Foreword

Dear SCENARIO Readers,

Our 14th issue opens with an excerpt from Hugh Leonard's *Home Before Night* in our rubric *Texts around Theatre*. In this autobiographical text, the Irish author remembers moments from his youth that triggered his curiosity for theatre and set the course for his later career as a playwright/dramatist.

We are delighted to point out that this new issue features articles by authors from four continents, an indication for increasing world-wide interest in SCENARIO.

In their contribution *Drama in L2-learning: A Research Synthesis*, George Belliveau and Won Kim (University of British Columbia, Canada) review and appraise research into drama and second language learning. Their thorough inventory of the last two decades of English research literature shows the need for more longitudinal studies into tangible results of drama pedagogy for L2 learning.

The article *Intercultural and lifelong learning based on educational drama* by the Greek author team Alkistis Kondonyianni (University of Peloponnese), Antonis Lenakakis (Aristotle University of Thessaloniki) and Nikos Tsiotsos (9th Primary Education School, Serres) goes beyond second/foreign language education and focuses on possible benefits of drama pedagogy in the fields of education and life-long learning, particularly in social work and the acquisition of professional competencies.

In his action research project *Using Drama-in-Education to facilitate active participation and the enhancement of oral communication skills among first year pre-service teachers*, Logamurthie Athiemoolam (Nelson Mandela Metropolitan University in Port Elizabeth, South Africa) examines the effects of drama pedagogy on South African prospective teachers. These student teachers, who had initially been unfamiliar with the drama pedagogy approach, greatly improved in oral competency, critical thinking, creativity, and self-esteem.

The article *The effects of integrated drama-based role play and student teams achievement division (STAD) on students' speaking skills and affective involvement* by Lawarn Sirisrimangkorn and Jitpanat Suwanthep (Suranaree University of Technology, Thailand) presents a study into the combination of drama pedagogy and cooperative language learning techniques at a university in the North of Thailand. A combination of qualitative and quantitative research methods attest to a clear improvement of oral communication skills, heightened motivation, and learners' feelings of self-worth.

Sean Aita (Arts University, Bournemouth, UK) emphasizes in his contribution *Shakespeare in Styria* the enormous potential of Shakespeare for foreign

language learning. He describes how he put Shakespeare's *Twelfth Night* on stage with English as a Foreign Language Learners and highlights the concomitant learning processes of the participants.

In her article *Mehrsprachigkeitstheater als nonverbale und mehrsprachige Kommunikation* Ursula Bünger (Liceo Linguistico "Giovanni Verga", Modica, Ragusa, Sicily) describes and elucidates connections between educational multilingualism and theatre-based German as a Foreign Language lessons.

Furthermore, this issue contains several book reviews: Manfred Schewe und Micha Fleiner review *Fremdsprachenunterricht und Neurowissenschaften* (2013) by Michaela Sambanis. Micha Fleiner introduces SCENARIO-readers to two publications by Denise Elena: *Dramapädagogik für Englisch in der Grundschule* (2012) sowie *Dramapädagogik für Englisch in der Sekundarstufe* (2011). Maik Walter focuses on Doreen Bryant's drama-based approach to teaching German as a Second Language by referring to her research publications *Lokalisierungsausdrücke im Erst- und Zweitspracherwerb. Typologische, ontogenetische und kognitionspsychologische Überlegungen zur Sprachförderung in DaZ* (2010) and *DaZ und Theater: Der dramapädagogische Ansatz zur Förderung der Bildungssprache* (2012).

This issue closes with Micha Fleiner and Stefan Kriechbaumer's report about the *First Symposium on Performative Teaching and Learning* that took place at University College Cork on September 13-14, 2013.

We also would like to take the opportunity to announce the *First International Conference on Performative Teaching, Learning and Research* at University College Cork from May 29 to June 1, 2014. For detailed information please click here. We would be delighted to personally get to know many of our SCENARIO-readers at this venue.

We are also planning to set up a SCENARIO discussion list. If you would like to join the list you will find all relevant information here.

We hope that you, our readers, enjoy our new issue, and we wish you all the best for the coming year.

December 2013
Your editor team
Manfred Schewe und Susanne Even

Vorwort

Liebe Leserinnen und Leser,

zu Anfang dieser 14. Ausgabe stellen wir in der Spalte *Texte ums Theater* einen Auszug aus Hugh Leonards *Home Before Night* vor. In diesem autobiografischen Text erinnert sich der irische Schriftsteller an Erlebnisse aus seinen Jugendjahren. Diese wurden zum Auslöser für sein zunehmendes Theaterinteresse und stellten Weichen für seine spätere Karriere als Dramatiker.

In dieser Ausgabe sind Autoren und Autorinnen aus vier Kontinenten vertreten – ein Indiz dafür, dass SCENARIO weltweit auf zunehmendes Interesse stößt.

George Belliveau und Won Kim (University of British Columbia, Canada) nehmen in ihrem Beitrag *Drama in L2-learning: A Research Synthesis* eine Auswertung von Forschungsliteratur im Bereich Drama und Zweitsprachenvermittlung vor. Ihre umfassende Bestandsaufnahme der englischsprachigen Forschungsliteratur der letzten zwei Jahrzehnte mündet in die Forderung, Langzeitstudien durchzuführen, durch die genauer ermittelt werden kann, welche möglichen Resultate durch den Einsatz von Dramapädagogik im L2-Unterricht erzielt werden.

Das griechische Autorenteam Alkistis Kondonyianni (University of Peloponnese), Antonis Lenakakis (Aristotle University of Thessaloniki) und Nikos Tsiotsos (9th Primary Education School, Serres) geht in seinem Beitrag *Intercultural and lifelong learning based on educational drama* über den Bereich Fremdsprachenvermittlung hinaus und stellt dar, inwiefern Dramapädagogik nicht nur die allgemeine Bildung und das lebenslange Lernen fördern hilft, sondern speziell auch in der Sozialarbeit und in Feldern, in denen es um den Erwerb von professionellen Kompetenzen geht, eine zentrale Rolle spielen kann.

Logamurthie Athiemoolam (Nelson Mandela Metropolitan University in Port Elizabeth, South Africa) wertet in seinem Beitrag *Using Drama-in-Education to facilitate active participation and the enhancement of oral communication skills among first year pre-service teachers* aus, wie südafrikanische Lehramtstudierende, für die Dramapädagogik Neuland war, auf die damit verbundenen Arbeitsformen reagierten. Im Laufe des Aktionsforschungsprojekts wurde eine enorme Steigerung ihrer mündlichen Kommunikationsfähigkeit deutlich, nebst einer Zunahme an Kritikfähigkeit, Kreativität und Selbstvertrauen.

Lawarn Sirisrimangkorn und Jitpanat Suwanthep (Suranaree University of Technology, Thailand) beziehen sich in ihrem Beitrag *The effects of integrated drama-based role play and student teams achievement division (STAD) on students' speaking skills and affective involvement* auf eine Studie, die an einer Universität im Norden Thailands durchgeführt wurde. Mittels qualitativer

und quantitativer Erhebungsmethoden konnte festgestellt werden, dass durch die Kombination von dramapädagogischen und kooperativen Lernformen bei Englisch als Fremdsprache-Studierenden eine deutliche Verbesserung in Bezug auf ihre mündliche Ausdrucksfähigkeit festgestellt werden konnte sowie eine Förderung von Motivation und Selbstwertgefühl.

Sean Aita (Arts University, Bournemouth, England) betont in seinem Beitrag *Shakespeare in Styria* das enorme fremdsprachenpädagogische Potenzial, das in Shakespeare-Texten angelegt ist. Er beschreibt, wie er mit mit Englisch als Fremdsprache-Lernenden Shakespeare's *Twelfth Night* inszeniert hat und beleuchtet dabei die Lernprozesse, die dabei von allen Beteiligten gemacht wurden.

Ursula Bünger (Liceo Linguistico "Giovanni Verga", Modica, Ragusa, Sizilien) macht in ihrem Beitrag *Mehrsprachigkeitstheater als nonverbale und mehrsprachige Kommunikation* auf Verbindungslinien zwischen dem fremdsprachendidaktischen Thema Mehrsprachigkeit und dem theaterbezogenen Deutsch als Fremdsprache-Unterricht aufmerksam.

In dieser Ausgabe erscheinen außerdem mehrere Rezensionen. Manfred Schewe und Micha Fleiner rezensieren *Fremdsprachenunterricht und Neurowissenschaften* (2013) von Michaela Sambanis, Micha Fleiner bespricht zwei Publikationen von Denise Elena: *Dramapädagogik für Englisch in der Grundschule* (2012) sowie *Dramapädagogik für Englisch in der Sekundarstufe* (2011). Maik Walter stellt zwei Veröffentlichungen von Doreen Bryant vor: *Lokalisierungsausdrücke im Erst- und Zweitspracherwerb. Typologische, ontogenetische und kognitionspsychologische Überlegungen zur Sprachförderung in DaZ* (2010) sowie *DaZ und Theater: Der dramapädagogische Ansatz zur Förderung der Bildungssprache* (2012).

Wir möchten Sie gerne noch auf weitere SCENARIO-Initiativen aufmerksam machen. Geplant ist eine internationale Konferenz zum Thema *Performatives Lehren, Lernen und Forschen*, die vom 29. Mai bis 1. Juni 2014 an der Universität Cork ausgerichtet wird. Detailliertere Informationen können hier herunter geladen werden. Es würde uns sehr freuen, viele SCENARIO-Leserinnen und –Leser in diesem Rahmen persönlich kennen zu lernen.

Weiterhin planen wir die Einrichtung einer SCENARIO-Email-Diskusionliste. Falls Sie dieser Liste beitreten möchten, beachten Sie bitte die entsprechenden Hinweise, die Sie hier finden.

Wir wünschen allen Leserinnen und Lesern Freude an der Lektüre der Beiträge in dieser Ausgabe, verbunden mit den besten Wünschen für einen guten Start in das neue Jahr 2014.

Dezember 2013
Ihr Herausgabeteam
Manfred Schewe und Susanne Even

Home Before Night

Hugh Leonard

In dieser Rubrik Texte ums Theater *stellen wir historische und zeitgenössische, kulturübergreifende bzw. -spezifische, unvermutet schräge, ungewöhnlich spannende, verstörend mitreißende, faszinierend schillernde etc. Perspektiven aufs Theater vor. Im folgenden autobiografischen Text erinnert sich der irische Schriftsteller Hugh Leonard an Erlebnisse aus seinen Jugendjahren. Diese wurden zum Auslöser für sein zunehmendes Theaterinteresse und stellten Weichen für seine spätere Karriere als Dramatiker.*

Jeden Morgen, wenn man hereinkam, trug man sich im Anwesenheitsbuch ein, und Mr. Drumm brachte es dann zu seinem eigenen Tisch und strich die Namen der Zuspätkommenden mit roter Tinte an. Eines Tages wollte er gerade das Buch nehmen, sah es dann aber genau an. "Kommen Sie her und unterschreiben Sie, Mr. Kennedy", sagte er. "Oh, ich hab schon unterschrieben", sagte Mr. Kennedy, ohne sich von seinem Stuhl zu bewegen, und tatsächlich hatte Jack gesehen, wie er sich mit einem Bleistift über das Buch gebeugt hatte.

"Sie haben Ihren Namen nicht eingetragen", sagte Mr. Drumm. "Kommen Sie her und tun Sie das jetzt."

"Na, aber ich hab wirklich schon unterschrieben", sagte Mr. Kennedy gutgelaunt. In Mr. Drumms Gesicht breitete sich eine gewisse Röte aus. "Und ich sage Ihnen, Sie haben nicht unterschrieben. Jetzt unterschreiben Sie, oder Sie werden als abwesend eingetragen." Mr. Kennedy grinste nur, als ob er zu schlau sei, auf so einen alten Trick reinzufallen. Mr. Drumms Finger bohrte sich in das Buch wie die Nadel einer Nähmaschine. Seine Stimme war heiser vor Wut. "Tun Sie, was ich sage!" Es war sehr still im Zimmer, als Mr. Kennedy von seinem Tisch aufstand. Er nahm das Vergrößerungsglas mit, das er zum Lesen benutzte. Lange stand er über das Buch gebeugt, und als er sich wieder aufrichtete, warf sein Gesicht ein glückliches, rosafarbenes Licht auf Mr. Drumm. "Ach", sagte er, "haben Sie es mir ausradiert?" Zuerst hatte Jack gedacht, dass die Leute um ihn herum Mumien seien, die auf ihr Begräbnis warteten, aber er stellte bald fest, dass er sich in einem Orchester von Wahnsinnigen befand, das von Mr. Drumm dirigiert wurde. Er würde nie wieder so unglücklich sein, wie er es an jenem ersten Tag gewesen war, aber mehr denn je wollte er von diesem Ort frei sein. Er war schon sechs Monate hier gewesen, als ein Mann namens Paddy Malone ihm gegenüber bemerkte, "Ein großartiges Ende von einem großartigen Stück."

"Was meinen Sie?"

"Diese Melodie, die Sie gepfiffen haben: 'Keep the home fires burning'. Es kommt ganz am Ende von 'The Plough and the Stars'. Sie wissen schon, von O'Casey."

Er schüttelte seinen Kopf.

"Was? Sie wollen ein Dubliner sein, und Sie haben noch nie von O'Casey gehört?"

"Naja, gehört hab ich schon von ihm, aber – "

"Meine Güte, ich komme aus Cork, wo sie ihre eigenen Kinder auffressen, und trotzdem kenne ich ihn in-und auswendig. Und Sie sind doch der Typ, der die Nase immer in einem Buch stecken hat. Was lesen Sie denn da überhaupt?" Er nahm ein Buch von Jacks Tisch in die Hand. "*The Garden* von L.A.G. Strong." Er grunzte. Er hatte helles Haar, das dabei war, stahlgrau zu werden. Sein Mund verzog sich zu vorgetäuschter Abscheu. "Wollen Sie mich anschmieren oder was? Sie haben noch nie von 'The Plough and the Stars' gehört?"

"Nein."

"Und Sie sind der Mann, der Bücher schreiben will?"

Offenbar hatte jemand getratscht. "Ich habe nie gesagt - "

"Jetzt hören Sie mir mal zu. Es wird grade im Abbey gespielt, also gehen Sie mal schön hin und sehen sich das an, anstatt sich derartig zu blamieren."

Er zwinkerte und sang beim Davonschlendern 'Keep the home fires burning' in einem Corker Heldentenor, dass Mr. Drumms Augen wie Suchscheinwerfer in seine Richtung schwenkten.

An diesem Abend ging Jack ins Abbey Theatre. Er hatte nie zuvor ein Theaterstück gesehen, außer 'The Colleen Bawn' in der Stadthalle von Dalkey, wo das Mädchen vom Felsen in die Seen von Killarney gestoßen wurde und all die Muskelprotze aufgestanden waren, um zu sehen, wie sie auf einer Matratze landete. Jetzt sah er einen Schauspieler namens McCormick, der so wirklich war wie Mr. Quirk in Kafalat Lane oder Jacks Onkel Sonny, oder wie jeder beliebige Alte, der bei Gilbey's Corner oder an der Hafenmauer stand und auf den Boden spuckte: ein fuchsgesichtiger zäher Kerl in einem festen Hut, der einem in einem Moment den Bauch aufschlitzen und im nächsten ein guter Kumpel sein würde. Und dann war da ein junger Schauspieler namens Cusack, der den jungen Spund spielte, und als er aus seinen Arbeitsklamotten schlüpfte und dabei daran dachte, auch die Schachtel Zigaretten aus seiner Overalltasche zu nehmen, stießen die Leute einander mit dem Ellenbogen an und flüsterten, "Oh, das ist sehr gut."

Aber was Jack dazu veranlasste, hinterher vor dem Theater stehenzubleiben und über die Dächer nach dem roten Schein des brennenden Dublin Ausschau zu halten, den er durch das Giebelfenster von Bessie Burgess' Dachzimmer gesehen hatte, war mehr als nur die Schauspielerei. Das Leben, das durch das Theaterstück toste, war über die Bühne geschwappt und hatte ihn mit sich gerissen, so dass er wusste, er würde nie wieder damit zufrieden sein, nur dazusitzen und zuzuschauen und mit dem Rest des Publikums zu applaudieren. Der Gedanke brannte in ihm wie ein Fieber.

Er ging Marlborough Street entlang bis zum Kai, und aus der Dunkelheit des Flusses sprang ihn der Ostwind an wie ein Vagabund. Er hielt seinen Mantelkragen zu, und seine Hände zitterten vor Kälte. Er lief an der Reihe ordentlicher Wagen und schnaubender Pferde vorbei und jagte den Lichtern des

letzten Zuges nach, der gerade die Loopline Bridge zur Tara Street überquerte. Der Schaffner hielt die Tür des letzten Abteils für ihn auf, und er setzte sich einem Paar gegenüber, ein Mann und ein Mädchen. Der Mann sah ihn schlechtgelaunt an: durch sein Eindringen hatte Jack einen möglichen Flirt verdorben.

Seinetwegen konnten die beiden sich nackt ausziehen, es war Jack gleich. Er schaute an ihnen vorbei zum Fenster und sah sein Spiegelbild im dunklen Glas. Es war verblüffend, wie ruhig er aussah. In dem ungeheizten Abteil formte sein Atem Nebel auf dem Glas, aber selbst so konnte er, als wäre sie draußen neben den Schienen, die Tür sehen, durch die er entkommen würde.

Home Before Night

Hugh Leonard

In this rubric we present various perspectives on theatre – historical and contemporary, intercultural and culture-specific, unexpectedly weird, unusually suspenseful, disturbedly gripping, fascinatingly enigmatic . . .

In this autobiographical text, Irish author Hugh Leonard remembers moments from his youth that triggered his curiosity for theatre and set the course for his later career as a playwright/dramatist.

Every morning when you came in, you signed the attendance book, and Mr Drumm would carry it off to his own table to mark the names of the latecomers in red ink. One day, he made to pick up the book, then looked closely at it. 'Come here and sign your name, Mr Kennedy,' he said.

'Oh, I signed me name,' Mr Kennedy said without budging from his chair, and sure enough Jack had seen him bending over the book with a pencil in his hand.

'You did not sign your name,' Mr Drumm said. 'You will come here and do so now.'

'Oh, I signed it right enough,' Mr Kennedy said happily. A redness was spreading into Mr Drumm's face. 'And I tell you you did not. Now sign this book or be marked absent.' Mr Kennedy just grinned as if he was too cute to fall for an old trick the like of theat. Mr Drumm's finger stabbed at the book like the needle of a sewing machine. His voice was hoarse with rage. 'Do as I say!' There was a hush in the room as Mr Kennedy got up from his table, taking with him the magnifying glass he used for reading. He was bent over the book for a long time, and when he straightened up his face threw a pink, happy light on Mr Drumm. 'Ah,' he said, 'did you rub it out on me?' At first, Jack had thought that the people around him were mummies that needed burying, but before long he realised that he was in an orchestra of head cases, with Mr Drumm as the conductor. He could never be as unhappy again as he had been on that first day, but more than ever he longed to be free of the place. He had been there for six months when a man named Paddy Malone remarked to him: 'A great ending to a great play.'

'What is?'

'That tune you were whistling: "Keep the Home fires Burning". It comes in at the end of the Plough and the Stars. You know: by O'Casey.'

He shook his head.

'You what? You call yourself a Dublin man and you never heard tell of O'Casey?'

'Well, yeah, I heard of him, but-'

'Lord God, I'm from Cork where they eat their young, yet I know him backwards. And you the fellow with his nose forever stuck in a book. What are you reading there, anyway?' He picked up a book from Jack's table. *'The Garden* by L.A.G. Strong.' He grunted. He had fair hair, turning iron grey. His mouth was set in a pretended disgust. 'Are you having me on or what? You never heard of The Plough and the Stars?'

'No.'

'And you're the man who wants to write books?'

Someone had been spreading yarns. 'I never said I –'

'Listen to me. It's on at the Abbey, so would you ever go down there and see it and not be making a holy show of yourself.' He winked and strolled away, singing 'Keep the Home Fires Burning' in a Cork tenor that made Mr Drumm's eyes swing around like searchlights.

That evening, Jack went to the Abbey Theatre. He had never seen a play before, except for The Colleen Bawn in Dalkey town hall, where the girl was thrown off the rock into the lakes of Killarney, and all the hard chaws had stood up to see her land on a mattress. Now, he saw and actor named McCormick, who was as real as Mr Quirk in Kalafat Lane had been, or Jack's uncle Sonny, or any of the old lads who stood spitting at Gilbey's corner or the harbour wall: A foxy faced jackeen in a hard hat, who would look to gut you one minute and be decent skin the next. And there was a young actor named Cusack who was the Young Covey, and when he changed out of his working clothes and remembered to take the packet of Woodbines from his over-all pocket, the people nudged one another and whispered: 'Oh, that's very good.'

But it was more than the acting that made Jack stand outside the theatre afterwards, looking towards the roof tops for the red glow of Dublin burning that he had seen through the window of Bessie Burgess's attic room. The life that roared through the play itself had spilled over the stage, sweeping him with it so that he knew he would never again be content just to sit and watch and applaud with the rest of them. The thought burned him like fever.

He went along Marlborough Street to the quays, and from the dark of the river the east wind leaped at him like a rover. He held his coat collar shut, and his hand shook with cold. He went trotting past the row of handsome cabs and the snorting horses, racing the lights of the last train as it crossed the loop line bridge to Tara Street. The guard held the door of the last compartment open for him, and he sat down opposite a young man and a girl. The man looked sulkily at him: by interloping Jack had spoiled his chance of a court.

The pair of them could strip to their skins for all he cared. He looked away from them through the window and saw his reflection in the dark glass. It was amazing how calm he looked. His breath in the unheated compartment threw a mist upon the glass, but even then he could see, as if it was out there by the tracks, the door he would escape through.

From: Hugh Leonard: *Home before Night*. London 2002, Methuen, 179 - 181

Drama in L2 learning: A research synthesis

George Belliveau & Won Kim

Abstract

This article closely examines research literature from the last two decades that focuses on the use of drama in L2 learning and teaching. L2 (second language) is used as an umbrella term that refers to any language learned in addition to one's first language. The authors review online teaching resources, position papers, scholarly articles and existing research findings on the impact of implementing drama in L2 learning that were published in English. This review of literature suggests that despite a wide-spread pedagogical interest and scholarly conviction in the possibilities of educational drama in creating a more contextually-situated, engaging, multi-modal, and empowering L2 learning experience, there is still little empirical evidence concerning what is actually taking place in L2 classrooms and how students perceive and react to their learning experiences when drama is introduced. More systematic, long-term research studies are needed to deepen our understanding of the impact of using drama in L2 classrooms on a range of aspects of teaching and learning.

1 Introduction on Drama for Learning

Drama in the language classroom is ultimately indispensable because it offers a lens for learners to use their imagination. It draws upon students' abilities to imitate and express themselves and, if well handled, it should arouse interest and foster personality development. Drama encourages adaptability, fluency and communicative competence. It puts language into context and, by giving learners experience of success in real-life situations, it should arm them with the confidence for tackling the world outside the classroom (Davies 1990: 97).

Drama has been recognized for its pedagogical contributions to learning by a number of scholars in the fields of drama/theatre in education (Heathcote & Bolton 1995; Wagner 1998; Neelands 2000; O'Connor 2010; Nicholson 2011; Anderson 2012), process drama, role drama and story drama (O'Toole 1992; O'Neill 1995; Bowell & Heap 2001, 2005; Miller & Saxton 2004; Booth 2005; Fels & Belliveau 2008; Eriksson 2009) as well as drama and literacy (Grady 2000; Baldwin & Fleming 2003). Using various drama-based approaches to teaching and learning, these scholars propose, to varying degrees, aesthetic,

creative, imaginative, and educational experiences for participants. The mentioned authors (as well as others) offer insights as to how and why the application of drama fosters learning in multiple ways, in multiple contexts, and with multiple learners – including second language (L2) learners. L2 is used as an umbrella term that refers to any language learned in addition to one's first language.[1]

A sub-set of scholars have focused some of their thinking on ways that drama can support L2 learners (i.e., White 1984; Kao & O'Neill 1998; Whiteson 1998; Stinson 2009; Stinson & Winston 2011; Winston 2011). Their work points to ways that educational drama supports L2 learners develop expertise in a second language as they "actively imagine and process information through the use of language and other symbolic forms" (Baldwin & Fleming 2003: 33). Most often students who participate in educational drama activities are invited to engage with a story, looking at the narrative and characters from multiple perspectives and interpretations, and then responding to the work in diverse and often interactive ways. These kinesthetic as well as cognitive and emotional educational experiences that drama often fosters are empowering to L2 classrooms (as well as other learning contexts). As such, a pedagogical and scholarly interest in the role of educational drama in L2 learning has evolved in tandem with pedagogical attempts towards more contextualized, communicative, and socially attuned L2 learning experiences.

To offer a critical perspective on the landscape of recent scholarship in drama and L2 learning, we closely reviewed and synthesized published scholarly work and research studies in English within the last 20 years. Our research synthesis, largely North American-based, along with some European studies, extends the work of two key studies that gathered research in areas closely related to educational drama: Deasy's Critical Links study (2002) looked at over 120 arts-based studies, of which 19 were in drama and its potential impact on learning; and Podlozny's (2000) meta-analysis about drama instruction and student verbal achievement which looked at 80 studies. Our survey looks at studies published until 2012[2], as well as narrows the scope of Deasy and Podlozny's meta-analyses by specifically looking at drama and L2 studies. This article builds on the scholarly interest ignited by Stinson and Winston's 2011 special issue of *Research in Drama Education* where an insightful editorial essay along with seven key articles on the topic of drama and second language learning were gathered from international scholars.

In search of the published work, widely accessible sources of databases were utilized for this review: ERIC, HW Wilson, Google Scholar, and Linguistics and Language Behaviour Abstracts, along with the research published in this journal, *SCENARIO*. The search terms employed included 'second language' and 'drama.'

---

[1] The term Foreign Language (FL) learning is often used in the literature, and we see it as a vital term within the umbrella of L2.

[2] Schewe (2013) has since published a scoping article that first takes a historical/critical look at the field, and then proposes new ways to consider foreign language teaching and learning that involves theatre.

The initial search resulted in over 120 items including book chapters, published articles, unpublished dissertations, position papers, conference proceeding papers and on-line teacher resource sites. In the process of selection, the following criteria were applied: 1) time frame (i.e., since 1990); 2) accessibility (i.e., the availability of full text); and 3) relevance of topics (i.e., the use/role of drama in L2 learning). As a result, there were over 65 remaining items. Despite an effort to cover a wide range of the research literature, we recognize that this review is not exhaustive. Our search methodology has limitations in that we searched for publications in English, while recognizing insights provided by research literature in other languages on the topic (e.g., German, Austrian, French) that were not included in this review due to focusing our scope and word limit for this article. However, our central aim is to provide a critical survey of readily available scholarship in English of the recent two decades for educators who are interested in the possibilities and complexities of drama in L2 contexts. What follows is a synthesis of the literature grouped into teacher resources, position papers, empirically grounded studies and classroom-based case studies. The article closes by addressing research implications drawn from our critical review.

