoller Artikel

über eine Käsebrotmachine ist, sind auch die im Unterricht entstandenen Maschinen hyperbolisch (zum Beispiel ein Trichter zum Einprägen vom „lästigen“ Lernstoff). In der Präsentation der Geräte setzen die Lernenden nicht nur Bewegung, sondern auch Sprache ein. Der verbale Kommentar kann nach den Bedürfnissen der Lernendengruppe inszeniert werden: beispielsweise passivisch oder imperativisch. Laut Schewe (ibid. 184) kann die Entfaltung von Kreativität in solchen Übungen die ansonsten kognitiv orientierten Grammatikübungen kompensieren.

Schewes Beispiel zeigt den Weg, wie man Dramapädagogik im Einüben der Grammatik anwenden kann. In der Dramagrammatik, die von Susanne Even (2003) im Bereich Deutsch als Fremdsprache entwickelt wurde, wird dieser Weg zu einem kompakten Lehr- und Lernverfahren systematisiert.

Dramagrammatik verbindet expliziten Grammatikunterricht mit den Techniken aus den dramatischen Kunstformen (vgl. Even 2011: 70). Der Sprachunterricht wird in sechs Phasen aufgeteilt (vgl. Even 2003: 174 f.): Sensibilisierungsphase, Kontextualisierungsphase, Einordnungsphase, Intensivierungsphase, Präsentation und Reflexion. Diese Phasen werden weiter unten im Zusammenhang mit der vorgestellten Pilotstudie beschrieben.

Even (ibid. 294) fasst die Schlüsselmomente des dramagrammatischen Ansatzes zusammen: Das Verständnis grammatischer Regeln wird durch ihre praktische Applikation in unterschiedlichen Kommunikationssituationen gefördert. Gleichzeitig stärkt der dramagrammatische Unterricht die Bereitschaft, sich mit Grammatik zu beschäftigen, und trägt zu einer positiven Einstellung zum Grammatikerwerb bei.

3 Hypothesen

Das Ziel der Pilotstudie war es, den Effekt der Anwendung von Dramapädagogik im Unterricht von Tschechisch als Fremdsprache festzustellen. Wie oben erwähnt, ermöglicht die Dramapädagogik, die ganze Persönlichkeit der Lernenden im Lernprozess einzubeziehen. Deswegen kann man erwarten, dass die Studierenden sich bei diesem Ansatz intensiver am Unterricht beteiligen werden, als es beim Unterricht ohne die Verwendung von Dramapädagogik der Fall ist. Eine Konsequenz der aktiven Teilnahme könnten bessere Lernergebnisse sein. Nicht zuletzt könnte die Anwendung von Dramapädagogik in einer Erhöhung der Motivation der Lernenden münden (vgl. Fleming 2016: 42).

Die Verbesserung der Lernergebnisse wurde mit einem Fortschritt in dem Erwerb einer konkreten grammatischen Struktur gleichgesetzt und anhand von Grammatiktests gemessen. Die getestete grammatische Struktur war das Präteritum.

Vor der Unterrichtseinheit im Rahmen der Pilotstudie füllten die Teilnehmenden einen Pretest aus, um zu überprüfen, dass das Präteritum ihnen noch nicht geläufig ist. Nach der Unterrichtseinheit absolvierten sie einen analog erstellten Posttest. Die Verbesserung der Lernergebnisse konnte daher anhand des Unterschiedes zwischen dem Pretest und dem Posttest gemessen werden.

Die Versuchsgruppe absolvierte eine Unterrichtseinheit mit Einbezug von Dramapädagogik, während die Kontrollgruppe an einer Unterrichtseinheit teilnahm, die auf der Arbeit mit dem Lehrbuch mit Anwendung der Prinzipien des kommunikativen Ansatzes basiert war.

Die These, dass die Anwendung von Dramapädagogik im Fremdsprachenunterricht die Motivation erhöht, wurde anhand des Feedbacks der Teilnehmenden aus der Versuchsgruppe getestet. Das Feedback wurde einerseits in der abschließenden Reflexion der Unterrichtseinheit, andererseits durch kurze schriftliche Kommentare, die nach dem Unterricht verfasst wurden, erhoben.

Die Pilotstudie überprüfte zwei Hypothesen:

- Hypothese 1: Die Versuchsgruppe erreicht im Vergleich zu der Kontrollgruppe ein besseres Ergebnis im Posttest.
- Hypothese 2: Die Teilnehmenden aus der Versuchsgruppe bewerten die Unterrichtseinheit als positiv, was ihre Motivation fördert, am Unterricht aktiv teilzunehmen.

4 Die Teilnehmenden

Die Pilotstudie wurde in einem Anfängerkurs am Institut für Slavistik an der Universität Regensburg durchgeführt. Sie fand am Semesterende statt, als das Sprachniveau der Studentinnen und Studenten ungefähr auf A1 nach dem Gemeinsamen Europäischen Referenzrahmen einzustufen war. Die Studierenden wurden über die Pilotstudie im Voraus informiert und konnten sich aussuchen, ob sie in der Kontrollgruppe zur gewöhnlichen Unterrichtszeit oder in der Versuchsgruppe am Samstag danach teilnehmen wollten.

Das Sprachniveau der Teilnehmenden stellte einen entscheidenden Unterschied dazu dar, wie Dramagrammatik von Susanne Even (2003) vorgestellt wurde. Im Gegensatz zu den von Even präsentierten Unterrichtseinheiten für fortgeschrittene Lernende musste man davon ausgehen, dass die im Unterricht präsentierte grammatische Struktur den Studierenden nicht vermittelt wurde und dass sie deshalb kein Vorwissen mitbringen können. Diese Tatsache wirkte sich in dem Verlauf einzelner Unterrichtsphasen aus (siehe unten).

An der Pilotstudie nahmen als Versuchspersonen acht Studierende teil. Außerdem waren in der Versuchsgruppe drei Studierende anwesend, die aus verschiedenen Gründen aus der Testung ausgeschlossen wurden, wodurch die sprachliche Homogenität gewahrt blieb.² Der besondere Status dieser drei Teilnehmenden wurde auch während bestimmter Unterrichtsphasen berücksichtigt (siehe unten).

² Es handelte sich um einen Studenten, der bereits den Unterricht der Kontrollgruppe absolviert hatte, um einen fortgeschrittenen Studenten aus einem Sprachdidaktikseminar und um eine Studentin, die in dem Pretest ein erheblich besseres Ergebnis als der Rest der Gruppe erbrachte, weshalb sie in den folgenden Messungen nicht weiter berücksichtigt werden konnte.

Das Durchschnittsalter der Pilotstudienteilnehmerinnen und -teilnehmer war 29 Jahre. Zur Hälfte waren sie Philologiestudierende, die anderen kamen aus nicht linguistisch orientierten Fächern, wie Jura. Das heißt, man konnte bei der Gruppe generell keine durch das Sprachwissenschaftsstudium erworbenen Fertigkeiten voraussetzen, die es eventuell erleichtert hätten, neue grammatische Strukturen zu erlernen. Bis auf einen Studenten, der als seine Muttersprache Französisch angab, waren die Teilnehmenden Deutschmutter-sprachlerinnen und -muttersprachler. Unter den von der Gruppe beherrschten Fremdsprachen dominierte Englisch und es kam keine slavische Sprache vor. Die Kenntnis anderer slavischer Sprachen hätte das Erlernen tschechischer Grammatik eventuell begünstigen können, da diese Sprachgruppe im Bereich der Morphologie oft strukturelle Ähnlichkeiten aufweist.

5 Die Unterrichtseinheit: Versuchsgruppe

Die Grammatik wurde in der neunzigminütigen Unterrichtsstunde anhand des Themas Freizeit (*was machten wir am Wochenende*) vermittelt. Sprachdidaktisch gesehen hatte die Stunde das Ziel, die Regeln der Bildung des Präteritums vorzustellen.³ Die Studierenden sollten am Ende in der Lage sein, diese Tempusform für eine einfache Handlungsbeschreibung zu verwenden. Die in dieser Studie der Dramapädagogik zuzuordnenden Ziele lassen sich in zwei Gruppen unterteilen. Erstens ging es darum, sich durch die kreative Zusammenarbeit besser kennen zu lernen und eine aufeinander eingestimmte Gruppe zu bilden, damit ein gemeinsamer Spiel- und Erlebnisraum geschaffen werden konnte (vgl. Tselikas 1999: 61). Zweitens sollten die Teilnehmenden ein Rollenspiel und eine nach außen verständliche Darstellung einer einfachen Geschichte mittels eines Standbilds mit Untertitel aktiv erproben.

Weil das Tschechisch-Niveau der Studierenden relativ niedrig war, wurde als Vermittlungssprache neben Tschechisch auch Deutsch gewählt. Die Lektorin sprach die Teilnehmenden primär auf Tschechisch an, aber bei koordinativ an-

³ Das tschechische Präteritum ist eine Tempusform, die in ihrer Form (aber nicht in der Bedeutung) dem Perfekt entspricht (vgl. Štícha et al. 2013: 439). Sie setzt sich aus einem Vergangenheitspartizip und dem Hilfsverb *být* ‚sein‘ zusammen. Das Hilfsverb kommt nur in erster und zweiter Person vor. Das Vergangenheitspartizip wird von dem Vergangenheitsstamm des Verbs (der unterschiedlich von dem Präsensstamm ist), dem Suffix *-l* und einer nominalen Endung gebildet, die in Genus und Numerus mit dem Subjekt kongruiert (Štícha et al. 2013: 453f). In der Didaktik von Tschechisch als Fremdsprache verbreitete sich ein weniger komplexer Ansatz, wie die Präteritumbildung zu erklären ist – vgl. zum Beispiel das Lehrbuch *Tschechisch kommunikativ* (Maidlová & Nekula 2005: 66). Laut diesem Lehrbuch bildet man das Partizip so, dass man vom Infinitiv das Suffix *-t* wegnimmt und durch *-l* ersetzt – zum Beispiel *dělat* – *dělal* ‚machen – gemacht‘. Verben, bei denen ein solches Vorgehen zum richtigen Ergebnis führt, werden als regelmäßig bezeichnet. Verben, bei denen es nicht funktioniert, werden unregelmäßig genannt und müssen auswendig gelernt werden – zum Beispiel *mít* – *měl* ‚haben – gehabt‘. Die Endung des Partizips kongruiert im Genus und Numerus mit dem Subjekt – zum Beispiel *dělal* ‚er machte‘, *dělala* ‚sie machte‘, *dělali* ‚sie machten‘. Das Hilfsverb *být* ‚sein‘ ist unbetont und muss syntaktisch gesehen im Satz an zweiter Stelle stehen. Die Negation wird durch das Anhängen von dem Präfix *ne-* an das Partizip gebildet – zum Beispiel *nedělal* ‚nicht gemacht‘.

spruchsvollen Aktivitäten und bei der Zusammenfassung der neuen Grammatik ist sie zu Deutsch übergegangen.

Es war davon auszugehen, dass die Teilnehmenden wenige bis keine Erfahrungen mit Dramapädagogik haben. Aus diesem Grund begann die Unterrichtseinheit mit einer kurzen Einführung, in der einige Regeln der kreativen Arbeit genannt wurden (zum Beispiel: Es gibt kein „richtig“ und „falsch“). Außerdem äußerten an dieser Stelle die Studierenden ihre Erwartungen: etwas Neues erleben, Spaß haben. Von Beginn an war daher eine positive Stimmung zu spüren.

Die Unterrichtseinheit begann mit zwei Aufwärmungsübungen. Das Ziel der ersten Aktivität (jede/r sagt seinen/ihren Namen und verbindet ihn mit einer Geste, die anderen machen es zusammen nach) war es, die Hemmungen vor der Nutzung von Gesten und anderen Ausdrucksmitteln zu verlieren; in neu gebildeten Gruppen dient diese Übung auch dazu, sich die Namen der anderen zu merken. In der zweiten Übung (Gang durch den Raum im wechselnden Tempo, gegenseitiges Begrüßen und Vorstellen auf Tschechisch) standen die Konzentration und die Wahrnehmung von sich selbst und von anderen im Raum im Vordergrund. Gleichzeitig wurden die Studierenden erstmals dem Input in der Zielsprache ausgesetzt, auf den sie mit Bewegung reagieren mussten. Der kurze Vorstellungsdialoگ stellte den Übergang von Perzeption zur sprachlichen Produktion in der Zielsprache dar.

5.1 Sensibilisierungsphase I

Im nächsten Schritt wurde die neue grammatische Struktur eingeführt. Übertragen auf die Dramagrammatik handelte es sich demnach um die Sensibilisierungsphase (vgl. Even 2003: 174). Sie begann mit der pantomimischen Darstellung verschiedener Tätigkeiten (zum Beispiel *psát dopis* ‚einen Brief schreiben‘), die die Zuschauenden zunächst in Präsens benannten (zum Beispiel *Helena píše dopis* ‚Helena schreibt einen Brief‘). So wiederholten sie einerseits bereits bekannten Wortschatz, der als Basis für die kommenden Phasen diente. Andererseits bildeten sie die ersten Versionen der pantomimischen Darstellung, die sie im Verlauf der Stunde weiter ausbauen sollten.

Anschließend löste jede/r ein Blatt aus einem Terminkalender aus, in dem eine der zuvor dargestellten Tätigkeiten bei einem bereits abgelaufenen Datum eingetragen war. Immer zwei Teilnehmende auf einmal stellten ihre Aktivität pantomimisch dar. Die Lektorin fragte daraufhin die Zuschauenden, wer was gemacht hatte – zum Beispiel *Psala Olga dopis?* ‚Schrieb Olga den Brief?‘ Die Teilnehmenden wurden darin unterstützt, die Frage mit einem ganzen Satz zu beantworten – zum Beispiel *Ano, Olga psala dopis.* ‚Ja, Olga schrieb den Brief.‘ Die neue grammatische Struktur wurde daher zunächst von der Lektorin eingebracht und die Studierenden wiederholten, was sie gehört hatten. Dies unterscheidet die Anwendung des dramagrammatischen Ansatzes im Anfängerunterricht von seiner ursprünglichen Form, in der mit einem gewissen Ausmaß an Vorwissen bei den Teilnehmern gerechnet wird (vgl.

Brod 2016: 125). Das Ziel der Sensibilisierungsphase bleibt jedoch gleich: die Aufmerksamkeit auf die neue grammatische Struktur zu lenken, die mit einer konkreten kommunikativen Intention verwendet wird (vgl. Even 2003: 174).

5.2 Einordnungsphase I

Nach dieser ersten Begegnung mit Präteritum in dritter Person Singular folgte die erste Einordnungsphase (vgl. *ibid.*). Die Aufgabe der Teilnehmenden war es, zu den Infinitiven der zuvor dargestellten Verben die Partizipien zusammen aufzuschreiben. Die Gruppe musste demnach selber die Initiative ergreifen, sich an die vor einigen Momenten verwendeten Verbformen erinnern und sie richtig einordnen, nach einer Regelmäßigkeit suchen. Diejenigen, die aus der Testung ausgeschlossen wurden (siehe oben), wurden gebeten, an dieser Aktivität zunächst nicht teilzunehmen. Sie durften erst dann eingreifen, wenn ihre Kolleginnen und Kollegen mit ihrer Version fertig waren und nicht weiterwussten. Als letzte kommentierte die Lektorin die aufgeschriebenen Partizipien und fasste gleichzeitig die Regeln für das Bilden vom Vergangenheitspartizip zusammen. Danach füllten die Teilnehmenden selbstständig in einer Tabelle die Partizipien dreier Verben aus. Diese Tabelle diente der Bestätigung der neu gelernten Regel (dieser Schritt wird im kommunikativen Ansatz verwendet – siehe Valková 2014: 43). Die ausgefüllten Tabellen wurden darauffolgend von der Lektorin kontrolliert.

5.3 Kontextualisierungsphase

Als nächstes wurde ein kommunikativer Kontext geschaffen, in dem die neuen Verbformen verwendet werden sollten – in Anlehnung an die Dramagrammatik ging es um die Kontextualisierungsphase (vgl. Even 2003: 174). Die Teilnehmenden sollten jeweils einen Charakter aus einer studentischen Wohngemeinschaft erfinden. Diese Figuren wurden aufgrund der Voraussetzung ausgewählt, dass der Kontext einer studentischen WG den Beteiligten bekannt sein sollte. Jede/r bekam eine leere Visitenkarte, in die er/sie den Namen, das Alter, das Studienfach und ein Hobby der Figur ergänzen sollte. Diese Angaben und eine kleine Auswahl an Kleidung und Accessoires als Kostüm halfen den Teilnehmenden, sich bei der Schaffung eines fiktiven Charakters besser zu orientieren. Als sie damit fertig waren, suchten sie nach einer schauspielerischen Darstellung ihrer Figur, indem sie durch den Raum gingen und sich gegenseitig vorstellten (es handelte sich um eine Erweiterung der Aufwärmübung – siehe oben).

5.4 Sensibilisierungsphase II

In der zweiten Etappe der Sensibilisierungsphase wurden das Hilfsverb, die Wortstellung und die Negation im Präteritum fokussiert, und zwar anhand des gerade geschaffenen Kontextes. Es wurde mit einem kurzen Dialog gearbeitet,

den die Bewohnerinnen und Bewohner der studentischen WG führten.⁴ Der vorgeschriebene Dialog enthielt alle Personen im Singular und Negation. Er spielte sich in einer emotional geladenen Situation ab, sodass es den Darstellenden möglich war, unterschiedliche Einstellungen zu beziehen. Die Studierenden wechselten sich allmählich in beiden Rollen ab. Der Rest der Teilnehmerinnen und Teilnehmer und die Lektorin „saßen in der WG“ und konnten auf den Dialog mittels Körperhaltung, Gestik und Mimik reagieren.

5.5 Einordnungsphase II

Analog zu der ersten Einordnungsphase sollten die Teilnehmenden anhand des Dialogs das Verb *být* ‚sein‘ in allen Personen im Präteritum konjugieren und die Regel für die Formung der Negation nennen. Auch diese Phase wurde mit dem selbstständigen Ausfüllen einer Tabelle beendet, wo auch eine Angabe zu der Wortstellung des Hilfsverbs gemacht werden musste.

5.6 Intensivierungsphase

Nachdem der Kommunikationskontext gegeben worden war und die Teilnehmenden über die Kenntnis der neuen grammatischen Struktur verfügten, konnten sie ihr Wissen mittels dramatischer Aktivitäten in der Intensivierungsphase weiter vertiefen (Even 2003: 175). Begonnen wurde mit Gruppenstandbildern der erschaffenen WG. Die Teilnehmenden bildeten Gruppenfotos, die ihre gemeinsamen Tätigkeiten und Erlebnisse darstellten. Diese wurden von der Lektorin in kurzen Sätzen im Präteritum vorgegeben – zum Beispiel *Když se dívali na horor* ‚Als sie einen Horrorfilm anschauten‘. So wurde erweitert auf die erste Übung mit Standbildern angeknüpft, die in der Sensibilisierungsphase I vorkam (siehe oben). Alle Gruppenstandbilder wurden zweimal dargestellt. Während der zweiten Runde ging die Lektorin herum und tippte einige Teilnehmende an – diese sollten dann die Gedanken oder Gefühle ihrer Figur in der jeweiligen Situation ausdrücken, sei es mit einfachen Sätzen oder bloßen Geräuschen.

Nach dieser Erprobung der Gruppenstandbilder wurden die Teilnehmenden in zwei Gruppen aufgeteilt, um selbstständig eine Reihe von Standbildern zu erschaffen. Es sollte um drei Standbilder zu dem Thema *Co dělali o víkendu* ‚Was machten sie am Wochenende‘ gehen, die jeweils mit einem Untertitel

⁴ Der Dialog spielt in einer Situation, in der alle WG-Bewohnerinnen und -Bewohner etwas Wichtiges bezüglich der WG besprechen wollen und auf eine verspätete Mitbewohnerin oder einen verspäteten Mitbewohner warten. Daher können sie ungeduldig, gelangweilt, wütend etc. sein. Die zu spät kommende Person erklärt, wo sie war, aber ihr Gesprächspartner versteht sie falsch (es wurden für die Bezeichnung des Ortes, wo sich der Nachzügler aufgehalten hatte, ähnlich klingende Wörter gewählt – zum Beispiel *v redakci* – *v restauraci*). Im Original: A: *Kde jsi byl/a tak dlouho?* B: *Byl/a jsem v knihovně.* . . . A: *Tak on/a byl/a v kavárně!* B: *Ne, nebyl/a jsem v kavárně, byl/a jsem v knihovně!* Übersetzt ins Deutsche: A: *Wo warst du so lange?* B: *Ich war in der Bibliothek.* . . . A: *Ach so, er/sie war in einem Café!* B: *Nein, ich war nicht in einem Café, ich war in der Bibliothek!* Jedes Paar bekam für seine Version dieses Dialoges andere zwei Orte, die im Gespräch verwechselt werden. Auf diese Weise war jeder Dialog neu und einzigartig.

in Vergangenheit versehen werden sollten. Die Struktur der drei Untertitel war vorgegeben: *Nejdříve ... Pak ... Nakonec ...* ‚Zuerst ... Danach ... Zum Schluss ...‘. Die Gruppen arbeiteten selbstständig, bei Bedarf konnten sie bei der Lektorin nach Wortschatz fragen.

5.7 Präsentation

Der Raum wurde in „Bühne“ und „Zuschauerraum“ aufgeteilt und die Gruppen präsentierten sich gegenseitig ihre Standbilder. Diese Phase korrespondierte daher mit der Präsentationsphase der Dramagrammatik (Even 2003: 175). Die Teilnehmenden zeigten ihre Standbilder und die Lektorin las die dazugehörigen Untertitel, die sie zuvor kontrolliert und gegebenenfalls in Zusammenarbeit mit deren Autorinnen und Autoren verbessert hatte. Nach der Präsentation jeder Gruppe fragte die Lektorin die Zuschauenden, ob sie alles verstanden hatten und was sie an der Darstellung gelungen fanden.

5.8 Reflexion

Die Unterrichtseinheit wurde – ähnlich wie in der Dramagrammatik (Even 2003: 175) – mit einer Reflexion abgeschlossen. Zuerst hatten die Teilnehmenden die Gelegenheit, Fragen bezüglich der neuen Grammatik zu stellen. Danach wurde der Verlauf der Unterrichtsstunde thematisiert.

Die Reflexion bestätigte den Eindruck, den die Gruppe von Anfang an vermittelt hatte – die Teilnehmenden waren offen für ungewohnte Tätigkeiten und durchaus motiviert, sich mit der tschechischen Sprache zu beschäftigen.

6 Die Unterrichtseinheit: Kontrollgruppe

Die Kontrollgruppe absolvierte eine neunzigminütige Unterrichtseinheit, die ohne den Einsatz von Dramapädagogik durchgeführt wurde. Das Ziel war das Erlernen der Regeln der Präteritumbildung und dessen Durchexerzieren mittels Modifikationsübungen und interaktiven Aufgaben. Das Thema der Unterrichtseinheit waren im Einklang mit dem verwendeten Lehrbuch *Tschechisch kommunikativ* (Maidlová & Nekula 2005) die Hobbys. Wie in der Versuchsgruppe wurde auch in dieser Unterrichtsstunde teilweise Deutsch als Vermittlungssprache verwendet, vor allem wenn es um die Anleitung zu komplexeren Übungen oder um die Erklärung der grammatischen Regeln ging.

Als Aufwärmung bildeten die Teilnehmenden zu zweit Text-Bild-Paare von Freizeitaktivitäten, die in dem anschließenden Hörtext enthalten waren. Beim ersten Hören sollten die Teilnehmenden eine globale Frage beantworten, beim zweiten Hören im Lehrbuch Freizeitaktivitäten unterstreichen, die im Hörtext vorkamen. Nach diesen inhaltlich orientierten Hörverständnisübungen lasen die Teilnehmenden den zuvor gehörten Text laut vor.

Im Text kamen Verbformen in dritter Person im Präteritum vor. Die Teilnehmenden suchten und unterstrichen sie. Abwechselnd schrieben sie sie

an die Tafel und mit Hilfe der Lektorin ergänzten sie zu den Partizipien die entsprechenden Infinitive. Auf diese Weise erschlossen sie induktiv die Regel für die Bildung des Vergangenheitspartizips. Anschließend füllte jede/r selbstständig die Tabelle mit Infinitiven und Vergangenheitspartizipien aus (es handelte sich um dieselbe Tabelle, die auch im Unterricht der Versuchsgruppe verwendet wurde – siehe oben).

Zur Vervollständigung lasen die Teilnehmenden danach die deutschsprachige Darlegung der Präteritumbildung im Lehrbuch, wo sie auch über das Hilfsverb in erster und zweiter Person, über die Wortstellung des Hilfsverbs und die Negation erfuhren. Zum Schluss füllten sie wieder die Tabelle aus, in der sie die neu erlernten Regeln für sich bestätigten.

Als Übung modifizierten die Teilnehmenden den Text, den sie zuvor gehört und gelesen hatten, aus der dritten Person in die erste Person Singular. Zum Schluss fragten sie sich gegenseitig in Paaren, was sie am vorigen Tag gemacht hatten.

Die Unterrichtseinheit wurde mit einer kurzen Zusammenfassung der neuen Grammatikregeln seitens der Lektorin abgeschlossen.

7 Das Messungsverfahren

Der Effekt des gewählten Unterrichtsansatzes wurde mittels eines grammatischen Tests gemessen. Die Parameter dieses Messungsverfahrens wurden vorwiegend an die Studie von Boccou Kestránková (2015) angelehnt. Beide Gruppen schrieben einen Pretest unmittelbar vor der Unterrichtseinheit und einen Posttest unverzüglich danach (vgl. Gavora et al. 2010: 150).

Beide Tests wurden nach den gleichen Spezifikationen erstellt und sie enthielten den Wortschatz des im Sprachkurs der Teilnehmenden verwendeten Lehrbuch *Tschechisch kommunikativ* (Maidlová & Nekula 2005). Bei dem Verfassen der Modellsätze wurde außerdem auf zwei andere Lehrbücher für Anfänger zurückgegriffen (Holá 2006; Holá & Bořilová 2012).

In beiden Tests mussten die Teilnehmenden jeweils zehn Sätze im Präteritum aus vorgegebenen Wörtern bilden – siehe Beispiel (1). Bei jedem Satz wurde bewertet, ob das Partizip richtig⁵ gebildet wurde und je nach Genus vom Subjekt die richtige Endung enthielt, gegebenenfalls auch ob die Negation richtig eingesetzt wurde. Beim Hilfsverb wurden seine Form und Stellung im Satz beurteilt. Für jeden richtig gebildeten Satz konnte man demnach fünf Punkte erhalten, die Höchstzahl an Punkten im gesamten Test war 50.

8 Ergebnisse

Das durchschnittliche Ergebnis beider Gruppen im Pretest und Posttest wird in Tabelle 2 präsentiert, die die erreichten Punkte auch prozentual darstellt.

⁵ „Richtig“ bedeutet in diesem Zusammenhang im Einklang mit der standardsprachlichen Norm.

Tabelle 1: Testbeispiel

(1) Aufgabe	Lösung
<i>Tomáš – připravit – referát.</i>	<i>Tomáš připravoval referát.</i>
„Tomáš – vorbereiten – Referat“	„Tomáš bereitete ein Referat vor.“

Tabelle 2: Ergebnisse der Pilotstudie (Durchschnitt)

Gruppe	Pretest		Posttest	
	Punkte	Prozent	Punkte	Prozent
Versuchsgruppe	21,25	42,5%	43,75	87,5%
Kontrollgruppe	24	48%	39	78%

Aus den Ergebnissen geht hervor, dass die Kenntnis des Präteritums vor der Unterrichtseinheit relativ gleich war – die Versuchsgruppe erzielte durchschnittlich 5,5 % (2,75 Punkte) weniger als die Kontrollgruppe. Die verhältnismäßig niedrige Punktzahl bei beiden Gruppen deutet darauf hin, dass die Regeln für die Präteritumbildung den Teilnehmenden vor der Pilotstudie nicht bekannt waren. Es ist anzunehmen, dass sie sich beim Ausfüllen des Tests vor allem an dem Beispielsatz am Anfang des Tests orientierten und versuchten, andere Verbformen daraus abzuleiten.

Im Gegensatz dazu ist der Unterschied zwischen den beiden Gruppen im Posttest höher. Die Versuchsgruppe erreichte ein durchschnittlich um 9,5 % (4,75 Punkte) höheres Testergebnis als die Kontrollgruppe. Dies deutet daraufhin, dass die Hypothese 1 sich bestätigte.

Weiterhin wurden die Teilnehmenden aus der Versuchsgruppe am Ende der Unterrichtseinheit gebeten, ihre in der Reflexion mitgeteilten Eindrücke kurz schriftlich zu fassen. Dieses Feedback ermöglicht es, zu beurteilen, ob die Studierenden die Anwendung von Dramapädagogik im Grammatikunterricht als positiv und motivierend ansehen.

In den Kommentaren kommt wiederholt – mehr oder weniger explizit – die Bemerkung vor, dass der Unterricht Spaß machte. Ein weiteres oft angesprochenes Thema ist die Effizienz des gewählten Unterrichtsansatzes. Einige Teilnehmenden hoben außerdem die didaktischen Aspekte hervor – das Verfahren in kleinen Schritten, die unmittelbare Anwendung des neuen Lernstoffs in realen Kontexten und seine Verknüpfung mit Erfahrungen und Beispielen.

Die geschilderten Eindrücke deuten an, dass der Unterricht bei den Teilnehmenden einen sehr guten Eindruck hinterließ. Dies lässt vermuten, dass die Hypothese 2 sich bestätigte. Man kann voraussetzen, dass eine langfristige Anwendung von Dramapädagogik zu der Motivation der Studierenden beitragen könnte, aktiv an dem Unterricht teilzunehmen. Das könnte eine positive Auswirkung auf ihre Lernergebnisse und somit generell auf ihr Sprachniveau

haben.

9 Diskussion

Bei der Interpretation der aufgeführten Ergebnisse ist es notwendig, die Rahmenbedingungen, in denen die Pilotstudie entstanden ist, in Erwägung zu ziehen. Der Zeitrahmen für ihre Vorbereitung und Durchführung betrug ein Jahr und die Teilnehmeranzahl war relativ gering (acht Teilnehmende). Diese Bedingungen sind nicht ausreichend, um die Hypothesen eindeutig zu bestätigen oder zu widerlegen. Die Ergebnisse können also lediglich eine Tendenz zeigen.

Wie oben erwähnt, erzielte die Versuchsgruppe im Posttest ein durchschnittlich um 9,5 % höheres Ergebnis als die Kontrollgruppe. Dies deutet die Bestätigung der Hypothese 1 an. Man kann deshalb behaupten, dass der Unterricht mit Einbezug der Dramapädagogik effektiver als der Unterricht in der Kontrollgruppe verlief. Dieses Ergebnis korrespondiert mit anderen durchgeführten Studien. Einen Progress in der Sprachkompetenz von Studierenden, die mithilfe von dramapädagogischen Verfahren unterrichtet wurden, stellte auch Boccou Kestránková (2015) fest.

Die höhere Effizienz des dramapädagogischen Sprachunterrichts kann man durch seinen holistischen Charakter erklären. Damit ist im Einklang mit Even (2003: 151) die Einbeziehung der ganzen Lernerpersönlichkeit in den Lernprozess gemeint. Das bedeutet, dass nicht nur die kognitiven, sondern auch die emotionalen Aspekte, Stimme und Bewegung aktiviert werden. Die Ergebnisse des Posttests deuten darauf hin, dass dieses Schlüsselcharakteristikum der Anwendung von Dramapädagogik im Fremdsprachenunterricht die Lernergebnisse beeinflusst.

Gleichzeitig ist zu betonen, dass der Einsatz vom Erleben im Unterricht nicht die kognitiven Prozesse ausschloss. Kognitiv orientiert waren insbesondere die Einordnungsphasen (Even 2003, siehe oben). Aus diesem Grund kann man behaupten, dass die Verbesserung der Leistung der Versuchsgruppe im Posttest durch die Kombination von expliziter Präsentation grammatischer Regeln und ihrer aktiven Anwendung in kreativen Aktivitäten gegeben ist.

Die Gelegenheit, aktiv am Unterricht teilzunehmen und kreativ zu sein, erhöht die Teilnahmebereitschaft und trägt zu einer positiven Einstellung zur Grammatik bei (ibid. 257). In der vorliegenden Pilotstudie wurde diese Behauptung mittels der Reflexion und des schriftlichen Feedbacks der Versuchsgruppe überprüft.

Aus der Reflexion und dem schriftlichen Feedback der Teilnehmenden wird ersichtlich, dass sie die Anwendung von Dramapädagogik als positiv bewerteten. Der Unterricht machte ihnen Spaß und sie schätzten, dass sie die präsentierte grammatische Struktur aktiv anwenden konnten. Daher kann man annehmen, dass die Hypothese 2 bestätigt wurde. Das Feedback der Teilnehmenden korrespondiert mit den Ergebnissen des Fragebogens von Even (ibid.).

Man muss jedoch in Erwägung ziehen, dass die positive Aufnahme des dramapädagogischen Unterrichtsansatzes auch durch weitere Faktoren beeinflusst werden konnte. Die Teilnehmenden kannten sich und hatten untereinander gute Beziehungen. Dies unterstützte ihre Bereitschaft, an den dramapädagogischen Aktivitäten teilzunehmen, denn sie konnten dadurch die anfänglichen Hemmungen leichter überwinden.

Weiterhin konnte ihre Motivation mit dem Termin, an dem die Unterrichtseinheit verlief, zusammenhängen. Der Unterricht fand an einem Samstag statt, das heißt außerhalb des gewöhnlichen Stundenplans. Alleine die Tatsache, dass die Studierenden sich dazu freiwillig anmeldeten, deutet auf ihre Bereitschaft hin, Tschechisch zu lernen und neue Unterrichtsansätze kennen zu lernen.

Bei vergleichenden methodischen Studien ist es generell problematisch, Gruppen zu finden, die möglichst homogen sind. Im vorliegenden Fall konnte man zum Beispiel nur schwer Einflussfaktoren wie Lerntyp, Einstellung zur Zielsprache oder Alter kontrollieren. Dies schränkt die Validität der durchgeführten Pilotstudie ein.

10 Fazit

Die in diesem Artikel behandelte Pilotstudie untersuchte den Effekt des dramagrammatischen Ansatzes im Unterricht von Tschechisch als Fremdsprache. Zwei Studierendengruppen nahmen an einer Unterrichtseinheit teil, die das tschechische Präteritum vermittelte.

In der Versuchsgruppe stützte sich die Einheit auf dramapädagogischen Fremdsprachenunterricht, genauer gesagt auf Dramagrammatik. Für die Zwecke der Pilotstudie wurde der dramagrammatische Ansatz modifiziert, so dass er im Unterricht einer slavischen Sprache auf dem Anfängerniveau verwendet werden konnte.

Im Gegensatz dazu wurde in der Kontrollgruppe vornehmlich das Lehrbuch verwendet und im Unterricht wurde anhand kommunikativen Ansatz vorgegangen.

Es wurden zwei Hypothesen überprüft. Erstens wurde angenommen, dass Dramagrammatik einen Effekt auf die Lernergebnisse hat. Dies wurde mithilfe von grammatischen Tests vor und nach dem Unterricht festgestellt. Die Versuchsgruppe erzielte nach dem Unterricht im Posttest ein durchschnittlich um 9,5 % höheres Ergebnis als die Kontrollgruppe. Dies deutet die Bestätigung der ersten Hypothese an.