2 Growing Interest in Drama in L2 Classrooms and Teacher Resources

The use of educational drama has increasingly been of interest to teachers and practitioners, from primary to tertiary levels, in the field of second language learning and teaching. Such increasing interest is also evidenced by the emergence of new scholarly conferences (e.g., International Association of Performing Language), workshops within conferences (Conference of the German Association of Foreign Language Research, 2011), journals specific to the field of drama and L2 education (e.g., *Scenario: Journal for Drama and Theatre in Foreign and Second Language Education*, which commenced in 2007), the 2011 *Research in Drama Education* special issue mentioned earlier, and Winston's (2011) recent book of collected case studies in diverse teaching settings, *Second Language Learning through Drama: Practical Techniques and Applications,* have been important additions to the growing database of resources for L2 practitioners/educators/researchers utilizing drama.

Building on earlier resources of teaching L2 through drama (e.g., Maley & Duff 1984; Smith 1984; Di Pietro 1987; Wessels 1987), the last two decades have witnessed a continuous proliferation of teaching resources (e.g., Wessels 1991; Whiteson 1998; Burke & O'Sullivan 2002; Winston 2004, 2011) in response to a growing pedagogical interest to the questions of *how to* integrate drama into L2 learning. Whiteson's (1998) collection of practical dramatic activities and strategies as part of the New Way series published by TESOL (Teaching English to Speakers of Other Languages) has initiated over a decade's worth of growing interest in using drama in L2 classrooms, and this is evidenced by

numerous online teacher resource websites. The following represent examples of available resource sites:

- Bringing Language Alive through Process Drama: SYLLABUS: `http://drama2010evo.pbworks.com/f/Bringing+Language+Alive+through+Process+Drama+SYLLABUS.pdf`. This is a 6-week, online workshop in process drama in ESL/EFL classrooms offered annually by Gary Carkin and Shin-Mei Kao in the TESOL-Drama Forum.

- My Album: `http://gary-carkin.magix.net`. Gary Carkin creates a site displaying a collection of video drama activities.

- Drama Education Network: `www.dramaed.net`. This is a commercial site that provides services, teaching resources, and products for schools and teachers to promote the use of drama in arts, literacy, and language education.

- Improv Encyclopedia: `http://improvencyclopedia.org`. This provides a resource for improvisational activities in classrooms.

- ESL Flow Role-Plays: `http://www.eslflow.com/roleplaysdramatheatregames.html`. This provides information and resources for using role-plays on a range of different topics and themes in ESL/EFL classrooms.

- Drama in the ESL Classroom: `www.esldrama.weebly.com`. This resource offers a collection of drama techniques, lesson plans, strategies, and further resources in the use of drama in ESL/EFL classrooms.

- Resources for Teaching Drama: `https://www.msu.edu/~caplan/drama/biblio.html`. Sarah Dodson, drama educator, presents a useful resource for language and literacy teachers interested in incorporating drama into classrooms, including scholarly articles, books, lesson plans, and online sites.

3   Limited Use of Drama in L2 Classrooms

Despite a widespread interest in using drama by teachers who strive for more contextually situated, engaging, and communicative language use in the classroom, ironically drama does not seem to be widely implemented in language classrooms (Kao & O'Neill 1998; Liu 2002; Even 2008; Dinapoli 2009), as transmission models of language learning remain prevalent in many educational contexts (Kramsch 1996; Wagner 1998; Paran 2006; Gilmore 2007; Cummings 2009, 2011). Even when integrated, the use of drama has often been limited to decontextualized scripted role-plays, memorization of superficial dialogues, and warm-up games that fall outside the curriculum (Dinapoli & Algarra 2001; Dodson 2002; Marschke 2004; Matthias 2007).

Importantly, Kao & O'Neill distinguish process-oriented educational drama from a less contextualized and script-based drama by describing it as "drama activities that aim to go beyond short term teacher dominated exercises. Instead the drama is extended over time and it is built up from ideas, negotiations, and responses of all the participants in order to foster social, intellectual, and linguistic development" (1998: x). Though as noted earlier, such approaches to educational drama have not yet secured a meaningful place in L2 classrooms. However, a number of scholars share a conviction that drama can benefit in different aspects of L2 learning. The educational benefits found in the position papers are summarized in the following section.

4 Synthesis of Position Papers: Benefits of Using Drama in L2 Classrooms

4.1 Promoting Intercultural Communicative Competence

In L2 classrooms where language is treated in a decontextualized manner, students are seldom provided with opportunities to experience an essential part of actual spontaneous communication. As such, engagement with cooperative and dialogical learning experience is needed (Dinapoli & Algarra 2001). Dinapoli and Algarra argue that, "learners need to be involved in discourse at a more personal level and the efficient and effective use of language in conversation" (2001: 3). With its learner-centered and multi-modal nature (Dodson 2000), drama can create an environment where L2 learners communicate with one another meaningfully and purposefully by means of verbal and non-verbal signs in a social context (Song 2000; Marschke 2004; Stinson & Freebody 2006; Matthias 2007; Even 2011). Matthias states that dramatic activities invite L2 learners to experience language "as a system of communicative choices" (2007: 2) where they negotiate and exchange information and ideas in a make-believe setting. As such, drama-based L2 pedagogy facilitates opportunities for L2 learners to use language, experience it contextually, and develop their intercultural communicative competence (Byram 1997). Byram (1997) emphasizes that language learning involves developing one's intercultural communicative competence which encompasses elements such as open, curious, and critical attitudes, knowledge in sociocultural practices, skills of relating and making sense of cultures, abilities to discover and perform knowledge/attitudes/skills in and through interaction, and critical cultural awareness. In these processes of interaction, scholars suggest that drama pedagogy may be one of the optimal ways to foster and realize communicative language teaching (Song 2000; Cumico 2005; Even 2008).

During improvisational process-oriented drama, learners are engaged in numerous moments to understand and be understood by others (Boudreault 2010). Even during product-oriented scripted theatrical activities, growth in fluency in the target language occurs as learners experience the complex nature of authentic communicative aspects of language (i.e., hesitation,

intonation, repetitions, incomplete sentences), as well as engage in rehearsals and performance, which calls for collaboration, negotiation, and meaning exchanges at personal and public levels among participants (Butt 1998; Burke & O'Sullivan 2002; Fukushima & Fujimoto 2009).

4.2   Fostering Imagination

L2 learners should not be viewed as passive information processors, but rather as astute "thinkers and language users" (Donaldson 1978: 121), inquirers (Fels & Belliveau 2008), meaning-makers (Cox & Boyd-Batstone 1997), capable experts (Heathcote & Bolton 1995), or "active goal-oriented hypothesis-generating symbol manipulators" (Wagner 1998: 17). In this light, it is important that imagination and creativity be regarded as an integral part of the art of learning and teaching (Broom 2011). A number of scholars call for more attempts and efforts to be made to transform L2 classrooms to where imagination comes into play in the process of language learning through dramatic exploration (Liu 2002; Even 2008; Donnery 2009; Hristozoa 2009; Boudreault 2010). While allowing for ample opportunities to reflect on social, affective, and linguistic experiences in and through drama, a dramatic engagement with language and communicative situations can evoke learners' imagination to an extent where they may step out and move beyond the confined walls of the classroom.

4.3   Facilitating Contextually-Situated Interaction

In light that language and context cannot be separate and interaction plays a central role in language learning (Vygotsky 1978; Gibbons 2004; Johnson 2004; Atkinson 2011), another important benefit from using drama in L2 classrooms would be that drama can create an environment where language is presented, learned, and used in and through interaction situated in social contexts. Educational drama invites learners into contexts where they are encouraged to spontaneously interact with their environment in meaningful ways (Cumico 2005; Eun & Lim 2009), experience different registers, styles, and discourses (Dodson 2000; Even 2011), and develop skills of discovery and interaction (Byram 1997), while collaboratively constructing imaginative worlds.

In addition to the benefits mentioned above, the following contributions of using a drama-based pedagogy in L2 learning are addressed in the position papers we reviewed: creating an environment for developing overall language and literacy skills in a holistic manner (Rieg & Paquette 2009; Evatt 2010); enriching reading experiences with both literary and non-literary texts through a more intimate and deeper engagement with the texts (Even 2008; Boudreault 2010); connecting language, literature and culture (Cumico 2005; Hoecherl-Alden 2006); enhancing learners' confidence and motivation in learning and using language (Ralph 1997; Athiemoolam 2006; Aita 2009); fostering alternative ways of learning and knowing (i.e., embodied, performative,

interdisciplinary, or kinesthetic inquiry) (Wagner 1998; Bas 2008; Donnery 2009; Even 2011).

5   Synthesis of Empirical Studies on Drama and L2

5.1   Case Studies of Drama in L2 settings

The majority of the literature we encountered for this review was either position papers or teacher resources, nonetheless, 30 empirical, data-driven, classroom-oriented research studies concerning drama in L2 education have been identified, most of which are descriptive case studies. Given that the studies were conducted in various second language contexts, the result of the review speaks to a widespread interest in using drama in L2 learning. What follows is a critical review and summary of a selection of these empirical research studies, followed by research implications drawn from this review. The descriptive research studies examined the integration of drama in various second language classrooms including, Italian (Ryan-Scheutz & Colangelo 2004; Piazzoli 2011), Spanish (Wilburn 1992), German (Ronke 2005; Matthias 2007; Lauer 2008; Rothwell 2011), French (Dicks & Le Blanc 2009; Early & Yeung 2009; Giaitzis 2008; Ziltener 2011), and Arabic (El-Nady 2000).

5.2   French classrooms

Positive outcomes of drama on L2 development and L2 learning experiences were also witnessed in French classes for younger learners in Canada. One research project was an exploratory case study with a secondary French class where students created original picture book stories in French and then dramatized them for French-speaking children (Early & Yeung 2009). Two separate descriptive case studies on the use of various drama activities with elementary core French students for the enhancement of motivation and L2 learning were respectively conducted by Giaitzis (2008) and Ziltener (2011). In addition, a survey-based research study in an elementary French as a second language class in Canada where participants engaged in a drama project on global simulations was undertaken by Dicks & Le Blanc (2009).

5.3   Italian classrooms

Ryan-Scheutz and Colangelo (2004) undertook a case study to explore the feasibility of engaging in a full-scale theatre production for Italian learning. The eleven participants in the research were part of a 10-week Italian language workshop at the post-secondary level. In preparation for a theatre production that would take place at the end of a term, the participants were grouped into one of three roles: actors, designers or stage managers. Over the course of 27 rehearsals and the performance, participants became naturally engaged in various interactions and communicative tasks. During the process, not only

actors but also stage managers and designers demonstrated linguistic growth because of a constant need for meaningful interactions among all participants for a common goal of performing the play on stage.

5.4   German classrooms

Similar findings were evident in German language classes.   In Lauer's (2008) study, a group of advanced German learners at Georgetown University participated in the dramatization of a German novel. Lauer's observational data reveal that throughout the process of rehearsals and performances, the participants appeared to improve their language abilities while enjoying drama-based learning experiences. Matthias (2007) reports on another case study of German learners in an experimental three-week improvisational theatre workshop.   This anecdote-based descriptive research study demonstrates how beginning German learners benefitted from using improvisational drama exercises and physical enactment (of a short story) that investigate intercultural foreign language situations. For her part, Ronke's (2005) thesis study found that the integration of drama in the German language classroom positively impacts language learning ranging from oral language competence, affective, cultural, and social learning.

5.5   EFL classrooms

Contributions of various dramatic approaches to L2 development are further evidenced in numerous English language learning contexts.   For instance, Miccoli's (2003) case study explored the value of using drama to help 37 EFL students develop their oral linguistic competence in a conversation-based class at a Brazilian university. Instead of a conventional transmission model of language learning, the class prepared for a theatrical production and during the process the students kept reflective journals to document their learning. Findings gained from student self-reports suggest that they experienced an improvement of oral skills, and an increased confidence in speaking in the target language. Miccoli explains that it was because drama created a purposeful and meaningful context where learners used language while jointly making cultural and linguistic analysis of their characters.

5.6   Reader's Theatre

In addition to engaging in theatrical productions, Readers Theatre (RT) was also found to be conducive to ESL development. Liu (2000) conducted an action research study with an intermediate ESL writing class in an American university to explore the possibilities of RT in L2 classrooms. Students in Liu's research were invited to share their favourite part of the reading, write responses to the RT, and create their own alternative ending to the story. Liu points out that, throughout these RT activities, "everyone was legitimate participants trying to contribute to the success of this creative reading" (2000: 357). Based on

the analysis of data gathered through multiple sources such as researcher's and students' reflective journals, a survey on students' reactions to RT, and students writing assignments, Liu notes three key contributions that resulted from using RT within his language classroom: facilitated students' engagement with language; promoted peer collaborations; and created a positive class atmosphere.

5.7 Playwriting

Dramatic engagement using playwriting has also been found to benefit ESL learners. Elga (2002) addresses the efficacy of playwriting activities in English language development for her intermediate-level students within a Teaching English to Speakers of Other Languages (TESOL) program. In her action research project, she found that when students engaged in playwriting, rich opportunities for intensive language practice involving language skills were generated as well as a sense of ownership and accountability about their own playtexts, which in turn led to enhanced motivation.

5.8 Intercultural Learning

Along with linguistic benefits, drama-based learning also seems to have a positive effect on emotional aptitude or affective learning. Through an interpretive study with a Business university class using drama-based approaches, Dinapoli (2009) found that drama can promote adult L2 learners' broader and empathic understanding of underlying meanings of texts, because of the contextualized exposure to language, creativity, and emotional aspects of discourse. The study was however limited to the author's interpretation of only a few examples of students' oral/written presentations of their understanding of characters within plays. An analysis of more empirical data demonstrating a broader range of students' emotional engagement would strengthen the study.

Of a range of benefits of applying educational drama in L2 learning contexts, the role of drama in fostering a sense of intercultural understanding was explored in a number of qualitative case studies. In their separate descriptive studies, both Isbell (1999) and Donnery (2009) illustrate how the inclusion of improvised drama activities in the curriculum was conducive to the enhancement of cross-cultural awareness of Japanese EFL college students through the description of student self-reports. Increased intercultural awareness was also witnessed by two researcher-teachers who taught content-based ESL classes using drama, Mcgowan-Rick (1994) and Dodson (2002). Mcgowan-Rick argues that his high school ESL students' experience of performing (versus only reading) Wilder's American classic *Our Town* enabled his class to not only learn about the content and themes within the play, but to also discover the emotions and journeys of the characters. The class participants, who were mostly newcomers to the United States, learned about American culture by performing it, and they readily related to, and identified with, the challenges faced by the characters

within the play such as leaving home, love, and death. Dodson's (2002) study with university ESL students describes how her objectives of fostering intercultural understanding through the teaching of language were achieved through various engagements with theatre, and these included reading and discussing academic articles on theatre; reading plays; watching local live theatre performances and responding to them in writing; taking field trips to local theatres; engaging in various improvisational drama activities; and performing a play on stage. Based on their observation and students' own evaluation of their learning through drama, both Mcgowan-Rick and Dodson's descriptive documentations of their own classes illustrate how the growth of students' language competence and intercultural understanding can be fostered through drama-oriented L2 pedagogy. Similar findings were also witnessed in Bournot-Trites' et al. (2007) mixed-method study that compared the learning outcomes of two French immersion elementary classes engaged in a process drama about French Acadians in Canada. Both classes of similar socio-economic status studied the exact same content (Acadian culture), yet the control group used a traditional teacher-directed approach, whereas the experimental group used a drama-based pedagogical approach. The findings of the study based on triangulated data sources reveal that the experimental (drama) group demonstrated higher achievement in overall composition abilities in French, and a more positive attitude and higher motivation towards learning both language and content. The positive contribution made by drama-based pedagogy to students' increased intercultural understanding are further evidenced by a large-scale cross-cultural research project, carried out with approximately 5000 students in twelve European countries. This EU funded project makes use of mixed methods and provides empirical insights into how drama can foster personal development with high intercultural/social/civic communicative competence. The DICE research project (DICE 2010; Küppers 2011) offers a valuable contribution to the scholarly/pedagogical knowledge on the role of drama in intercultural competence with its close attention to measuring the impact of educational drama in L2 learning.

5.9 Student interactions and talk

Classroom interaction in the drama classroom has also received some scholarly attention as a topic of investigation. For instance, Kao & O'Neill (1998) share their research on classroom discourse when educational drama is used within a Taiwanese university EFL classroom. Through a descriptive and quantitative investigation focused on student interactions, this systematic study provides insights as to how drama-based pedagogy can encourage participants to become more active language users while maintaining equal participation status. A similar study by Wilburn (1992) found that the nature of classroom discourse and teacher talk shifted significantly with his elementary Spanish immersion class when drama was used. Specifically, he found that, when educational drama was implemented, the students were naturally inclined to play a bigger

role in participating and constructing classroom dialogue.

Other research studies looked into various L2 learning contexts to explore the learning potential of drama-based L2 instruction in enhancing linguistic awareness and increasing confidence and motivation in L2. These studies include an action research project with an EFL class in Taiwan using dramatic activities based on Shakespeare's work (Cheng & Winston 2011); an experimental study on the effect of drama-based EFL instruction on English speaking abilities and attitudes of undergraduate students in Thailand (Janudom & Wasanasomsithi 2009); a quantitative study on the positive effects of Arabic learners' vocabulary retention and higher engagement with language learning (El-Nady 2000); an action research study with immigrant/refuge adult ESL learners in an ESL class using Augusto Boal's theatre of the oppressed and involving critical pedagogy and performance (Louis 2002, 2005); the effects of drama on high school ESL learners' in the social studies content knowledge and English language proficiency (Nazare 2009); the use of dramatic activities based on a newspaper article on the topic of drug addiction in an English class at a South African university (Athiemoolam 2006); and a descriptive report of an advanced-level Japanese class at an American university working on a scripted theatre play (Fukushima & Fujimoto 2009).

5.10   Challenges and Benefits

In addition to the positive impact of drama on L2 learning, it is important to note that there are pedagogical challenges and issues around the implementation of drama-based language instruction and these are discussed in some intervention studies (Gaudart 1990; Louis 2001; Stinson 2009; Piazzoli 2010). These studies speak to the challenges and issues to be taken into account when implementing drama-based L2 instruction (e.g., a need for teacher training; skepticism from teachers and students; product-driven or examination-oriented circumstances; cultural differences in learning styles among others).

To sum up, it seems evident from the case studies discussed above that positive outcomes and effects for L2 learners are taking place when drama-based interventions are applied. The integration of drama in L2 curriculum yield benefits for language learners in their language skills, intercultural understanding, attitudes to language learning and use, content learning, and connection to literature. Also, the studies suggest that significant pedagogical and research attempts have been made in a range of second language learning contexts to explore the affordance of drama-based L2 instruction.

Nevertheless, our review reveals that there is still a need for more empirical evidence in the literature on this topic. Literature available over the last two decades consists of few empirical studies that are systematic in methodology and their reporting of the analysis and findings. Despite the range of contributions on the topic, the majority of the studies reviewed in this paper are limited to being descriptive reports based mainly on personal anecdotes, observations, and intuitive interpretations of researchers.

6   Conclusion

Our review of recent scholarly works suggests that drama-based L2 instruction is most often a welcomed approach in L2 classrooms for its range of benefits. Teaching resources, position papers and research studies affirm why and how the integration of drama into L2 classrooms can be advantageous: fostering communication competence, embodied and engaging learning, contextually-situated interaction, confidence and motivation in learning and using language and deeper engagement with literature, to name a few. However, it seems imperative that more efforts be made by researchers and teachers to undertake systematic, long-term or longitudinal research in order to attain a fuller understanding of the possibilities, challenges, and complexities of second language learning through drama (Sam 1990; Wagner 1998; Paran 2006; Bournot-Trites et al. 2007; Gilmore 2007; Even 2008; Stinson & Winston 2011).

A specific research recommendation that can be drawn from our review of the research literature is the need for classroom-based studies with a longitudinal component as well as data collected from various perspectives and sources. A more systematic investigation approach will help further our understanding of how learning takes place in L2 classrooms that use drama-based pedagogy, which includes the roles and values of classroom-based drama in various languages, with a range of students, and in a variety of learning contexts (Kao & O'Neill 1998; Dodson 2000, 2002; Liu 2002; Winston 2004, 2011; Ronke 2005; Even 2008; Piazzoli 2011; Stinson & Winston 2011). Another recommendation is to broaden the research context to include other sites. Most studies reviewed focused on younger learners (e.g., Wilburn 1992; Mcgowan-Rick 1994; Bournot-Trites et al. 2007; Dicks & Le Blanc 2009; Early & Yeung 2009; Ziltener 2011) or university classroom contexts (e.g., Kao & O'Neill 1998; Miccoli 2003; Athiemoolam 2006; Donnery 2009; Janudom & Wasanasomsithi 2009). It seems imperative to expand the literature to other educational settings. For instance, a large number of L2 learners participate in private language institute settings, where educators may include drama-based approaches. Most participants in these private schools are adult learners, usually unfamiliar with drama-based learning strategies as they typically come from educational contexts that favor linear, static transmission models of teaching (Sam 1990; Kao & O'Neill 1998; Louis 2002, 2005; Dinapoli 2009).

There is also a need for more classroom-based empirical investigation that specifically focuses on the actual impact of educational drama on classroom interaction and students' L2 development. The important questions that Kao and O'Neill (1998) raised one and a half decades ago still need close investigation: How is the interaction in drama-based L2 classroom constructed/developed? What learning experiences and classroom interaction are promoted for L2 development? How do students' verbal/non-verbal practices develop over time in drama-based classroom? These questions can be addressed through a participant-oriented, emic, discourse-analytic lens (Antaki & Widdicombe

1998; Richards 2006) which can provide insights into what actually takes place in and through interaction in the classroom. Other approaches to address the questions raised above could include video-essays (Küppers 2012), ethnodrama (Saldana 2011) or research-based theatre (Belliveau & Lea 2011; Wager et al. 2009) that allow a participant-oriented representation of data to illuminate dynamic, imaginative, multi-layered, bodily and performative dimensions of learning and interaction afforded by drama-based pedagogy.

A further research recommendation derived from this review surrounds the challenges a number of educators face when implementing drama-based pedagogies with learners mainly familiar with traditional, teacher-centered approaches. Witnessed by Stinson (2009), Liu (2002), Louis (2002), and Gaudart (1990), educators working with primarily students of Asian educational backgrounds face particular challenges. Student-centered drama-based approaches are often unfamiliar to these students, as their English learning has largely been confined to grammar and reading skills. In this light, an investigation into how students and teachers perceive and react to their learning/teaching experiences with drama-based pedagogy from their own perspectives could deepen our understanding of the pedagogical challenges.

Also, our understanding of what takes place in a drama-based language classroom can be further expanded through an investigation of identity (Norton 2000; Cumico 2005; Cummins 2009, 2011; Neelands 2004; Weber 2005). The interactions during drama-based language activities, along with students' perceptions and attitudes in relation to aesthetic and educational learning could be examined in light of literature on identity. Antaki and Widdicombe (1998) point out that identity is consequential and pivotal in social action and social order, as such a close analysis of identity work in and through interaction in drama-based classrooms may increase our understanding of how identity shapes the way interaction is developed and constructed, given that classroom interaction serves a critical role in creating an identity-empowering learning experience for L2 learners (Cummins 2009, 2011).

Booth stresses that, "a student's awareness of possible meanings and patterns is vital to that student's reception and production of language and the student derives this awareness from hearing and using language. . . Meanings are learned through one's total life experience" (2005: 93). In this regard, it is essential that L2 learners experience and experiment with multi-faceted meanings, forms, and modes of human communication systems as active participants, drawing on their previous experiences, knowledge and multiple, dynamic, socially-constructed identities. Drama-based L2 pedagogy may afford such learning opportunities. Cummins calls for collaborative efforts to make classrooms into "an interpersonal space within which the acquisition of knowledge and formation of identity is negotiated. Power is created and shared within this interpersonal space where minds and identities meet" (2009: 8). In such a space, L2 learners' voices can be empowered and grow in both a literal and a figurative sense (Cox & Boyd-Batstone 1997). We suggest that educational drama has a role to play in contributing to create an empowering

interpersonal educational space where diverse voices are in dynamic interaction with one another in multiple ways.

In drawing this paper to a close, we wish to share Leggo's thoughts on learning:

> As a language educator, my commitment is simply, but irrevocably, to seek the anima, the spirit, the energy that is at the heart of all discourse. Poetry calls attention to itself as a rhetorical structure, as a discursive practice. Where prose is often perceived as a transparent window on reality, poetry is opaque. Poetry invites readers to slow down. Poetry invites us to listen. Poetry is a site for dwelling. . . A poem is a textual site where a diversity of languages, emotions, and perspectives can be entertained. (2004: 8-9)

Drama also promotes these rich, empowering poetic moments in which a wide range of language and other symbolic forms, perspectives, emotions, and interpretations can be purposefully mingled and entertained as students have opportunities to linguistically, aesthetically, and imaginatively engage in active interaction with one another. Nonetheless, as informed in this review, although many educators agree on the benefits of drama in L2 learning – enriching classroom interaction, learning experiences, language skills, and developing a sense of diversity, collaboration, creativity, and aesthetic imagination – these factors have often been overlooked and under-investigated by teachers, researchers and policy makers. Further pedagogical and scholarly attention is needed to develop a deeper understanding on ways that educational drama within L2 settings can contribute to authentic, intercultural and embodied language/literacy learning.