Laut der zweiten Hypothese sollten die Teilnehmenden aus der Versuchsgruppe die Unterrichtseinheit als positiv bewerten, was ihre Motivation im Tschechisch-Unterricht steigern könnte. Diese Hypothese wurde in der Abschlussreflexion während der Unterrichtseinheit und in einem kurzen schriftlichen Feedback der Teilnehmenden aus der Versuchsgruppe untersucht. Die erhobenen Reaktionen betonten die Unterhaltsamkeit und Effizienz des dramagrammatischen Ansatzes. Aus diesem Grund kann man annehmen, dass die zweite Hypothese bestätigt werden konnte.

Den festgestellten Effekt des dramapädagogisch angelegten Fremdsprachenunterrichts kann man durch seinen ganzheitlichen Charakter erklären, der es ermöglicht, sich mit der Grammatik intensiver und kreativer zu befassen als unter Auslassung von nicht-kognitiven Aspekten, wie Emotionen. Gleichzeitig verzichtet die Dramagrammatik nicht auf die bewusste Auseinandersetzung mit Grammatik. Man kann also behaupten, ihr Effekt liegt in der Kombination vom expliziten Grammatikunterricht und der kreativen Anwendung grammatischer Strukturen in konkreten, realitätsnahen Situationen.

Um den Effekt genauer beschreiben zu können, ist jedoch eine größere Teilnehmeranzahl und eine langfristige Studie nötig. Des Weiteren wäre zu überprüfen, inwiefern der dramagrammatische Fremdsprachenunterricht für andere Lernkulturen geeignet ist. Die vorliegende Pilotstudie konnte die untersuchten Hypothesen zwar nicht verlässlich bestätigen oder widerlegen, sie zeigte jedoch Tendenzen auf. Diese können nicht nur Ausgangspunkt für weitere Forschung auf diesem Gebiet sein, sondern auch als Inspiration für die Lehre von (nicht nur) Tschechisch als Fremdsprache dienen.

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Eine Lehr-, Lern- und Forschungsorganisation durch Bertolt Brechts Ideen? ¹

Gerd Koch

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Zusammenfassung

Meine back-ground-/back-stage-Phantasie: Wie sähe eine experimentelle Akademie für die Allgemeinheit aus, die keine Schauspiel-Schule oder Kunst-Akademie wäre, sondern eine, die sich mehr oder weniger an Vorschlägen des Theater-Machers Bertolt Brecht orientiert? Denn: Brechts poetische Kraft wirkt pädagogisch / bildend und bleibt poetisch. Er stellt seine Potenzen in gesellschaftliche Aushandlungsprozesse – durchaus störrisch, nicht anpasslerisch und nicht anbiedernd. Er tritt damit in eine Bildungsbewegung ein, die Demokratisierung und literarische Aufklärung verbinden möchte und kann. Es findet eine Geselligkeitserziehung statt. Und solch ein pädagogisches Modell eines Theater- und Literatur-Menschen weist über das Feld von Theater, Kunst, Literatur, Ästhetik u. ä. hinaus. Und es kann denen im Sinne einer „konkreten Utopie“ (Ernst Bloch) dienlich sein, die in verwalteten, zweck-funktionalen Lehr-Lern-Situationen tätig sind.

1 Einleitung

Im Wintersemester 1969/70 war ich Student der Erziehungswissenschaft an der Universität Hamburg. Zusammen mit dem Dozenten Dr. Harm Prior organisierten wir (6 StudentInnen) ein Seminar mit dem Titel „Probleme der Gruppenarbeit und Gruppendynamik“. Diese mit großem studentischen und akademischen Interesse durch- und weitergeführte Seminarveranstaltung war zugleich Teil der Regel-Ausbildung von Lehramts-StudentInnen und ein hochschuldidaktisches Exempel. Die Lern-Gruppe auch in der Hochschuldidaktik zu würdigen, zu fördern hatte damals einen ähnlichen innovativen Wert, wie heutigentags eine sog. ‚performative Wende‘.

Mich führte meine Teilnahme dazu, mich am Interdisziplinären Zentrum für Hochschuldidaktik (IZHD) der Universität Hamburg zu beteiligen. Unsere Seminarerfahrungen dokumentierten wir reflektiert in „Blickpunkt Hochschuldidaktik, Heft 11“ des „Arbeitskreis für Hochschuldidaktik“, unter dem Titel

„Gruppendynamik in der Seminararbeit. Reflexionen und Materialien aus einem Seminar“ (Prior 1970).

Als Motto dieser Publikation steuerte ich für das Vorsatzblatt des Buches ein Brecht-Zitat bei, das ich bei seinem Regie-Schüler Manfred Wekwerth gefunden hatte:

Die nachfolgenden Theater sind aufgefordert, „Abänderungen des Modells zu erfinden, solche nämlich, die das Wirklichkeitsabbild wahrheitsgetreuer und aufschlussreicher, oder artistisch befriedigender machen. Dabei ist nicht nur für die Abänderungen, sondern auch für das Übernehmen Phantasie nötig. Die Abänderungen des Modells werden um so eindrucksvoller sein, da sie eine Negation von Vorhandenem darstellen – dies für Kenner der Dialektik“. (Wekwerth 1967: 33)²

Also: Produktiv umgehen mit dem, was ist, und Versuche anstellen, um Neues zu ermitteln – mit praktischer Phantasie. Der rote Faden hochschuldidaktischen Denkens und Handelns wurde für mich als Theaterpädagoge seit damals eine Richtschnur – mal mehr deutlich, mal unterschwellig mitlaufend im Geflecht meiner beruflichen Tätigkeit³ – auch, um (meinen) Routinisierungen im Lehr-Lern-Betrieb vorzubeugen.

Die im Heft II/2018 von SCENARIO erschienenen „Empfehlungen zur Förderung einer performativen Lehr-, Lern- und Forschungskultur an Hochschulen“ haben mich motiviert, den roten Faden von 1969 wieder anzuspinnen („spinnen“ – bitte doppelsinnig lesen) und dies mit Impulsen von Bertolt Brecht zu tun. Ich sehe im Übrigen in dem Redaktionskonzept von SCENARIO schon so etwas wie eine fachliche Kommunikationsgemeinschaft, die einer virtuellen Akademie recht nahekommt; siehe dazu auch die „Empfehlungen zur Förderung einer performativen Lehr-Lern- und Forschungskultur an Hochschulen“ (Jogschies, Schewe, Stöver-Blahak 2019: 61f) sowie den Bericht über eine Konferenz am University College Cork, auf der es um die Entwicklung eines internationalen Glossars im Bereich „Performative Arts and Pedagogy“ ging (Hentschel 2019: 60).

2 Vielfalt der Vorschläge Brechts

Bertolt Brecht war nicht nur ein Stückeschreiber und ein Poet. Er war auch jemand, der an Organisationsfragen von Kunst und Medien und Bildung interessiert war. Schon in den 1920er Jahren faszinierten ihn das Kino und das Radio. Für Bildungsprozesse (nicht nur von Arbeitern und Kindern) entwickelte er seine Lehrstücke als politisch-soziale, szenische Selbstlernangebote. Und seine politische Lyrik war natürlich getragen von einer Wirkungsabsicht und -ästhetik. Seine Lieder wurden kongenial etwa vertont von Hanns Eisler, Paul

² Fälschlich gaben wir Wekwerth den Vornamen Wolfgang.

³ Etwa in der Didaktik der Politik und Sozialkunde, siehe Herman Giesecke, Göttingen / Gerd Koch, Hamburg, im Gespräch über „Didaktische Entwicklungen im Politikunterricht“ (Born & Otto 1978: 358-386).

Dessau und Kurt Weill. Bild-Material (etwa von Pieter Breughel) stimulierte ihn und er ‚bereicherte‘ Bilder etwa von Hans Tombrock oder Presse-Fotos durch seine Texte (siehe seine „Kriegsfibel“).

Nach Ende von Exil und Zweitem Weltkrieg konnte Brecht sein Berliner-Ensemble aufbauen, dessen Leitung seine Frau, die Schauspielerin Helene Weigel, von 1949-1971 innehatte. Ein Ensemble war für Brecht nicht nur eine Schauspieler-Gruppe, sondern der Begriff skizzierte etwas Weiteres: Es meinte das Ensemble, das eigensinnige Zusammensein und -wirken verschiedener Künste. So wurde am Berliner Ensemble bei Proben fotografiert und speziell gefilmt (50 Filme sind überliefert), um so Gesten und Rollenbeziehungen sichtbar zu machen. Es wurden Modellbücher erstellt, ausführliche Programm-Hefte von der Dramaturgie herausgegeben, Publikumsgespräche veranstaltet. Brecht hat bald nach seiner Rückkunft nach Deutschland einen Plan für ein zukünftiges Theater entwickelt – zukünftig in einem mehrfachen Sinne: Ein Theater *nach* der elenden und mörderischen Zeit des deutschen Nationalsozialismus, *für* die Etablierung einer Theaterlandschaft in einer neuen Gesellschaft / einem neuen Staat in Deutschland und *hin* zu einer Lebensweise, die eine zivilgesellschaftliche Kultur prägen könnte / sollte (Brecht hielt die „Lebenskunst“ für die höchste aller Künste).

Das sogenannte „Theaterprojekt B.“ entsteht 1948 (verfasst unter Mitwirkung von Wolfgang Langhoff, dem Intendanten des Deutschen Theaters):

In einem nicht zu großen, verkehrstechnisch günstig gelegenen Theater sollen eine Saison lang Gastspiele stattfinden, und zwar solche ausgezeichnete russischer, tschechischer, polnischer (usw.) Theater sowie Gastspiele emigrierter großer Schauspieler. Es hat sich gezeigt, daß z. B. die Sowjetdramatik ohne die hoch entwickelte Spielweise des Sowjettheaters nicht adäquat dargestellt werden kann ... Für solche Gastspiele muß das Theater im Stande sein, en suite zu spielen. Geplant sind 3-4 Stücke wie Gorkis *Schelesnowa*, ein Stück von Lorca, eines von O'Casey, eines von Brecht. Nötig ist ein ständiges Ensemble von 20 – 25 Schauspielern, in dem ebenfalls einige Schauspieler aus der Schweiz und den USA (...) sein sollten ... Das Ensemble soll aber von Anfang an auch allein spielen, indem es Kindertheater macht (...) das Ensemble (soll) an modernen Stücken eine realistische neue Spielweise ausbilden, mit der es im zweiten Jahr ... Modellaufführung herstellen kann, mit denen es selber in Deutschland gastieren kann. Die Arbeiten des Theaters sollen von Anfang an von einem kleinen Archivbüro rekordiert, publiziert und den Provinzbühnen zugänglich gemacht werden (...) Vorträge von Marxisten, sowie eine Theaterbibliothek und Abonnements ausländischer Theaterzeitschriften (...) Das Theater sollte administrativ einem großen Theater ... angeschlossen sein, damit ein Austausch von Schauspielern möglich ist (...) Entscheidende Vorarbeit muß getan werden zur Gewinnung eines Arbeiterpublikums, besonders der Jugendlichen. (Nötig: ein kleines Werbebüro mit einem Publizisten ...) (Hecht 2014: 20)

1972 (2. Auflage 1976) erschien eine bahnbrechende Untersuchung von Reiner Steinweg zu einem spezifischen Format des Brechtschen Schaffens in Praxis und Theorie: „Das Lehrstück. Brechts Theorie einer politisch-ästhetischen

Erziehung“. Steinweg machte deutlich, dass Brecht als Gesellschaftsreformer/-veränderer mit seinen Lehrstücken eine ‚große Pädagogik‘, eine Gesellschaftspädagogik der Partizipation entwickelt hatte, die über den isolierten Raum eines Theaters hinausweist. Also: Kein Vorführtheater, sondern ein „TheaterSPIEL“ (vgl. Koudela 1993: 27-31), als Bereitstellung eines Tätigkeitsplatzes zur kollektiven Selbstverständigung – zum exemplarischen Lernen und Lehren in Richtung sozialer Phantasie und Handlungsfähigkeit; eines Aushandelns von Möglichkeiten; eines Abarbeitens an auch asozialen Mustern und Haltungen. Ein Training für *empowerment* und Handlungswissen; ein *learning by doing* im Modell-Handeln vor dem Horizont einer „konkreten Utopie“ (Ernst Bloch). Brechts Lehrstücke, für die er auch den englischen, prozesshaften Begriff *learning plays* vorschlug, zeichnen sich dadurch aus, wie der Philosoph der Hoffnung als menschlicher Potenz, Ernst Bloch, in seinem Werk „Das Prinzip Hoffnung“ schreibt, dass Bertolt Brechts Stücke die Eigentümlichkeit haben, selbst noch zu lernen (Bloch 1970: 48)⁴ – sie also keine Thesenstücke seien, sondern Übungen, Einübungen, Wirkvermittlungen körperlich-sozialer Art. „Theatralisierung von Lehr-Lernprozessen“ – so wäre Brechts Ansatz von einem pädagogischen Denken her zu benennen (vgl. Koch u.a. 1965). Praxeologisches, also Handlungs-Wissen ist angestrebt – mit etwa den Perspektiven von *enlargement*, *enrichment*, *enlightment*. Es lässt Menschen dadurch zu wahrhaften Akteuren ihrer eigenen Sache werden, indem es Denk-Praxis-Räume zu gestalten in der Lage ist. Hier wird auch die ethische Seite des beruflichen Tuns, die Haltung von in den Wissenschaften Tätigen angerissen (siehe auch Brechts polemische Beschäftigung mit Intellektuellen (sog. „TUI“s; GBA 17))⁵. Verschiedene Berufsgruppen verfügen bereits über sog. *codes of ethics*. Im Jahre 2011 wurde ein „Internationales Übereinkommen über das Verhalten und zur Ethik von Theaterpädagoginnen und Theaterpädagogen“ verabschiedet – es kann als Muster dienen und liegt in einigen Sprachen vor.⁶

Brechts poetische Kraft *wirkt* pädagogisch / bildend *und bleibt* poetisch. Er stellt seine Potenzen in gesellschaftliche Aushandlungsprozesse – durchaus störrisch, nicht anpasslerisch und nicht anbiedernd. Er tritt damit in eine Bildungsbewegung ein, die Demokratisierung und literarische Aufklärung verbinden möchte und kann. Es findet eine Geselligkeitserziehung statt (durchaus mit konkret-utopischen Zügen). Und solch ein pädagogisches Modell eines Theater- und Literatur-Menschen weist über das Feld von Theater, Kunst, Literatur, Ästhetik u. ä. hinaus.

Deshalb mein Gedanke, meine Phantasie: Wie sähe eine experimentelle Akademie aus, die keine Schauspiel-Schule oder Kunst-Akademie wäre? Sondern meine Frage ist: Ließe sich mehr oder weniger locker an Bertolt Brecht anknüpfen oder darüber hinaus noch etwas Weiteres entwickeln? Vielleicht gar eine Akademie für die Allgemeinheit, für alle? Eine generelle, eine

⁴ Siehe auch Fischer, Koch & Winter (2017).

⁵ Die Abkürzung „GBA“ steht für: Bertolt Brecht: Große kommentierte Berliner und Frankfurter Ausgabe.

⁶ <https://www.bag-online.de/start.html?/info.html>

offene „Bertolt-Brecht-Akademie“? Eine Akademie neuer Art, die sich zugleich experimentell auf den utopischen und philosophischen Überschuss der antiken Akademie-Ideen bezieht?! Brecht hat im Übrigen den Terminus „Pädagogium“ (GBA 10: 517) benutzt – im deutschen Verständnis: eine humanistische Bildungsanstalt mit hohem Anspruch. Eine Akademie, die ganz von und für heute ist?!

3 Eine generelle, eine offene „Bertolt-Brecht-Akademie“?

Ich versuche eine Skizze, eine Art Zukunfts-Traum oder Möglichkeitsraum und lasse mich von Bertolt Brecht leiten. Dazu blicke ich zuerst zurück auf seine Organisationsideen von 1937/8 zu einer „theaterwissenschaftlichen Gesellschaft“ (GBA 22.2: 273f), einer „Gesellschaft für induktives Theater“ (GBA 22.1: 274) sowie einer „Diderot-Gesellschaft“ (GBA 22.1: 274ff), die er an einen internationalen Kollegenkreis sandte zum Zwecke der Gründung einer „internationale(n) Gesellschaft von Wissenschaftlern, welche den Austausch der Erfahrungen und Probleme organisieren“ (GBA 22.1: 274). Ich formuliere nun Brechts wenige Stichworte von 1937 zur Gründung einer „theaterwissenschaftlichen Gesellschaft“ (die nicht zustande kam) etwas um und schreibe einen Aufruf zur Gründung einer neuartigen Akademie mit / nach Vorschlägen von Brecht, indem ich statt von „Gesellschafts“-Gründung in der ersten Zeile von ‚Akademie-Gründung‘ spreche (und den weiteren Brecht-Text unverändert lasse):

Die Mitglieder der Akademie tauschen korrespondierend Darstellungen ihrer Arbeiten auf experimentellem Gebiet aus. Sie benutzen gegenseitig ihre Erfahrungen und bringen ihr technisches Vokabular in Einklang.

Die Darstellungen berücksichtigen folgende Gesichtspunkte:

1. Soziales Interesse des Stoffes
2. Die Fakten, die benutzt wurden
3. Wissenschaftliche Erkenntnisse, die benutzt wurden
4. Technische Neuerungen
5. Benutzung fremder technischer Neuerungen
6. Vorschläge für technische Bezeichnungen
7. Aufbau der Arbeiten
8. Zitierung von Kritik und Kritik derselben
9. Neu auftauchende Probleme

Und die Haltung eines Lehrenden / einer Lehrenden in dieser Akademie kann in Analogie zu Brechts Beschreibung der „Haltung des Probenleiters (bei induktivem Vorgehen)“ skizziert werden:

Der Lehrende kommt hier nicht mit einer ‚Idee‘ oder ‚Vision‘, einem ‚Plan‘ und einer ‚fertigen Dekoration‘. Er wünscht nicht, eine Idee zu ‚verwirklichen‘. Seine Aufgabe ist, die Produktivität zu wecken und zu organisieren. Unter Probieren versteht er nicht das Einpeitschen von vornherein in seinem Kopf Feststehendem. Er versteht darunter ein Ausprobieren. Er hat darauf zu dringen, dass jeweils mehrere Möglichkeiten ins Auge gefasst werden (...) Außerdem ist die Produktivität der einzelnen Mitwirkenden ungleichmäßig. Sie produzieren in verschiedenem Tempo und benötigen verschiedene Anreize. Die einzelnen Mitwirkenden haben auch verschiedene Interessen, die man entwickeln muß, um die Gesamtlösung anzureichern (...) Der Lehrende muss Krisen entfesseln (...) Das Vertrauen der Mitwirkenden zu ihm muß eher darin begründet sein, dass er imstande ist, herauszubringen, was keine Lösung ist. Er hat die Fragen beizusteuern, den Zweifel, die Vielfalt möglicher Gesichtspunkte, Vergleiche, Erinnerungen, Erfahrungen (...). (GBA 22.1: 597)

Der Autor Claudio Magris nennt gar – idealisiert / typisiert – „Das Kaffeehaus ... eine platonische Akademie“:

In dieser Akademie wird nichts gelehrt, aber man lernt Geselligkeit und Ernüchterung. Man kann plaudern, erzählen, doch es ist nicht möglich zu predigen, Versammlungen abzuhalten, Unterricht zu erteilen. Jeder an seinem Tisch ist dem Nachbarn zugleich nah und fern ... An diesen Tischen ist es nicht möglich, Schulen zu begründen, Lager zu bilden, Anhänger und Nacheiferer zu mobilisieren, eine Gefolgschaft zu rekrutieren ... An diesem Ort ... ist kein Platz für die falschen Meister, die mit falschen Erlösungsverheißungen den verführen, der von einem ängstlichen und unbestimmten Verlangen nach müheloser und unmittelbarer Erlösung erfüllt ist. (Magris 2004: 17)

Arno Widmann resümiert Claudio Magris' Ich-bzw. Subjekt-Verständnis prägnant so:

Wir beginnen zu ahnen, wie mühsam es für jeden von uns ist, ein Ich zu sein ... wie man das macht und wie man dieses Ich immer größer, immer umfassender werden lässt. Nicht indem man sich aufbläst, sondern indem man immer mehr Dus einlässt. (Widmann 2019: 32)

Und bei Bertolt Brecht heißt es:

‘Ich‘ bin keine Person. Ich entstehe jeden Moment, bleibe keinen. Ich entstehe in der Form einer Antwort. In mir ist permanent, was auf solches antwortet, was permanent bleibt. (-) ‚Meine‘ Organe sind Organisationen, die sich ununterbrochen organisieren – zu einem bestimmten Zweck“ (GBA 21: 404)

Der Zwiespalt zwischen Individuum (also: Unteilbarem, Anm. des Autors) und Dividuum (also: Teilbarem, Anm. des Autors) macht den Künstler aller Zeiten aus ... Kunst ist nichts besonders Individuelles. Ein reiner Individualist wäre schweigsam.“ (GBA 21: 179f)

Am 21. 4. 1941 notiert Brecht:

Andrerseits ist die Zertrümmerung, Sprengung, Atomisierung der Einzel Psyche eine Tatsache, d. h. es ist nicht nur eine Beobachtungsgewohnheit fehlerhafter Art, wenn man diese eigentümliche Kernlosigkeit der Individuen feststellt. Nur bedeutet Kernlosigkeit nicht Substanzlosigkeit. Man hat eben neue Gebilde vor sich, die neu zu bestimmen sind. Selbst Auflösung ergibt nicht nichts. Dabei ist ja auch Abgrenzung der Einzelpsychen immer noch deutlich wahrnehmbar. Auch das neue Gebilde reagiert *und agiert* individuell, einmalig, ‚unschematisch‘. (GBA 26: 476)

Solche gesellige Mikro-Politik korrespondiert strukturell mit dem makropolitischen Diskurs- und Handlungsmodell einer Makro-Politik der „deliberalen Demokratie“ als einer Verfassung des Aushandelns. Es ist Teil eines Denken im Rahmen einer „Selbstverständigung“⁷ mittels eines „Demokratischen Experimentalismus“⁸ – besser ist vielleicht der Begriff der „Experimentalität“ – als Basis von Zivilgesellschaft, *civil society*, *civilité* . . .

Eine solche Akademie könnte unter dem Leitbild / Motto stehen: „Probleme können auch ungelöst dargestellt werden“ (GBA 22.1: 276).

Nun nenne ich einige Aufmerksamkeitsrichtungen für das zu entwickelnde Curriculum einer experimentellen, sozial-theatralen Akademie (siehe *teatron* als Schau- und Handlungsplatz) unter Verwendung weiterer Ideen von Bertolt Brecht.

Ein induktives, experimentelles Lern-Lehr-Modell wird angestrebt, das sich vom Brecht-schen Theaterverständnis deutlich beeinflussen lässt — Es soll einer Entroutinisierung dienlich sein in Bezug auf Zeichen – Personen – Artefakte (Raumkonstruktion) – Texte (Alltag und Literatur). Es entfaltet in / mit optimistischer Haltung allgemeine menschliche Potentialität und Kreativität in Richtung auf (eventuell spezialisierte) Kompetenz, Performanz und Reflexion. Es geschieht eine politisch-kulturelle Bildung in Form von „Enteisung“⁹ – eine Verflüssigung, eine deutliche Prozessualisierung, eine Unsicherheit als Regelfall von Erziehung und Bildung. Es geht um ein sich „in der Entstehung begriffene(s) Wissen“ (Savoy 2018: 19).

⁷ Für Karl Marx im Brief an Arnold Ruge (1843) ist Selbstverständigung gleich „kritische Philosophie“, vgl. Marx, Karl & Engels, Friedrich: *Briefwechsel bis April 1846*.

⁸ Vgl. Brunkhorst (1998) mit Bezug auf John Dewey.

⁹ *Degeladocão* – ein Wort, das eine Kollegin der Universidade do São Paulo mir während meines dortigen Lehrauftrages als ihre generelle Maxime mitgab. Ich danke Ingrid Dormien Koudela, die mich freundlicherweise zur Lehre eingeladen hatte – auch gilt mein Dank den Studentinnen und Studenten der USP!

Soziales, kreatives Theater und soziale Theaterpädagogik/Theaterbildung für gesellschaftlichen Wandel – einige Aufmerksamkeitsrichtungen und Denk-Anstöße für die Akademie — Soziale und kreative Theaterarbeit / Theaterlabor / Formen des Spiels / Gemeinsame Gestaltung / Theater als Zeitgenosse / Theater der Verhandlung / Theater als Ort vieler Künste / Theater verändert menschliches Verhalten / Theater verändert menschliches Verhalten / Theater als Toleranz-Raum / Theater vernetzt gesellschaftliche Interessen / Theater-Welt & Welt-Theater / Theater gestaltet Leben / Theater greift ein in gesellschaftlichen Wandel / Theater als utopische Kraft / Theater der Dynamik / Theater erzeugt neue Blicke / Theater als Chance / Theater ist öffentliche Aktion / Theater als eine Form der Publizistik.

Brechts „Weltbewusstsein“ (Ottmar Ette), sein relationales „Weltwissen“, seine „Weltliteratur“ / seine welthaltige Literatur, seine Potenz als „Weltempfänger“ und „Weltensammler“ (Ilija Trojanow) seine Differenz-Wahrnehmung, -Gestaltung und -Übung ist ähnlich strukturiert. Brecht empfiehlt und betreibt ein *mehrwäugiges* Wahrnehmen (vgl. Wöhrle 1988: 190ff).

Brecht hat 1939 eine Unterscheidung getroffen, mit der er zwei Formen der „Dramatik im Zeitalter der Wissenschaft“ so klassifizierte: Das alte Theater sei nach dem K-Typus (dem Karusselltypus) gestaltet und das neue Theater nach dem P-Typus (dem planetarischen Typus).

Brecht nun war skeptisch gegenüber ... (einer) Gegenwärtigkeit, in die die Zuschauer in ein Geschehen hineingerissen würden, als ob sie auf einem Karussell säßen. Er schlug vor, szenische Vorgänge herzustellen, die betrachtet werden, als säße man im Planetarium und beobachtet das Kreisen der Planeten im Weltraum. (Kotte 2005: 105f)

Die Dramatik vom P-Typus ... setzt ihn (den Zuschauer, Anm. gk) doch mehr instand zu handeln. Ihr sensationeller Schritt, die Einfühlung des Zuschauers weitgehend aufzugeben, hat nur den Zweck, die Welt in ihren Darstellungen dem Menschen auszuliefern, anstatt, wie es die Dramatik vom K-Typus tut, der Welt den Menschen auszuliefern. (GBA 22.1: 389)

Lässt man sich auf ein Denken in dynamischen Kategorien von Planeten ein, dann befindet man sich im Kontext der Herausforderung des Verstehens von fremden Dynamiken und raumzeitlichen, variablen Gebilden/Feldern. Meines Erachtens ist dieses globale Felddynamische der Subtext des Brechtschen P-Typus-Denkens. Ein kosmopolitisches, multiversales Neugier- und Staunen-Prinzip als Haltung bringt (singt) Brecht zum Ausdruck in seinem

„LIED DES STÜCKESCHREIBERS

Um zeigen zu können, was ich sehe

Lese ich nach die Darstellungen anderer Völker und anderer Zeitalter.

Ein paar Stücke habe ich nachgeschrieben, genau

Prüfend die jeweilige Technik und mir einprägend

Das, was mir zustatten kommt.

...

Alles aber übergab ich dem Staunen

Selbst das Vertrauteste.“

(GBA 14: 299f) ¹⁰

Fragebögen nach Aufführung und variiert zu anderen Anlässen sind nützlich — Aus Anlass der Aufführung seines Lehrstücks „Die Massnahme“ hat Brecht 1930 einen Fragebogen entwickelt, der „(z)ur Diskussion“ darüber anregen „soll ..., ob eine solche Veranstaltung politischen Lehrwert hat.“

Fragebogen

1. Glauben Sie, daß eine solche Veranstaltung politischen Lehrwert für den Zuschauer hat?
2. Glauben Sie, daß eine solche Veranstaltung politischen Lehrwert für den Ausführenden (also Spieler und Chor) hat?
3. Gegen welche in der ‚Maßnahme‘ enthaltenen Lehrtendenzen haben Sie politische Einwände?
4. Glauben Sie, daß die Form unserer Veranstaltung für ihren politischen Zweck die richtige ist? Könnten Sie uns noch andere Formen vorschlagen? (GBA 24: 96)

Hier bietet es sich an, in einer Akademie einen Schreibkursus zum kreativen, biografischen, szenischen, dialogischen Schreiben – ausgehend vom Fragebogen – sich anschließen zu lassen: Evtl. entstehen Lehrstück-Varianten, Kommentare, Gegenentwürfe, *songs* (siehe bei Brecht selber: Jasager vs. Neinsager; Gedicht / Gegengedicht)

Akademie-Bibliothek: Sie wird sich im Aufbau und durch Nutzung im stetigen, bedachten Umbau befinden – in mehrfachem Sinne: unabgeschlossen — Hier folgt mein Vorschlag dem Gedanken eines der Begründer der modernen Kulturwissenschaft, nämlich Abi Warburg, in Bezug auf den Aufbau seiner öffentlichen Forschungsbibliothek in Hamburg:

¹⁰ Siehe dazu auch Koch (2017).

Die Erfassung und Aufstellung der Bücher folgte einem eigenwilligen Strukturprinzip. Dem ‚Gesetz der guten Nachbarschaft‘ folgend stellte Warburg Werke über die Geschichte der Naturwissenschaft neben Bücher über magisches Denken, Divination, Astrologie oder Alchemie, um den Übergang vom kultisch-magischen Denken zur modernen Wissenschaft nachzuzeichnen (...) Die Stichworte ‚Orientierung‘, ‚Bild‘, ‚Wort‘ und ‚Handlung‘ gaben eine Gliederung der ... in vier Abteilungen vor (...) Unter ‚Orientierung‘ gruppierte Warburg solche Werke, die sich mit der Stellung des Menschen im Kosmos (Aberglaube, Religion, Magie, Wissenschaft) befassen. Entsprechend fanden sich hier Arbeiten aus der Anthropologie, der Religionswissenschaft und Philosophie sowie der Geschichte der Wissenschaften versammelt. In den Abteilungen ‚Wort‘ und ‚Bild‘ dokumentierten Werke zur Theorie und Geschichte der Künste den künstlerischen Ausdruck dieser wechselnden Weltverhältnisse. Die Abteilung „Handlung“ erfasste schließlich Werke aus der Geschichts- und Rechtswissenschaft, aus Volkskunde und Soziologie sowie dem Theater- und Festwesen (...) Die Anordnung auf den Regalen folgte aber nicht dem Prinzip der alphabetischen Reihung, sondern dem ‚Gesetz der guten Nachbarschaft‘, das die Nutzer auf Bücher stoßen ließ, die sie zwar nicht gesucht hatten, aber womöglich noch besser brauchen konnten als die gesuchten Werke. Die überraschende Zusammenstellung von Büchern aus unterschiedlichen Fächern sollte Brücken zwischen den Disziplinen bauen und neue Fragen, Perspektiven und Erkenntnisse ermöglichen.¹¹

Nutzer und Nutzerinnen einer solchen Bibliothek in einer Bertolt-Brecht-Akademie nach Warburgs Muster sollten m. E. angeregt werden, ihrerseits freundschaftlich / nachbarschaftlich Bücher ihres Interesses in die Bibliothek als Schenkungen einzubringen – um eine konstruktiv-kritische / dialektische, imaginäre enzyklopädische¹² Mischung zu gewährleisten.

Zwei Bemerkungen Brechts zu seinem Lektüre-Interesse mögen das hier Skizzierte stützen: Auf eine Rundfrage zu den besten Büchern von 1926 antwortet er:

Ich weiß nicht, was Sie lesen wollen, aber ich selbst mag keine Bücher lesen, in denen nicht entweder Methode oder Information steckt. Man betrachtet ja Bücher (...) im allgemeinen nicht nach dem Materialwert, aber ich tue es (...) Bücher (...), von denen ich etwas gehabt habe (...) Sie können auch ‚Geist und Gesicht des Bolschewismus‘ kaufen, wenn sie sich vornehmen, den Text mit einer Schere herauszuschneiden: das Bildmaterial ist ausgezeichnet und bewahrt Sie davor, über den Bolschewismus den üblichen Unsinn zu reden (...) Eine Art Ergänzung bildet *Mendelsohns ‚Amerika‘* (Das Bilderbuch eines Architekten), ausgezeichnete Photos, die man eigentlich fast alle einzeln an die Wand heften kann und die den (bestimmt trügerischen) Anschein erwecken, als seien die großen Städte bewohnbar... Für den gleichen Preis, den man für eine Gramophonplatte mit ‚O du fröhliche, o du selige‘ anlegt, kann man seinen Kindern auch jenes ungeheuerliche Bilderbuch kaufen, das ‚Krieg dem Krie-

¹¹ <http://www.warburg-haus.de/kulturwissenschaftliche-bibliothek-warburg/>

¹² Vgl. Blättler & Porath (2012).

ge‘ heißt, aus photographischen Dokumenten besteht und ein gelungenes Porträt er Menschheit zeigt. (GBA 21: 176)

Aus Anlass seiner Lektüre von „Frank Harris‘ Selbstbiographie“, dem Dokument eines „ungeheure(n) Lügners“, empfiehlt Brecht:

Monographien bedeutender Männer, Aufrisse gesellschaftlicher Strukturen, exakte und sofort verwertbare Information über die menschliche Natur und heroische Darstellung des menschlichen Lebens, alles von typischen Gesichtspunkten aus, und durch die Form nicht, was die Verwendbarkeit betrifft, neutralisiert (GBA 21: 165),

also wünschenswert ist Brecht hier Dokumentarisches (siehe: Materialwert / Materialproben).

Meine Empfehlungen generell: Keinen strengen Kanon festlegen, eher ein Archiv: stereometrisch, offen und aufmerksam (siehe Brecht: Neugier und Staunen! Er liest die Bibel, Kriminalromane und empfiehlt beispielsweise im Buch von René Fülöp-Miller zu „Geist und Geschichte des Bolschewismus“ den Text heraus zu trennen, aber die Bilder darin zu lesen). Durchaus filmisches, mediales, prozessuales Material nicht-professioneller Art aus Lehr-Lern-Praxis sammeln – analog zur sog. grauen Literatur, als Material nutzen (siehe Brecht: nicht durch Form neutralisiert . . .); Mitschriften, Protokolle, mail-Brief-Wechsel von an Bildungsprozessen Beteiligten, Tagebuch-Notizen, Rezensionen, Tagungsdokumentationen . . .

„. . . bevor wir fertig geworden sind . . .“ (Brecht) — Auf denn: Es darf von dieser oder einer anderen, besseren Akademie geträumt werden. Wird eine solche Akademie WIRKLICH, dann WIRKT sie im produktiven Zusammenspiel von WIR und ICH – ja, *wirklich!* (so könnte es mit einem im Deutschen möglichen Wortspiel gesagt werden).

Yehuda Elkana und Hannes Klöpfer scheinen solchen Denk- und Handlungsweisen verpflichtet zu sein, wenn sie „Die Universität im 21. Jahrhundert“ skizzieren als eine „neue Einheit von Lehre, Forschung und Gesellschaft“¹³ (Elkana & Klöpfer 2012). In einer Art Konklusion sehen sie „Spielbasiertes Lernen“ als „Die kommende Innovation in der Hochschulbildung“ (ibid. 446ff). Einige ihrer Argumentationslinien berühren sich produktiv mit meinen Phantasien zu einer experimentellen Bertolt-Brecht-Akademie, und sie beziehen auch moderne, digitale Wissensformationen ins analoge Lern-Lehr-Setting bewusst mit ein: „Einer der drei Haupttrends, die der *Horizon Report* des New York Media Consortium für das Jahr 2011 identifiziert, ist spielbasiertes Lernen, d. h. die Anwendung von Spielprinzipien auf den Lernprozess“ (ibid. 446). Sie heben die „Idee der Serious Games“ hervor:

Dies sind Spiele, die Lösungsansätze für gesellschaftliche Probleme auf kleine Teilaufgaben (im Rahmen von Computerspielen oft Quests genannt) herunterbrechen und es so ermöglichen, durch eine spielerische

¹³ So der Untertitel ihres Buches.