Bibliography

Aita, Sean (2009): The Theatre in Language Learning (TILL) Model: Exploring Theatre as Pedagogy in the L2 Environment. In: *SCENARIO* 3/1, 70-89

Anderson, Michael (2012): MasterClass in Drama Education: Transforming Teaching and Learning. London: Continuum

Antaki, Charles; Widdicombe, Susan (1998): *Identities in Talk*. London: Sage

Athiemoolam, Logamurthie (2006): The Role of Drama-in-Education in the English Second Language Classroom. Paper presented at the 37th Annual ELTAI conference, India, retrieved from http://webcache.googleusercontent.com/search?q=cache:P7Nfqx0iP1kJ:www.zsn.unioldenburg.de

Baldwin, Patrice; Fleming, Kate (2003): *Teaching Literacy through Drama*: *Creative Approaches*. London: Routledge/Falmer

Belliveau, George (2009). Elementary Students and Shakespeare: Inspiring Community and Learning. In: *The International Journal of the Arts in Society* 4/2, 1-8

Booth, David (2005): *Story Drama: Creating Stories through Role playing, Improvising, and Reading Aloud*. Markham, ON: Pembroke

Boudreault, Chris (2010): The Benefits of Using Drama in the ESL/EFL Classroom. In: *The Internet TESOL Journal* XVI/1, retrieved from http://iteslj.org/Articles/Boudreault-Drama.html (last accessed 21/09/2013)

Bournot-Trites, Monique; Belliveau, George; Spiliotopoulos, Valia; Seror, Jeremie (2007): The Role of Drama on Cultural Sensitivity, Motivation and Literacy in a Second Language Context. In: *Journal for Learning through the Arts* 3/1, 1-35

Bowell, Pamela; Heap, Brian S. (2001): *Planning Process Drama*. London: David Fulton

Burke, Ann; O'Sullivan, Julie C. (2002): *Stage by Stage: A Handbook for Using Drama in the Second Language Classroom*. Portsmouth, NH: Heinemann

Butt, Rex (1998): Improvisation and language acquisition: Actor training as a tool to enhance fluency. In: *College ESL* 8/2, 58-63

Byram, M. (1997). *Teaching and assessing intercultural communicative competence*. Clevedon, UK: Multilingual Matters

Cheng, Astrid; Winston, Joe (2011): Shakespeare as a Second Language: playfulness, Power and Pedagogy in the ESL Classroom. In: *Research In Drama Education, The Journal of Applied Theatre & Performance* 16/4, 541-556

Cox, Carole; Boyd-Batstone, Paul (1997): Crossroads: Literature and Language in Culturally and Linguistically Diverse Classrooms. Upper Saddle River, NJ: Merrill

Cumico, Sonia (2005): Teaching Language and Intercultural Competence through Drama: Some Suggestions for a Neglected Resource. In: *Language Learning Journal* 31/1, 21-29

Cummins, Jim (2009): Transformative Multiliteracies Pedagogy: School-Based Strategies for Closing the Achievement Gap. In: *Multiple Voices for Ethnically Diverse Exceptional Learners* 11/2, 1-19

Cummins, Jim (2011): The Intersection of Cognitive and Sociocultural Factors in the Development of Reading Comprehension among Immigrant Students. In: *Reading and Writing*, retrieved from http://www.springerlink.com/content/rm482640gtj06346/ (last accessed 21/09/2013)

Davies, Paul (1990): The Use of Drama in English Language Teaching. In: *TESL Canada Journal*, 8/1, 87-99

Deasy, Richard J. (ed.) (2002). *Critical Links: Learning in the Arts and Student Academic and Social Development*. Washington, D.C.: Council of Chief State School Officers

Di Pietro, Robert (1987): *Strategic Interaction: Learning Languages through Scenarios*. Cambridge: Cambridge University Press

DICE Consortium (2010): The DICE has been cast. A DICE resource – Research findings and recommendations on educational theatre and drama. (Ed. Cziboly, Ádam.) Budapest, Hungary

Dicks, Joseph; Le Blanc, Barbara (2009): Using Drama for Learning to Foster Positive Attitudes and Increase Motivation: Global Simulation in French Second Language Classes. In: *Journal for Learning through the Arts* 5/1, retrieved from http://escholarship.org/uc/item/31745098

Dinapoli, Russell (2009): Using Dramatic Role-Play to Develop Emotional Aptitude. In: *International Journal of English Studies* 9/2, 97-110

Dinapoli, Russell; Algarra, Vicky (2001): Role-Plays as Strategically Active Scenarios. Paper presented at the Annual Congress of the Spanish Association of Applied Linguistics (19th, Leon, Spain, May 3-5, 2001)

Dodson, Sarah (2002): The Educational Potential of Drama for ESL. In: Bräuer, Gerd (ed.): *Body and Language: Intercultural Learning through Drama*. Westport, CT & London: Ablex Publishing, 161-178

Dodson, Sarah (2000): FAQS: Learning Languages through Drama. In: *TEXAS Papers in Foreign Language Education* 5/1, 129-141

Donaldson, Margaret (1978): *Children's Minds*. London: Fontana

Donnery, Eucharia (2009): Testing the Waters: Drama in the Japanese University EFL Classroom. In: *SCENARIO* 3/1, 17-35

Early, Margaret; Yeung, Cindy (2009): Producing Multimodal Picture Books and Dramatic Performances in a Core French Classroom: An Exploratory Case Study. In: *Canadian Modern Language Review* 66/2, 299-322

Elgar, Ann Gillian (2002): Student Playwriting for Language Development. In: *ELT Journal* 56/1, 22-28

El-Nady, Mamdouh (2000): Drama as a Teaching Technique in the Second Language Classroom. In: *Dialogue on Language Instruction* 14/1-2, 41-48

Eriksson, Stig (2009): *Distancing at Close Range: Investigating the Significance of Distancing in Drama Education*. Norway: Abo

Eun, Barohny; Lim, Hye-Soon (2009): A Sociocultural View of Language Learning: The Importance of Meaning-Based Instruction. In: *TESL Canada* 27/1, 12-26

Evatt, Stephanie (2010): Drama in the English Language Learning Classroom: A Holistic Approach to Language Acquisition. In: *Insight* 2/1, 11-12

Even, Susanne (2008): Moving in(to) Imaginary Worlds: Drama Pedagogy for Foreign Language Teaching and Learning. In: *Die Unterrichtspraxis/Teaching German* 41/2, 161-170

Even, Susanne (2011): Drama Grammar: Towards a Performative Postmethod Pedagogy. In: *Language Learning Journal* 39/3, 299-312

Fels, Lynn; Belliveau, George (2008): *Exploring Curriculum: Performative Inquiry, Role Drama, and Learning*. Vancouver, BC: Pacific Educational Press

Fukushima, Yoshiko; Fujimoto, Junko (2009): Learning and Teaching Japanese Language through Drama. Paper presented at the 17th Princeton Japanese Pedagogy Forum, retrieved from http://webcache.googleusercontent.com/search?q=cache:nVDYfrxK5NQJ:www.princeton.edu/pjp (last accessed 21/09/2013)

Giaitzis, Luisa (2008): Using Dramatic Activity to Enhance Junior Core French Students' Motivation and Oral Communication Skills. Unpublished M.A. thesis, Brock University

Gilmore, Alex (2007): Authentic Materials and Authenticity in Foreign Language Learning. In: *Language Teaching* 40/2, 97-118

Gibbons, Pauline (2004): Changing the Roles Changing the Game: A Sociocultural Perspective on Second Language Learning in the Classroom. In: Williams, Geoff; Lukin, Annabelle (eds.): *The Development of Language: Functional Perspectives on Species and Individuals*. London and New York: Continuum Publishing, 196-216

Gorjian, Bahman; Moosavinia, Seyyed; Jabripour, Azadeh (2010): Dramatic Performance in Teaching Drama in EFL Contexts. In: TESL-EJ 13/4, retrieved from http://www.tesl-ej.org/wordpress/issues/volume13/ej52/ej52a4/ (last accessed 21/09/13)

Grady, Sharon (2000): *Drama and Diversity: A Pluralistic Perspective for Educational Drama*. Portsmouth, NH: Heinemann

Gaudart, Hyacinth (1990): *Using Drama Techniques in Language Teaching*. Malaysia. (ERIC Document Reproduction Service No. ED 355 823)

Heathcote, Dorothy; Bolton, Gavin (1995*): Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. Portsmouth, NH: Heinemann

Hester, Stephen; Eglin, Peter (eds.) (1997): *Culture in Action: Studies in Membership Categorization Analysis*. Washington DC: International Institute for Ethnomethodology and Conversation Analysis, University Press of America

Hoecherl-Alden, Gisela (2006): Connecting Language to Content: Second Language Literature Instruction at the Intermediate Level. In: *Foreign Language Annals* 39/2, 244-254

Isbell, Katharine (1999): Intercultural Awareness through Drama. In: *Forum* 37/1, retrieved from http://eca.state.gov/forum/vols/vol37/no1/p10.htm

Janudom, Ratchadaporn; Wasanasomsithi, Punchalee (2009): Drama and Questioning techniques: Powerful Tools for the Enhancement of Students' Speaking Abilities and Positive Attitudes towards EFL Learning. In: *ESP World* 5/26, Volume 8, 1-19

Johnson, Marysia (2004): *A Philosophy of Second Language Acquisition*. New Haven: Yale University Press

Kao, Shin-Mei; O'Neill, Cecily (1998): *Words into Worlds: Learning a Second Language through Process Drama*. Stamford, CT: Ablex Publishing

Kramsch, Claire (1996): Proficiency Plus: The Next Step. (ERIC Digest No. 4) Eugene, OR: ERIC Clearinghouse on Educational Management (ERIC Document Reproduction Service No. ED402789)

Küppers, Almut (2012): Cultural learning through drama tasks: An action research approach. In: *SCENARIO* 6/1, 127-133

Küppers, Almut (2011): The DICE Consortium (2010): *The Dice has been cast.* In: *SCENARIO* 5/1, 107-112

Lauer, Mark (2008): The Performing Arts in Second Language Acquisition: A Report on the Experience of Dramatizing a Novel. In: *SCENARIO* 2/1, 18-40

Leggo, Carl (2004): Living Poetry: Five Ruminations. In: *Language & Literacy* 6/2, 1-14

Liu, Jun (2000): The Power of Reader's Theatre: From Reading to Writing. In: *ELT* CT & London: Ablex Publishing, 51-70

Louis, Ross McKeehen (2002): Critical Performative Language Pedagogy: Augusto Boal's Theatre of the Oppressed in the English as a Second Language Classroom. Unpublished PhD dissertation, Louisiana State University

Louis, Ross McKeehen (2005): Performing English and Performing Bodies: A Case for Critical Performative Language Pedagogy. In: *Text and Performance Quarterly* 25/4, 334-354

Maley, Alan; Duff, Alan (1982): *Drama Techniques in Language Learning: A Resource Book of Communication Activities for Language Teachers* (2nd ed.). Cambridge: Cambridge University Press

Marschke, Renee (2005): Creating Contexts, Characters and Communication: Foreign Language Teaching and Process Drama. Unpublished M.A. thesis. Centre for Innovation in Education

Matthias, Bettina (2007): Show, Don't Tell: Improvisational Theatre and the Beginning Foreign Language Curriculum. In: *SCENARIO* 1/1, 56-69

Maxwell, Matt (1999): Music and Drama in Second Language Acquisition: Essential Components of a Holistic Approach. In: *Mosaic* 6/2, 10-16

Mcgowan-Rick, Molly (1994): Our Town: Drama as Curriculum. In: *MINNETESOL Journal* 1/12, 31-47

McRae, John (1985): *Using Drama in the Classroom.* Oxford: Pergamon Press

Miccoli, Laura (2003): English through Drama for Oral Skills Development. In: *ELT Journal* 57/2, 122-129

Miller, Carole; Saxton, Juliana (2004): *Into the Story: Language in Action through Drama*. Portsmouth, NH: Heinemann

Nazare, Nicole (2009): Using Role Play to Increase the Understanding of Social Studies Content for English-Language Learners. Unpublished M.A. thesis, Caldwell College

Neelands, Jonothan (2000): Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama. New York: Cambridge University Press

Nicholson, Helen (2011): Theatre, Education and Performance: The Map and the Story. Basingstoke, UK: Palgrave Macmillan

Norton, Bonny (2000): Identity and Language Learning: Gender, Ethnicity and Educational Change. Harlow, England: Longman/Pearson Education

O'Connor, Peter (ed.) (2010): Creating Democratic Citizenship through Drama Education: Selected Writings of Jonothan Neelands. Stoke on Trent: Trentham Books

O'Toole, John (1992): The Process of Drama: Negotiating Art and Meaning. New York: Routledge

O'Neill, Cecily (1995): *Drama Worlds: A Framework for Process Drama*. Portsmouth, NH: Heinemann

Paran, Amos (2006): *Literature in Language Teaching and Learning. Case Studies in TESOL Practice Series*. Alexandria, VA: Teachers of English to Speakers of Other Languages, Inc.

Piazzoli, Erika (2011): Process Drama: the Use of Affective Space to Reduce Language Anxiety in the Additional Language Learning Classroom. In: Research in Drama Education: The Journal of Applied Theatre and Performance 16/4, 557-573

Podlozny, Ann (2000): Strengthening Verbal Skills through the Use of Classroom Drama: A Clear Link. In: *Journal of Aesthetic Education* 34/3-4, 239-276

Ralph, Edwin (1997): The Power of Using Drama in the Teaching of Second Languages: Some Recollections. In: *McGill Journal of Education* 32, 273-288

Richards, Keith (2006): 'Being the Teacher': Identity and Classroom Conversation. In: *Applied Linguistics* 27/1, 51 -77

Rieg, Sue; Paquette, Kelli (2009): Using Drama and Movement to Enhance English Language Learners' Literacy Development. In: *Journal of Instructional Psychology* 36/2, 148-154

Ronke, Astrid (2005): Drama and Theatre as a Method for Foreign Language Teaching and Learning in Higher Education in the United States. Unpublished PhD dissertation, Technische Universität Berlin, Germany

Rothwell, Julia (2011): Bodies and Language: Process Drama and Intercultural Language Learning in a Beginner Language Classroom. In: Research in Drama Education: The Journal of Applied Theatre and Performance 16/4, 575-594

Ryan-Scheutz, Colleen; Colangelo, Laura (2004): Full-Scale Theatre Production and Foreign Language Learning. In: *Foreign Language Annals* 37/3, 374-389

Saldaña, Johnny (2011): *Ethnotheatre: Research from page to stage*. Walnut Creek, CA: Left Coast Press

Sam, Wan (1990): Drama in Teaching English as a Second Language: A Communicative Approach. In: *The English Teacher* 9, 1-11

Schewe, Manfred (2013): Taking Stock and Looking Ahead: Drama Pedagogy as a Gateway to a Performative Teaching and Learning Culture. In: *SCENARIO* 7/1, 5-27

Smith, Stephen (1984): *The Theater Arts and the Teaching of Second Language*. Reading, MA: Addison-Wesley

Song, Hyunok (2000): Teaching English through Drama. In: *Journal of Pan-Pacific Association of Applied Linguistics* 4/2, 298-305

Stinson, Madonna (2009): Drama is like Reversing Everything: Intervention Research as Teacher Professional Development. In: *Research in Drama Education* 14/2, 225-243

Stinson, Madonna; Freebody, Kelly (2006): The DOL Project: The Contributions of Process Drama to Improved Results in English Oral Communication. In: *Youth Theatre Journal* 201, 27-41

Stinson, Madonna; Winston, Joe (eds.) (2011): Special issue. Drama and Second Language Learning. In: *Research In Drama Education, The Journal of Applied Theatre & Performance* 16/4, 479-488

Ulas, Abdulhak Halim (2008): Effects of Creative Educational Drama on Developing Oral Skills in Primary School Children. In: *American Journal of Applied Sciences* 5/7, 876-880

Vygotsky, Lev (1978): *Mind in Society*. Cambridge, MA: Harvard University Press

Wager, Amanda; Belliveau, George; Beck, Jamie; Lea, Graham (2009): Exploring Drama as an Additional Language through Research-based Theatre. In: *SCENARIO* 3/2, 50-66

Wagner, Betty Jane (1998): Educational Drama and Language Arts: What Research Shows. Portsmouth, NH: Heinemann

Weber, Susanne (2005). *Intercultural learning as identity negotiation*. Frankfurt am Main: Peter Lang

Wessels, Charlyn (1987): *Drama* (Resource Books for Teachers). Oxford: Oxford University Press

Wessels, Charlyn (1991): From Improvisation to Publication on an English through Drama Course. In: *ELT Journal* 45/3, 230-236

White, John (1984): Drama, Communicative Competence and Language Teaching: An Overview. In: *The Canadian Modern Language Review* 40/4, 595-599

Whiteson, Valerie (1998): New Ways of Using Drama and Literature in Language Teaching. Washington D.C.: New Ways in TESOL (Series II: Innovative Classroom Techniques)

Wilburn, Deborah (1992): Learning through Drama in the Immersion Classroom. In: Bernhardt, Elizabeth (ed.): *Life in language immersion classrooms*. Philadelphia: Multilingual Matters 86, 67-83

Winston, Joe (2004): Drama and English at the Heart of the Curriculum. London: David Fulton

Winston, Joe (2011): Second Language Learning through Drama: Practical Techniques and Applications. London: Routledge

Ziltener, Eva (2011): *Playing with Possibilities: Drama in the Elementary Core French Classroom*. Unpublished M.A. thesis, University of British Columbia, Vancouver, Canada

Belliveau, George; Lea, Graham W. (2011): Research-based Theatre in Education. In: Schonmann, Shifra (ed.): *Key Concepts in Theatre Drama Education*. Rotterdam: Sense Publishers, 332-338

Intercultural and lifelong learning based on educational drama [1]

Propositions for Multidimensional Research Projects

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos

1. In this article the phrase educational drama alternates with pedagogical theatre, due to our German references where the compound Theaterpädagogik is used, hence also our coining of the anglicized adjective theatropedagogical (see 5.2 and Concluding Note), both stems of which are rooted in the Greek language.

Abstract

This paper is an attempt to propose multidimensional research projects and therefore it is addressed to researchers and theatre/drama-pedagogues. Our principal aim of this paper is to suggest ways to investigate the role of drama both as a methodology in itself in the fields of education and lifelong learning, and as a means suitable for implementation in many other arenas. Our focus on alternative dramatic forms such as puppetry, dramatised narration and creative writing in role, enhances the implication of a rather broad spectrum of prospective participant groups beyond students, such as immigrants, prison convicts and the elderly. We also aim at the facilitation of the involvement of all people who seek ways of improving their professional competence and who could benefit from the implementation of drama techniques in workplaces such as museums, public libraries, and in some sectors of the tourism industry. We firmly believe that the role of educational drama deserves to be consolidated in many areas of social science and social work.

1 Introduction

The research proposals that we suggest in this paper concern Greek and international standards and they are based: (i) on the propositional texts of the European Union and of various international organizations, (ii) on lifelong learning researchers findings and (iii) on Studies concerning the role of drama and the arts in education internationally. Furthermore, our research proposals are accompanied with suggested actions (see Chapter 5). Through these suggested actions, we argue that a variety of social issues could be effectively handled and investigated through the practice of drama.

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama[1]

Scenario
Volume 2013 · Issue 2

Drama has been embraced at all levels in the fields of education and lifelong learning, thanks to its capacity to promote intelligent feeling,[2] and to generally contribute to the aesthetic education of children and young people (see Hentschel 2010). It does this largely through its capacity to sustain suspension of disbelief[3]. Besides, it has been proven capable to enhance learning at all levels of the curriculum,[4] rendering it popular among both educators and students. The practice of drama gives students the opportunity to actively participate in imagined worlds involving a broad spectrum of vocations and knowledge fields, actually helping them rehearse their responses to situations they will be faced with in their adult lives. Notably, drama courses have an established place in the curricula of academic departments not only of education or the humanities, but also of natural sciences and technology (see Fines & Verrier 1974, Adiguzel 2008, Dörger & Nickel 2005).

In an era when sociopolitical and economic conditions are reshaping Europe and the whole world, recent insights in the field of human sciences bring forward the need for groundbreaking educational policy-making. In this socio-political and educational context we consider the arts and mainly drama as an especially powerful subject and one closely connected to our rich European cultural inheritance.

2 Educational Drama and Pedagogical Theatre

To make the necessary distinctions between these two pairs of terms without any etymological elaborations, let us succinctly define "drama" as a scenario

---

[2] This should not be confused with the term "emotional intelligence" as defined by Goleman (2004). It does not refer to a subject's social skills or capacity to emotionally adapt to ever-changing life conditions. Rather, it is concerned with the "feeling-ideas" (Gefühlsideen) and the subject-reflexive action (present in all works of art) that renders possible the communication of ideas through art (see Langer 1954; Witkin 1974; Ross 1978 1984; Hentschel 2010).

[3] The term "suspension of disbelief" was coined by Samuel Taylor Coleridge in his *Biographia Literaria* in 1907, in order to stress the semblance of truth that a writer infuses into a work of literature, so that the reader would suspend judgment concerning the implausibility of the narrative, while accepting the fictional characters and actions as temporarily "real". The term has been widely used by the pioneers of educational drama, and most notably by Heathcote and her devotees, to stress the importance of drama's fictional reality created in the classroom capable to bring about action and interaction among students-characters who also experience the created condition they are asked to act in as temporarily "real". In the words of O'Toole (1992: 50), "Drama in education and theatre in education are two more such genres. They take place in settings which actively mediate against the ready suspension of disbelief; schools have very specialised purposes, and very strong messages of reinforcement for them - many of the practices of schooling are specifically designed as focussing devices for those purposes."

[4] "A problem with many curriculum guides" says Taylor (2000: 7, our emphasis), "is that they present objectives and content in a static and lifeless manner seemingly ignoring the fact that people have to make curriculum happen. Any good drama teacher knows that *curriculum is a lived experience*; it is negotiated with colleagues and students - a fallible event dependent upon the abilities, moods and backgrounds of those who construct it." See also Lenakakis 2004 on the role of the drama teacher in the formation of a "living curriculum", and Domkowsky 2011 on the multi-dimensionality of learning promoted by drama.

and "theatre" as its enactment. This study of ours, then, focuses on the establishment of and the cooperation between different scientific, social and cultural groups on the one hand, and the combinations among different forms of artistic expression and creative activities on the other. In this venture we place particular emphasis on the role of drama and the arts, since these universal symbolic activities have developed common forms and patterns capable to summarise human creativity and inventiveness in response to individual and social needs.[5] Especially with regard to theatre, the commonalities between various countries, ethnic groups and cultures are particularly evident, both diachronically and synchronically: from the rituals of prehistoric African societies to the modern Olympic opening ceremonies; from the ancient Greek drama to the Kabuki dance theatre; from Boal's Theatre of the Oppressed to the Forum Theatre in Australia; from Brecht's epic theatre in Germany to theatre forms as diverse as those of Pakistan or New York (see Fischer-Lichte 1999, 2008; Koch 1998, 2012; Lehmann 2006; Γραμματ´ας 2012; Κοντογι´αννη 2008). These commonalities are owed to the fact that the practice of theatre helps people deeply understand each other, regardless of their physical, ethnic and cultural differences. Indeed, the expressive media of drama and theatre have the capacity of condensing real-life social stories and universal binary opposites – as put forward by Levi-Strauss (1963) – such as realities and dreams, loneliness and community, happiness and despair, blessings and sufferings. The immense stage of the world is represented with props and partial sceneries of rooms and houses, offices and worksites, hotels and factories, streets and local communities, villages, cities, airports, mountains, deserts, a majestic theatrical universe transcending borders, language, race and religion.

Thus drama and theatre become hubs for bringing all participants together as members of a global community, by managing to transform everyday realities into everyday dramas (Pinkert 2005, O'Toole & Daneman 1996), dramas which imbue peoples' lives with a sense of metaphor and render them more meaningful (Boal 1993, 1996, Pammenter & Mavrokordatos 2003, O'Toole & Daneman 1996, Somers 2006).

Drama and theatre are quintessential promoters of the communication of ideas and behavioural patterns in our civilization; they assist us in our attempts to play out basic roles which help us form our own personal identities, ideals and social values.[6] They serve as blueprints for shaping our social lives, in turn setting in motion the creation of political frames of mind, which are not created randomly; they are created as a result of the sedulous examination in the theatre laboratory which is a *social laboratory*; a laboratory that provides us with a more precise and tangible context.[7] The lens of theatre helps us better envisage and apprehend human behaviour. And it is, in fact, this realization

---

[6] For an attempt to denote the role of drama as a critical pedagogy agent, see Doyle (1993).

[7] "My own view is that, limited as this learning experience may be in terms of an art form, it would be perverse for a drama teacher to exclude it on these grounds. It does, after all, give practice in the skill that is basic to all kinds of acting, which is: an ability to engage with something outside oneself using an 'as if' mental set to activate, sustain or intensify that engagement." (Bolton 1982: 137)

that renders us capable of criticism and revolt, imbuing us with the will to either alter our unbearable realities or abolish them from our personal or social landscapes.

Drama and the arts are most effective tools for sensing and making sense of the world. They function not only through seeking the natural and social laws governing human action, but they also create imageries providing a holistic access to natural and social phenomena.[8] They enrich the human mind so that we can transcend and expand our conceptions of life. Theatrical processes help us perceive the world as a much broader and richer entity than any small social sphere, creating for the spectators transitional phenomena, dynamic areas of experience through which internal and external realities come together in a controllable manner.[9] According to Winnicott (1992, 2005), transitional phenomena imbue human existence with valuable insights and offer meaningful outlets for people seeking answers to deep questions. The heart of the drama workshop are the students who interact with their own enacted characters in a symbiosis of the ego with the other in the safety of the role-play.

A more analytical eye on the procedures taking place in a drama workshop (see also Lenakakis 2004) reveals the central importance of the role-players as both conscious agents and objects of the action. The formation of a subjective imaginative reality presupposes an interrelation of the role-player with the character as an archetypical figure as well as with the fictional context in which this character acts.

In the same context, the regularity of real life is transformed into the play's own peculiar regularity. These two realities relate to each other in a dynamic, critical and at times subversive relationship, where the life history and the whole personal repertoire of the actor-person becomes activated in a holistic, yet ineffable manner.

Nevertheless, while the personal play[10] involves the construction of another

---

[8] For an account of the holistic vision of the arts and its role in children's thinking, see Reid 1986 and Abbs 1979 2003. See also Schiller's (2004) famous maxim about the whole-dimensional activation of man in play: "man only plays when in the full meaning of the word he is a man, and he is only completely a man when he plays" (Letter XV).

[9] For an interesting account of drama as a transitional experience see Schechner 1988 and also Turner 1974 1978. The former creates a combination of Winnicott's account of the transitional phenomena and Victor Turner's view of the transitional nature of the social rituals, in an attempt to establish performance as an indispensible factor of social existence. To reiterate one of Bruner's (1996) views, culture shapes our cognition and provides us with the basic tools with which we not only construct our reality but we also realise our potentials and the best of ourselves. Knowing our cultural milieu enables us to expand our understanding of the worlds we inhabit whilst contributing to the development of memory, imagination and language (Olson Torrance 1999). Our cultural heritage and more specifically mythology and theatre, ancient Greek philosophy and literature, painting, sculpture, music, popular culture and -tradition contain dynamic cognitive forms which comprise unique achievements of the human spirit. From these respects and in relation to Luria's (1978) psychosocial theory and to Vygotsky's (1978 2012) sociocultural conception of human cognition, we are able to stress the importance of the involvement of the arts and drama in the context of education, as it comes about in accordance with the recent developments of psychology, education and technology.