Form des Ehrenamtes zu deren Lösung beizutragen. Dies scheint ein interessanter Ansatz zu sein, den man auch im Rahmen der von uns vorgeschlagenen Lehrveranstaltungen zu Problemen aus der Lebenswirklichkeit nutzen könnte. (ibid. 447)

Der *Horizon Report* erkennt, „dass das größte Potenzial von Spielen für das Lernen in deren Fähigkeit liegt, die Zusammenarbeit, das Lösen von Problemen und verfahrensorientiertes Denken zu fördern.“ (ibid.) Auch „Technologieskeptiker“ (ibid. 481) dürften hier ‚mitziehen‘ etwa beim „Social Reading“:

Im Rahmen von ‚iversity‘ ... ist es z. B. möglich, Dokumente simultan zu lesen, kollaborativ aufzuarbeiten – indem etwa Studierende Markierungen vornehmen – oder einen Text, ein Bild oder ein Diagramm mit Kommentaren zu versehen ... Digitale Lernmaterialien werden in Zukunft ganz selbstverständlich interaktiv und sozial sein. Adaptive Lehrmittel werden sich automatisch dem Kenntnisstand und den Interessen des Lernenden anpassen und eine echte Personalisierung der Lehre ermöglichen. (ibid. 481)

[Es] gilt daher die Tatsache zu nutzen, dass die von uns skizzierte Notwendigkeit, Universitäten intellektuell zu reformieren, in eine Zeit neuer technologischer Möglichkeiten fällt. Das Wort *analog* ist definiert als die fließende Darstellung von Werten. Im Gegensatz zu digitalen Signalen können analoge beliebige Zwischenwerte annehmen. Der Begriff scheint daher gut geeignet, die Wissensvorstellung der neuen Aufklärung zu beschreiben. Anstatt *digitales* Wissen mithilfe *analoger* Mittel zu lehren, sollten wir dazu übergehen, *digitale* Medien zu nutzen, um Studierenden eine Verständnis *analogen*, d. h. kontextualisierten Wissens zu vermitteln.“ (ibid. 487)

„Das Kulturgut Spiel ist weit mehr als seine aktuellen digitalen Ausformungen. Analog und digital sind keine Gegensätze, sondern nur unterschiedliche Formen dieses Kulturgutes.“ (Beiersdorf 2019: 24)

Ziel kann dabei nicht eine Mechanisierung des Lernens sein, sondern die Rehumanisierung der Lehre. Neue Formate sollten vor allem so ausgestaltet sein, dass sie einen Anreiz bilden, sich selbständig mit dem Stoff auseinanderzusetzen, sodass die eigentliche Lehre zukünftig vor allem in Form von Seminaren, Diskussionen in Arbeitsgruppen und Mentoring erfolgt.“ (Elkana & Klöpfer 2012: 488)

– also nicht in Vorlesungsform, sondern, so setze ich fort: durch Verwendung von Lehr-Lern-Angeboten, wie sie Bertolt Brecht skizziert und praktiziert hat. Elkana und Küppers favorisieren einsichtig den „persönlichen Kontakt vor Ort als auch online. Der Informationserwerb kann dabei immer nur der Ausgangspunkt universitären Lernens sein.“ (ibid.)

Die Rolle eines Lehrers in solch spielbasierter Akademie wäre nicht eindeutig fixiert; denn „Each One Teach One“. Ich verwende hier die plastische Maxime vom EOTO e.V. Das

ist ein Community-basiertes Bildungs- und Empowerment-Projekt in Berlin. Im Jahr 2012 gegründet, eröffnete der Verein im März 2014 als Kiez-Bibliothek seine Türen und ist seither ein Ort des Lernens und der Begegnung. EOTO e.V. setzt sich gemeinsam mit anderen Organisationen für die Interessen Schwarzer, Afrikanischer und Afrodiasporischer Menschen in Deutschland und Europa ein.¹⁴

Es sollte gelten, dass die Rolle eines Lehrenden / einer Lehrenden

nicht mehr die eines Berichterstatters (sei), der den Studierenden einen Reisebericht aus Theorielands vorliest, sondern die eines Reiseleiters oder intellektuellen GPS, das den Studierenden ermöglicht, sowohl die akademische Landschaft ihrer Disziplin als auch die Welt an sich zu navigieren, beständig ermutigt, weitere Sehenswürdigkeiten zu erkunden. (Elkana & Klöpfer 2012: 483)

Mein Gedankenexperiment mag – auch mit Umwegen – weitergehen. Und bedenken wir mit Bertolt Brecht: „Den Grad der uns möglichen Vervollkommnung haben wir erreicht, bevor wir fertig geworden sind.“ (GBA 21: 262)

Das von mir skizzierte ‚Pädagogium‘ könnte diesen Namen tragen: „Akademie des Bertolt Brecht“ – übrigens: Die antike Platonische Akademie (ab 387 vor Christus) fand in einem Hain, einem Wäldchen, ähnlich einem *Garten*, statt. Und der Filmemacher, Kulturtheoretiker Alexander Kluge spricht von „Gärten der Kooperation“ (so der Titel seiner Ausstellung in Barcelona 2016 und 2017/8 in Stuttgart), die nötig sind, wenn wir Antworten finden wollen auf die Fragen „Wie kann ich leben? Was kann ich wissen? Was bringt die Zukunft?“ Ein Garten ist für Kluge ein Archipel, ein „begehbare Theater“.¹⁵

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¹⁴ <https://www.eato-archiv.de>

¹⁵ Vgl. Scherer & von Schubert 2019.

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Short Presentation – 6th Scenario Forum Symposium

Performative Professionalisation in the Context of Teacher Training: First Experiments with the Use of Drama-Based Pedagogies Across the Curriculum¹

Eva Göksel

1. <https://doi.org/10.33178/scenario.13.1.6>

Opening up performative spaces in Swiss teacher education — Is there room for performative teaching and learning in Swiss teacher education? Staff and students at the University of Teacher Education Zug (PH Zug), Switzerland, are actively exploring this question and finding ways to create space for performative approaches in a densely packed three-year teacher education programme. The university is small, with approximately 370 student teachers working towards a bachelor's degree in primary education (from kindergarten to grade six). The “all-rounder” programme (graduates will teach all ten school subjects, including math, music, physical education, German, and either English or French as a foreign language) includes several hands-on teaching internships in local elementary schools.

Drama in Education (DiE) is a teaching and learning methodology that uses performative elements in a classroom setting, where the focus is not the final product but the learning process. It has a long history in the anglo-saxon tradition, dating back to the 1950's. The recent introduction of DiE in several courses at PH Zug has opened up performative teaching and learning spaces across the curriculum. The integration of DiE in a variety of courses has students and staff reflecting on the impact of *performance* on teaching and learning. Drama is being used not only for teaching subject specific content, such as English as a Foreign Language, but also for personal and professional development. The basic premise of DiE is to access learning through kinaesthetic (body), cognitive (mind), and affective (heart) channels, often in an imagined setting where the participants (students and teachers) are in-role as performers. Drama in Education has featured at PH Zug in several English methodology classes since 2017, as well as in a French language elective (since 2018), in a research and development class (since 2016), and in an intensive drama and theatre education elective course (since 2017). In addition, students may choose drama and theatre education topics for their bachelor's theses. However,

DiE is not a systematic part of either the university curriculum, nor of teacher education in Switzerland. Nor is Drama a teachable subject in Swiss public schools. It should be noted, however, that although DiE is relatively new in Switzerland, theatre education (with a focus on a polished product, usually a play) has a long tradition in the Swiss school system, where it continues to flourish.

The interest in DiE at PH Zug was sparked by two pilot projects: The first was a PhD study, which I began in 2017. I asked an experienced drama and theatre pedagogue to facilitate a semester-long training for a group of volunteer student teachers. Twice a month, eight young women, all enrolled at PH Zug, attended 2.5-hour DiE training sessions after their regular lessons. The DiE training aimed to give the participants a working understanding of drama-based pedagogies: They focused on the application of basic drama conventions in the classroom (Neelands & Goode 2015), on process drama (O'Neill 1995), and on the basics of improvisation as developed by Keith Johnstone (2016). Through improvisation exercises, process dramas, and drama games, the group was made familiar with the basic principles of Drama in Education and how to facilitate drama activities in the elementary school classroom. In addition to the many ice breakers and basic improvisation techniques taught to the group, some of the drama conventions and techniques introduced included *teacher-in-role* (the teacher engages in the drama work in role, for example as a character from a story or as a historical figure), *hot-seating* (when one character is placed on the "hot seat" and questioned by the group), *still-images* (frozen pictures focusing on a moment or detail in a story), and *thought-tracking* (adding a voice to a still-image). For a more detailed description of the drama conventions listed above, please see Neelands and Goode (2015).

Fels (2004: 85) reminds us that;

For participants engaged in role dramas, an opportunity for debriefing and reflection is a critical and necessary component of the research/learning experience. Participants explain why they chose to do or say the things they did; they reveal the motivations and hidden agendas that influenced their choices of action; and together, they reflect on the imaginary world they co-created.

There was, therefore, a strong emphasis on reflective practice throughout the training sessions described above: The student teachers regularly discussed their experiences as a group and shared their experiences with me. Furthermore, the participants were encouraged to experiment with DiE in their own practice and to reflect on the process throughout. I was also able to observe some of their DiE lessons in various elementary school classrooms. In addition, after the training, four of the eight students chose to write a bachelor's thesis on a DiE related topic. Their research presentations at the university's annual research fair, as well as their bachelors' theses, have inspired other students to engage with the methodology.

The second pilot project, the *Drama Days @PH Zug*², took place in 2018. The Centre for Oral Communication (Zentrum Mündlichkeit) and the International Office at PH Zug invited eight international DiE specialists who worked in teacher education, for four days of talks and workshops. The Drama Days @PH Zug were open to staff and students, as well as to the general public. The one-off event was a platform for an in-depth discussion with DiE specialists about performative best practice: How and where to integrate drama, music, and arts education into teacher training. Participating drama specialists were: Egon Turecek and Erika Klonner from the University College of Teacher Education Vienna/Krems; Tomáš Andrášik from Masaryk University, Brno; Radka Svobodová from Charles University, Prague; and Elke Brys, Said Dnoub, Simon Wemel and Ann Steverlynck from Artevelde University College Ghent. The specialists were joined by PH Zug staff members who represented specialisations as far apart as music, artistic and technical design, theatre, and foreign language teaching.

The Drama Days @PH Zug sparked an interest in Drama in Education among university staff members, resulting in the incorporation of DiE in various English methodology modules at PH Zug (for a more detailed account, please see Göksel & Nadig 2018). For example, as of 2018, the Spring Study Week (English Methodology 2), which introduces first year students to various English language teaching methodologies as well as various English-speaking cultures, includes a 90-minute process drama exploring Canadian culture and the acquisition of new vocabulary. The goal of this and other DiE sessions taught at PH Zug, is to share a tool kit of drama techniques with the student teachers. As Jonothan Neelands (2018) phrases it, the idea is to lay out a palate of colours for teachers to use; “How they choose to paint with it is up to them” (Neelands in Göksel 2018: 13).

In addition to the projects discussed above, since 2016, PH Zug has hosted a range of international DiE experts, including: Nicola Abraham from the Central School of Speech and Drama, University of London; Šárka Dohnalová from Masaryk University, Brno, Monica Prendergast from the University of Victoria, British Columbia, Canada; and most recently, in July 2019, Jonothan Neelands from the University of Warwick; and Patrice Baldwin, Past Chair of National Drama, UK. The latter are both keynote speakers at the Drama in Education Days 2019³, hosted by PH Zug, with a focus on best practice and research in DiE in second and foreign language teaching. Inspired in part by these exciting events and workshops, students and staff at PH Zug continue to explore the potential of performative teaching and learning methods, with an interest in integrating drama into both teacher education and primary school classroom lessons in a variety of subjects. In fact, one of the student teachers from the 2017

² <https://www.zg.ch/behorden/direktion-fur-bildung-und-kultur/phzg/ph-zug/aktuell/drama-days-ph-zug-learning-to-teach-through-drama> [last accessed May 19, 2019]

³ <https://dramapaedagogik.de/en/drama-in-education-days-2019/> [last accessed May 19, 2019].

The Drama in Education Days are organised by Stefanie Giebert and Eva Göksel.

drama training session reflected on her experience as follows: “Drama belongs in the classroom. . . . Not only because it activates the students and gives the lesson a rhythm, but also because it encourages the students to work together and it creates a positive class spirit”. Thus, although Drama in Education is not officially part of the Swiss curriculum, there is a growing interest among staff and students at PH Zug to explore performative teaching approaches and to facilitate learning with the heart, body, and mind.

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Interview

Das Performative – eine literaturwissenschaftlich-philosophische Perspektive ¹

Ein Interview mit Gert Hofmann, Department of German, University College Cork

Gert Hofmann

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*Scenario: Guten Tag, Herr Prof. Hofmann. Leser und Leserinnen dieser Zeitschrift sind sehr an Aspekten performativen Lehrens, Lernens und Forschens interessiert. Als Literaturwissenschaftler setzen Sie sich schon lange mit Aspekten des Performativen auseinander; z.B. in Ihrer Veröffentlichung *Presence of the Body* (2015). Wo, wann und wie ist denn dieses Interesse entstanden? Welche Impulse waren wichtig für Sie?*

GH: Im akademischen Sinne reicht dieses Interesse zurück in meine Zeit als Lecturer in Seoul (1991-1995). Damals lernte ich meine Frau Snježana kennen, die als Anthropologin schamanische und buddhistische Rituale in Korea erforschte. Während ich an der Hankuk Universität deutsche Literatur und Sprache unterrichtete, hatte ich nebenher noch genügend Gelegenheit, Snježana bei ihren Feldforschungen zu begleiten und dadurch eine Menge zu lernen. Damals wurde mir die spirituelle Dimension des Performativen erstmals klar. Und es wurde mir deutlich, wie wichtig die performative Dimension der Literatur ist, nicht nur in der gemeinsamen Kunst des Theaters, sondern als Akt des Schreibens und Lesens, z. B. in Phänomenen der Trance, Ekstase und Besessenheit, also der Auflösung, Verlagerung und Überschreitung persönlicher und sozialer Identitäten.

Scenario: Nach Ihrer Zeit in Korea (1991-1995), in der Sie sich intensiv mit kulturspezifischen Aspekten des Performativen befasst haben, folgte eine Phase als wissenschaftlicher Assistent an der Universität Hannover (1995-1999), in der Sie zunehmend mit der Kunstform Theater in Berührung kamen. Inwiefern haben die Erfahrungen in der Hannoveraner Theaterlandschaft damals Ihr Verständnis des Performativen erweitert? Mit welchen Aspekten des Performativen haben Sie sich in Ihren Seminaren an der Universität Hannover intensiver auseinander gesetzt?

GH: Während meiner Zeit an der Universität Hannover war ich Mitglied in einem Arbeitskreis an der Medienabteilung der Evangelisch-lutherischen Landeskirche Hannovers zur Vorbereitung der Aktivitäten der Landeskirche im

Kontext der EXPO 2000 (in Hannover). Damals bestand dort ein besonderes Interesse an performativen Medienereignissen. Zum Beispiel plante man ein Theaterfestival mit traditionellen Theatergruppen aus verschiedenen kulturellen Weltregionen, und eine Reihe von begleitenden wissenschaftlichen Konferenzen zu verschiedenen Aspekten des Verhältnisses von Theater und Religion. Ich selbst begann mich zu interessieren für das Verhältnis von theatraler Kunst und philosophischer Anthropologie, vor allem bei Nietzsche und Artaud, und für die Beziehungen von Theateranthropologie und avantgardistischen Formen von Theaterästhetik z.B. bei Schechner, Grotowski und Peter Brook. Zu solchen Themen bot ich auch eine Reihe von Seminaren an der Universität an; das Verbindende dieser sehr unterschiedlichen Autoren und ihrer Gedankenwelten war für mich die Betonung des Performativen bei der Gestaltung ihrer Ideen, also der Fokus auf die Flüchtigkeit, das Transitorische oder Initiatorische ihrer Manifestationen menschlich erlebter Wahrheit, sei es in Philosophie oder Performance Art. Ich erkannte darin eine Grundbedingung von Kreativität, also menschlich kreativen Handelns überhaupt.

Scenario: Seit 1999 vertreten Sie am University College Cork in Lehre und Forschung den Schwerpunkt Literaturwissenschaft. Nähern wir uns nun doch speziell der Literatur. Inwiefern spielt das Performative Ihrer Meinung nach in der Literatur eine Rolle? Nachdem John Austin, dessen Name mit der Wortneuschöpfung ‚performativ‘ assoziiert wird, in den 50er Jahren sein Werk ‚How to do things with words‘ veröffentlicht hatte, war in den Folgejahrzehnten immer häufiger davon die Rede, dass wir durch Sprache handeln. Lässt sich das Gleiche von der Literatur sagen? Handeln wir durch Literatur? Wenn ja, in welchem Sinne?

GH: Ja, Literatur ist Handeln. Literatur ist nicht ein toter Datensatz, gespeichert, als Druck, zwischen Buchdeckeln oder, als elektronischer Datensatz, in Computern. Literatur realisiert sich in Akten des Schreibens und Lesens, der ‚Sage‘ und Rezitation, in interpretierenden Auseinandersetzungen, gesprächsweise, oder in inspiriert gelebter persönlicher Deutung. Jeder „Sprechakt“ ist aber nicht nur im Sinne Austins und Searles ein Akt der Übertragung von Information und verhaltenssteuernden Impulsen, sondern ein Akt der realen Bedeutungsschöpfung, also von Welterschöpfung (im hermeneutischen Sinne, nicht nur von Bedeutung im Sinne der sozialen Rollenfunktion). Alle Sprache ist bedeutungskreative performance in diesem Sinne, Literatur unterscheidet sich hier nur insofern, als sie dieses kreative Moment auf emphatische und reflektierte Weise deutlich werden lässt.

Scenario: Die Bedeutung von ‚performativ‘ geht ja über das (Sprach-)Handeln hinaus und schließt z.B. den Aspekt Körperlichkeit mit ein. Welchen Zusammenhang sehen Sie zwischen Körperlichkeit und Literatur?

GH: Literatur als Weltdeutungsperformance ist per se kreativ. Das bedeutet aber auch, sie ist nicht einfach ein Instrument des Kognitiven. Literatur, wie alle (vor allem performative) Kunst, dient nicht der objektiven Erkenntnis, sondern der Deutung von lebensweltlicher Erfahrung. Sie schafft Konfigurationen möglicher Erfahrungswirklichkeiten, die in Wahrheit handlungsinspirierend sein können und, wie alle performance, kairotisch, anrührend und bewegend,

aber eben auch flüchtig, vergänglich, ambig, täuschend und perspektivisch bleiben – im Gegensatz zur begrifflichen Solidität aller wissenschaftlichen Erkenntnis, die eine Illusion gesicherten Weltwissens vermittelt, aber die Wahrhaftigkeit unserer lebensweltlichen Erfahrung, insofern sie für uns wirklich *Bedeutung* erlangt, nicht widerzuspiegeln vermag.

Woher kommt diese Fragilität erlebter Wahrheit, die sich z.B. durch die Performativität des klassischen Theaters in ihren tragischen und komischen Verwerfungen so intensiv darstellen lässt?

Der menschliche Körper ist das Agens der Performance in künstlerischer Praxis; der menschliche Körper ist aber auch das Fundamental-Subjekt einer ganzheitlichen Weltwahrnehmung, die kontinuierlich Bedeutungen generiert – im Gegensatz zum wissenschaftlich isolierten Intellekt, der nur die Begriffe einer objektivierenden Welterkenntnis generiert, ohne dass darin die Welt als lebendiges Subjekt noch vorkäme. *Körperlichkeit* ist auch das Fundament der *conditio humana*, der menschlichen Welt-Offenheit als *Ausgesetztheit* an alle Arten schicksalhafter Widerfahrnisse in ihrer Fragilität und Endlichkeit. Im Künstlerischen zeigt sich diese Offenheit als *Ausgesetztheit* auch in der Literatur, als Kunst der Sprache: die Stimme ist das Resonanzphänomen der Welt in uns selbst als körperlichen Existenzen, und die Schrift ist die originäre Spur einer körperlichen Berührung von menschlich bewusstem Selbst und begegnender Welt. Wie sich diese Körperlichkeit nicht nur in den performativen Künsten, sondern auch in der Literatur widerspiegelt, ist heute vor allem das Thema meiner Arbeiten.

Scenario: Gibt es aus Ihrer Perspektive, abgesehen von den gerade besprochenen Aspekten Handeln und Körperlichkeit, noch andere charakteristische Merkmale des Performativen?

GH: Ich glaube, dass alle sozialen Aspekte des Performativen schon seit einiger Zeit Gegenstand verschiedener Disziplinen gewesen sind. Der Zusammenhang performativen und künstlerischen Handelns scheint mir besonders wichtig in allen Bereichen der Pädagogik. Hier wird deutlich, wie erzieherisches Handeln, und überhaupt der Prozess der Bildung, einen künstlerischen und ganzheitlichen Aspekt hat, den man sehr bewusst entwickeln sollte – ein Gedanke, der ja gerade in *Scenario* häufig diskutiert wird, und der mindestens seit Lessing und Schiller in der philosophischen Anthropologie der Aufklärung eine wesentliche Rolle spielt.

Scenario: Herr Prof. Hofmann, Sie haben im Laufe Ihrer akademischen Karriere an koreanischen, deutschen und irischen Universitäten gelehrt und geforscht. Es scheint, dass an Hochschulen ein eher problematisches Verständnis des Performativen vorherrscht, nämlich im Sinne von zählbarer Leistung, etwa in Form der Anzahl von Veröffentlichungen, die Hochschullehrende vorweisen können. In welcher Weise könnte Ihrer Meinung nach erreicht werden, dass in Zukunft Akzente verschoben werden und andere Aspekte des Performativen in Lehre und Forschung stärkere Berücksichtigung finden?

GH: Ich würde sagen, das hat mit der zunehmenden Marktorientierung und also Kommerzialisierung der Höheren Bildung zu tun. Besonders die Geistes-

wissenschaften und *Humanities* müssen sich heute beständig rechtfertigen im Hinblick auf den *impact*, also letztlich die ökonomische Verwertbarkeit, die Profitabilität ihrer Arbeit. Bildung wird nur noch im Sinne ihres Marktwerts, als Ware, betrachtet, nicht mehr als Selbstzweck, Menschenrecht und ultimatives menschliches Lebensziel. Eine solche Marktideologie, die heute gerade im Bildungsmanagement herrschend geworden ist, führt zu einer strukturellen Entmenschlichung von Bildungsprozessen, und zur ‚Kultivierung‘ einer „Kälte“ und Gleichgültigkeit bürgerlichen Bewusstseins, die geeignet ist, die kulturellen Errungenschaften von zweieinhalb tausend Jahren europäischer Aufklärungsgeschichte in wenigen Generationen zunichte zu machen. Gesellschaftliche Strukturen, vor allem im Bereich der Bildung, müssten eigentlich wirtschaftlichen Marktdynamiken, die destruktiv wirken, entgegenwirken – das ist der tiefere Sinn der Unabhängigkeit von Universitäten. Dieses Korrektiv scheint nicht mehr zu funktionieren. Die gravierendsten Probleme unserer Zeit – Umweltzerstörung, Klimaerwärmung, Migration – rühren vor allem daher, dass wir, in der sogenannten ‚zivilisierten‘ Welt, nicht nur die Menschen (besonders diejenigen, die wir als ‚anders‘ klassifizieren), sondern die Umwelt als Ganze nur noch als Gegenstand der Ausbeutung zu unserem eigenen wirtschaftlichen Vorteil zu sehen vermögen, aber nicht verstehen, dass wir damit die „Freiheitlichkeit“ unserer eigenen Lebensphilosophie untergraben.

Das zu ändern wäre eine Aufgabe der Bildung im Sinne unserer eigenen Aufklärungstradition. Die performativen und künstlerischen Aspekte darin hätten die Aufgabe, im Prozess dieser Bildung – egal in welchen Fächern, besonders aber natürlich in den *Arts* und *Humanities* – immer wieder auch ein Bewusstsein für die ganzheitliche Verantwortung unseres persönlichen Handelns und unseres In-der-Welt-Seins zu entwickeln.

Scenario: Unsere Zeitschrift SCENARIO versteht sich als Brückenbauerin zwischen den performativen Künsten und fremdsprachlichen Fächern. Warum sollten sich Ihrer Meinung nach Fremdsprachenvermittler speziell auch für die performativen Künste interessieren?

GH: Aus denselben Gründen. Nirgendwo zeigt sich deutlicher, wie wichtig das Bewusstsein für die Ganzheitlichkeit unseres Handelns und Verstehens ist, als beim Erlernen von Fremdsprachen. Wer Fremdsprachen nur technisch erlernt, als Werkzeug zum Austausch von Informationen, und nicht ganzheitlich, als menschliche Weise der Schöpfung und Realisation von sinnvollen Welt- und Lebensentwürfen, wird vielleicht irgendwann in der Lage sein, profitable Verträge mit fremdsprachigen Partnern auszuhandeln, aber er wird sich niemals menschlichen Begegnungen mit dem sprachlich Fremden öffnen können, die seinem Leben neue Bedeutung schenken können.

Conference Report

The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary ¹

International Conference, 1st & 2nd March 2019, University
College Cork

Fionn Woodhouse

1. <https://doi.org/10.33178/scenario.13.1.8>

On the morning of 1st March 2019 a group of 22 people representing 5 different countries (Austria, Germany, Ireland, Switzerland, & the U.K.), gathered in the lively surroundings of the Creative Zone in Boole Library, University College Cork, with the express aim of developing a deeper understanding of the discipline-specific knowledge bases, ideas, and operational concepts associated with Performative Arts and Pedagogy. Through a range of working methods including discussion, group work, guest lecture and workshop the conference facilitated a systematic interdisciplinary and intercultural exchange working towards an increased awareness of (culture-)specific concepts and associated terminologies. Over the course of the 2 days these activities led to an heightened appreciation of variants, differences and similarities and paved the way towards the development of **transcultural performative practices**.

This conference is a result of a number of meetings, initiated by the [Bundesarbeitsgemeinschaft Spiel & Theater e.V.](#), which took place in Berlin focusing on the need to engage with historical, current and future developments in the broad area of ‘Performative Arts and Pedagogy’. Also a panel discussion entitled ‘What Exactly is an Apple Pie?’ as part of the 4th Scenario Forum Symposium ‘Towards a Teaching, Learning, and Research Culture’ further highlighted the range of questions and challenges facing transcultural terms and concepts in the developing field of Performative Arts and Pedagogy.

The first activity of the day involved on your feet, get to know you exercises that allowed participants to voice a word or concept that they use in their daily practice – the range across the 22 participants was inspiring (and daunting!) in its breadth.

Following on from this, each grouping presented a report outlining the historical and current state of ‘Performative Arts and Pedagogy’ in the respective countries allowing insight into the different traditions and current practices in the area. The Irish group of Róisín O’Gorman, Manfred Schewe and Fionn



Figure 1: Large group discussions in the Creative Zone, Boole Library

Woodhouse were joined by Emelie FitzGibbon, founding Artistic Director of Graffiti Theatre Company and a key player in the development of the use of drama and theatre in educational contexts in Ireland. Group members initially outlined current practices across community, primary, secondary and tertiary education with Emelie giving additional detail on historical developments nationally and further insight into current practices.

The UK group of Meretta Elliot, Mike Fleming and Katja Frimberger presented across three sectors: school, higher education and community, giving detailed insight into the development, and impact, of current practice in a range of settings with Frimberger's evocation of Hickey-Moody's created 'fabulations' reverberating across the two days in many contexts.

The Austrian group of Ulrike Hatzer, Dagmar Höfferer and Sieglinde Roth (having met in person for the first time the night previously!) detailed the range of current practice across second and third level with discussions on similarities across the country reports so far bringing the morning session to a close.



Figure 2: Descriptions, details, terms and words discussed!

After a lunchtime trip to the Glucksman art gallery for a concert celebrating the talents of UCC Department of Music students, the extended German group of Ute Handweg, Urike Hentschel, Ole Hruschka, Friedhelm Roth

Lange, Wolfgang Sting and Florian Vassen presented their report. Giving a comprehensive overview of the German context, the report also introduced performative practice in other cultural settings facilitated through BAG Spiel & Theater e.V., for example in Ghana, Africa.

This was followed by a change of orientation with the Swiss contingent of Andreas Bürgisser, Georges Pfründer and Mira Sack inviting participants to sit in a circle surrounding them. The ensuing performative discussion between the Swiss group felt at times like an overheard conversation, giving both views into current Swiss practice and space to reflect on what these practices mean in context.

The final three sessions of the afternoon, though diverse in nature, allowed the need for, and the potential of, the work under discussion to be highlighted. A presentation from Allen White, UCC CACSSS Research Officer, introduced potential funding opportunities for the project to move forward. Dr. Kate McCarthy from Waterford Institute of Technology explored her recent research around the term 'Applied Theatre' bringing the focus back to the words and terms that practitioners and academics use and the range of meanings that we can attribute to them. The research delved into the adoption (or not!) of the term 'Applied Theatre' as an umbrella term, the relationships between terminology and practice and the impact of ideology. Finally an open discussion on the make-up and functions of the intercultural working groups for the following day allowed time to voice the concepts and themes that had struck a chord or emerged during the earlier sessions.

On day two of the conference a series of parallel intercultural working groups met to begin discussions of the terms, concepts and potential pathways forward with the project. For this section of the conference report we will turn to the words of some of the participants who reflect on, and highlight, important moments of discussion and discovery.

I found one of the group discussions particularly important because of the sense of depth surrounding the conclusion that 'concepts around key words are more important than lists'. Anyone would have agreed to that sentiment before the conference, but it was the sense of discovery through dialogue, through trying out understandings of different terms that brought a deeper sense of the impact of the words. This process was itself an exemplification of the substantial point - that words in themselves, outside of their context of use, do not carry more than superficial meanings. I think this sense of deep realisation was a feature threaded through the whole conference and was enhanced by its multicultural nature that encouraged a strong element of de-centring and seeing things from others' perspectives. (Mike Fleming, UK)

I was particularly enlightened by the views beyond the German-speaking horizon. The special terms from the English-speaking areas - Theatre in Education, Drama in Education or Community Theatre – I had a fairly rudimentary understanding of (prior to the meeting). The conference made the critical discourses in these areas accessible to me. And thus, showed a surprisingly close neighborhood. (Mira Sack, Switzerland)

I found the German term 'theaterpädagogik' interesting. It was not new to me but its resonance was explored more than previous encounters with the term. It did seem to function as a useful inclusive concept, particularly as it foregrounds the concept of theatre. But I still do not have a clear sense of what is included, and perhaps more importantly, what is excluded from the use of the concept. In a future discussion it would be useful to explore directly the relationship between 'theaterpädagogik' and 'process drama'. We are used to cutting up a swiss roll in one particular way and we are used to seeing the shapes that come out as result. But we can get a very different result if (somewhat eccentrically in the case of the cake) we cut the swiss roll length ways. I think there were enlightening moments in the conference when we started to see different possibilities from what we are used to. (Mike Fleming, UK)

The first term that comes into my mind (when reflecting on the conference) is FABULATION. For me it is crucial to the field of Theaterpädagogik/ theatrepedagogy because it marks the difference between every day experience and aesthetic experience. And this mark can be very important for many terms /discourses that could be of interest in the glossary. We discussed this on the example of the term 'performance'. This term can be understood as technological performance or self-performance in everyday life (that is: self-optimization). But we should be focussed on performance practice in artistic fields and of course on the discourse of performance as Jon McKenzie pointed it out (see: Jon McKenzie: Perform or else. From Discipline to Performance). (Ulrike Hentschel, Germany)

Thinking about different words and meanings in an international context is not a trivial matter, its vivid and full of life – and I like Mikes statement, that the item "Theaterpädagogik" to him means much more than "theatre pedagogy". (Dagmar Höfferer-Brunthaler, Austria)

These comments reflect that the potential for the realization of the wider project became apparent within the positive, committed working atmosphere in the Creative Zone. Intercultural groups discussed and presented a range of potential frames within which the final project could sit with Róisín O'Gorman's 'Trashary', a place to keep the idea and concepts that might otherwise be lost, striking a chord.

The final Plenary session at the end of the day lead to a range of discussions, decisions and commitments for further development of the project with future symposia and conferences planned for Austria in 2019 and Switzerland in 2020. Plans for the Austria conference would consider the potential of new partners from other EU countries joining the group.

Colleagues from Graz, Austria will potentially take the lead in application for major research funding to allow the project to develop concrete forms in digital spaces.

The support locally in the form the warm working environment of UCC, aid from a range of different departments from German to Theatre and the Research office made the conference possible as did the generous support from the Austrian and Swiss embassies in Dublin.



Figure 5: 5: Conference delegates from left to right: F. Woodhouse; M. Elliot; D. Höfferer-Brunthaler; S. Roth; M. Sack; K. Frimberger; O. Hruschka; U. Handweg; A. Bürgisser; U. Hatzer; R. O’Gorman; U. Hentschel; F. Vaßen; M. Schewe; F. Roth-Lange; W. Sting; M. Fleming; G. Pfründer.

Austria

Prof. Ulrike Hatzer, Mozarteum, Salzburg
Dagmar Höfferer-Brunthaler, BAG TiS/IDEA Austria, Vienna
Dr. Sieglinde Roth, University of Arts, Graz

Germany

Ute Handweg, BAG Spiel & Theater e.V., Hanover
Prof. Ulrike Hentschel, University of Arts, Berlin
Dr. Ole Hruschka, Leibniz University, Hanover
Friedhelm Roth-Lange, Bundesverband Theaterpädagogik e.V., Cologne
Prof. Wolfgang Sting, University of Hamburg
Prof. Florian Vaßen, Leibniz University, Hanover

Ireland

Dr. Róisín O’Gorman, University College Cork
Prof. Manfred Schewe, University College Cork
Fionn Woodhouse, University College Cork

Switzerland

Andreas Bürgisser, University of Arts, Zurich
Prof. Georges Pfründer, University of Education, Windisch
Prof. Mira Sack, University of Arts, Zurich

United Kingdom

Meretta Elliott, Brunel University, London
Prof. Mike Fleming, University of Durham, Durham
Dr. Katja Frimberger, Independent Researcher, Glasgow

Conference Organisation:

Prof. Manfred Schewe, University College Cork
The conference was generously supported by:

- Embassy of Austria, Dublin - <https://www.bmeia.gv.at/en/austrian-embassy-dublin/>
- Embassy of Switzerland, Dublin - www.eda.admin.ch/countries/ireland/en/home/representations/embassy.html
- Goethe Institute, Dublin - <https://www.goethe.de/ins/ie/en/index.html>
- Bundesarbeitsgemeinschaft Spiel & Theater e.V., Hanover - <https://www.bag-online.de/>
- EU Erasmus Programme - https://ec.europa.eu/programmes/erasmus-plus/nod_en
- Department of German, UCC - <https://www.ucc.ie/en/german/>
- Department of Theatre, UCC - www.ucc.ie/theatre
- Centre of Advanced Studies in Languages and Cultures (CASiLaC), UCC - <http://casilac.ie/>
- Scenario Project, UCC - <https://www.ucc.ie/en/scenario/>
- Boole Library, UCC - <https://libguides.ucc.ie/library>

Photographs by Fionn Woodhouse and Jenna Lunsford

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Review

Ritz-Barr, Stephen (2017): *Classics in Miniature – Joan of Arc. (Film)*¹

Leslie Burton

1. <https://doi.org/10.33178/scenario.13.1.9> – Note that all views and opinions in this book review are those of the author and do not necessarily reflect the position of the SCENARIO editors.