[10] A thorough account of the personal play of the child can be found in Slade's (1953)

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama [1]

Scenario
Volume 2013 · Issue 2

reality[11] that obeys to the personal conventions of the actor, the materials for the construction of such a reality are still only symbolic interpretations of the actors' real experiences. Thus, the symbolic play activities can offer a fruitful context for the exploration of the external reality, as it is conceived and interpreted by each actor and each acting group. The free, safe and creative action in the personal play eloquently reveals the actor's attitudes, values and not least internal conflicts. Any such selective representation of external reality utterly facilitates the development of a fruitful intercultural conversation among participants and groups of participants. And this is because the joint action, the compliance to the rules of the play with the aim of a common achievement, as well as the reflection over the collective fictional experience, makes it easier for the participants to step into each other's shoes, to consequently gain a fresh perspective on reality and to overcome their prejudices and fears towards the unfamiliar (see Λενακ΄ακης 2012).

Art offers alternative and stimulating pathways of learning and promotes aesthetic knowledge (Langer 1954) which in turn encourages intuitive understanding, hence forming the grounds for the evaluation and realization of our place in the world (Bruner 1979, 1990, Reid 1986). Winnicot (2005) considers art as a "transitional" phenomenon, as a dynamic territory of experience, as an "ego and non-ego experience" where internal and external realities coexist and interrelate. Moreover, the aesthetic illusion (Cattanach 1996, Gombrich 1960) offered by works of art constitutes a distant "otherness" which enables an exploration of the world outside the constraints of tangible realities (Langer 1954). Taking account of the rather telling assumption that these alternative realities are projections of the self externalized through a variety of expressive media, one could conclude that education through the arts promotes an understanding not only of the world, but also of the abilities of the individual him-/herself (Witkin 1974). In the same context, Hentschel's view on aesthetical education through the theatre, is very interesting:

> I understand theatre pedagogy as a discipline of aesthetical education. From this point of view, theatre pedagogy is not understood as a collection of pedagogical means or tools that should introduce certain target groups to some desirable behavior or notable matter. In fact, the genuine issue of theatre pedagogy is theatre, its specific materiality and production. Aesthetical education therefore asks which experiences theatre pedagogy can procure for non-professional actors. And, subsequently, which educational effects may be opened through these experiences. Instead of starting with the question of what can be transmitted by the means of theatre (which aims and contents) – and therefore use theatre as a pedagogical instrument – I ask how theatre is produced and what kind of experiences can be won in this process. Pedagogical and social aims are not fully discarded. Yet, in terms of aesthetical education, I argue that they are not to be fixed in advance and in a normative way. Aesthetical

---

pioneering, and now classical, work.

[11] For an interesting account of the dynamic and revolutionary character of art's otherness, see Marcuse 1978.

experience that contains an educating experience is more likely to result from collective theatre work on a concrete subject. (Hentschel 2008)

Best (2012) underlines the unbreakable link between the cognitive and the aesthetic, while Ross (1984), through recognition of three important regions of every school curriculum, namely the academic, the practical and the cultural, emphasises the creative arts as a significant part of the latter, since in his own words: "The arts are important to a child's education because they are *a way of knowing in their own right* and offer unique access to certain dimensions of human experience" (Ross 1984: ii, our emphasis).

Theatre, indeed one of the most significant forms of art, has become a dynamic means of expression. Its "significant form" (Bell 1914: 4) had already become a social and cultural educational agent with Aeschylus, Sophocles and Euripides, the three major tragic poets of Greek Antiquity. The ancient Greek spirit, condensed in the language of drama, has been a fundamental inspiration for the development of the finest of European and international culture.

3 Programmatic Texts of European and International Organisations

The research proposals that we suggest below demand that we initially focus on the propositional texts of the European Union and of various international organizations. The main aim of our exploration was to record the philosophy, the principles and the priorities put forward in these texts which center around three basic areas: i) the place and the contribution of the arts in the context of an international cooperation regarding issues concerned with education and information, ii) the promotion of information, creativity and educational research in the service of a more qualitative education, iii) life-long learning and adult education.

More specifically, these texts regarded:

- the "Europe 2020" strategy;[12]

- the European Foundation for Quality Management (EFQM) Excellence Model (2010);[13]

- the European Council conclusions on education and training;[14]

- the strategic framework for European cooperation in education and training "Education and Training 2020" (ET 2020);[15]

---

[12] http://ec.europa.eu/resource-efficient-europe/index_en.htm.

[13] http://www.efqm.org/en/tabid/132/default.aspx.

[14] http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/ec/120296.pdf.

[15] http://europa.eu/legislation_summaries/education_training_youth/general_framework/ef0016_en.htm.

- the Council conclusions on the role of the Work Plan for Culture 2011-14,[16] on the role of culture on the implementation of the Europe 2020 strategy[17] as well as on local and regional development,[18] on issues of creativity and novelty and on combating poverty and social exclusion; [19]

- the recommendation of the European Parliament and of the Council on the establishment of a European Quality Assurance Reference Framework for Vocational Education and Training;[20]

- the Road Map for Arts Education (UNESCO 2006);[21]

- the Seoul Agenda: Goals for the Development of Arts Education (UNESCO 2010).[22]

In addition to the above, we explored more research findings regarding the basic aspects of lifelong learning[23] and naturally the role of drama and the arts in education internationally.

4   Proposed Research Targets

Having in mind the proposed research programme and the activities its implementation involves, two sets of targets are determined: one regarding individuals and the other drama groups.

Targets regarding individuals:

- The promotion of lifelong learning and of an approach to learning not as something mandatory, but as a process conducive to personal integration and social cohesion; these go hand-in-hand with the exploration of language as a medium not only of communication, but also for the expression of feelings and emotions that shape our identities;

- The promotion of artistic expression and the bolstering of creativity as an agent of personal empowerment cultivating a more critical understanding of the world as well as deconstruction of authoritarian structures paving the path to social transformation;

---

[16] http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122111.pdf.

[17] http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2011:175:0001:0004:EN:PDF.

[18] http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:135:0015:0018:EN:PDF.

[19] http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117797.pdf.

[20] http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2009:155:0001:0010:EN:PDF.

[21] http://www.unesco.org/new/en/culture/themes/creativity/arts-education.

[22] http://www.unesco.org/new/en/culture/themes/creativity/arts-education.

[23] http://www.cedefop.europa.eu/EN/bibliographies/lifelong-learning-bibliography.aspx. See also Bibliography.

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama [1]

Scenario
Volume 2013 · Issue 2

- The promotion of a research procedure that will aid the understanding of the multiple social constructions of meaning and knowledge, aiming in turn at developing new meanings and knowledge;

- The formation of interactive environments fostering mutual understanding and reinforcing communicability, interpersonal relationships and new means of communication;

- The multidimensional development of group members which aids them to gain collective benefits in the context of both local and wider areas, i.e. at a macro- and at a microeconomic level;

- The promotion of communicational and interpersonal skills such as verbal and non-verbal communication, active listening, expressing feelings, giving and receiving feedback;

- The enhancement of negotiation, conflict management, assertiveness and refusal skills;

- The enhancement of empathy, of the ability not only to listen and to understand the other's needs and circumstances, but also to openly express that understanding;

- The promotion of cooperation and teamwork, the development of the ability to respect others peoples' contributions and different lifestyles, coupled with an assessment of one's own abilities and contributions to the group;

- The development of advocacy skills, such as influence and persuasion, networking and motivation;

- The development of abilities concerning decision-making and problem-solving, such as information gathering, evaluation of possible consequences of present actions of oneself and others, becoming able to give alternative solutions to emerging problems;

- The enhancement of critical thinking, which is invaluable for the analytical exploration of values, social norms, beliefs and stereotypes;

- Identifying relevant information and the sources for its collection;

- The elaboration of coping and self-management skills for increasing the internal locus of control (self esteem, confidence-building skills, self-awareness skills including awareness of rights, values, attitudes, strengths and weaknesses, goal setting skills, self evaluation, self-assessment skills);

- The management of anger and of feelings related to grief and anxiety. The development of coping skills for dealing with loss, abuse and trauma;

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama [1]

Scenario
Volume 2013 · Issue 2

- The facilitation of self-expression, the awareness of one's rights, the appreciation of peace, the development of democratic attitudes and the respect to the principles of inter- and multiculturalism;

- The development of emotional involvement, which forms a crucial factor in learning;

- The cultivation of feeling and the development of "feeling ideas" (as put forward by Witkin 1974, 1989), the enhancement of group expressiveness, the improvement of learning and the development of a safe environment with a familiar ambience;

- The development of lateral thinking, of imagination and inventiveness through the creative combination of diverse elements, the creation of new forms of action-taking in the world;

- The holistic development of each group-member's personality and of their potential abilities which, combined with a fruitful interrelation among all group-members, encourages the development of self-confident and socially active citizens.

Targets regarding drama groups, allowing our work to build up from a regional and national Greek level through to a European and an international level:

- The development of the creative abilities of the members of the local community through a line of action that moves from small-scale activities to larger-scale ones;

- The creation of cultural sub-strata at a local level where lifelong learning acquires an aim in the core of democracy, the promotion of polyphony and cultural diversity that contributes to the improvement of the quality of life, the promotion of mutual acceptance, communication, collaboration, and the prevention of behaviours adverse to human dignity;

- The promotion of attempts for the formation of cultural agents in the local community, which in turn contribute to the creation of new job opportunities;

- The strengthening of both vertical and horizontal collaborations between the cultural and other social sectors, of the cooperation between public and private sectors and the community of citizens;

- The establishment of a cultural tourism project raising awareness on the inescapable necessity of our connection with and the protection of the natural environment and the cultural heritage of Greece, on the necessity of rediscovering the lifestyle of country living and the old means of support, honouring the past and recognizing its significance for the future;

- The creative and fertile cooperation between universities and local bodies such as city councils, cultural associations, social institutions, etc.;

- The dissemination of the research implications for Europe as well as the promotion of the collaboration between Greek and European universities and other educational and cultural bodies, so as to encourage intercultural exchanges;

- The development of cultural activities which will focus on the local particularities and seek the participation of citizens as well as their encouragement to take political and cultural actions;

- The promotion of mobility among researchers and creators/artists, as well as the encouragement of European citizens to understand each other's civilizations through the exchange of experiences and skills, both during the planning phase and during the dissemination of the programme abroad.

5 Suggested Research Actions

5.1 Research Objectives

The methodological action we propose for the suggested pieces of research is concerned with the role and effectiveness of educational drama in a range of social and cultural applications, such as in schools, museums, geriatric institutions, prisons, local authority cultural units, mental health institutions, playgrounds, social gatherings or galleries. This multiplicity of interventions requires the implementation of a wide variety of educational drama strategies such as psychokinetic games, role games, simulation games, physical theatre, free and structured improvisations, fairytale narrations, puppet theatre and shadow theatre. These dramatic forms can very well combine with other forms of aesthetic understanding and expression, such as plastic arts, music and dance.

5.2 Suggested Methodological Approaches

Our research recommendations can be grouped into two basic categories: (1) Basic Research, during which new insights are produced regarding the basic causes of various phenomena and events, and (2) Experimental Development, during which new knowledge and skills for its use are acquired and existing knowledge is recombined for the production of novel work.[24]

---

[24] See: *Community Framework for state aid for research and development and innovation, EU 2006 C 323/01* (in: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2006:323:0001:0026:EN:PDF) and *General block exemption Regulation 800/2008/EC, EU 2008 L 214/3* (in: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2008:214:0003:0047:EN:PDF).

The recommended pieces of research can be carried out in three separate and yet interrelated methodological units. The first unit involves a discussion of the research structure; decisions are met on the general framework of the research with regard to the research subjects, the research fellows and assistants, the material to be utilized, and finally the style and the qualitative characteristics of the research target group. During the second unit, the educational and theatropedagogical methods employed for the materialization of the programme are studied, estimated, and clarified. The third unit involves an analysis of the programme outcomes, of the knowledge and skills acquired by all target groups.

Taking into account the *European Quality Assurance in Vocational Education and Training*[25] framework, we can suggest the following methodological steps: 1. Planning, 2. Implementation, 3. Assessment, 4. Evaluation and 5. Review.

The suggested methodology for the materialization of our research recommendations is mainly based on the qualitative paradigm, while allowing the parallel implementation of quantitative methodological tools. Due to the idiosyncratic character of the research field, we recommend that the research be carried out according to scientifically flexible and pre-organised research plans using quantitative data, statistical generalizations and mixed methodologies.

In our suggested pieces of social research, the approaches that bear a critical significance are those of action research and case-study research. These two methodological procedures can also be greatly enhanced by the Grounded Theory Method,[26] producing insights that could provide the field with a plethora of creativity- and novelty-promoting techniques such as brainstorming, nominal group approaches, focus groups, the Delphi technique and its variations, etc.

Moreover, the very techniques of educational drama can be considered as research approaches in themselves. These involve games of telephone conversations and interviews-in-role, hot seat, conscience alley and various role-plays. In some pieces of research we suggest the use of direct observation, interviews, questionnaires and other documents. Whenever written communication is involved, we stress the necessity for a discourse analysis of the exchanged mail messages among participants, of the content of their kept diaries and their life-journals. Life narratives can also serve as an excellent and flexible methodological tool, as a medium through which can bring to the surface the complexities of the participants' feelings and subjectivities. More invaluable data can be brought into the bargain through the use of pictures, life charts, sound and video recordings which can be analysed by the participants themselves.

Through the suggested research procedures we aspire not only to reach conclusions concerning the matters at hand, but we also aim at acquainting the participants with the methodological thinking and knowledge that can greatly enhance future research projects of their own.

---

[25] *See* http://www.eqavet.eu/gns/home.aspx.

[26] For the important aspects of the Grounded Theory Method, see these essential books: Glaser Strauss 1967, Strauss 1987, Strauss Corbin 1990.

Finally, the meta-analysis of the pieces of research carried out by each research group can lead to general and more specific conclusions and set new insights and dimensions leading to the expansion of existing theories.

5.3 Proposed Actions

The actions of this programme aim basically at the development of a cooperation among different social groups. The social groups on which the research is mainly focused are elderly people, prisoners, museum educators, primary education teachers, students of drama departments in national Greek universities, and citizens in local communities.

In this section we set out the programme's actions which involve the steps of planning, realization, quantitative assessment, evaluation and review.

ACTION 1: "Educational Drama and Social Bodies"

- *Laboratory with elderly people*: story development and small improvisatory dramas;

- *Laboratory with prison convicts:* theatrical laboratory, development of social dramas and discussion thereof, analysis of solidified personal identities through the techniques of educational drama;

- *Educational drama laboratories in cultural sites*: dramatic activity taking place in archaeological and cultural museums, public galleries and libraries;

- *Research*: research groups recording and assessing the work taking place at cultural venues (e.g. museums) through questionnaires and semi-structured interviews;

- *Conference* on themes concerning the influence of educational drama on social life;

- *Publication* of conference proceedings;

- *Work visits* in European universities for the dissemination of the research implications of the first phase of the programme;

- Creation of a web site for the programme.

ACTION 2: "Narrative and Social Bodies"
Phase A

- *Seminars on narration and storytelling* presented by storytelling specialists;

- *Narration of fairytales*: Lectures and workshops on the techniques promoting narrative ability;

- *Life narratives*:   Workshops on the techniques of transforming oral narratives to theatrical speech;

- *A series of personal pieces of research* in these social arenas carried out by each member based on open-structured interviews with guidance by the research group;

- *Symposium* on research completion about narrative procedures and skills;

- *Publication of a leaflet* presenting the process of the "Narration Group" and the implications of the research in public places;

- *Publication of a book* containing a full presentation of the research and all its findings;

- *Conference presentations* of all research findings on narration and storytelling.

Phase B

- *Fairytale narrations by elderly women in villages*, and development of workshops with senior citizens;

- *Life narrations by elderly women in villages*, and development of workshops with senior citizens;

- *Life narrations by convicts in prisons*, development of fairytales and workshops with convicts in rural prisons;

- *Theatrical presentation* of fairytales and the stories of prison convicts by the members of the research group, with the convicts being the audience;

- *Improvisational dramas or theatrical performances of the convict fairytales and life stories* by the members of the "Narration Group" in public places such as parks, museums and theatres, which will be taking place with the full consent of the convicts;

- *Presentation* of the research results "Life Narrations of Prison Convicts" at a national conference;

- *Presentation* of the research results "Life Narrations of Elderly Women" at a national conference;

- *Articles* on these life narrations in local and national press, TV- and radio presentations;

- *Presentation of a programme* entitled "Life narrations of elderly women and prison convicts" in schools and other educational bodies;

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama [1]

Scenario
Volume 2013 · Issue 2

- *Work visits* in European universities for the dissemination of Action 2, involving the organization of laboratories with students and representatives of social bodies.

ACTION 3: "Puppet Theatre"

- *Development of a Research Centre for the Art of Puppetry.* The use of certain municipal places will be yielded by local authorities to researchers and artists in order for them to carry out a wide-ranging research on the performing arts of puppetry. The collaboration of schools, universities and local cultural groups will be enriching the research programme with a multidimensional character. The art of puppetry will be historically analysed in regard to its role in the education of young children. We will also be examining parameters of pupils with special needs regarding their social learning, self-awareness, self-provision and self-assistance, and of adolescents regarding their creative access to the curriculum. We will be paying particular emphasis on the positive effects of the use of puppetry on personal and social problems of children and adolescents, showing them how to deal with dangers such as drugs, alcoholism, HIV, school violence, divorce or death. Finally, the researchers will focus on the therapeutic dimension of the art of puppetry.

Secondary Activities:

- Creation of a sign and posters;

- *Organization of a national conference* on the cognitive, developmental, social as well as on the psychological and therapeutic dimensions of the art of puppetry;

- *Organization of a series of three-day conferences* dedicated to the art of puppetry with the collaboration of eminent Greek and foreign researchers;

- *Organization of a ten-day summer camp* dedicated to the art of puppetry where famous puppet players and theatre educators will be invited;

- *A puppet-theatre festival* will be held at the end of the camping period, where campers and specialists will perform their puppet shows;

- *Formation of a joint working group of citizens and students entitled "Puppetcosmos"* («Κοεχλόχοσμος» in Greek), where adult participants will be trained in the creation and animation of puppets as an effective means of boosting their careers; the group members will be meeting once every twenty days for three hours per day and for a total period of three years; the working group will always be open for new registrations;

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama[1]

Scenario
Volume 2013 · Issue 2

- *Applications*: Every "Puppetcosmos" participant will be applying puppetry techniques to their work routines, monitoring all along their performance for aim attainment, and afterwards assessing their own results with the guidance of the researcher group and the guest specialists;

- *A course of action research* where the head researcher will organize the collected data from all actions of the working group;

- *Publication of a book* containing the findings of all "Puppetcosmos" participants;

- *Exhibition* of the constructed puppets and the construction materials by the participants in public places;

- *Puppet shows* by the participants in public places and on television channels;

- *Conference presentations* of the whole body of the research on the art of puppetry by the researcher group, who will offer suggestions for further research on the field;

- *Work visits to European universities* for the dissemination of research implications of Action 3 of the programme;

- *Organization* of a library containing the puppet theatre plays written by research groups from all over the world;

- *Construction of a website* dedicated to the art of puppetry where the sum total of the research work will be exhibited, offering opportunities for interactive information sharing, forum discussions, comment- and article uploads, presentations of studies, performances and workshops by researchers, artists and students from all over the world.

ACTION 4: "School for Immigrants"

The implementation of this action will begin from schools on university premises or other public places where the Greek language is already being taught to immigrant or repatriated pupils with the aid of educational drama techniques, where their creativity is fostered through the use of images, puppetry, the plastic arts, improvisational dramas, songs and dances.

A one-year course which could be scheduled to be carried out with one three-hour class every Sunday afternoon, followed by two one-year courses aimed to be organised in response to the immigrant students' interest.

The action will involve the use of writing- and diary-in-role as well as improvisational dialogues, the writing of theatre plays, the giving of puppet- and shadow-theatre performances and the publication of a newspaper.

The teaching staff will be composed of pensioned and unemployed teachers (properly trained) and by students who have successfully attended an intensive course on language teaching.

Secondary Activities:

- *Fast-paced training* of the staff on language teaching through art by specialists (university teachers and artists);

- *Development of educational material* for language teaching through art;

- *A one-year action research programme* for the collection of varied data;

- *Presentation* of the results of the action research programme at a national conference offering also suggestions for future research;

- *Creation of a video library* containing footage of simple dialogues, narratives, puppet shows, advertisements and other material facilitating the learning of the Greek language in a playful and non-constrained way;

- *Presentation of videos made by immigrants* with the assistance of video artists and film makers;

- *Creation of a library* with children's books and simplified texts;

- *Expansion of Greek language teaching in prisons*, employing trained educators from the School for Immigrants.

ACTION 5: "Lets Go Theatre"

- *Establishment of study groups of theatrical performances and* setting up of weekly workshops. Famous theatre companies will be invited in Greece, so that students and citizens of local communities will be given the opportunity to attend selected professional theatre performances. These performances will be concluded with discussions and semi-structured research interviews with the actors and the directors themselves, who will also be giving lectures and organizing workshops, the transcripts of all of which will be uploaded on a website.

ACTION 6: "School of Tourism"

- *Professional Greek tourist agents will be initiated in the techniques of educational drama*. We will be giving them the opportunity to attend theatrical workshops and to become familiar with the process of lifelong learning, so that their professional abilities become enhanced, including their communicative and problem-solving skills, their management, planning and reviewing skills. Our research team will record their progress and write case studies, and eventually present these findings at an international conference on the role of drama in education and lifelong learning.

6   Concluding Note

In the present work we have attempted to succinctly present the educational potential of drama and theatre, as well as the actions we intend to undertake in various social, cultural and educational milieus to unlock as much as possible of this potential. We have used theatropedagogical and social sciences research findings, taking into consideration the basic programmatic views of European and international bodies on culture, art, innovation and lifelong learning.

We have presented a good number of interdisciplinary projects and actions we are working on, which focus on the creative interchange among diverse cultures and people through drama and theatre, an interchange that has valuable and life-changing lessons to offer to all participants.

An article of this length could not do justice to all aspects of drama, theatre and art which are constantly gaining momentum on all levels of standard and occupational education. The following bibliographical references offer sufficient justification for their powerful influence in our lives and their impressively growing importance in education and society at large.

Bibliography

Abbs, Peter (1979): *Reclamations: Essays on Culture, Mass-Culture and the Curriculum*. London: Heinemann

Abbs, Peter (2003): *Against the Flow: Education, the arts, and postmodern culture*. London: Routledge-Falmer.

Adigüzel, Ömer (2008): *The Recent History of Creative Drama in Education in Turkey*. 6th Athens International Theatre/Drama and Education Conference, March 30, 2008. In: *Creative Drama Journal* 1/5, 29-49.

Balfour, Michael St Clair (2006): *Drama as Social Intervention*. In: http://hdl.handle.net/10072/12646 (last accessed December 22, 2012)

Bell, Clive (1914): *Art*. New York: Frederick Stoke Publishers

Best, David (2012): *The Rationality of Feeling: Learning From the Arts*. London: Routledge

Boal, Augusto (1993): *Theatre of the Oppressed*. New York: Theatre Communications Group

Boal, Augusto (1996): Politics, Education and Change. In: O'Toole, J. & Daneman, K. (eds.). *Drama, Culture and Empowerment*. *The IDEA Dialogues*. Brisbane: IDEA Publications, 47-52

Bolton, Gavin (1982): Drama as Learning, as Art and as Aesthetic Experience. In: Ross, Malcolm (ed.). *The Development of the Aesthetic Experience*. London: Pergamon, 136-147

Bruner, Jerome (1979): On *Knowing: Essays for the Left Hand*. Cambridge, MA: Belknap Press of Harvard University Press

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama[1]

Scenario
Volume 2013 · Issue 2

Bruner, Jerome (1990): *Acts of Meaning: Four Lectures on Mind and Culture* (Jerusalem-Harvard Lectures). Cambridge: Harvard University Press

Bruner, Jerome (1996): *The Culture of Education*. Cambridge: Harvard University Press

Cattanach, Ann (1996): *Drama for People with Special Needs*. London: A&C Black

Coleridge, Samuel Taylor (1907): *Biographia Literaria* (Vol. II). Oxford: Clarendon Press

Doyle, Clar (1993): Raising Curtains in Education: Drama as a Site for Critical Pedagogy. London: Bergin & Garvey

Fines, John; Verrier, Raymond (1974): *The Drama of History: An Experiment in Co-operative Teaching*. London: New University Education

Fischer-Lichte, Erika (2008): *The Transformative Power of Performance: A New Aesthetic* (Translator: S. I. Jain). London: Routledge

Glaser, Barney G.; Strauss, Anselm L. (1967): *The Discovery of Grounded Theory: Strategies for Qualitative Research*. New York: Aldine

Goleman, Daniel (2004): *Emotional Intelligence – Why It Can Matter More Than IQ & Working with Emotional Intelligence*. New York: Penguin Group

Gombrich, Ernst Hans Josef (1960): *Art and Illusion. A Study in the Psychology of Pictorial Representation*. London: Phaidon

Hentschel, Ulrike (2008): The So-Called Real. Playing With Reality in Theatre And Theatre Pedagogy. Speech given in Warsaw on October 4th, 2008. http://www.udk-berlin.de/sites/theaterpaedagogik/content/e348/e111003/e111004/infoboxContent111008/Theso-CalledReal_ger.pdf?preview=preview (last accessed October 2, 2013)

Langer, Susanne (1954): *Feeling and Form*. London: Routledge

Lehmann, Hans-Thies (2006): *Postdramatic Theatre* (Translator: K. Jürs-Munby). London: Routledge

Lévi-Strauss, Claude (1963): *Structural Anthropology*. New York: Basic Books

Marcuse, Herbert (1978): *The Aesthetic Dimension*. New York: Beacon Press

O'Toole, John (1992): *The Process of Drama*. London: Routledge

O'Toole, John; Donelan, Kate (eds.) (1996): *Drama, Culture and Empowerment. The IDEA Dialogues*. Brisbane: IDEA Publications

Olson, David R.; Torrance, Nancy (eds.) (1999): *The Handbook of Education and Human Development: New Models of Learning, Teaching and Schooling*. Oxford: Wiley-Blackwell

Reid, Louis Arnaud (1986): *Ways of Understanding and Education*. London: Heinemann

Ross, Malcolm (1978): *The Creative Arts*. London: Heinemann

Ross, Malcolm (1984): *The Aesthetic Impulse*. London: Pergamon

Scheclmer, Richard (1988): *Performance Theory*. London: Routledge

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama[1]

Scenario
Volume 2013 · Issue 2

Schiller, Friedrich (2004): *On the Aesthetic Education of Man* (Translator: Reginald Snell). New York: Dover Publications

Slade, Peter (1953): *Child Drama* . London: London University Press

Strauss, Anselm L. (1987): *Qualitative analysis for social scientists*. Cambridge: Cambridge University Press

Strauss, Anselm L.; Corbin, Juliet (1990): *Basics of Qualitative Research. Grounded Theory. Procedures and Techniques*. Thousand Oaks, CA: Sage

Taylor, Philip (2000): *The Drama Classroom: Action, Reflection, Transformation*. London: Routledge-Falmer

Turner, Victor Witter (1974): *Dramas, Fields and Metaphors. Symbolic Action in Human Society*. New York: Cornell University Press

Turner, Victor Witter (1978): *The Ritual Process*. Harmonsworth: Penguin

UNESCO (2006): *The Road Map for Arts Education*. PDF file in: http://www.unesco.org/new/en/culture/themes/creativity/arts-education (last accessed October 2, 2013)

UNESCO (2010): *The Seoul Agenda: Goals for the Development of Arts Education*. PDF file in: http://www.unesco.org/new/en/culture/themes/creativity/arts-education (last accessed October 2, 2013)

Vygotsky, Lev Semyonovich (1978): *Mind in Society: The Development of Higher Psychological Processes*. Cambridge: Harvard University Press

Vygotsky, Lev Semyonovich (2012): *Thought and Language*. Revised and expanded edition. Edited and translated by Eugenia Hanfmann, Gertrude Vakar, and Alex Kozulin. Cambridge, MA: MIT Press

Winnicott, Donald Woods (1992): *Through Paediatrics to Psycho-Analysis: Collected Papers*. New York: Brunner-Routledge

Winnicott, Donald Woods (2005): *Playing and Reality*. London: Routledge

Witkin, Robert W. (1974): *The Intelligence of Feeling*. London: Heinemann

Witkin, Robert W. (1989): Expressivist Theories of Art and Ideologies of Arts Education. In: Ross, Malcolm (ed). *The Claims of Feeling*. London: Falmer, 24-37

Pammenter, David & Mavrocordatos, Alex (2003): Workshop in Athens, on July 11-16, 2004: Cultural Action for Social Transformation. In: Γκόβας, Ν΄ικος, (επμ.) (2003) Το θ΄εατρο στην εκπα΄ιδεεση: Χτ΄ιζοντας Γ΄εφερες [Govas, Nikos (ed). *Drama in Education: Bridging the Gaps*], 129-136. Αθ΄ηνα: Μετα΄ιχμιο / Δ΄ιχτεο για το Θ΄εατρο στην Εκπα΄ιδεεση [Athens: Metechmio / Hellenic Theatre/Drama & Education Network]

Cassirer, Ernst (2010): *Versuch über den Menschen: Einführung in eine Philosophie der Kultur*. Hamburg: Felix Meiner Verlag

Domkowsky, Romi (2011): Theaterspielen – und seine Wirkung. (Doktorarbeit). Berlin: Universität der Künste Berlin

(http://opus4.kobv.de/opus4-udk/frontdoor/index/index/docId/25)
(last accessed October 2, 2013)

Dörger, Dagmar; Nickel, Hans-Wolfgang (2005): *Spiel- und Theaterpädagogik studieren*. Berlin u.a.: Schibri

Fischer-Lichte, Erika (1999): *Geschichte des Dramas I. Von der Antike bis zur deutschen Klassik*. Stuttgart: UTB

Fuchs, Max (1999): *Mensch und Kultur. Anthropologische Grundlagen von Kulturarbeit und Kulturpolitik*. Wiesbaden: Westdeutscher Verlag

Fuchs, Max (2011): *Die Macht der Symbole. Ein Versuch über Kultur, Medien und Subjektivität*. München: Herbert Utz

Hentschel, Ulrike (2010): *Theaterspielen als ästhetische Bildung. Über einen Beitrag produktiven künstlerischen Gestaltens zur Selbstbildung*. Berlin u.a.: Schibri

Koch, Gerd (1998): *Lernen mit Bert Brecht. Bertolt Brechts politisch-kulturelle Pädagogik*. Frankfurt/M.: Brandes & Apsel

Koch, Gerd (2012): Theater: autonom und sozial. In: *Scenario* VI/1, 10-26.