The story of Joan of Arc has been told in every possible medium for over 600 years, and Stephen Ritz-Barr's latest instalment *Classics in Miniature*, a series of short films featuring marionettes, is one of the latest takes on the legend. His previous projects present clear dramaturgical justification for the use of puppets; *Faust*² (2008) has been a staple story in the repertoire of European puppet theatre for centuries, and so presents the story in a traditional format, while *Quixote*³ (2010) features a famous scene in which the Don single-handedly massacres an army of marionettes, and so takes a satisfying meta-theatrical turn as the central puppet himself encounters puppetry. The justification for the use of puppets in *The Legend of Joan of Arc* (2019) is less direct. While stories of saints' lives have been told through puppetry since at least the Middle Ages in Europe, and while it can certainly be argued that Joan's character is a metaphorical puppet, under the control of god, king, and country, the piece relies more heavily on the possibilities afforded by *film*, and the cinematography of Philip Klucsarits, than the possibilities afforded by puppetry. The framing, editing and visual effects are carefully crafted, at times cohering beautifully with the puppets, as when the camera focuses, chillingly, on the motionless features of Joan's Inquisitors during her execution. More often, however, the film seems to rely on these things to smooth over the limitations inherent in marionette theatre rather than highlighting the strengths, or exploring the potentials, of the medium. The question remains, throughout the film: why use puppetry to tell this story?

It is clear from the production notes (available at www.classicsinminiature.com) that Ritz-Barr had determined to portray a female protagonist in his third film before considering Joan of Arc in particular. Because *Faust* and *Quixote* both feature male protagonists, the intention to create balance by focusing on a female character in his third major project is laudable, and the team is to be

²Reviewed in Scenario II/2: <http://publish.ucc.ie/scenario/2008/02/beug/09/en>.

³Reviewed in Scenario IV/2: <http://research.ucc.ie/scenario/2010/02/boyd/05/en>.

commended for producing a multifaceted, strong, sympathetic, fiery heroine whose characterization does justice to the legendary figure upon whom she is based. Ritz-Barr's team spent five years researching Joan, ultimately deciding to draw their story primarily from Mark Twain's last complete novel, *Personal Recollections of Joan of Arc* (1896). Joan had become a popular character in the English-speaking world in the mid-19th century, when Jules Michelet dedicated an entire volume of his seminal *Histoire de France* to her story. She appeared in works by everyone from Schiller to Dickinson, but Twain, in an effort to tell her story as faithfully as possible, spent many years researching Joan's life and portrayed her lovingly, almost reverently, in *Personal Recollections*. First appearing as a serial in *Harper's Magazine* in 1895, the novel was presented as a "translation" of the "memoirs" of a fictionalized Louis de Conte, Joan's page, who did indeed provide testimony at the hearing to clear her name 25 years after her execution. *The Legend of Joan of Arc*, following Twain's novel, is based on a three-act structure comprising Joan's early life in the French village of Domrémy during the Hundred Years' War, her ascent to the position of divinely-inspired army commander leading successful campaigns against the English, and her ultimate capture, trial, and execution by the French Inquisition.

This film, then, is quite self-consciously, a puppet adaptation of a speculative fiction novel taken largely from inexact recollections from the 15th century. It is the slipperiness of her reality, the combination of fact, fiction, and cultural projection, that has fueled her fame across the Western world since the 19th century, and this film embraces the quality of magical realism that has collected like dust over her story through its many incarnations. Were it not for the humanity with which Ritz-Barr chose to portray her, it would make sense to suggest that the use of puppets emphasizes the way that Joan's humanity has been overtaken by her symbolic status. As it is, it certainly reifies the disconnect between anything resembling historical fact and the legend that we have inherited. Over the centuries, Joan has been a symbol of bravery, strength, purity, faith, and national pride; the women's suffrage movement in the UK used her image, and so became an icon for early feminism. As a figure with so much historical resonance, and about whose internal life relatively little is known, Joan's image has been coopted and invoked, 'puppeteered', to suit vastly different agendas. Something about seeing Joan as a literal puppet, an object in a drama, highlights the way history has treated her, and paradoxically works to restore some specificity to the symbol that is Joan of Arc.

The 25 intricate puppets, designed and handmade by Russian master craftsman Eugene Seregin, are marvels to watch. The painstaking attention to detail in these creations is matched in all of the film's design elements; each setting is based on actual locations in France in which Joan lived, fought, and died. String marionettes have a limited, and quite fluid, movement vocabulary, and the puppeteering here is at its finest in the subtle moments, in slight movements of the head and hands that foreground the innate expressiveness of Seregin's creations. The visibility of the puppets' strings and the quality of their motion adds to the fragility of the characters in such moments. However,

the action-heavy sequences in *The Legend of Joan of Arc* do suffer from a lack of sharp, dramatic movement. There is no sense of physical weight to the puppets or their actions, even with the occasional addition of rod-controls; everything moves lightly, trippingly even. This is most distracting in the battle sequences, in which the quick cuts and close-up shots recognizably mimic techniques from films featuring live actors. Because the ‘puppet-ness’ of the characters is so prominent, these moments are visually jarring, and they lean heavily on the music from composer Philip White for dramatic tension.

Some moments in the film are truly beautiful, however. One of these is at the very beginning, when we watch an elderly Louis waken, look up in awe, and see Ritz-Barr, as puppeteer, standing above him. The specificity of the puppet’s movement and the gentleness of Ritz-Barr’s handling are breathtaking to watch together. It might have been more satisfying if the filmmakers had played more with this conceit throughout, particularly given Joan’s connection to forces beyond herself. However, after the frame is set up, we are meant to accept the ‘reality’ of the puppet world for the duration of the film, until the moment of Joan’s execution, when human hands appear and gently pull her up and out of the set, into a bright light. Because Joan was burned at the stake, I wondered throughout whether the filmmakers would sacrifice such a beautiful marionette to flames as part of the film. As a puppeteer who has made marionettes and understands the amount of time and care that goes into the process, the idea of burning a marionette gave me pause (to say the least), but it seemed like an opportunity to play with the materiality of the puppets powerfully and effectively. The approach they ultimately chose to take is a respectful one that neither sensationalizes nor shies away from the reality of what took place.

Overall, *The Legend of Joan of Arc* provides an excellent introduction to one of the most enigmatic and compelling characters in modern history without pinning her to a particular cause or agenda. It presents key moments of Joan’s story in a series of well-paced dramatic beats, the storytelling showing a sense of integrity in both the history and the mythos of Joan of Arc. The dynamic camera work that treats the puppets like live actors is innovative, but does at times distract from the art of puppetry that is clearly so close to the team’s heart. It will be fascinating to watch the *Classics in Miniature* series grow and evolve, and to see what kind of influence it may have on the future of puppetry-on-film.

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Review

Mentz, Olivier & Fleiner, Micha (eds.) (2018): *The Arts in Language Teaching: International Perspectives: Performative – Aesthetic – Transversal*. LIT Verlag: Zürich ¹

James Layton

1. <https://doi.org/10.33178/scenario.13.1.10> – Note that all views and opinions in this book review are those of the author and do not necessarily reflect the position of the SCENARIO editors.

The Arts in Language Teaching: International Perspectives: Performative – Aesthetic – Transversal is an engaging collection of essays exploring the established and emerging dialogues between language teaching and performativity. In bringing together language pedagogy and the performing arts, the editors Olivier Mentz and Micha Fleiner demonstrate there is much to learn from integrating the two disciplines.

In the opening chapter – *Performativity, Learning and Aesthetic Education* - Mike Fleming explores the tensions between learning goals and aesthetic outcomes. In doing so, Fleming discusses notions of *learning in* and *learning through* the art of drama; the inclusivity of the latter being a natural way for drama to be used in language teaching. Despite the idea of *learning in* being often rejected as a narrow and traditionalist approach in which aesthetic goals are privileged above all else, Fleming suggests that there is much to be gained from engaging with drama (art for art's sake) as an art form on a deeper level. He argues that the common use of role play in language teaching is limited in scope and, by adding depth to a role play (e.g. considering a character's motivations), a deeper (rather than surface) learning experience emerges. If *learning in* - which the author suggests is valuable in itself - rather than *learning through* the art of drama in language teaching is to be successfully implemented, there are implications for professional training, such as giving language teachers some of the same skills required of drama specialists. Despite the necessity for training in the art of drama, Fleming acknowledges that reducing such training to following a set of mechanical rules is not possible.

In *Performative Foreign Language Didactics (PFLD) in Progress*, Manfred Schewe argues that language teachers should see themselves as *Formmeister* or Form Masters and use techniques such as still images and other aesthetic forms in their classroom practice. The chapter is an interesting case study of the author's work with second year students of German, where he used performative

approaches to teaching and learning. Schewe's discussion highlights that there are many layers of meaning to be uncovered using such embodied approaches, echoing the importance that Fleming places on the need for training for prospective teachers in the previous chapter. The use of tableaux in pre-service teacher training is explored in the later chapter *Pre-Service Teachers' Perceptions of using Tableaux to Facilitate Teaching and Learning in the Literature Class* by Logamurthie Athiemoolam. The author makes the important observation that using dramatic techniques such as still image is "a very empowering and conscientising process [...] leading...] to collaborative meaning-making" (177).

The performative integration of creative writing in the foreign language classroom is discussed in John Crutchfield's chapter *Brief Encounters: Reflections on the Performative Integration of Creative Writing in the Foreign Language Classroom*, in which he argues for "embodied action and co-presence/witnessing" (54) in performative pedagogy didactics. In arguing for fully realised performative processes, Crutchfield outlines a workshop for in-service and pre-service foreign language teachers in which creative writing and performance practices are integrated. More than in other pedagogic practices, students are actively engaged with their bodies and minds; a common process in drama and theatre education, namely praxis. Crutchfield suggests that the teacher should be regarded as a performing artist and that there is a need for a "more systematic collaboration between the performing arts and teacher education programs at universities" (68). Such collaborations would open up many possibilities for enhancing pedagogical practices of both performing arts specialists and their colleagues in education.

Voice training in the performing arts is often integral in equipping students with the skills to learn through practice; the body is the tool used to explore the subject. For students learning in a foreign language, the ability to be confident in speaking in another language can be enhanced by them feeling assured in their use of breath control and articulation. In the chapter *Voice as Aesthetic Element of Language Learning*, Erika Piazzoli and Claire Kennedy offer an account of foreign language teachers' participation in voice training workshops culminating in the development of a "voice nurturing" programme (75) for language students. The conclusions suggest that the purpose of such voice training programmes should be concerned with freeing the voice rather than making it more technical. Language learning and using one's voice to do so is an embodied and lived, rather than abstract, experience. In other words, the act of doing becomes a portal to deeper learning.

The need for performativity being part of teacher training is discussed in Susanne Even's *Nothing Moves if You Don't Let Go: Performativity in Teacher Training*, in which she argues for an approach best encapsulated with Shakespeare's famous words, "[a]ll the world's a stage":

A performative approach to education in general and to foreign language learning in particular is needed to break up traditional classroom dynamics, transcend the given roles, and let in different worlds. (94)

The discussion of active participation as a performative pedagogy strategy is developed into an exploration of the difference between *role-taking* and *role-creating*. In the former, students read aloud pre-scripted lines for pronunciation or structural practice. In the latter, they are engaged in meaning making by inventing details of the people who say these lines, thereby creating a meaningful context. In a performative pedagogy, Even's assertion that roles and rigid teaching plans are transcended means that "teaching is performance, and each lesson is like a play with different actors" (101), making it closer to improvisation than a tightly scripted play. In drawing inspiration from improvisational theatre, Even picks up on the reciprocal nature of improvisation in which *listening* is the most important aspect. In doing this, students become co-creators of their own journeys and "make learning matter to them; they critically scrutinize content and investigate worlds in co-constructed performances" (104).

A performative approach regards students as learning agents, where there is a joint construction of knowledge between teacher and learner. This practice, as Even identifies, has a long tradition in drama pedagogy, particularly in the work of Cecily O'Neill, whose technique of process drama is reported by Eucharia Donnery in a later chapter. In *Process Drama Projects: Performing and Traversing Second Language Acquisition in Social Issues*, Donnery states that to "develop linguistic abilities in tandem with deeper, holistic understanding of social issues" (196), mental agility is needed to switch from one language to another which "could foster creativity and the capacity for empathy" (253) among students. In drama pedagogy, the value of dialogue, collaboration and reciprocity that exists in interactions with students enables empathy to occur.

Innovation in language teaching is discussed by Peter Lutzker in his chapter *Moving Language: Learning and Practicing the Art of Foreign Language Teaching*. In emphasising teaching as an art, Lutzker draws on the complexity of language acquisition and linguistic-kinesic research, in which "the largest amount of information is encoded in the thousands of unconscious physical movements made by speaking and listening" (109), arguing this is as important as the language itself. As with other chapters, the importance of embodiment in language learning is emphasised and, once again, this returns to teacher training methods thus facilitating transformative forms of learning. Lutzker writes:

I am convinced that the well-established and critically viewed dichotomy between what students learn in teacher education and the actual realities of classroom teaching can most fruitfully be addressed by approaches which are deeply rooted in aesthetic experience and artistic practice.
(133)

Thus, the inclusion of drama and other performative activities - in which intuition and 'being' itself are given primacy - are integral in helping language teaching move from traditional approaches to a more holistic method where the artistry of teaching is paramount.

In *Teaching and Learning Labs in EFL Teacher Education: Performativity and Reflection in Focus*, Michaela Sambanis and Christiane Klempin explore the benefits of a Teaching and Learning Lab (TLL) for teachers in developing performativity. Through these learning labs the acquisition of theoretical knowledge is explored in relation to praxis, thus emphasising the importance of theory being informed by practice and vice versa. For a teacher, it is not enough to plan effective lessons but to also to ‘stage’ them. For the participants in the TLL, performativity was realised as staging a professional role distinct from a private persona, producing spaces of interaction in difficult circumstances (e.g. when learners do not want to learn), offering flexibility and spontaneity, and treating the learner as co-constructor of the process. In other words, performative teachers have many more options available to them. The authors suggest that participants engaging in Teaching and Learning Labs have a greater depth of reflection-in-action thus improving competencies in performative teaching.

In *Museum Education and Performative Teaching and Learning: Words, Bodies, Images*, Micha Fleiner discusses the role of performative teaching in museum education to provide “a more detailed picture of how performative didactics and museum education can create a meaningful interplay between teachers, language students, and extra-curricular learning sites” (185). Where other chapters in this book have shown the positive benefits of bringing language teaching and the performing arts together, an important aspect of a specific site for this fusion of subjects demonstrates the further possibilities for innovation in teaching and learning.

The emancipatory potential of performative pedagogy in language teaching is explored in Jennifer Kitchen’s chapter on *Playfulness in Ensemble Approaches to Teaching Shakespeare*, in which a “focus on playfulness reveals the critical, discursive processes by which ensemble spaces are created and are able to function as an alternative to normative ‘default’ pedagogies within schools” (212). Using a case study of the UK’s Shakespeare Schools Festival, Kitchen shows how ensemble working over a period of time (a common practice in theatre making) fosters specific relationships rather than educational ideals. At the centre of making ensemble pedagogy an effective and useful practice is creating an appropriate space where playing is possible; most importantly, these spaces should offer opportunities for risk-taking. Necessary for nurturing and supporting this playfulness is the development of ensemble over a period of time such as in Heathcote’s Mantle of the Expert approach and O’Neill’s process drama.

The importance of language learning and teaching being explored in an embodied sense is foregrounded throughout this book. Uniting these chapters is the potential of the playfulness of performative pedagogies, whether it is through image making, improvisation, or freeing the voice. The authors all demonstrate that there is some fascinating practice already in progress. For example, the use of process drama to foster a positive spirit of equality and empathy for peers is important in the development of empathy; something

argued by Sandrine Eschenauer in *Translanguaging and Empathy: Effects of a Performative Approach to Language Learning*. This book would be of interest to a range of audiences, most notably foreign language and drama teachers although anyone interested in the power of performativity in teaching and learning would also find this a fascinating collection of essays. The central message of this book is that performative pedagogies facilitate effective collaboration and co-constructed knowledge, which should be appealing to everyone involved in education.

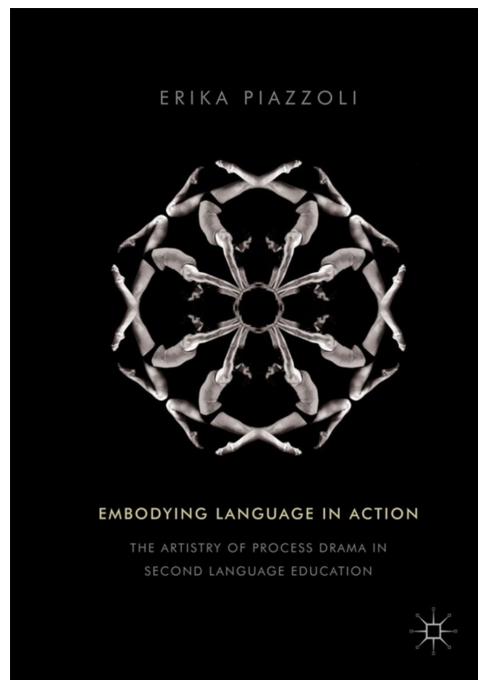
Review

Piazzoli, Erika (2018): *Embodying Language in Action. The Artistry of Process Drama in Second Language Education*. London: Palgrave Macmillan¹

Manfred Schewe

1. <https://doi.org/10.33178/scenario.13.1.11> – Note that all views and opinions in this book review are those of the authors and do not necessarily reflect the position of the SCENARIO editors.