Lenakakis, Antonios (2004): *Paedagogus Ludens. Erweiterte Handlungskompetenz von Lehrer(inne)n durch Spiel- und Theaterpädagogik*. Berlin u.a.: Schibri

Pinkert, Ute (2005): *Transformationen des Alltags. Transformationen der Berliner Lehrstückpraxis und Live Art bei Forced Entertainment. Modelle, Konzepte und Verfahren kultureller Bildung*. Berlin u.a.: Schibri

Γραμματ´ας, Θόδωρος (2012): Εισαγωγ´ή στην Ιστορ´ια και τη Θεωρ´ια τοε Θε´ατροε [Grammatas, Theodoros. *Introduction to the History and Theory of Theatre*]. Αθ´ήνα, Εξ´αντας

Κοντογι´αννη, ´Αλκηστις (2008): Μα´ερη Αγελ´αδα – ´Ασπρη Αγελ´αδα. Δραματικ´ή Τ´εχνη στην Εκπα´ίδεεση και Διαπολιτισμικότητα [Kondoyianni, Alkistis. *Black Cow – White Cow. Drama and Intercultural Education*]. Αθ´ήνα: Τόπος

Λενακ´ακης, Αντ´ώνιος (2012): Θεατροπαιδαγωγικ´ή και διαπολιτισμικ´ή μ´αθηση [Theatre pedagogy and intercultural learning]. Στο: Ανδροελ´ακης, Γ., Μιτακ´ιδοε, Σ. & Τσοκαλ´ιδοε, Ρ. (επιμ.). Πρακτικ´α τοε *1ⁿᵉ* Διεθνο´ες Σενεδρ´ιοε «Σταεροδρόμι γλωσσ´ων και πολιτισμ´ων: μαθα´ινοντας εκτός σχολε´ιοε» [In: Androulakis, G.; Mitakidou, S.; Tsokalidou, R. (eds.). *Proceedings of the 1st International Conference "Crossroad of languages and cultures: learning beyond the classroom"*], 114-128. μ´αδα Πολ´εδρομο, Π´εργος Παιδαγωγικ´ής Σχολ´ής, Πανεπιστημιο´επολη Αριστοτελε´ιοε Πανεπιστημ´ιοε Θεσσαλον´ικης [Polydromo Group, Faculty of Education, Aristotle University of Thessaloniki]

English —

English-Greek —

Alkistis Kondoyianni, Antonis Lenakakis, Nikos Tsiotsos
Intercultural and lifelong learning based on educational drama [1]

Scenario
Volume 2013 · Issue 2

German —

Greek —

Using drama-in-education to Facilitate Active Participation and the Enhancement of Oral Communication Skills among First Year Pre-service Teachers

Logamurthie Athiemoolam

Abstract

This study provides an evaluation of a program in drama-in-education aimed at enhancing the English oral communication skills among a cohort of 63 first year intermediate phase (English second language) teachers and to establish to what extent they would be prepared to use such creative approaches in their classes as potential teachers. The data for this in-depth qualitative case study was collected through observation of their dramatic presentations, informal interviews with them based on their drama-in-education experiences and written accounts of their learning. The findings suggest that the potential of drama-in-education to enhance oral communication skills amongst English second language trainee teachers is phenomenal. A number of trainee teachers also indicated that they would definitely implement drama in education in their classes as potential teachers, since their exposure to this technique had contributed to the development of their critical and creative skills and their confidence.

1 Introduction

Many students enrolling for teacher education programs at South African institutions of higher learning (specifically universities), are second language speakers of English, but had little exposure to English at primary and secondary school level. The medium of instruction at most South African universities is English (only three universities still use Afrikaans), and students initially encounter challenges expressing themselves in English especially during their first year of study. They tend to underestimate their ability to use English during the lecture sessions, as they lack the confidence out of fear of being ridiculed by their peers.

It is with this background in mind that this study provides an in-depth account and evaluation of the practices and approaches adopted in a first

Logamurthie Athiemoolam
*Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers*

Scenario
Volume 2013 · Issue 2

year education module (PICL 203; Curriculum Studies: Literacy) to facilitate active student participation and an enhancement of oral communication skills amongst a cohort of first year pre-service intermediate phase teachers (grades 4-6) specializing in English language teaching. Initially the students appeared to be detached from the classes and unwilling to speak English. Consequently the majority of them did not participate in lectures, were generally disinterested and tended to be passive recipients. In an effort to enhance their oral communication skills I implemented drama-in-education approaches in my class. Since they are future ESL teachers themselves, I felt it was important for them to experience drama-in-education as participants, so that they could later, in their roles as teachers, experiment with such strategies in their classes.

The research questions that guided this study were:

- To what extent could the use of drama-in-education lead to active participation and an enhancement in English oral communication skills in lecture contexts?

- To what extent are pre-service teachers prepared to use such creative approaches in their classes as potential teachers?

2   The Context of the Study

The study involved a cohort of 63 first year Intermediate Phase (grades 4-6) trainee teachers registered for the PICL 203 (Curriculum Studies: Language) module. The latter, which is a 10-credit module offered over a year, focuses on the teaching of language and literature in the intermediate phase (grades 4 to 6) and the strategies that teachers could implement in their classes to facilitate learning.

The students were multi-ethnic in composition reflecting the demographics of South Africa and included 41 Afrikaans, 12 isiXhosa and 10 English mother tongue speakers.

Drama-in-education (DIE), also known as process drama, is an approach to teaching and learning where teachers and students work collaboratively to create a fictional world in which they assume roles to explore issues that are of concern to them (Verriour 1994: 9). According to McCaslin (1990: 10) the objective of the exercise is understanding, rather than playmaking, although a play may be made in the process. The process as highlighted by Landy (1982: 5) requires both logical and intuitive thinking, personalizes knowledge and yields aesthetic pleasure. The role playing for the purposes of drama-in-education is improvisational, not scripted, and the emphasis is on drama as an intentional teaching strategy to enhance learning in a particular curricular area (Wagner 1998: 5).

The use of drama-in-education offers countless opportunities for language learning and has many advantages. According to Phillips (1999: 6), one of the most significant advantages of drama-in-education is that it encourages

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

children to speak and motivates them to communicate, even with limited language, by using non-verbal communication such as body movement and facial expression.

Phillips (ibid: 7) further asserts that by taking on roles, children are able to escape from their everyday identity and lose their inhibitions. This is particularly beneficial to children who are reluctant to speak English and/or not used to working in groups. The special role that they are able to portray as outlined by Phillips (1999) enables them to be a certain character which is different from their own selves and to abandon their shyness or inhibitions. In drama, the learners make decisions as a group, listen to each other and value each other's suggestions. As pointed out by Fennessy (2000: 4), these strategies involve the use of creative thinking, problem-solving and decision-making. The learners thus have to co-operate to achieve their aims, find ways of settling their differences and use the strengths of each member of the group to complete the task (Phillips 1999: 7). In this sense the arts, especially drama, bring out the best in children as they interact, working towards the achievement of a common goal (Fennessy 2000: 10). This view is shared by O'Neill (1985: 160) who contends that creative drama in the classroom is most valuable both educationally and aesthetically when its construction is shared and its meanings are negotiated.

3 Methodology

This article provides an in-depth evaluation of the implementation of a program in drama-in-education amongst a group of pre-service teachers, and their views on its value to their own teaching as potential teachers. The evaluation of the students' growth and experiences was based on observation of their participation in various drama-in-education activities, feedback sessions, their written and oral reflections, and dramatic presentations.

While I observed the students during all their group work sessions, I focused on their level of interest and participation in the range of group work activities, interaction with other members within the group, and their ability to use English in the range of drama-in-education activities. I also observed their participation in the dramatic presentations and their ability to express their ideas in English.

In addition to normal classes which involved general principles of didactics relating to English language teaching, the students were also introduced to drama-in-education activities by means of workshops which focused on the creation of frozen images and role plays based on a short story.

During the first month of lectures, the students were exposed to various approaches that they could use in their classes, and the language issues and challenges that they would have to contend with as potential teachers. The approach that I used during the first month of classes was predominantly teacher-centered, in that I presented material to the students and asked questions. It was evident from their apathy, disengagement from the classes and lack of participation that they were not interested in the lectures and appeared

Logamurthie Athiemoolam
*Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers*

Scenario
Volume 2013 · Issue 2

to be bored. I then resolved to use drama-in-education to facilitate active participation in the classes. Since I had used drama-in-education techniques in my classes in the past, I was aware of the immense value and significance of the approach to facilitate active student participation and the enhancement of oral communication skills. It was with this in mind that I decided to implement drama-in-education in my class to establish to what extent similar positive results could be achieved in this particular classroom context. I designed a series of workshops based on drama-in-education, using a short story entitled *I aint got no home* by Elder and Wood (1964) as the starting point for the transformation of my traditional teacher-centred approach. The students participated in drama-in-education group work activities in a series of four workshops each of which lasted about two hours and took place during the designated lecture time slots. The drama-in-education workshops replaced the traditional lecturer-dominated classes.

After each workshop session, the students provided oral feedback on their experiences and their views on the use of such activities within the context of a classroom setting as potential teachers.

In their learning diaries, they reflected on their experiences with drama-in-education techniques and approaches and wrote in depth about their insights.

3.1   The First Drama-in-education Workshop

During the first drama-in-education workshop I commenced the lesson with the story *I aint got no home*, which focused on the life of a street child and his experiences in a big city. The short story was selected as it provided the students with an example of the kind of reading material suitable for grade-4 learners. The aim was to enable them to participate in the series of activities based on the short story, but also to gain first-hand experience in the kinds of drama-in-education activities that they could implement in their classes as potential teachers.

After reading the short story together, the class was divided into seven groups consisting of nine members per group of diverse language backgrounds. This approach necessitated the use of English as lingua franca during the drama-in-education activities. Initially, there was resistance to this approach as the students preferred to work with their friends. However, after the first workshop session that focused on the creation of the frozen images, they felt increasingly comfortable working with each other. There were no major linguistic challenges as all the students could communicate in English even though their level of proficiency varied. They could communicate their ideas to the rest of the group and, after the first workshop, felt comfortable enough with each other to work together in the subsequent workshops. Even though the groups were culturally and linguistically diverse, there did not appear to be any cross-cultural tensions; the students' diary entries do not report on any tensions, neither did I observe such tensions within the class as such.

Logamurthie Athiemoolam
*Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers*

Scenario
Volume 2013 · Issue 2

Generally the students related well to each other in spite of their linguistic and cultural differences which might have contributed to the overall success of the workshops and the dramatic presentations. An analysis of the diary entries on the students' group work participation is effectively summed up by one student: "I think that I developed in a big way because I got to work with people I didn't previously work with and it was fine." Another student describes her experiences as follows: "It was awesome to work with students from other linguistic groups". One of the African (Xhosa speaking) students was more specific about her interaction with people of different skin color: "I benefitted socially getting to mingle with others and it was a great experience because I have never worked with Whites and Coloureds being the main character. I am glad they believed in me and I was capable to do it."

In their groups the students were required to discuss the key issues and themes of the story, link the topic of street children to their own experiences and provide feedback on their viewpoints to the rest of the class. Thereafter I demonstrated the frozen image technique to the class so that they had a good understanding of what it entailed and how to create a frozen image.

On the basis of their understanding of the story each group had to create a frozen image based on any part of the story. In the creation of their frozen images they had to reflect on who they were, where the scene was taking place and what was happening. The other students in the class were required to question each of the participants in the frozen image to place the scene into context, thereby leading to a more in-depth analysis of the key issues and concerns being depicted. The class could ask the various members of the groups questions such as *Who are you? What are you doing here? Why are you here?* One of the advantages of this exercise was that it involved the students in interactive learning, as they had to engage with the participants in the frozen scene while the participants were required to respond to their questions. According to Burgess and Gaudry (1986: 17), although the interactions of characters and events hold the students' interest in the drama, their real life experiences are essential to the creation of personal symbolic meaning. In this sense then, participation in the dramatic process involves the students in experiential, expressive and communicative modes of action. The students discussed what they thought was happening in the scene, and thereafter each group explained what their frozen scene aimed to depict.

During this first session when I facilitated the group work activities I observed that some of the more well-spoken students were dominating the discussion and there was also a measure of resistance from some of the other students. I then introduced the students to a process which involved passing on a stick from one member to the next so that each member had an opportunity to articulate their viewpoints on an issue. In order to accommodate the shy, withdrawn students, all the groups presented their frozen images simultaneously. This approach appeared to be effective and less intimidating since they were all participants and I was the only person observing. Thereafter the groups who felt more confident were invited to present their frozen scenes to their fellow

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

students, who could then question the characters in role and acquire a better understanding of the frozen scene.

This approach worked very well as those learners who were more reserved felt at ease since they were not required to present their frozen scenes to the whole class. The groups that volunteered to present their scenes succeeded in motivating other groups to also present their frozen images after they realized that the activity was a non-threatening one. Eventually all the groups presented their frozen scenes to the class and responded to the questions posed by their peers.

After the frozen image presentations, I discussed the technique with the class to establish what they thought about this approach to teaching and learning and the extent to which they considered the approach beneficial in school contexts. The class provided positive feedback and returned to their groups to commence with role biographies of the frozen image characters, based on their responses to the questions posed by their peers. The written biographies provided an outline of who they were, where they were, what they were doing there, why they were there and how they felt about what was happening within the context of the scene. The purpose of the role biographies was to improve the student's written language skills, to inspire them to reflect more carefully on their roles within the context of the frozen image and expand on their characters for the purposes of the subsequent role plays.

3.2   The Second Drama-in-Education Workshop

In the second workshop the students, shared their role biographies with the other members of their groups, posed questions and discussed their characters. The task now was to convert their frozen scenes into role plays through creative use of their own dialogues, assisted by the initial frozen images, the role biographies, and the group discussion. The transformation of the frozen images into role plays worked well and the students were becoming more engaged and focused on their presentations. I observed that students were co-operating with their group members and that they were enthusiastic about their dramatic performances.

3.3   The Third Drama-in-Education Workshop

While the students' presentations in the first and second workshops were based on the short story *I aint got no home*, the third workshop was not confined to the story and thus provided them with the opportunity to examine the topic of street children from multiple perspectives. The aim of this workshop was to enable them to think creatively on the topic and to examine and portray issues of street children in their role plays that were of significance to them.

In their groups, the students discussed their role plays and decided what aspect of the street child's life they intended to portray. After each role play had been presented to and discussed by the class, the students went back into their

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

respective groups, examining some of the issues emerging from their depiction of the scene, and reflecting more carefully on the plight of street children. This activity enabled the students "to go beyond the here and now and even walk in the shoes of another" (Boudreault 2010: 2).

The scenes depicted street children in multiple perspectives. While some groups focused on crimes committed by street children such as stealing, others tried to demonstrate what the community needs to do to assist street children. One of the groups presented a very creative role play in which they depicted flames from a hearth with each flame representing some abstract element or aspect of the street child's life such as hope, love and goals. This vivid portrayal inspired the rest of the class to reflect on all aspects of the street child. The students were growing in confidence and their ability to speak English fluently as gauged from their participation in the role plays as well as their articulation of their experiences during the subsequent reflections. The learners' contributions served to draw many students into the discussion as they talked about the various aspects of the street child's experiences. One of the students expressed the view that using the role play scene as a starting point for a discussion on a topical issue could motivate learners in the intermediate phase classes to become more engaged in the lesson as they could also use their prior knowledge to flesh out the role plays. The role plays could thus be used as an important springboard for the interrogation of key issues affecting society at large.

3.4 The Fourth Drama-in-education workshop and follow-up classes: Dramatic presentations

During the fourth workshop the students were guided to create their own theatrical pieces. They were introduced to the writing of scripts, characterization, movement, costume and props to provide them with a background for dramatization. This was done by a combination of the lecture presentation, discussion with questioning and group work presentations. Each group was provided with a few props which they had to use to create a short role play and which they presented to the class. This activity enabled them to apply theory to practice.

The students were required to focus on contemporary issues that they felt were of particular relevance and significance to their lives. The aim of the dramatic presentations was to enable them to incorporate the previously learned drama-in-education techniques into their plays.

The students worked in their groups and brainstormed ideas on issues they intended to highlight in their plays. Initially most of the students struggled, but I facilitated the process by assisting each group to flesh out their ideas and by guiding them to create a framework for their production. At the end of this workshop each of the groups had decided on a theme for their plays. The groups were requested to record all their experiences within the group in their diaries and to write about the process, their feelings and all related challenges.

After this workshop there were three two-hour follow-up sessions aimed

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

at focusing on the challenges that students were experiencing and providing appropriate guidance where necessary. During the first followup session it became evident that the groups were experiencing a number of challenges like apathy from some members, difficulties in writing the script and deciding on a director for their plays. As the facilitator I afforded each group an opportunity to share these issues with the rest of the class and, through joint discussion, guidance and mutual support, the students were able to resolve these issues.

The second and third follow-up sessions focused on a similar reflective exercise and aimed at assisting the students to work on the development of their scenes. In the second session the students appeared to be more confident and the groups were excited about the design of their dramatic presentations. By the third session they had finalized their plays and were discussing the finer details such as props and costumes. The groups met during their free time to discuss their plays, while the class meetings focused on providing a support system for the students and creating a forum for them to discuss their challenges. The groups selected their own topics which tended to focus on disturbing issues as outlined below. In order to guide them through these topics I created ample opportunities for reflection throughout all three sessions. These reflective sessions enabled them to talk about their roles and guided them to an understanding of the topic, and also served to make them feel comfortable with the portrayal of their respective roles..

Eventually each of the seven groups worked on all aspects of the creation of their plays including topics, design, costume and props, and presented them to the class. The students participated actively in the design of their dramatic presentations and incorporated creative ideas into them, including frozen scenes, music, dance and choral verse. The plays were presented to the class, and after each presentation the students had the opportunity to discuss the issues highlighted and to pose questions to the groups. I also facilitated in-depth reflections on their dramatic presentations and the roles they portrayed within the plays so that they could gently be guided out of their roles and could be guided to link their experiences within the play to issues affecting society at large. In the dramatic presentations highlighted below the students presented images and scenes that portrayed helplessness, anger and grief after crucial, disturbing, and often violent experiences. In addition to these negative images the plays also focused on images of hope associated with addressing these challenges in a positive manner by highlighting the kind of support that could be provided to victims of atrocities like rape or xenophobia. The dramatic performances thus ended on a positive note in that the participants demonstrated the kind of support that could be provided to the victims to enable them to come to terms with grief, loss, fear and pain.

The students chose topics that focused on issues prevalent in South African society at large such as xenophobia, breast cancer, rape, hypocrisy and HIV / Aids. The first dramatic presentation entitled *One Last Time* was based on the topic of rape and provided an account of how a group of intoxicated young boys rape a young girl who later discovers that she is HIV positive. The

Logamurthie Athiemoolam
*Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers*

Scenario
Volume 2013 · Issue 2

second play, *Uncertain Future*, focused on the topic of gangsterism in society and provided an account of how a gang terrorise a community and rape a young girl. The play examined the plight of the rape victim. The topic of the third play, *I don't I live I do I die,* revolved around HIV / Aids and related the story of how a young girl from a poor rural background who obtains a university entrance qualification has to relinquish her dream of becoming a doctor after she engages in unprotected sex with a male student and contracts the dreaded Aids virus. The fourth play *Seeing is not believing* depicted a priest who abuses his congregation's trust by engaging in an adulterous relationship with one of the members of the congregation, thereby highlighting the hypocrisy of highly esteemed members in society. The fifth play, *The love I lost*, examined the topic of death and its effect on the members of a family who lose a loved one. In the sixth play, *Big girls don't cry*, the group illustrated the topic of breast cancer and particularly the discrimination experienced by three women suffering from breast cancer. The seventh play, *Rainbow nation or outright discrimination*, examined the theme of xenophobia in society with particular reference to the xenophobic attacks on a Somalian shopkeeper and his family, as well as the devastating effects of these attacks on their lives.

These are all disturbing themes, but as highlighted above, the actual scenes flowing from the topics were not presented graphically to the class, but in a way that focused on a portrayal of the issues in a more abstract way through frozen scenes, dialogue, song and dance. Furthermore the students were guided both during the preparation phase for the dramatic presentations and after the plays, to reflect on their roles in the dramatic presentations as a whole and on how to support the victims of such societal atrocities.

4 Findings

4.1 Changes in Students' Attitudes

In the first workshop when the story on the homeless child was read and discussed, some students participated in the class discussion, whilst others tended to be rather passive and detached from the lesson. When the groups presented their frozen scenes, the whole class participated actively by posing interesting questions to the members of the group who portrayed their roles convincingly in their frozen images. The class had never been this interactive and excited before.

The degree of interest and enthusiasm amongst the students was also increasing as became evident in the second workshop when they shared their biographies with the members of their group and used these as the basis for their role plays. The students incorporated their biographies into their group role plays in very creative and convincing ways, and the level of participation by all members in the respective groups was impressive. It was clear that, judging from their active participation in their role plays they were becoming more confident and were enjoying this interactive approach to teaching and learning.

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

The role plays that they presented in the third workshop based on the topic of street children served to demonstrate how their confidence in the use of English was improving. The students were starting to lose their inhibitions and as their confidence improved they felt more comfortable to use English in the classroom.

4.2 Students' Views on Frozen Images

The students, in reflecting on the use of the frozen image technique with reference to the short story on street children, felt that it enabled the entire class, including the shy students, to participate in the variety of activities and created opportunities for them to tap into their prior knowledge and experiences.

The trainee teachers regarded the idea of questioning characters in role as an excellent technique since it enabled the learners portraying those roles, to reflect more carefully on their roles within the frozen scene, and simultaneously enhanced fluency, creativity and critical thinking skills of the other learners in the class who were posing the questions. A significant feature of the frozen image technique as summed up by one of the students is that it "helps learners not to be nervous, but to question and to talk to others."

The learning experience created by the frozen image technique helps the participant to empathise with the character in the story, in this case the homeless child, on a deeper level. This view is very succinctly summed up by one of the student teachers who articulated her view as follows:

> The story of the homeless learner makes one think about those less for-tunate than ourselves and instills compassion and pity in the hearts of people. The fact that we dramatized the story made us step into the life of helpless/hopelessness and abandoned people and we could gain a little more insight into these people.

This viewpoint was further developed by a student who expressed the view that drama-in-education is an excellent approach to teaching and learning because it "places you in that person's shoes, teaches you their situation and feeling and you learn to respect and understand such situations."

The trainee teachers felt that it was an extremely good idea to start with the frozen image technique during the first session as it created a safe space for shy students and those who were not so fluent in English to become actively involved in the lesson. They also felt that the frozen image technique is an excellent base from which to go on to the creation of role plays and dramatic presentations. This view was summed up by one of the students who contended that: "It is the base of your plays as from the frozen image you can progress." Another student felt that it was effective because it prepared one for the real role play and also enabled one to "get to know your group better before doing the actual play." She added further that the class also understood the role play better after having participated in the frozen scene by posing questions.

A number of students provided positive accounts of their learning as a result of their involvement in the frozen image scenes. As pointed out by one of the

Logamurthie Athiemoolam
*Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers*

Scenario
Volume 2013 · Issue 2

students the frozen images worked well because "one could be critical and have practical experience of the story and see others' creativity as well as one's own."

The teacher trainees were convinced that the drama-in-education programme with its various facets including the creation of frozen images and the dramatic presentations "enables one to think outside the box and move outside of a limited viewpoint." Furthermore the interactive nature of the process ensures active student participation which reduces boredom and apathy within the context of the class as it, according to one of the students, "makes class more interesting since we don't just sit in the class and listen to the lecturer for an hour. We are active most of the time and it gives us a chance to be creative." The interactive nature of drama-in-education, according to the students, provided them with opportunities to improve their social relationships and to learn about each other and themselves. This view was expressed by one of the students when she maintained that "you get to know other students at a deeper level."

In their analysis of the drama-in-education process the students commented on the immense possibilities of implementing drama-in-education in one's class in their roles as potential teachers and the benefits that learners could derive from the process. This view was summed up by one of the students who contended that she would definitely use the frozen image technique in her class as a potential teacher "because one learns a lot and it involves group activity."

4.3 Students' Feedback on Drama-in-Education Presentations

The groups exercised care in the design and presentation of their dramatic presentations and used the individual talents of their group members in the field of dance, music, mime and poetry to enhance their efforts.

Their first-hand experiences in drama-in-education gave them the necessary skills that they believed would enable them to implement such activities in their classes as potential teachers. A number of students indicated that they were impressed by some of their generally very shy, withdrawn peers who became more confident and seemed to blossom after their active participation in the dramatic performance. A number of the students indicated that they were initially reluctant to participate in the dramatic presentations, as they had never acted in plays before. However, in reflecting on their experiences, it emerged that their participation in the plays gave them the confidence and served as a vehicle for the discovery of their hidden talents that they never thought they had. One of the students contended that her involvement in the dramatic presentation made her to, as she put it "believe in myself and to appreciate my fellow students".

The students' involvement in the dramatic presentations enabled them to express themselves in ways that they were not used to. Most students also indicated that their growth was phenomenal as highlighted by the following viewpoint expressed by one of them:

> The play allowed me to explore my inner self and present a part of me others were not used to seeing. The play also developed me not to be

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

shy and to have fun in front of the whole class. It certainly prepared me
to go out and be a teacher with confidence.

Students felt that, judging from their own personal growth as a result of their
first-hand experiences in drama-in-education, creative approaches such as these
could make a significant contribution to the facilitation and enhancement of
oral communication skills in language learning.

5   Discussion

The study indicates that drama-in-education has the potential to improve oral
communication skills and to facilitate language use. The use of the short
story was an effective starting point as it served as a basis on which the
drama-in-education exercises could be based. Furthermore, since the students
could relate to the theme on a personal level, they were afforded opportunities
to use the second language more spontaneously and to present their thoughts
and feelings in creative ways. The latter was showcased in their frozen scenes
based on the short story, their role plays and their dramatic presentations. The
range of drama-in-education activities served to ensure that the students were
actively engaged throughout the process.

The students were particularly impressed with the interactive nature of the
activities which ensured that they were active participants rather than passive
recipients throughout the entire process.

Initially the second language English speakers were hesitant to participate
actively in their group discussions because they lacked the confidence and
felt inhibited. However, once they were provided with a safe space within
which to work, their confidence improved and they started to communicate
more in English. Even though some of them were not as fluent as the L1
English speakers, they were not intimidated as their responses were valued and
affirmed. Furthermore the English L1 students who were placed in each of the
groups motivated the English L2 students to communicate in English and guided
and supported them. This was observed during all the workshop sessions, the
preparation for the dramatic performance, and the reflection sessions.

Most students expressed the view that they felt motivated to use drama-in-
education in their classes especially since their own experiences taught them
that it assists learners in better understanding a story.

A number of the students said that they experienced frozen images and
role plays as excellent teaching and learning techniques, because they were
hands-on activities with the potential to keep learners actively engaged in
the lessons. The advantages for classroom contexts are that learners will be
motivated to speak in public and will feel comfortable to present their views
in class. In the context of teaching and learning this makes learning easy and
fun because as summed up by one of the student's "you enjoy what you are
doing while learning." Simultaneously teaching becomes relevant and exciting

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

for the teacher because "you interact with the learners on a deeper level and get to know them personally."

The study indicates that second language speakers could underestimate their ability in the language if they are not afforded ample opportunities to be active participants. The drama-in-education approach built their confidence and motivated them to use the language. The traditional lecture approach, on the other hand, tends to confine the students to being passive recipients, which could stifle their creativity and critical thinking skills.

Since drama-in-education involves a two-way communication process between teacher and student (or student and student), both parties are able to learn from each other as they engage in the process of meaning making that arises out of the context. The fact that the students are able to identify and empathise with the characters within their drama presentations leads to more authentic and engaging learning experiences that encourage active student participation. In this way as suggested by Maley and Duff (1979: 80), students' involvement in the negotiation and construction of meaning during participation in a drama provides them with insights into the relationship between context and language, which enables them to link the language they are learning to the world around them.

Teaching and learning with drama-in-education is a developmental process that has different outcomes in different contexts. As pointed out in this study, some of the students were, at the outset, very reluctant to participate in the activities, but later grew in confidence and even the shy learners were successful. In this regard one of the students stated "I learnt how to overcome my shyness through drama-in-education." One of the students in her diary entry describes the process of putting the play together as "a really stressful and challenging process as there was a fear of disaster." She states that she was initially very skeptical about the process and doubted whether her group would be able to present a meaningful piece of work. Later on in her diary she describes the play as "magical" and her development as follows: "If I have grown this much in one year, it can do wonders for my learners."

The very nature of drama-in-education is that it is an approach that builds up and scaffolds learners. Since the relationship between the students and the drama-in-education facilitator is one based on mutual understanding and trust, they feel affirmed and valued. Furthermore, since the students' oral contributions are valued they are motivated to participate more actively in all the activities. In this way they make maximum use of the opportunities created to practice their second language in the classroom.

The fact that many of the students indicated that they would implement drama-in-education in their classes as potential teachers illustrates the immense value that they derived from the experiential learning opportunities during the workshops. One of the students said that she would use drama-in-education in her class because "learners learn better when they can see and act it out" while another student indicated that she would definitely use the approach in her class because "it keeps the learners involved and active". In her analysis of the

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

approach as a prospective teacher one of the students felt that the approach was probably one of the best to use in the class since "through group discussion, frozen scenes and role play itself we as learners are given opportunities to be drawn out of our comfort zones and participate in learning."

The study illustrates that the implementation of drama-in-education in teacher training programmes could serve a dual purpose in that it could enhance the oral communication skills of pre-service teachers, as well as motivate them to implement interactive approaches in their classes instead of merely adopting the teacher-centred approach.

This confirms the findings of Kaaland-Wells' study conducted in 1994 (quoted in Wagner 1998) that showed that teachers who had taken a college drama course were more likely than others to feel that drama-in-education should be part of all teacher training and they were more likely to view it as effective teaching and learning techniques.

6   Conclusion

The study involving the implementation of drama-in-education to facilitate language use specifically in English amongst a group of first year pre-service trainee teachers indicates that the drama-in-education approach can lead to active participation and the enhancement of oral communication skills. The outcome of the learning for both the lecturer and the students was a positive and engaging experience that contributed to their personal development and enrichment. Initially students tended to be detached from the classes and unwilling to speak English, but after the implementation of the drama-in-education activities frozen images and dramatic presentations, the students' ability to use and confidence in their English improved tremendously. They also actively participated in the reflective process, engaged with topics and roles, and provided accounts of their experiences during the process. Engaging in reflective practice also served to enhance their communication in the second language as they learned to talk about their feelings and experiences.

During the process, students became more engaged and focused, which motivated them to use English more spontaneously and fluently. The trainee teachers were also convinced of the immense value of using drama-in-education and indicated that they were definitely motivated to use such creative approaches in their prospective classes. The study thus illustrates that the implementation of a drama-in-education programme has the potential to improve English second language trainee teachers' oral confidence and simultaneously enable them to reflect on how the strategies could be implemented in their classes as potential teachers.

Logamurthie Athiemoolam
Using drama-in-education to Facilitate Active Participation and the
Enhancement of Oral Communication Skills among First Year Pre-service
Teachers

Scenario
Volume 2013 · Issue 2

Bibliography

Ashton-Hay, Sally (2005): Drama: Engaging all Learning Styles. In: *Proceedings 9th International INGED (Turkish English Education Association) Conference*, Economics and Technical University, Ankara, Turkey, 1-16

Barnes, Douglas (1968): *Drama in the English Classroom*. Champaign, IL: National Council of Teachers of English

Boudreault, Chris (2010): The Benefits of using Drama in the ESL/EFL Classroom. *The Internet TESL Journal*, XVI, 1, 1-5. Available online @ http://iteslj.org/

Burgess, Roma; Gaudry, Pamela (1985): *Time for Drama: A Handbook for Secondary Teachers*. Milton Keynes: Open University Press

Elder, Thomas & Wood, Ronald (eds.) (1964): I ain't got no home. *Harrap's Swift Readers (Book 4)*. London: Harrap Limited, 11-17

Fennessey, Sharon (2000): History in the Spotlight: Creative Drama and Theatre Practices for the Social Studies Classroom. Portsmouth, NH: Heinemann

Landy, Robert J. (1982): *Handbook of Educational Drama and Theatre*. Westport CT: Greenwood Press

Maley, Alan; Duff, Alan (1979): *Drama Techniques in Language Learning*. Cambridge: Cambridge University Press

McCaslin, Nellie (1990): *Creative Drama in the Classroom.* 5th ed. Studio City: Players Press Incorporated

O'Neil, Cecilly (1985): Imagined Worlds in Theatre and Drama. In: *Theory into Practice* 24/3, 158-165

Phillips, Sarah (1999): *Drama with Children*. Oxford: Oxford University Press

Verriour, Patrick (1994): *In Role: Teaching and Learning Dramatically*. Ontario: Pippin Publishing Limited

Vygotsky, Lev.S (1978): *Mind and Society: The Development of Higher Mental Processes*. Cambridge, MA: Harvard University Press

Wagner, Betty Jane (1998): Educational Drama and Language Arts: What Research Shows. Portsmouth, NH: Heinemann

The Effects of Integrated Drama-Based Role Play and Student Teams Achievement Division (STAD) on Students' Speaking Skills and Affective Involvement

Lawarn Sirisrimangkorn, Jitpanat Suwanthep

Suranaree University of Technology, Thailand

Abstract

The study investigates the pedagogical use of integrated drama-based role play and Student Teams Achievement Division (STAD) cooperative learning, and its effects on the first year non-English majors' speaking skills, motivation, and self-esteem. The study was conducted over an academic semester in a basic English class in a northeastern university in Thailand with two separate groups, with a quasi-experimental design. The participants in this study were 80 non-native undergraduate students whose major was not English. Over the 16 weeks of the study, both groups of students studied English with the same learning content; however, only the experimental group was introduced to drama-based role play and STAD, with blended-learning instruction, while the control group continued using the course book role plays with regular group work activities and classroom instruction. Both quantitative (t-test) and qualitative (content analysis) methods were used to analyze the results of the study. The results of the quantitative and qualitative analysis showed the effectiveness of drama-based role play combined with STAD on students' speaking skills, motivation, and self-esteem in the experimental group. The study concludes with recommendations for the integration of the blended drama-based and cooperative learning to improve students' English speaking skills and affective involvement.

Suranaree University of Technology, Thailand

1 Introduction

Teaching language through drama has such potential because it gives a context for listening and meaningful language production, in which learners need to use their language resources (Chauhan 2004). Drama pedagogy provides authentic communicative environments for the learners, and drama activities can be used

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

to heighten learners' speaking ability (Ulas 2008; Janudom & Wasanasomsithi 2009). In addition, the implementation of drama pedagogy benefits learners' motivation and self-esteem through its non-threatening classroom environments (Donnery 2009; Pacyga 2009; Read 2009). A classroom with drama activities motivates learners to learn and provides them with a relaxing yet challenging environment in which to study. Drama-based role play is an activity in which students develop a story together. In doing this, they are required to engage in the preparation of a role play and act it out (Cockett 2000). Drama-based role play has positive effects on learners' communicative and affective skills as it stimulates the learners' authentic conversation and allows them to act in a framework, so they can overcome their fear of certain emotional, linguistic or social constraints (Brash et al. 2009). When learners learn English through drama, they learn not only language use, but also communicative processes. Drama-based activities focusing on meaningful language, interactive communication, and cooperative group work can stimulate participation (Dailey 2009). With regard to cooperative learning, cooperative learning activities are also often used in language teaching. Cooperative learning is an instructional approach which encourages students' learning through group interaction. It provides maximum opportunities for meaningful input and output in interactive and supportive environments (Ghaith 2003).

STAD (Student Teams Achievement Division) is an instructional cooperative approach with a focus on small groups of learners with divergent abilities working together to reach a shared learning goal. English speaking skills are increasingly important for EFL learners; however, many Thai learners have very low English speaking skills (Pattaranon 1988; Jong-Utsah 1988, cited in Janudom & Wasanasomsithi 2009). Moreover, Thai undergraduate students are not confident in either speaking or listening to the target language even though communicative language teaching has been implemented (Sukanake, Heaton, Chantrupanth & Rorex 2003). Generally, graduate students should have adequate English speaking skills so that they can communicate effectively in English. For this reason, it is necessary to find effective pedagogical techniques to help develop students' speaking skills while improving their affective involvement. The use of drama activities can fulfill aspects of the development of learners' English skills in the second or foreign language classroom. Several researchers (Royka 2002; Zyoud 2007) point to the benefits of drama such as bringing enjoyment to lessons and increasing students' positive learning experiences. Nevertheless, Gaudart (1990) claims that drama pedagogy is an extremely time-consuming approach. Even though drama is fun, for many traditional teachers it is not a serious method for learning (Royka 2002). Furthermore, Belz (2002, cited in Swenddal 2011) echoes the concerns on language learning through drama activities (language play) and notes that it is viewed as a superfluous activity that deviates from a 'serious' process of language learning. Despite all the criticism of the use of drama in a language classroom, Swenddal (2011) claims that learners will derive benefits from drama engagement as their language acquisition processes are stimulated and

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

supported.

In view of the concerns over drama practices in language play, this study investigates an appropriate approach, which may be integrated with drama-based role play in order for students to practice communicative activities and become affectively involved. In this light, STAD can be integrated into the drama-based role play as it may provide benefits for language learners, including opportunities for interaction with other students which can lead to communication among them, at the same time enhancing the students' motivation and self-esteem. Certain STAD components can be applied to create structured environments of drama-based role play procedures. These include: class presentations, which call for students' individual participation in the task; working in teams, which requires students' group cooperation; and the use of quizzes, which test students' attention to learning content and task completion. Making use of these components can make learners' engagement and interaction in drama-based role play more meaningful and purposeful. In the classroom, drama-based role play and STAD may support an authentic and non-threatening learning environment which encourages the exchange of knowledge between the students. Drama brings enjoyment to learners, motivates them to learn and increases their self-esteem. In learning English, learners can play with language through drama-based activities, while they follow the components of STAD which keep them focused on learning processes at all time. Therefore, STAD may be used with drama-based activities as it encourages students who are used to the traditional system to get involved in communicative language learning. Learning procedures under STAD may be an effective tool for learners to efficiently learn with drama-based role play. This is why the researchers would like to outline useful pedagogies that best suit the language skills essential to students' successful performance of drama activities. Thus, the present study aims to answer the following research questions:

1. How does the integration of drama-based role play and STAD affect students' speaking skills?

2. How does the integration of drama-based role play and STAD affect students' motivation and self-esteem?

This study on integrated drama-based role play and STAD is expected to yield more insights into the combination of drama pedagogy and cooperative language learning, which may lay the foundation for applications in other EFL teaching contexts.

2   Background

Nakhon Ratchasima Rajabhat University (NRRU) is a local university in Nakhon Ratchasima, Thailand. NRRU provides various bachelor courses for undergraduate students. The English Foundation course is one of the compulsory

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

subjects and it requires learners to successfully develop communicative skills and basic English knowledge for usage in both inside and outside of the classroom. The English Foundation class at NRRU consists of three periods (150 minutes) which are offered once a week and each English Foundation class consists of students with different levels of English proficiency. According to Noom-Ura (2008: 175), a classroom of divergent students requires a particular teaching method that focuses on a variety of activities "with the hope that either one or other of the activities will help the majority of students to some extent, while slow learners become temporarily 'invisible' or ignored." Generally, NRRU undergraduate students have studied English for at least 12 years; however, many of them have low English proficiency, especially in oral output. In Thailand, speaking skills are a critical part of language learning and teaching process; however, it may be extremely difficult for Thai learners to master the English language in terms of communicative skills (Khamkhien 2010) due to low motivation and self-esteem, as they are reluctant to participate in communication activities in the language class. The two main reasons for this may arise from the lack of an English-speaking environment and an interactive learning atmosphere. Many students in other EFL countries have many opportunities to encounter and use English; however, Thai students have few chances to use English as they tend be exposed only to Thai media and instruction. English is rarely used in public or even in a classroom. This may also cause Thai students' negative feelings towards English. Moreover, Wiriyachitra (2004) state that Thai students face difficulties in learning English because they are mostly passive learners and too shy to use the language to communicate in class. Furthermore, Piatanyakorn (2003, cited in Grubbs et al. 2008) found that Rajabhat students' English proficiency level was affected either directly or indirectly by their background, the time spent learning English, the teachers, and the classroom tools. This laid the foundation for the rationale of using drama-based role play and STAD to improve the learning situation. The adoption of drama-based activities aims to stimulate students to be active learners and to form a communicative and cooperative learning environment.

3   Drama Pedagogy and Cooperative Learning

The quasi-experimental research design was conducted with two groups of students who received different treatment and instructions. Drama-based role play and STAD were designed and implemented with the experimental group of students, while the control group used the course book role play and group work. The effects of the integration were determined by comparing the scores of the pre- and post-speaking tests, Attitude and Motivation Battery Test (AMBT), and Self-Esteem Test (SET) of the participants. Semi-structured interviews and students' journals were used to investigate students' perceptions towards the tasks conducted in the experimental group.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking   Scenario
Skills and Affective Involvement   Volume 2013 · Issue 2

3.1   Drama-based role play

In this study, the drama-based role play activities had of six components: (1) drama-based role play scaffolding, (2) script co-creation, (3) group rehearsal, (4) performance recording, (5) performance presentation, and (6) reflection. The details of each phrase are as follows:

1. **Drama-based role play scaffolding:** students are provided with a video clip based on the theme of each unit. This video clip functions as scaffolding for the students.

2. **Script co-creation:** students are required to create a conversation or script relevant to the content of the unit they have studied. The script should be developed by all group members.

3. **Rehearsal:** The students rehearse their performance based on their script. They can rehearse independently as many times as they want before recording their actual performance.

4. **Performance recording:** The students record their performance.

5. **Performance presentation:** The students' performance is presented the class so that teacher and peers can evaluate and share ideas based on the assignment.

6. **Reflection:** Classmates are encouraged to reflect on each group's performance. The comments obtained should be taken into consideration in order to improve the next group's performance.

Drama-based role play allows participants to create and develop their roles independently. Language learners are required to engage in the preparation of the role play and then act it out. Likewise, students in this study are required to record six drama-based videos based on six role-play situations. The important aspect of working on this kind of role play is the fact that students converse together. In terms of authentic communication, "drama-based role play can lessen the feeling of artificiality of the language classroom and may make learning more realistic and meaningful" (Brash et al. 2009: 102).

3.2   Student Teams Achievement Division (STAD)

Individual accountability means students' individual responsibility for their own learning, which can result in team success. It is seen as an important factor in the success of drama-based activities. Teams cannot be successful without individual accountability between the members. It starts with each learner having individual accountability for their own learning in the class presentations provided through e-learning lessons. Then, learners apply and contribute their knowledge through in-class group work and assignments.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

While working in groups, they share their experiences, test their knowledge, and produce output together. For a result, they demonstrate learning products to their peers and reveal the significance of those experiences together. STAD is composed of five components: (1) class presentations; (2) work in teams; (3) quizzes; (4) individual improvement scores; and (5) team recognition. Each component is integrated in order to promote students' English learning through drama-based role play. As for the first component, the 'class presentations' are based on students' learning on the content provided by the teacher. The students are required to approach the content through e-learning before actual classroom instruction. The second component, the 'team' component, encourages students to learn and work cooperatively with their classmates. During the process, the students work in teams based on team assignments and co-creation scripts. 'Quizzes' make up the third component, focusing on the individual accountability of each student. They are supposed to perform better in each quiz so that they earn improvement scores for their team. The fourth component, 'individual improvement scores', encourages the students to make an effort and develop their own learning. Each learner's improvement scores can contribute to their team performance. Finally, 'team recognition', the last component, urges all members in each team to work together in order to get the team reward.

4 Data Analysis

4.1 Quantitative results

Speaking skills — In terms of speaking, there was a statistically significant difference in the post-speaking test at .01 level between the two groups. The mean scores of the experimental group (Mean = 29.95, S.D.= 2.096) was higher than that of the control group (Mean = 23.10, S.D.= 3.393), respectively (see Table 1). The results of post- speaking tests highlighted that students in the experimental group had statistically higher post-test scores than students in the control group.

Table 1: Speaking Skills

Test	Group	N	Mean	S.D	Sig.(2-tailed)
Pre-test	Experimental	40	22.08	2.324	.534
	Control	40	21.58	2.701	
Post-test	Experimental	40	29.95	2.096	.000
	Control	40	23.10	3.393	

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

Motivation — For motivation, there was a statistically significant difference in the post-AMBT at .01 level between the two groups. The post-AMBT mean scores of the experimental group (Mean = 91.25, S.D.= 4.634) was higher than that of the control group (Mean = 85.43, S.D.= 5.546), respectively (see Table 2). The results of AMBT highlighted that students in the experimental group had statistically higher motivation than students in the control group.

Table 2: Motivation

Test	Group	N	Mean	S.D	Sig.(2-tailed)
Pre-test	Experimental	40	74.25	4.813	.390
	Control	40	75.15	4.498	
Post-test	Experimental	40	91.25	4.634	.000
	Control	40	85.43	5.546	

Self-Esteem — With regard to self-esteem, there was a statistically significant difference in the post-SET at .01 level between the two groups. The post-SET mean scores of the experimental group (x = 66.00, S.D.= 7.449) was significantly higher than that of the control group (x = 56.45, S.D.= 6.341), respectively. The results of the post-SET highlighted that students in the experimental group had statistically higher self-esteem than students in the control group (see Table 3). Such findings show that instruction based on drama-based role play and STAD is likely to develop speaking skills, motivation, and affective involvement.

Table 3: Self-Esteem

Test	Group	N	Mean	S.D	Sig.(2-tailed)
Pre-test	Experimental	40	53.23	9.781	.716
	Control		52.43	9.834	
Post-test	Experimental	40	66.00	7.449	.000
	Control		56.45	6.341	

4.2 Qualitative results

As far as the qualitative results are concerned, data was collected through interviews and students' reflections in their journals. To interpret the qualitative

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

results, content analysis was conducted in this study. It started with the overview of all learner responses to each question, which were then grouped into certain specific areas. Semi-structured interviews were conducted after the completion of the integrated drama-based role play and STAD activities at the end of semester. The students of the experimental group were interviewed in order to collect their perceptions of the integration of drama-based role play and STAD. In terms of speaking, students were asked whether the tasks helped them to develop their speaking skills. The students agreed that drama activities had a positive effect on their speaking skills. The reasons given are as follows: firstly, 40% of students reported that drama activities provided them with chances to practice speaking. Most students claimed that they were afforded more opportunities to use what they had learned from the class in a practical way. This is interesting because English is a compulsory subject in Thailand. The students have to study English from grade one. Outside the classroom, there are few chances for them to use English. Examples of their translated responses are reported below:

> "I was hardly exposed to English when I was in high school, but activities in this class provided me with chances to utilize what I had learned in a practical way."

> "Previously, I had few chances to use English. I often spoke 'Yes', 'No', 'OK', but when we were assigned to work on the assignment, I got a chance to use English."

Secondly, 30% of students reported that the activities encouraged them to use English authentically, for example:

> "Drama-based activities help me to use English in a real situation. Not only theory that we study, but we also use English in a practical way. Drama-based instruction is efficient. To explain this, when we study one subject, if we study only theory, it is theory that we know. Then, we lack of self-confidence. Drama-based activities help us to be successful in learning."

Finally, 30% of students explained that they developed their speaking skills as they became familiar with the speaking tasks of the drama activities.

> "I think it helps me improve English speaking. Previously we didn't practice much English. However, when we are assigned to record video in English, we are more familiarized and dare to think, speak, and do activities in English."

In terms of motivation, most students confirmed that drama-based activities helped them develop their motivation due their interesting design and the enjoyable instruction. For self-esteem, most students indicated that the activities helped increase their self-esteem because they were involved in the activities at all times and felt that their contributions mattered. As for reflections specifically

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

related to the effects of STAD elements on their English learning, most students reported that each component of STAD helped them develop their English skills and kept them involved in the English class. Students saw the first component of STAD, which is based on e-learning, as an important channel for reviewing English. Secondly, students said that the team component was beneficial as it encouraged them to work and cooperatively solve problems with peers. Next, quizzes were useful as students were encouraged to be active in their learning and provided them with feedback. The fourth component helped develop students' English learning. The increasing improvement scores motivated students to pay more attention in class. For the last component, the students mostly pointed to the benefit of the component as a reward for them. They were not serious about being the winning team, but they felt good if they were rewarded. To summarize, the results obtained showed that the integrated drama-based role play and STAD were beneficial to students' learning.

In terms of the disadvantages of the integration of drama-based role play and cooperative learning, one student pointed out that the learning procedures were complicated, especially the first time. Moreover, there were many things to complete for this class, considering the fact that they also had other activities to do for other classes. They had limited time and it took a while to get used to the learning procedures. However, the student was sure that if he had another chance to work on drama-based role play in future courses, he would understand all tasks and learn more easily.

The students also gave suggestions for the study: they suggested the use of drama-based activities in other English classes. Results from students' journals were similar to those from the interviews. The results obtained showed that students viewed integrated drama-based activities as beneficial to their speaking proficiency, motivation and self-esteem. In terms of their speaking proficiency, they agreed that the improvement in their speaking was a result of three drama-based activities: script writing, individual speaking practice and group rehearsal. While they co-created the script, they were reminded how to speak English appropriately and correctly. After that, individual speaking practice was included as it helped them to be ready to converse with their interlocutors. Finally, they thought that the group rehearsal helped them communicate appropriately. Most students claimed they benefitted from the cooperation among peers as they completed the assignments. It can be seen that principles of drama pedagogy and cooperative learning support each other. Drama pedagogy and cooperative learning encourage learners to get involved in activities at all times. Cooperation supports them in working and helping each other. This is why cooperative learning can be successfully implemented into drama-based activities.