Let's start with the image on the book cover which is placed between the author's name and the book title. It immediately grabs our attention, shows how eight adult individuals bodily connect and create a beautiful shape that looks like a flower, or rather a flower in full bloom. Is the shape that has been created by these individuals (movement artists?) the result of excellent choreography?



The 'embodiment image' prepares the reader for the main focus of Erika Piazzoli's monograph (367 pages): the *aesthetic* dimension of foreign language teaching and learning. Reflecting on "What is 'Artistry' and Why Do We Need

It in Second Language Education?” in Chapter 1, she then continues to address the aesthetic dimension in three parts: In Part I (chapters 2-5) she engages with “Key Definitions in the Aesthetic Dimension”; Part II (chapters 6-8) deals with aspects of “Navigating the Aesthetic Dimension”; Part III (chapters 9-12) centres on “Researching the Aesthetic Dimension”.

In these twelve chapters the author deals with a broad range of theoretical perspectives, including second language education, sociocultural theory, neuroscience and art history. This review highlights some aspects of this impressive monograph by concentrating on keywords which are captured in its title: *process drama, embodying, artistry*.

Process Drama

As a reflective practitioner² Erika Piazzoli convincingly argues for the use of *process drama* in foreign language teaching. She discusses the term process drama and the characteristics of this specific performative approach in more detail in Chapter 2 which includes a more recent definition by the Australian researcher team Haseman and O’Toole (2017: viii) who first used the term in 1990:

Process drama is an improvised form of drama in which you construct a coherent dramatic story with yourselves as the character in that story. It is a powerful way to explore, through experience, all of the elements of drama. This approach brings mind, body, emotions, imagination and memories into the classroom to shape and deepen your learning.

Piazzoli situates her process drama based practice within “the performative language teaching family, keeping an emphasis on performance as process” (41) and refers to Rothwell’s definition of process drama as “a performative pedagogy approach, rather than a means to a theatrical end performance” (41).

The reader will appreciate that Erika Piazzoli creates strong links between theory and practice through the inclusion of a process drama workshop after each of the chapters. Based on her teaching practice in different pedagogical and intercultural settings, she illustrates what embodying language in action can look like when working with asylum seekers, adult learners with intellectual disabilities, pre-service teachers, international students and children involved in a Content and Language Integrated Learning (CLIL) programme.

Piazzoli successfully manages to break down complex concepts in order to make them accessible. With this purpose in mind she frequently inserts images of works of art, photographs of classroom activities and helpful illustrations. At times she also skilfully creates a surprise effect to whet the reader’s appetite for the issue that will be dealt with in a given chapter. Chapter 2, *Drama as Process in L2 Education*, might serve as an example here. Its first sentence reads: “Let’s start with silence.” Silence might not be what is usually associated with the language classroom. However, in the paragraphs that follow Piazzoli makes a connection to her own language learning experiences (in Chapter 1

² Note that subchapter 5.1 deals in more general terms with the concept of reflective practice and subchapter 5.2 more specifically with reflective practice in process drama.

she told the reader how anxiety crept in when during her school years one of her English teachers decided to call her Heather instead of Erika), and she ends with a detailed description of a process drama workshop that “investigates the productive tension between the sound of our name in our mother tongue and in additional language/s, and perception of the connection these sounds may have with identity.” (44)

Embodying

Piazzoli ascribes a key role to embodiment in the language teaching and learning process:

as language teachers know well, in L2 settings the language is both the vehicle, and the object of learning. Interestingly, while language teachers may direct the focus of a class entirely on language, in drama-based embodied approaches, language emerges spontaneously, triggered by movement, body, imagination. Embodiment is key to such a purpose: in drama we let the body drive, and use language to express what the body is communicating. Language is thus guided by the purpose of an action. (95)

Bräuer’s (2002) edited collection *Body and Language: Intercultural Learning Through Drama* is one of the first publications to explicitly focus on the role of the body in drama based foreign language teaching and learning. However, Piazzoli situates embodiment within the larger theoretical framework of performative teaching and learning (subchapter 2.1) and complements the theoretical perspectives by concrete examples of embodiment in practice (see subchapter 2.2).

The emphasis on embodiment in this book is to be welcomed as it sends the strong message that embodiment in education is *essential*. As Piazzoli puts it:

Embodiment *is* – in the sense that teaching and learning, whether we choose to acknowledge it or not, is an embodied activity, with teachers and students bringing their bodies into a mutual space, interacting and responding to each other in various ways, determined by the pedagogical approach. (322)

Artistry

The pedagogical approach favoured by Piazzoli is a performative approach in which the person who teaches is not only a teacher, but also an artist. In order to emphasise this dual professional identity Piazzoli frequently uses the word combination teacher/artist; for example, when she argues passionately for the importance of the aesthetic dimension of teaching and highlights what is a key question in this book: “How can teacher/artists navigate the aesthetic dimension to facilitate performative language learning?” (13)

Piazzoli ought to be commended for explicitly focusing on aesthetic aspects of language teaching and learning, for expanding on the findings of studies that have created an awareness of the aesthetic dimension, including Lutzker’s (2007) *The Art of Foreign Language Teaching*. She engages with different theories of art and philosophy, but connects the theoretical reflections to

practice by offering a distinctly applied perspective in subchapter 3.4 entitled “Aesthetic Engagement in Process Drama”.

Piazzoli’s reflections on the aesthetic dimension of teaching and learning are a great source of inspiration for foreign language teachers, and she therefore seems perhaps a bit too modest in her concluding sentences:

In this book my aim has been to bring forth the multi-layered argument that facilitating performative language learning involves artistry. Such artistry, I have argued, relates to embodying language in action. This book represents my imperfect attempt to reflect on this claim, and I hope it will inspire others to continue exploring this exciting field. Ultimately [...] as teacher/artists we are forever in the making. (331)

This timely publication is an excellent introduction to the artistry of process drama in second language education and a significant contribution to the scholarly debate on performativity in education. Erika Piazzoli offers rich theoretical perspectives on *Embodying Language in Action*, complemented by ten very inspiring examples of teaching practice, and engages the reader by drawing on autobiographical vignettes and personal memories. The book promises to become an important reference point for all those who believe that creative doing should be at the centre of education, who are eager to understand better in what sense and to what extent language teaching is an art, the teacher is an artist and the students are co-artists.

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Rezension

Sambanis, Michaela & Walter, Maik (2019): In Motion – Theaterimpulse zum Sprachenlernen. Von neuesten Befunden der Neurowissenschaft zu konkreten Unterrichtsimpulsen. Berlin: Cornelsen ¹

Hanna Völker

1. <https://doi.org/10.33178/scenario.13.1.12> – Note that all views and opinions in this book review are those of the author and do not necessarily reflect the position of the SCENARIO editors.

Mit *In Motion* haben die Autor*innen Michaela Sambanis und Maik Walter eine Publikation vorgelegt, die neurowissenschaftliche Erkenntnisse und konkrete Theaterimpulse für den Fremdsprachenunterricht an Sekundarschulen verbindet. Das 2019 bei Cornelsen veröffentlichte Buch präsentiert von den Autor*innen in der Unterrichtspraxis erprobte Aktivitäten und richtet sich an alle, die sich mit Sprachunterricht im Sekundarbereich befassen (werden).

Ausgehend von der Tatsache, dass Forderungen zum Einsatz von Körper und Bewegung im Unterricht in der jüngeren Vergangenheit und Gegenwart zwar schon geltend gemacht wurden, dieser Lernzugang in der Praxis, speziell in der Sekundarstufe, jedoch weiterhin häufig nicht genutzt wird (8), bieten die Autor*innen eine kompakte und präzise Darstellung mit vielen Angeboten zum Einsatz des Körpers als Unterrichtsressource. In drei Themenbereichen werden Theorie und Praxis verknüpft und jeweils durch einen Kommentar mit neurowissenschaftlichen und didaktischen Hinweisen abgerundet.

Kapitel 1 wirft unter dem Begriff *Embodied Cognition* einen Blick auf Unterrichtssettings, die bewegtes Lernen ermöglichen und den Körper als „wichtiges Learning Tool“ (11) in den Unterricht einbeziehen. Unter Referenz auf zahlreiche kognitionswissenschaftliche Studien können Sambanis und Walter einen Zusammenhang zwischen *Embodied Learning* und erhöhter kognitiver Leistung nachweisen, was als Beleg für eine *Body-Mind-Interaction* angesehen werden kann. Die Annahme hier ist, dass sich ein dramapädagogisch ausgerichteter Unterricht, der die Körperlichkeit der Lernenden einbezieht und somit Körper und Gehirn als funktionale Einheit anerkennt, positiv auf die Aufnahme, Verarbeitung und Speicherung von Inhalten auswirkt. Die anschließende Darstellung durch Theatermethoden inspirierter Unterrichtsimpulse, wie der bewegten Tandemerrählung oder einem paarweise durchgeführten Spiel zur bewegten Überforderung (24-27), wird jeweils durch Erläuterungen zum didaktischen

Hintergrund ergänzt. Durch einen abschließenden neurowissenschaftlich und didaktisch ausgerichteten Kommentar werden die praktischen Hinweise an die Wissenschaft rückgekoppelt.

Erwähnenswert sind die zahlreichen und vielseitigen Hinweise zur unterrichtlichen Praxis, beispielsweise didaktische Empfehlungen zum Umgang mit (sprachlichen) Fehlern. So wird im Rahmen der vorgestellten Unterrichtsbeispiele dargelegt, dass Spiele aus dem Improvisationstheater einen entspannteren Umgang mit Fehlern aufseiten der Schüler*innen vermitteln, indem diese im theatralen Setting als etwas Normales erlebt werden. Ebenso ist bei einer Vielzahl der aufgeführten Spiele ein Einbezug von Mehrsprachigkeit im Klassenzimmer im Sinne eines „potenzialorientierten Unterrichts“ (Oleschko 2017) möglich.

Ziel des zweiten Kapitels ist es, aufzuzeigen, wie „Lernphasen durch Theatermethoden [belebt und intensiviert werden können]“ (53), um zu gewährleisten, dass erarbeitete Wissensinhalte längerfristig erhalten bleiben. Ausgehend von neurowissenschaftlichen Erkenntnissen zum Aufbau von Gedächtnisinhalten wird argumentiert, dass sich Theaterarbeit eignet, um Lernerlebnisse zu schaffen, die positiv belegt, bewegt, abwechslungsreich und kreativitätsfördernd sind und dem (in der Fremdsprachendidaktik häufig geforderten) Prinzip der Handlungsorientierung folgen. Es wird argumentiert, dass Lerninhalte mit Erlebnischarakter durch das episodische Gedächtnis zusätzlich enkodiert und gespeichert werden können, da sie Teil des individuellen Erfahrungsschatzes werden. Die vorgestellten Unterrichtsmethoden, darunter die Arbeit mit Standbildern und das Bauen „merk-würdiger Bilder“ (49) zur spielerischen Erarbeitung von Redewendungen, unterstützen durch Visualisierung, „lustvolle Wiederholung“ (48) und Performance-Charakter die Behaltensleistung und schaffen „Unterrichtssituationen mit Erlebnisqualität“ (56).

Entwicklungspsychologische und -physiologische Bemerkungen zu Teenagern als Zielgruppe dramapädagogischer Sprachenlernsettings bilden den Fokus des dritten Kapitels. Hier werden Warm-ups und Spiele vorgestellt, die innerhalb eines fikionalisierten theatralen Raums einen sicheren „Schutzraum des *Als Ob*“ (71) für die Spieler*innen schaffen, positive Gemeinschaftserlebnisse ermöglichen und die Kreativitätsentwicklung der Lernenden einbeziehen. Durch das Eruiere von Charakteristika des Jugendalters sollen Strategien gefunden werden, die die Sprachenlernenden umfänglich in den Blick nehmen und optimal ansprechen und fördern. Nicht zuletzt dieses Kapitel offenbart den auf Ganzheitlichkeit ausgerichteten Ansatz der Darstellungen, der an Persönlichkeitsentwicklung interessiert und anhand kognitionswissenschaftlicher und didaktischer Theorien ausgerichtet ist.

In Motion ist systematisch in drei Schwerpunktbereiche gegliedert, theoretisch fundiert und gibt Unterrichtsimpulse aus der Theaterpädagogik. Diese sind, teilweise durch Anpassung an die spezifische Lern- und Altersgruppe, vielfach im Sprachunterricht einsetzbar. Durch die gelungene Symbiose von Theorie und Praxis eignet sich die kompakte Monografie vor allem auch für (angehende) Unterrichtende, die erste Einblicke in dramapädagogisches

Lehren und Lernen gewinnen möchten, weitere inspirierende Beispiele für performatives Arbeiten im (Fremd-)Sprachenunterricht suchen oder sich für die neurowissenschaftlichen (Hinter-)Gründe interessieren. Die Literaturhinweise am Ende sind für jene hilfreich, die sich detaillierter mit dem Thema beschäftigen möchten. Der sehr systematische Aufbau des Buches ermöglicht außerdem eine einfache Handhabung, wodurch der Band auch punktuell, den eigenen Interessen und Schwerpunkten folgend, rezipiert werden kann. Auch die sprachliche Gestaltung und die Unterstützung der Unterrichtsanweisungen durch Illustrationen tragen zur Lesbarkeit bei. Somit ist den Autor*innen mit dieser Publikation gelungen, was sie sich zum Ziel gesetzt haben: „Lehrkräfte zu ermutigen, über einen bewegenden und bewegten Unterricht auf einer wissenschaftlichen Grundlage nachzudenken und konkrete Ideen in der Praxis umzusetzen“ (78).

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Call for Papers

3rd International SCENARIO Forum Conference

International Perspectives, Transcultural Contexts, Modes of Practice ¹

1. <https://doi.org/10.33178/scenario.13.1.13>

What exactly does it mean to go performative in education? The third SCENARIO Conference will revolve around new and existing connections and collaborations between educational sectors and the performative arts.

We welcome contributions from scholars, teacher trainers, teachers as well as artists and practitioners in education, arts-based disciplines and professional fields of practice. These can be in the form of **25-minute papers, 90-minute workshops, short films, performance pieces and poster presentations** (forms not listed here may also be considered). The contributions should touch on one or more of the following aspects:

- Potentials and challenges of performative teacher training
- The roles of teachers and learners in performative pedagogy
- Discipline-specific performative teaching and learning
- Interdisciplinary orientations in performative education
- Inter/transcultural education and the performative arts
- Performative research: Past, current and future research projects
- Theoretical perspectives on performative pedagogy, approaches and practices
- Visionary perspectives: Cultivating performative teaching and learning at all levels of education

Proposals in either English or German ought to consist of an abstract (max. 250 words) and a short bio (max. 75 words). Please send your proposal by **November 30, 2019** to scenario@ucc.ie. The selection panel will meet soon after this date and inform selected contributors in due course.

It is envisaged that selected papers will be published in either SCENARIO journal or in the SCENARIO book series. For details on the SCENARIO project as well as on previous symposia and conferences, see <http://scenario.ucc.ie>.

The conference is organised by the Departments of German, Theatre and Education at University College Cork (UCC).

Organising Team: Susanne Even (Indiana University, Bloomington), Siobhán Dowling, Dragan Miladinović, Manfred Schewe, Fionn Woodhouse (University College Cork)

Call for Papers

3. Internationale SCENARIO Forum Konferenz

Internationale Perspektiven, transkulturelle Kontexte, praktische Ansätze¹

1. <https://doi.org/10.33178/scenario.13.1.14>

Was genau bedeutet es, Bildung performativ auszurichten? Die dritte SCENARIO-Konferenz befasst sich mit existierenden und zukünftigen Formen der Zusammenarbeit und Liaison zwischen den Bildungssektoren und den performativen Künsten.

Wir freuen uns auf Beiträge von Forschenden, Lehrenden, Ausbilder*innen, Künstler*innen und Praktiker*innen aus allen Bildungsbereichen, künstlerischen Disziplinen und verwandten Praxisfeldern. Die Beiträge können als **25-minütige Kurzvorträge, 90-minütige Workshops, Kurzfilme, Auführungen/Inszenierungen und Posterpräsentationen** eingereicht werden (andere Präsentationsformen sind willkommen). Die Einreichungen können auf Deutsch oder Englisch sein und sollten sich auf folgende Aspekte beziehen:

- Potenziale und Herausforderungen performativer Aus- und Fortbildung
- Die Rolle von Lehrenden und Lernenden in performativen Didaktikkonzepten
- Performatives Lehren und Lernen in spezifischen Disziplinen
- Interdisziplinäre Orientierung in performativ ausgerichteter Bildung
- Transkulturelle Bildung und performative Künste
- Performative Forschung in Vergangenheit, Gegenwart und Zukunft
- Theoretische Perspektiven: Performative Didaktik, Ansätze und Vermittlungspraktiken
- Initiativen zur Förderung einer performativen Lehr- und Lernkultur in allen Bildungsbereichen.

Abstracts (max. 250 Wörter) sowie Kurzbiografien (max. 75 Wörter) auf Deutsch oder Englisch sind bis zum **30. November 2019** an scenario@ucc.ie einzureichen. Das Auswahlkomitee wird das Ergebnis der Auswahl bald nach diesem Termin bekannt geben.

Ausgewählte Beiträge werden in der Zeitschrift SCENARIO oder der SCENARIO-Buchserie veröffentlicht. Für weitere Informationen zum SCENARIO-Projekt sowie zu vergangenen Symposia und Konferenzen siehe <http://scenario.ucc.ie>.

Die Konferenz wird von den Abteilungen Germanistik, Theater und Pädagogik am University College Cork organisiert.

Konferenzorganisation: Susanne Even (Indiana University, Bloomington), Siobhán Dowling, Dragan Miladinović, Manfred Schewe, Fionn Woodhouse (University College Cork)

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