Drawing from the findings of the study, it could be concluded that the integration of drama-based role play and STAD was effective for the improvement of speaking skills, motivation and self-esteem. In terms of the quantitative analysis, there were statistically significant differences in the post-speaking tests, AMBT, and SET between two groups of students. The

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

mean scores highlighted that students benefited from the integration of drama pedagogy and cooperative learning. As regards qualitative analysis, students' perceptions towards the activities provided further support for the effectiveness of the proposal.

5 Benefits

5.1 Speaking Skills Development

The results obtained showed that students' experiences in working on the integrated drama-based and STAD tasks helped them develop their speaking skills. Engaging in drama-based activities kept students involved in their language development, especially when creating the script for their teams. When students worked on the script, they produced utterances and utilized linguistic knowledge that they previously learned. At the same time, they discussed the structure and usage of English that should be implemented in each dialogue. Each group was required to introduce the learning content into their dialogues, which were based on suggested situations, so the dialogue might be as simple as those which they had previously learned, or more creative. Moreover, students were encouraged to look for sets for the recordings and use props in order to make their video more interesting. They had to brainstorm and discuss various components of their recordings. Talking about structures, vocabulary, sets, and props encouraged them to increase their language skills (vocabulary and fluency). These activities led students to communicate with a purpose. They also gained benefits in nonverbal language from working on drama-based role plays through rehearsals: they learned how to express themselves nonverbally and use more body language in various situations so as to enact different roles in different situations. As with other drama-based activities, students were expected not only to develop language skills, but other non-linguistic abilities, such as movement. As Dodson (2002) notes, paralinguistic elements like body language, gestures and proxemics (use of individual physical space) are as important to communicating as grammar. Engaging in drama-based activities supports both verbal and nonverbal communication.

5.2 Classroom Benefits

The obtained data showed that students' classroom learning skills had developed. According to the principles of cooperative learning, students are expected to help each other to learn and complete the assignment, and so students worked cooperatively on writing scripts and recording their performance based on the scripts. As a result, the students learned to listen to each other, which is important for cooperative learning. Even though there was one main writer in each group, students learned to listen to each other's comments. Discussion skills were also promoted among peers while working in group on the drama-based assignment as students were required to discuss what to do

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

and how to do it. The assignment helped students to function in terms of (1) promoting group working skills; and (2) building personal relationships. With regard to the results of student interviews and journals, students perceived the integration of drama-based role play and STAD as beneficial for classroom learning as they encouraged them to expand on what they had studied in appropriate ways in an appropriate environment. Moreover, students were encouraged to become more aware of each other's needs. As one student claimed, the first time they studied cooperatively, some peers just sat there and did nothing for the team, but when they knew that they had to do quizzes and improve team scores, it made them become more active learners. The poor performance of the other teammates was not a problem when working in a cooperative learning environment but if some students refused to join in at all, the overall team performance would be lower. Cooperative learning requires individual contribution from each group member. It is acceptable if some group members cannot perform as well as others. Divergent ability of students is not a problem as STAD encourages students to motivate each other to perform better. "If students value doing well as a group, and the group can succeed only by ensuring that all group members have learned the material, then group members will be motivated to teach each other." (Slavin 1995: 42)

5.3   Personal Benefits

According to the research results, the affective involvement of the participants improved in terms of motivation and self-esteem. Even though Thai learners study English from grade one, many of them have negative feelings towards the language and low affective involvement. One reason behind their negative attitude may arise from the lack of opportunity to be exposed to English both inside and outside the classroom. Lack of practice may decrease students' interest and confidence in the use of English. In this study, students were required to create dialogues by themselves, and rehearsed and recorded their performances outside the classroom. The integrated drama-based role play and STAD was seen as a communicative task that helped support learning environments that were interactive and non-threatening and encouraged students to work cooperatively. These might be the reason for their positive affective involvement after finishing the course. In terms of motivation, students commented that they thought their motivation had increased through the task. Interestingly, one student said that "I'm surprised when I can answer English questions. I want to practice more so that I will be a better English learner." Many students also pointed to the usefulness of the drama-based role play for their future use of English. One student claimed that "I can teach other children by using my knowledge. It is beneficial for daily life and future career." These comments show that the activities led to heightened student motivation as they reported that they would like to use English more both inside and outside of the classroom. There are some studies that also confirm the effects of drama pedagogy on students' motivation (Miccoli 2003; Guadart 1990). It

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

was found that students' self-confidence in their learning ability also increased, as shown by the statistical analysis and confirmed by results from students' interviews. One student said that "If I pay much attention, I can understand English." The use of drama provides a focus and support for learners to use language in an independent way and also contributes to building up their confidence and self-esteem (Read 2009). When the students have positive affective involvement, they feel freer to participate and communicate. The task helped them in terms of both empathy and communication. Interestingly, many students also profited in terms of the content of study, as they felt encouraged to learn more. For example, one student said that "I have learned more about the famous person whom I selected to talk about for the assignment. English makes me know more about the related topic."

The combination of drama pedagogy and cooperative learning can motivate students to learn English with a positive attitude and have fun with language learning. Even though students were given situations to create scripts for, they still had the freedom to select the topic for themselves. This safety zone allowed them to creatively imagine and design the activities in accord with their team members. As a result, the students developed creativeness and imagination as shown by various set selections and props chosen for their drama production. As McCaslin (1996) claims, drama provides an opportunity for independent thinking. And curriculum planners can benefit from the integration of drama-based activities and cooperative learning strategies in communication courses for EFL learners.

6   Recommendations

Based on a variety of classroom activities derived from the integration of drama-based role play and STAD, this study provides a rationale for the inclusion of such activities in different types of classrooms. The study also offers a strong argument for the introduction of learner-centered tasks into traditional English classroom instruction, thus promoting a plausible and alternative pedagogy to teacher-centered classrooms. Moreover, these classroom activities might be beneficial in enhancing students' active participation in class. The activities also lead students to develop not only speaking skills but also other skills that are important for the learners, such as discussion skills and writing skills. Based on cooperation, it fosters students' working spirit and personal relationships, while the individual accountability ensures the responsibility of each student to work on the drama-based role play assignments. This study has shown the potential of such a combination approach to encourage students to devote themselves to team assignments. It seems that drama pedagogy and cooperative learning are well matched because the components of cooperative learning can support drama-based activities.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

7 Conclusions

Many Thai undergraduate EFL learners face difficulties in communicating in English even though they have studied English for many years. Their ineffective communication skills are often due to affective factors. For non-English majors, who lack opportunities to use English in their daily lives, positive perceptions of English and eagerness to learn may help them to learn more by themselves in the long run. One possible reason behind learners' lack of effective communicative skills may result from their unstable feelings or low affective involvement. The lack of flexible environment may be one factor influencing students' perceptions towards English. In this study, the students were allowed to work in cooperative groups so they could learn from each others' previous experiences and mistakes. Group cooperation appeared to strengthen their cooperative skills and the cooperative skills strengthened each individual learner in turn. Also, students learned that mistakes were acceptable. Drama-based activities provided them with opportunities to study flexibly and improve their language proficiency. As a result, they perceived that English was not as difficult as they had thought: they realised that there were a great many activities they could carry out easily and successfully.

Bibliography

Belz, Julie (2002): Second Language Play as a Representation of the Multicompetent Self in Foreign Language Study. In: *Journal of Language, Identity & Education* 1, 13-39

Brash, Bärbel; Warnecke, Sylvia (2009): Shedding the ego: drama-based role-play and identity in distance language tuition. In: *Language Learning Journal* 37 (1), 99-109

Chauhan, Vani (2004): Drama techniques for teaching English. In: *The Internet TESL Journal,* 10(10). (http://iteslj.org/Techniques/Chauhan-Drama.html)

Cockett, Stephen (2000): Role-play in the post- 16 language class. A drama teacher's perspective. In: *Language Learning Journal* 22, 17-22

Dailey, Michael (2009): Acting out: A one-year drama class to increase participation. In: *The Language Teacher,* 33(2). (http://jalt-publications.org/tlt/articles/452-acting-out-one-year-drama-class-increase-participation)

Dodson, Sarah L. (2002): The Educational Potential of Drama for ESL. In: Brauer, G. (Ed.): *Body and Language: Intercultural Learning Through Drama*. Westport, CT: Ablex Publishing, 161-179

Donnery, Eucharia (2009): Testing the Waters. Drama in the Japanese University EFL Classroom. In: *Scenario* 1, 1-19

Gaudart, Hyacinth (1990): Using Drama Techniques in Language Teaching. In: Sarinee, Anivan (ed.): *Language Teaching Methodology for the Nineties*.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

Anthology Series 24. Singapore: Southeast Asian Ministers of Education Organization. Rationale Language Center, 230-245

Ghaith, Ghazi (2003): Effects of the Learning Together model of cooperative learning on English as a foreign language reading achievement, academic achievement, academic self-esteem, and feelings of school alienation. In: *Bilingual Research Journal,* 27 (3), 451- 474

Grubbs, Samuel J.; Chaengploy, Salisa; Worawong, Kanoknate (2008): Rajabhat and traditional universities: institutional differences in Thai students' perceptions of English. In: *Higher Education,* 5 (1), 283-298

Janudom, Ratchadaporn; Wasanasomsithi, Punchalee (2009): Drama and questioning techniques: Powerful tools for the enhancement of students' speaking abilities and positive attitudes towards EFL learning. In: ESP World*,* 8(5), 23-28

Khamkhien, Attapol (2010): Teaching English Speaking and English Speaking Tests in the Thai Context: A Reflection from Thai Perspective. In: *English Language Teaching,* 3 (1), 184-190

McCaslin, Nellie (1996): *Creative Drama in the Classroom and Beyond*. London. Longman Publishers

Miccoli, Laura (2003): English through drama for oral skills development. In: *ELT Journal*, 57(2), 122-129

Noom-ura, Sripathum (2008): Teaching listening-speaking skills to Thai students with low English proficiency. In: *Asian EFL Journal*, 10 (4), 173-192

Pacyga, Jonell (2009): Affecting L2 Attitude and Motivation Through Drama. M.A. Dissertation. Hamline University, St. Paul, MN

Piatanyakorn, Sikan (2003): A study of the casual relationship model with reference to variables affecting English achievement of educational students in North-Eastern Rajabhat Institutes. In: *Sakon Nakhon Graduate Studies Journal* 1 (1), 47-54

Read, Carol (2008). Scaffolding children's learning through story and drama. IATEFL Young Learner Publication, 2008-2. (`http://www.countryschool.com/ylsig/members/articles/CAT_Autumn08.pdf`)

Royka, Judith Gray (2002): Overcoming the fear of using drama in English language teaching. In: *The Internet TESL Journal*, 8 (6) (`http://iteslj.org/articles/Royka-Drama.html`)

Slavin, Robert E. (1995): *Cooperative Learning: Theory, research, and practice*. (2nd ed.) Boston, MA: Allyn & Bacon

Sukanake, Rathawan; Heaton, Suzanne Leslie; Chantrupanth, Dhanan; Rorex, Paul Dale (2003): Thai university EFL learners' oral responses to various spoken question types. In: *Studies in Second Language Learning and Teaching*, 12, 19-32.

Swenddal, Heather (2011): How drama facilitates language learning. A case for using drama in the second-language classroom. (`http://heatherswenddal.myefolio.com/portfolio/papers/`)

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

Ulas, Abdulhak H. (2008): Effects of Creative, Educational Drama Activities on Developing Oral Skills in Primary School Children. In: *American Journal of Applied Sciences* 5, 876-880

Wiriyachitra, Arunee (2004): English language teaching and learning in Thailand in this decade. In: Thai TESOL Focus, 15(1), 4-9.

Zyoud, Munther (2010): *Using Drama Activities and Techniques to Foster Teaching English as a Foreign Language: a Theoretical Perspective.* (Conference presentation, TEFL Methods & Practices at Palestinian Universities)
(http://www.qou.edu/english/conferences/firstNationalConference/pdfFiles/muntherZyoud.pdf)

Shakespeare in Styria

Sean Aita

Abstract

This paper offers a professional theatre practitioner's reflections on directing learners between ages of 16 and 21, and whose first language is not English, in a production of Shakespeare's *Twelfth Night* in Murau, Austria, in July 2011. Drawing on links between the theatrical rehearsal and production process and John Biggs' 3P learning model the author argues in support of performative approaches to L2 study. Suggesting that Shakespeare's dramaturgy provides uniquely rich and varied pedagogical resources for the L2 learner, the paper presents a case for the use of theatrical performance by students as an element of ESL study.

1   Introduction

The production and performance of Shakespeare's plays within multicultural and multilingual contexts is by no means a new concept, and the resultant hybridity of forms have been widely discussed in a range of forums. Productions which either meld performance techniques from different cultures or use a mixture of languages to add new resonances to familiar narratives have become familiar[1] to audiences around the world. However, few intercultural projects risk the challenge of expecting participants whose first language is not English, to learn and perform the text in its original form. Yet this is precisely the problem that English theatre director Nicholas Allen and Austrian designer Rudolph Wojta set themselves by founding European Shakespeare Days – Shakespeare in Styria (SIS) in 2002. Their intention was to ". . . bring together young actors, acting students and school leavers who intend to make theatre their career for two weeks during July each year in Murau, a tiny but beautiful medieval town tucked away in the heart of the Styrian Alps of Austria" (SIS website, see European Shakespeare Days), and then to have them rehearse and perform in a full-length play by William Shakespeare.

Within the field of ESL learning there has been much debate relating to the benefit of studying literature not least because it is considered to be "far

---

[1] Examples include the Footsbarn Travelling Theatre's multilingual summer project based on *The Tempest* and Youth Bridge Global's celebrated bilingual *Romeo and Juliet* in Mostar. http://ybglobal.org

removed from the utterances of daily communication" (Collie & Slater 2008: 2). Those who advocate its use, generally at an advanced level, consider its value to be in the emerging historical and social issues, which can provide fertile grounds for classroom conversation.[2]

The use of classical literature and particularly Shakespeare's texts, which differ radically from contemporary modes of speech, present challenges to the L2 classroom but as Cheng & Winston (2011: 549) contend, Shakespeare's plays can provide "the kind of content that ESL curricula have neglected." The approach to dramatic literature (including Shakespeare) in the majority of ESL classrooms is to read the plays, rather than present them in a performance. The recent thematic focus of *Research in Drama Education* on second language learning, and publications like the University College Cork's online journal *Scenario* have helped to develop awareness of, and advance the debate relating to performative approaches to teaching and learning within the field. Schewe's (2013: 1) proposal of a model of *Performative Fremdsprachendidaktik* (Performative Foreign Languages Didactics) in *Scenario* is a particularly welcome addition to this field of study. In spite of these developments in the use of drama pedagogy in the L2 classroom opportunities for ESL students to participate in fully staged intercultural theatre performances using the target language are extremely rare, and therefore merit closer investigation. Using the 2011 (SIS) production of *Twelfth Night* as a model of practice the author argues that the rehearsal and public performance of full-length L2 theatrical texts within an ESL setting can offer an extremely effective way of enhancing language learning. The SIS students' responses to the programme presented within this paper additionally provides evidence to support the assertion that Shakespeare's plays can offer uniquely rich and varied pedagogical resources for the L2 learner.

2   Context and Framing

The SIS project was first established in 2002, the summer following the European Year of Languages. Its location within the Alpine-Adriatic-Danube region[3] lends it a broader significance than its small-scale rural context might suggest. Led by a team of professional theatre practitioners, language teachers, and movement specialists, the programme consists of a ten-day intensive rehearsal period, and ends with three public performances of a full-length Shakespeare play in English for an audience primarily comprised of Austrian citizens. Born in the shadow of political advances by the far right Austrian Freedom Party (FPO) on a platform of anti-immigration and anti-Europeanism Allen and Wotja's project is unashamedly focused on European integration and collaboration, and offers a particular emphasis on participation from EU 'accession' nations.[4]

Although not specifically created as an ESL programme, the practical requirements of the SIS project (presenting a Shakespeare play in English within

---

[2] For a full discussion of this issue please see McKay, Sandra (1982).

set time constraints) are, from a linguistic standpoint, extremely demanding. Students have to learn a lot of new vocabulary, tackle Shakespeare's sometimes almost impenetrable rhetoric, and deal with unfamiliar and often archaic syntax in order to present their roles effectively on stage. That, generally speaking, they manage to achieve this relies upon a range of factors which will be analysed in more detail.

As a location for the project, the remote community of Murau provides a liminal space in a rural setting without the distractions of a city nightlife. In common with language immersion camps in the United States and elsewhere all interactions take place in English. Participants are assigned accommodations, and share dinner tables with nationalities other than their own to foster a strong and integrated group identity.

3   Research overview and methodology

My research is situated firmly within my practice as a theatre director working in community and educational settings. Over the past twenty-five years as a writer, adaptor and director for Vienna's English Theatre I have been involved in the process of making dramaturgical choices, placing language within a theatrical and cultural frame, and presenting it as a living performance in a pedagogical setting.[5] My engagement as a participant within the locus of my study has, out of necessity, caused my research methodology to be primarily reliant upon the "attribution of value based on unfolding action and experience" (Barrett & Boult 2007: 162) and upon reflective evaluation after the event. Whilst acknowledging that the research data I obtain will always be filtered through my "internal frame of reference" (Moustakas, 1990: 26). I would suggest that whatever methodology a practical researcher chooses to apply, the 'observer effect' is inevitable, and in heuristic terms quite welcome. On the other hand, 'observer bias' is a very real danger for a theatre director analysing the effectiveness of dramatic tools in the delivery of learning outcomes. I should declare at the outset then that, paradoxically, when I joined the SIS project as a guest director, I had serious doubts that a group of young people between the ages of 16 and 21, whose first language was not English, could understand, memorize, or engage with a Shakespearean text to any great degree, let alone interpret one effectively on stage. This view was enhanced by the fact that no specifically defined ESL qualifications or levels are required for students to take part in the project.[6] It was only following extensive conversations with the project's production team that I began to develop a degree of confidence that this outcome might be possible and began to wonder what conditions might support this achievement.

My research question therefore addresses two specific areas of inquiry; the first relating to processes and delivery mechanisms and the second, potential applications of this method to classroom teaching. I will first speak to the

---

[5] See Aita 2010 and 2009.

processes and delivery mechanisms. Driven by my own awareness of the difficulties created by the project's parameters, I wanted to observe and record how the tools and protocols used by the project might support the acquisition, comprehension and interpretation of the language used within a Shakespearean text by participants whose L1 is other than English. Secondly, I wanted to identify what applications, if any, this process might have for the L2 classroom.

As a theatre practitioner who has used theatre as a tool for learning throughout my career, I have felt for some time that the theatrical production process resembles John Biggs' (2003: 18) 3P model of learning. Biggs suggests that what he describes as the Presage, Process and Product elements of the learning environment strongly influence learning outcomes. He emphasizes the importance of their interdependence and the alignment of these three phases. Within the theatrical production process there are also three clear stages of development, Pre Production, Rehearsal, and Performance which can be mapped to Biggs' model. I have used this framing device to describe the activities undertaken by the SIS students and staff throughout the rest of this paper to demonstrate the way in which performance-making can be seen as a learning process.

BIGGS	THEATRE
PRESAGE Before learning takes place **Variables:** Student motivation; prior knowledge; skill; advanced preparation etc.	PRE-PRODUCTION Before production takes place **Tasks:** Casting; text, period, and character study by actor in advance of rehearsal; line-learning.
PROCESS The actual activities undertaken to facilitate learning **Variables**: Content of the programme of learning; skills of teacher.	REHEARSAL The actual activities undertaken to deliver the performance **Tasks:** Rehearsal; character development; blocking and staging; scene interpretation; skills of director and actors.
PRODUCT The outcome of learning, and assessment mechanisms. **Variables:** The goal and results of learning; method of assessment; legacy – retention of knowledge.	PERFORMANCE The final outcome of the rehearsal process, and the audience response. **Tasks:** Presentation to a public audience, further development of role/character, demonstration of skills and knowledge.

4 Presage / Pre-Production

Participants in the Shakespeare in Styria project are drawn from partnerships with schools, universities, and specialist drama academies across Europe,[7] and are either currently in training or aspire to train as professional actors and stage

---

[7] Partner academies include The Academy of Theatre, Radio, Film and Television, Ljubliana; Theaterschule Bruneck, Fondazione Atlantide Teatro Stabile di Verona; The Academy of Performing Arts Bratislava; DAMU Prague; Janacek Academy of Music and Performing Arts, Brno; Luben Groys Academy, Sofia; The Academy of Dramatic Art, Zagreb; University of the Arts, Belgrade; KUG Graz; Faculty of Dramatic Arts, Skropje; The Arts University at Bournemouth.

managers. Selection takes place through an audition/interview or workshop processes. Whilst participants have differing English language skills, they share a passion for theatre/performance and have significant acting experience.

5 Motivation

Motivation is "one of the main determinants of second/foreign language (L2) learning achievement" (Dornyei 1994: 117) and the opportunity presented by SIS to attend a free summer programme[8] in a picturesque village in the Austrian Alps provides participants with a remarkably strong extrinsic incentive to focus on their English language skills. This effect is enhanced by the appeal of living and working alongside a group of people who have common aims and interests. In a group E-mail via Facebook (Sept 21st, 2011)[9] Romanian participant Cosmo reported on his experience stating that "it is special whenever people from different places and various cultures get together to do something they love the most." The significance of Cosmo's comment relating to the participants shared love of acting, cannot be underestimated. Participants Milica and Nikolo, when asked what had made them want to join the project, also emphasized the effect of the activity on them as performing artists. Nikolo identifies "meeting people from different countries, different cultures, with different characters" as being "very important for acting." while Milica points out that "by mixing cultures you mix a lot of things which are so useful to be absorbed by an actor."

The wish to develop skills within their particular art form provides an intrinsic motivational factor for some of SIS's student actors, but the desire to develop linguistically also features strongly in their responses. For participant Josef "the chance to improve my English skills and pronunciation" was a motivating factor, while others focused on the importance of being given the chance to use the English language within a performance context. For Austrian participant Franziska the appeal of SIS was in the chance to "have more fun with a foreign language; to play with the words" whilst Nikolo, a Macedonian participant, commented on "how wonderful it is to perform it [Shakespeare] in English not only to read it" adding that, "not a lot of non-English speakers have the opportunity to perform it in its original form." Franziska agrees that the chance to tackle the "old original language in the performance" was central to her desire to take part in the project. One reason which might help explain the willingness of SIS participants to engage with Shakespearean English can be found in Serbian participant Milica's belief that an intimate knowledge of Shakespeare is "very important for the actor." Milica points towards authenticity of language as a key issue, stating that, for her, the "real meaning of Shakespeare" is something one can only "see, hear, and understand in the original language."

---

[8] Accommodation and travel for all participants is provided by Shakespeare in Styria to ensure attendance is not blocked by financial constraint.

[9] Unless otherwise stated, all student comments are drawn from the same Facebook E-mail conversation (Sept 21st, 2011).

6   Prior Knowledge of English

As previously stated, no formal ESL qualifications are required of SIS participants, although interviews by SIS staff ascertain general levels of comprehension and spoken English. The outcome of this choice is a wide range of linguistic abilities amongst participants. Franziska highlights a common issue relating to extant linguistic competencies by noting that, although she had used English within a classroom context "it was the first time in my life that I played [acted] in English." This is a common experience for the majority of those taking part, and strategies for dealing with this challenge must be addressed. For Franziska the solution comes from finding an emotional connection with the language, rather than possessing an academic understanding of it, "particularly when you don't practice from time to time – like me." She identifies two ways in which she believes it is possible to engage fully with the project linguistically. The first requires a degree of technical "proficiency" in English, but the second, which she clearly applies to herself, depends upon being "really passionate about the language as a melody, and the words or the acoustic colour."

In an interview, undertaken in person with the author on July 21st, 2011 Artistic Director Nicholas Allen asserts that this "sensitivity to the aural and oral impact of language," that the best actors demonstrate, defines what most of the participants share in terms of linguist presage and helps to explain his seemingly counter-intuitive attitude to formal ESL qualifications, since bare test results cannot easily capture this delicate quality. Allen also points out that he has never encountered a situation in which a participant has misjudged his/her own linguistic potential and that, once engaged within the project, participants have always been able to achieve a positive outcome (learning the text by heart, speaking it comprehensibly, and interpreting it competently in performance).

7   Textual Preparation

Once selected for the programme student SIS participants are expected to undertake the same level of individual research and preparatory work on the text which would be required from professional actors. Prior to the rehearsal period, the student actors are asked to read the play they will be working on in translation, and to review commentaries in their own languages to ensure they have a grasp of the overall meaning of the scenes they will encounter. Although for Allen this can present drawbacks, as "translations can vary drastically in quality, and particularly in the German-speaking world, editors or dramaturges sometimes reassign lines to different roles, or change the order of scenes to emphasize a particular interpretation of the play" (person-to-person interview July 21st, 2011).

Issues of authenticity, touched on briefly in the previous section covering motivation, also appear important to participants who instinctively feel that translations cannot capture the essential qualities contained within the original. SIS students Nikolo and Daniel comment that "most of the time, because of

the translation, you could misinterpret or project something else" and that "Shakespeare in Macedonian and in English is not the same, a lot of things get lost in the translation."

Once participants have achieved a basic understanding of the play, they are asked to familiarize themselves with the English version.[10] Though Allen has no hard and fast rules about memorizing text prior to rehearsal, Franziska identifies "a good preparation" as "learning the whole of the lines" in advance, describing this as "essential." The majority of participants arrive with a basic knowledge of the play and a good level of familiarity with the English text – they are all required to take part in a group 'read-through' of the whole piece on the opening night of the SIS programme.

8 Process / Rehearsal

Intensive rehearsals at SIS take place over a two-week period beginning early in the morning and finishing half an hour before the evening meal.

Each day at SIS begins with exercises designed to support collaborative working and the ensemble's group identity. Games playing, along with physical and vocal calisthenics exercises are led by staff and students and last for approximately one hour each morning. While the director and a small group of actors work on a scene in the main rehearsal room, the remaining performers work in pairs or in small groups practicing scenes which have already been 'blocked' (worked through physically onstage with the director). The need for the student actors to develop their characters, and to motivate their actions makes the rehearsal room the locus for questions of social ontology. Discussions of authority, gender, institutions, race, customs, identity, wealth, status, and convention are an essential part of working on almost any scene from Shakespeare. During the production of *Twelfth Night* SIS students regularly found themselves obliged to debate complex philosophical, and cultural issues using their L2 language. Fortunately the students did not appear to view this as a particularly onerous task. Actor Daniel observes in an interview with the author (July 19th, 2011) that while "it's hard to talk about the character and world [of the play] in English", it is also "really interesting because every day you want to find new things out about their lives."

Rehearsal discussions and discoveries about character encourage a reflective and responsive approach to language. What Frimberger (2009: 36) describes as "the relational, volatile and non-packageable aspects of foreign languages" which "require more creative approaches" can be addressed directly through this investigative process. The students want to communicate their findings and ideas to the director, the audience and their peers. Rather than treating

---

[10] Texts used for the 2011 production of *Twelfth Night* came from Opensource Shakespeare online and were edited by the director from 2,623 lines to approximately 2,200 corresponding to roughly two hours and fifteen minutes of playing time. The majority of textual excisions, made primarily to aid comprehension and performability, were drawn from sections of 'humorous' word-play in scenes involving Feste, Sir Toby Belch and Sir Andrew Aguecheek.

the culture of the target language as the supportive element so often described as *background studies,* instead we find within a theatrical rehearsal process that culture and language are joined symbiotically through the feedback loop linking who the character *is*, to what the character *says* or *does*.

What distinguishes the way actors engage with dramatic text is that they see it as a tool for demonstrating and evidencing a character. The text is something to be spoken aloud, something to be interpreted through the voice and through the body. This means that, for the actor, rehearsal discussions lead directly to actions. Actors search for ways to present language physically, to *embody* it. Gestures, bits of business (activities developed by the actor and/or director to enhance the realism of stage action) and physical staged movements are combined by the actor with the words of the text to produce a richly nuanced act of communication. Research conducted by psychologist Helga Noice suggests that this kinaesthetic engagement may have a direct effect on the SIS students' memories, offering some explanation for their ability to acquire and retain Shakespeare's language in spite of its complexity and unfamiliarity.

In an interview in *Time Magazine Online,* conducted by Anne Murphy Paul (2012), Noice identifies the actor's integration of voice, movement and gesture as forming "a kind of bodily mnemonic device." Performers interviewed by Noice report sensing a "synchrony of speech and action" (ibid.), which enhances their ability to acquire and retain text. It is tempting to suggest that using the example of the actor's rehearsal process with its kinaesthetic approach may also offer the same advantages to other L2 learners in their acquisition of new vocabulary. Indeed research by Macedonia and Knösche at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig confirms that gesture can have a positive effect on language learning ability. Based on MRI scans of the brain, Macedonia and Knösche have demonstrated that "enactment helps memory" and does so "by creating a more complex representation of the word that makes it more easily retrieved" (see New Scientist Website).

What might be referred to as the *intentionality* of language becomes increasingly important as rehearsals develop, since the emphasis on particular word or the choice of an inflection can be used by the skilful actor to convey a meaning which is either supportive of or contradictory with respect to the surface meaning of the text. Support for SIS students in developing these choices is provided through individual tutorials conducted by Austrian English language teacher and assistant director Elizabeth Mayer. Mayer focuses in detail on the play's text, working closely with SIS participants each evening after rehearsals and continuing until late at night. Using visual aids to reinforce her work, a process which has proved highly effective in language learning,

Mayer highlights and colour-codes words and sentences that students wish to focus on directly on her prompt-copy. As difficulties with inflection, pronunciation, or emphasis are tackled and mastered by the students, Mayer gradually erases these indicators. Although, in consultation with the director, she may occasionally recommend that a participant attend a session, Mayer's tutorials are voluntary, designed to allow students to monitor their own levels of

achievement. Placing a sign-up sheet on the wall each evening allows students to decide for themselves what level of external support they require from her.

There is a strong ethos of independent learning, based on peer-to-peer counselling, which takes place during the rehearsal period, but is located outside the rehearsal room. Students who have made a particularly notable contribution in previous years are often invited to return, and asked to mentor those entering the process for the first time. This traditional "proctor model" (Bould, Cohen & Sampson 2011: 3) combined with 'pairrainage,' the 'buddy system' through which students are paired and given responsibility for supporting one another both within the rehearsal environment and during private scene/text study, offers participants positive learning reinforcement. In the words of student Josef: "I didn't know what to expect, but having people around who had been here before, and knew what could be done made things much easier." This observational approach mirrors the traditional method of actor training used in the old English repertory system. Austrian SIS participant Julian explains how this approach has affected his experience of the programme, "I've gained so much by watching people perform, by observing them during rehearsals or just talking to them." Josef concurs, "I've learned a lot just by watching the others working on their characters and speeches."

Aside from the occasional soliloquy, Shakespeare's plays require constant interaction between the actors portraying the characters. Consequently, SIS students find the majority of their work preparing for performance involves duologues (scenes with two actors) or group scenes. In common with the majority of theatrical performance work, undertaking a Shakespeare play demands that scene partners need to rely upon one another. A scene cannot progress while one of its participants does not know his or her lines. It will not come fully to life unless all of the people taking part in it are equally clear about what they are *saying* and what they are *doing*. The SIS programme engenders in each individual a strong sense of responsibility to the team, driving their motivation to succeed so that they don't let the team down. It additionally helps to foster an environment in which students are willing provide support to other members who may be struggling. The majority of participants conform willingly to the unstated but implicit organizational 'norms' which are

- to learn the text promptly and accurately as soon as possible once the scene has been blocked, if not before;

- to identify one's own individual learning needs, and attend evening language tutorials as required;

- to work with one's scene partner(s) to further explore the social, historical, emotional context of the scene/play and bring these discoveries back into the rehearsal room.

9 Product / Performance

The discovery within a performance of a new way of interpreting a line, or a different emotional character trajectory, can transform what might appear in the classroom to be dry, complex text; redefining its value and relevance. Reactions to, and interactions between audience and actor, or actor and actor, suggest, elicit and/or impose changes to intention, and consequently to inflection, tonality, and emphasis. Language use within a performance context, whilst reliant upon repetition (the actual lines of text remain a constant) must also be dynamic and responsive to the myriad subtle transformations which occur during a live performance. The opportunity for SIS participants to demonstrate their linguistic and performance skills in a public performance setting and to obtain the 'reward' of laughter, tears, and applause lies at the heart of their willingness to engage with such a demanding process.

SIS performances take place in non-theatre spaces, outdoors, or in an Elizabethan-period barn called the Moarhof. It is remarkably easy for the actor to see from the stage whether or not he or she has achieved the project's primary objective, which is to entertain an audience. The level of audience engagement, and their response to SIS productions can be demonstrated fairly simply by the fact that audience numbers have risen year on year since the foundation of the company. (Generally speaking one does not voluntarily pay to attend activities one cannot understand and that are not enjoyable; unless one is particularly masochistic.)

From a personal perspective, as an experienced professional director, I was surprised, given my preconceptions about the programme identified at the opening to this paper, to find that the SIS participants' freedom and flexibility in using the text on stage was of a remarkably high standard – better in some cases that some English L1 students I have worked with. One example of the ways in which SIS participants were able to play with and comment upon the "discursive formations" (Bristol 1996: 11) contained within Shakespearean dramaturgy, which are not limited to "expressing the concerns and interests of a narrowly circumscribed historical period," came at the opening of Act 4, Scene 1 of the 2011 production of *Twelfth Night*.[11] The scene between Feste and Sebastian exemplifies the play's central confusions. The clown Feste attempts to waylay Sebastian and bring him to his mistress in the mistaken belief that Sebastian is the Count Orsino's 'gentleman' Cesario. During their encounter an increasingly frustrated Sebastian offers the clown money to leave him alone, finally shouting in exasperation "I prithee foolish Greek depart from me: if you tarry longer I shall give worse payment" (IV, I: 1968-1970). On the first night of the SIS performance of the play, Nikolo a young actor from the Faculty of Dramatic Arts in Skropje, playing the role of Feste, picked up the coin which had been thrown for him, paused for a beat, and then improvised a new line in response to Sebastian's insult; "I'm not Greek, I'm Macedonian!" It was an amusing aside, thrown into the performance spontaneously and, to judge by their reactions, enjoyed by the audience and the other actors onstage. Yet

the comment was not quite as disingenuous as it might appear, since he was speaking directly towards fellow SIS participant Dimitrios, a Thessalonican actor who was standing in the opposite wing, waiting to enter as Malvolio. Although Nikolo's quip was undoubtedly a statement about his national and personal identity, he was also fully aware of the double meaning present in his comment. He was pointing out that is not necessary to be Greek to be foolish. A Macedonian can be foolish too.

10   Conclusions and Emergent Themes

One of the most obvious outcomes of the SIS project is that it demonstrates that engagement by L2 learners in a fully staged performance of one of Shakespeare's plays can provide an extremely positive ESL learning experience, despite the text's apparent inutility. The speed and accuracy with which SIS participants absorbed words and sentences that were often complex and unfamiliar during the rehearsal process, and their ability to not only retain, but to present this language convincingly and accurately in a public performance were impressive.

My first-hand observation of the actors' process during the production period leads me to believe that there are important implications for L2 learners to be found in the research undertaken by psychologist Helga Noice (see Paul 2012) into the relationship between the way actors memorize text and their use of movement onstage. When placed in the context of the findings of Macedonia and Knösche (see New Scientist Website), the benefits for L2 learners of the theatrical rehearsal and performance process in which a combination of language, movement, and gesture is integral becomes increasingly convincing. With regard to arguments against the use of literature within the L2 classroom it seems evident that the profundity of Shakespeare's dramaturgy and acuity of his character creation can allow L2 students to explore a far wider range of human experience than the majority of utilitarian classroom texts. Performing Shakespeare's words aloud on a stage seems to be the key to engaging with his language fully. Taking part in the SIS *Twelfth Night* transformed many of the participants' understanding of, and feelings about Shakespeare. Summing up his personal response to the SIS process, participant Julian explains that what he enjoyed most was the opportunity to "experience his [Shakespeare's] plays from a different angle, [and to] get to love him, which I never thought possible." Participant Patrizia agrees, announcing that "I see Shakespeare from a different light now."

Thematically I would identify kinaesthetic practice as being central to the SIS programme. The liminal location, task orientation (exclusive focus on performing the play), and linguistic immersion of the learning environment are all supported by motivational factors such as group identity, the shared desire to succeed, and by peer to peer learning. The exact conditions of the SIS project listed above are undoubtedly problematic to replicate within a classroom context.

11   Implications for the Classroom

Elizabeth Mayer (SIS's language teaching specialist) has been inspired to take the production and performance of English drama back into her Austrian secondary school work setting at Bundesgymnasium Wien 13 by founding an English Drama Club.

In the academic year 2011/12, her students tackled Shakespeare for the first time performing a compilation of scenes and extracts from his plays entitled *Oh no, not Shakespeare!* Mayer believes that the current school system in Austria makes performance difficult to provide within the curriculum, pointing out that "you can't do drama in a rigid timetable once a week. You need to be much more flexible" (E-mail August 22nd, 2013). As a result, she has been obliged to make the Drama Club an extra-curricular activity. Her students' comments (taken from the draft of the school's year book 2013/14) accord with those of the SIS participants in describing the benefits of performance as a strategy for language learning. One of her Bundesgymnasium students explains in the year book what it is that she feels working in a theatre group in a second language offers her.

> Der English Drama Club bereichert mit unendlich vielen Erfahrungen und positiven Eindrücken. Man lernt nicht nur seine schauspielerischen Talente auf der Bühne umzusetzen und auszubauen, man findet sich überdies in einer Gruppe aufgeschlossener und aufgeweckter SchülerInnen wieder, die ein gemeinsames Interesse teilen und zusammen intensive Probenzeiten durchleben und sich dadurch neu entdecken und näher kommen, ohne Hinblick auf Schulklasse und Alter.

Unlike many ESL teachers, Mayer is comfortable with directing student actors and producing drama on stage. If, as it appears to be, using theatrical performance is an approach which students can benefit from, then one of the first things that will need to be addressed is the provision of training opportunities so that teachers can develop the requisite skills as part of their CPD.

12   Legacy

The retention of language acquired by SIS students taking part in *Twelfth Night* is not a short- term phenomenon. A group email conversation with 5 of the actors from the 2011 production on February 26th, 2013 provides evidence that almost two years after the production participants can still draw on the language they assimilated during the two weeks of the project. Cosmo states that "it's still there" [the text], and that "with a simple reading can be even better . . . possibly with new colours", suggesting that he could now find deeper insights if he returned to the script again. Nikolo reports that "a lot, most, is still here in my mind," and Daniel asserts that "he remembers a lot of lines." For Franziska, the words are "still deep in my brain," and the play itself is "like a melody which I can remember."

Bibliography

Aita, Sean (2010): "Performing England. Language and culture in performative praxis." In: Nicholson, Helen (ed.) *Research in drama education* (Vol. 15, Issue 3). London: Routledge, 361-384

Aita, Sean (2009): "The theatre in language learning (TILL) model. Exploring theatre as pedagogy in the L2 Environment," In: *Scenario* III/1, 70-89

Barrett, Estelle; Boult, Barbara (2007): *Practice as research: approaches to creative arts enquiry.* London: I.B. Tauris

Biggs, John (2003): *Teaching for quality learning at university.* Buckingham: Open University Press

Bristol, Michael (1996): *Big Time Shakespeare.* London: Routledge

Bould, David; Cohen, Ruth; Sampson, Jane (2001): *Peer learning in higher education: learning from & with each other*. London: Routledge

Collie, Joanne; Slater, Stephen (1987): *Literature in the language classroom: a resource book of ideas and activities.* Cambridge: Cambridge University Press

Cheng, Astrid Yi-Mei; Winston, Joe (2011): Shakespeare as a second language: playfulness, power and pedagogy in the ESL classroom. In: *Research in Drama Education: The Journal of Applied Theatre and Performance* 4: 541-556

Dolati, Romana; Richard, Cameron (2011): Harnessing the use of visual learning aids in the English language classroom. In: *Arab World English Journal* 2/1, 3-17

Dornyei, Zoltan (1994): Motivation and motivating in the foreign language classroom. In: *The Modern Language Journal* 3: 273-284

European Shakespeare Days, *Shakespeare in Styria.* http://www.shakespeare-in-styria.org last accessed Jan 10th, 2012)

Frimberger, Katja (2009): Towards a pedagogy of strangeness. Exploring the potential of strangeness for foreign language Education. In: *Scenario* III/1: 36-49

McKay, Sandra (1982): Literature in the ESL classroom. In *TESOL Quarterly* 16: 529-536

Moustakas, Clark (1990): *Heuristic research: design, methodology and applications*. London: Sage

New Scientist (2012): Learn languages faster with gestures. In *New Scientist-Life.* http://www.newscientist.com/article/mg21228442.800-learn-language-faster-with-gestures.html#.UokYJ03FLIU (last accessed Nov 18th, 2013)

Paul, Anne M. (2012): What actors can teach us about memory and learning. In *Time Ideas*. http://ideas.time.com/2012/02/22/what-actors-can-teach-us-about-memory-and-learning/ (last accessed Nov 18th, 2013)

Schewe, Manfred (2013): Taking Stock and Looking Ahead: Drama Pedagogy as a Gateway to a Performative Teaching and Learning Culture. In: *Scenario* VII/1, 5-27

Staudinger, Eduard; Promitzer, Christian; Hermanik, Klaus-Jürgen (2002): *Hidden minorities: Language and ethnic identities in the Alpine-Adriatic region.* Strasbourg: European Science Foundation. http://www.theslovenian.com/articles/staudinger.pdf (last accessed Nov 18th, 2013)

Mehrsprachigkeitstheater als nonverbale und mehrsprachige Kommunikation

Ursula Christine Bünger

Zusammenfassung

Dieser Artikel verbindet das fremdsprachendidaktische Thema der Mehrsprachigkeit, das auch im Europäischen Referenzrahmen für das Lernen und Lehren für Sprachen vorgeschlagen wird, mit dem Theaterspielen (und somit affektiven und nonverbalen Kompetenzen). Zunächst wird die Theatertheorie von Mejerchol'd verknappt dargestellt und gezeigt, wie man deren Techniken für das Theaterspielen im Fremdsprachenunterricht verwenden kann. Nach der Vorstellung der kulturellen und psycholinguistischen Prämissen und Ziele der Mehrsprachigkeit erfolgt die Beschreibung eines kurzen Projekts, das im Rahmen einer nationalen Fortbildung in Italien im Fremdsprachenunterricht durchgeführt wurde. Abschließend wird das Feedback der Lernenden diskutiert und es werden mögliche Erweiterungen vorgeschlagen.

1 Einführung

Mein allgemeines Anliegen in der Theorie und Praxis der Didaktik Deutsch als Fremdsprache für Anfänger und fortgeschrittene Anfänger besteht darin, zu untersuchen, zu reflektieren und zu erproben, wie theaterpädagogische Elemente in die Diskussion um den regulären kompetenzorientierten schulischen Fremdsprachenunterricht in Europa eingegliedert werden können. In diesem Aufsatz geht es um die Verbindung des Ziels der Mehrsprachendidaktik (Europarat 2001) und des Theaterspielens. Theaterspielen lässt eine weitere „Sprache" erlernen, und zwar die der nonverbalen Kommunikation von Emotionen. Diese Aspekte werden im – pragmatisch am Alltag und am Berufsleben orientierten – Referenzrahmen für das Lehren und Lernen von Sprachen in Europa (ibid.) etwas stiefmütterlich behandelt, wie schon Schmenk (2004) festgestellt hat.

Ich muss aus institutionellen Gründen in meinem Fremdsprachenunterricht Deutsch als Fremdsprache und meiner Reflektion darüber auch der Tatsache Rechnung tragen, dass europaweit eine kompetenzorientierte Didaktik eingesetzt wird. Diese meist kognitiv und verhaltensmäßig verstandenen „Kompetenzen" versuche ich in meinem Unterricht um „humanistische", also „affektive" und „nonverbale" Kompetenzen zu erweitern, denn meiner Ansicht

nach sollte Fremdsprachenunterricht nicht nur am Endprodukt Test, sondern auch am Prozess, an Lernerbedürfnissen und an „Spaß" für Lehrende und Lernende orientiert sein. Theaterpädagogik sollte sich andererseits den Anforderungen von fremdsprachlichen Kompetenzen und objektiven Bewertungen stellen.

An anderer Stelle (Bünger 2010) hatte ich beschrieben, wie Kann-Beschreibungen aus dem Europäischen Referenzrahmen (Europarat 2001) mit Theater als Methode mit Nullanfängern in der Schule im regulären Vormittagsunterricht realisiert werden können. Dabei ging es auch um die Auswirkungen des Filmens der fremdsprachlichen Szenen mittels Handyfilmkamera. Ich wollte zeigen, dass nicht nur affektive, sondern auch fremdsprachliche Kompetenzen durch Theaterspielen realisiert werden können, habe also Theaterspielen als *Mittel* zur Erreichung fremdsprachlicher Kompetenzen eingesetzt. Weiterhin wurde damit indirekt das Thema der „Neuen Medien" im Fremdsprachenunterricht thematisiert und mit Theaterspielen in Verbindung gebracht. In jenem Projekt ging es mir also vorrangig um fremdsprachliche Kompetenzen, indem ich Handyfilmkamera und Theaterspielen als Mittel zur Erreichung fremdsprachlicher Kompetenzen vorschlug.

In diesem Beitrag möchte ich hingegen zeigen, dass affektive Kompetenzen in mehreren Sprachen und non-verbal mit leicht fortgeschrittenen Anfängern (Niveau A1/A2) sprachlich und nicht-sprachlich realisiert werden können, behandle also fremdsprachliche, affektive und non-verbale Kompetenzen als Ziele *gleichrangig*. Durch die Verwendung von Theatertechniken wird somit das im Referenzrahmen enthaltene Konzept von *Mehrsprachigkeit*, das im zweiten Teil des Beitrags erörtert werden wird, um die affektive Komponente angereichert. Weiterhin geht es bei Theaterspielen nicht nur um Fremdsprachenerwerb, sondern auch um die Entwicklung non-verbaler Fähigkeiten. Ziel ist es, die Lernenden dafür zu sensibilisieren, dass es nicht nur Mutter- und Fremdsprache, sondern auch so etwas wie eine „affektive" und „nonverbale" Sprache oder Grammatik geben kann.

Theaterspielen als Ausdruck von Gefühlen durch Mimik, Gestik und Körperhaltung ist also hier nicht mehr „nur" Instrument zum Lernen der Fremdsprache, sondern auch ein eigenständiges Ziel. Somit verbinde ich das fremdsprachendidaktische Ziel der Mehrsprachigkeit mit nonverbalen und affektiven Zielen, die m.E. besonders gut mit Theaterspielen im Unterricht verbunden werden können.

Das vorliegende Projekt und die damit verbundenen bibliographischen Nachforschungen und Überlegungen entstanden während eines vom Europäischen Sozialfonds finanzierten Fortbildungskurses POSEIDON 2011 in Modica (RG), Sizilien. Ziel der nationalen Fortbildung war die interdisizplinäre Zusammenarbeit von Mutter-und Fremdsprachenunterricht, Zweitsprache Italienisch und den klassischen Sprachen Altgriechisch und Latein. Grundannahme der Didaktik der Mehrsprachigkeit ist, dass die Muttersprache für das Erlernen *aller* weiterer Sprachen eine Rolle spielt. Diese Wechselbeziehung wird anhand des Feedbacks der teilnehmenden Jugendlichen am Ende des Artikels kurz

diskutiert werden.

2 Theaterspielen in der Schule – warum?

Theaterspielen ist also geeignet, den an den Rand gedrängten „humanistischen" Kompetenzen zu ihrem Recht zu verhelfen, auch da Emotionen und Körperausdruck im schulischen institutionellen Kontext selten zum Lerngegenstand gemacht werden (Galimberti 2007). Körper und Emotionen werden vor Büchern, Bildschirmen und Schulbänken geradezu ausgeblendet.

Nonverbale Kommunikation ist jedoch ein wichtiger Bestandteil von Kommunikation. Leider entwickelt die Schule diese Fähigkeiten kaum. Watzlawick bemerkte schon 1967, dass 90% der Kommunikation nicht-sprachlich vor sich geht. Non-Verbales ist in der Alltagskommunikation also schon immer impliziert, bleibt meist jedoch unbewusst.

Der russische Regisseur Mejerchol'd (2012) hat den engen Zusammenhang zwischen Gedanken, Körperbewegung, Gefühl und Wort zum Gegenstand seines *Biomechanik* genannten Ansatzes gemacht. Da ich mit Lernenden ohne Theatervorkenntnisse arbeite (weder im rezeptiven noch im produktiven Sinn), verbinde ich diesen Ansatz mit der theaterpädagogischen Technik der „Statuen" (Schewe 1993), lasse also die Körperbewegung „einfrieren". Nach Mejerchol'd ergibt sich die Emotion aus der Körperbewegung, welche wiederum das Wort „entstehen" lässt.

Eine parallele Annahme dazu findet sich in der *Affect Theory* (Tomkins, 1962). Diese Theorie versucht, Gefühle in Kategorien einzuteilen und mit einer typischen beobachtbaren körperlichen Antwort zu verbinden (Freude, Lächeln).

Theaterspielen macht reale und „simulierte" Interaktionen auch im Kontext von phantasievollen Szenarien möglich (Bünger 2010) und fördert darüber hinaus den Selbstausdruck und Empathie.

3 Mehrsprachigkeit – was ist das?

Im Folgenden stelle ich die Forschungsrichtungen zu Mehrsprachigkeit dar, da ich das Theaterprojekt in diesen mehrsprachlichen Kontext gestellt habe.

Der Referenzrahmen (2001: 163ff) unterstreicht ausdrücklich die Bedeutung der Mehrsprachigkeit für Europa. Im Kontext dieses für Europa bedeutenden Handbuchs ist mit Mehrsprachigkeit gemeint, dass jeder Bürger außer der Muttersprache auch zwei weitere Nationalsprachen Europas beherrschen sollte. Im Referenzrahmen selbst wird außer den vier Fertigkeiten dem Aspekt der Sprachmittlung Bedeutung zugemessen. Sprachmittlung ist als Vermittlung definiert, die zwischen einzelnen Sprachen, innerhalb einer Sprache und innerhalb von semiotischen Systemen vermittelt (hier: Sprache, Fremdsprache und Körpersprache) (Dell'Ascenza/ Curci, s.d.). Dies bedeutet, dass die Muttersprache der Lernenden wieder eine Rolle spielt, dass also wieder

übersetzt wird, was bis jetzt nach dem kommunikativen Ansatz in der Fremdsprachendidaktik ausgeblendet wurde.[1]

Innerhalb der Forschung zur Mehrsprachigkeit finden sich zwei Forschungsstränge (Bausch / Königs / Krumm 2004). Der erste Forschungsstrang ist psycholinguistischer Natur und erforscht die psycholinguistische und kognitive Repräsentation von Fremdsprachen. Hu definiert beispielsweise individuelle Mehrsprachigkeit als Kompetenz, „bei der mehrere Sprachen im mentalen System einer Person interagieren und miteinander vernetzt sind (2010: 214)". Aus psycholinguistischer Sicht haben beispielsweise Studien ergeben, dass einerseits eher Muttersprache und früh erlernte Fremdsprachen und andererseits spät erlernte Fremdsprachen eher miteinander vernetzt sind (Hufeisen 2004: 23).

Die zweite Forschungsrichtung siedelt Mehrsprachigkeit als soziokulturelle und interkulturelle Theorie und Praxis an und bezeichnet Sprachen als Interaktionen innerhalb eines Kontextes und einer Kultur. Daher beschäftigt sich dieser Ansatz auch mit migrationsbedingten Lernersprachen (Hu 2003). In Italien bezieht der Ansatz daher auch die Muttersprache Italienisch und Italienisch als Zweitsprache mit ein, sowie die im italienischen Kontext nicht als Fremdsprachen betrachteten und unterrichteten klassischen Sprachen Latein und Altgriechisch. Ich beziehe mich zwar auf diesen Ansatz, beziehe aber auch Ergebnisse aus der psycholinguistischen Forschungsrichtung mit ein. In diesem Projekt werden die Muttersprache der Lernenden Italienisch, sowie Englisch und Deutsch als Fremdsprachen (sowie Deutsch als Muttersprache der Autorin und Lehrenden) eingesetzt.[2]

Kognitionspsychologisch wird mehrsprachliches Vorgehen mit der Interaktion von *Vorwissen* mit neuem Wissen, sowie der *Bewusstmachung* von Differenz und Verbindungen zwischen Sprachen und von Lernstrategien begründet. Mein Projekt zielt jedoch darüber hinaus darauf ab, durch Theaterspielen im Bereich der Emotionen den Lernenden den Stellenwert von affektiven und nonverbalen „Sprachen" klar zu machen und zu entwickeln.

Nun wende ich mich der Frage zu, was die fremdsprachendidaktische Forschung zur Mehrsprachigkeit zum Thema Körpersprache und Emotionen beiträgt. Die Frage, ob sich verschiedene Fremdsprachen auch verschieden auf der körpersprachlichen Ebene ausdrücken, muss leider ausgeklammert werden, da mir kein Beitrag aus der Fremdsprachendidaktik dazu bekannt ist. Wie sieht es mit Emotionen und Mehrsprachigkeit aus?

Kramsch (1993) fokussiert auf die Bedeutung der Sprache für die eigene Identität und somit auf die emotionale Valenz. Jeder (auch teilweise) Spracherwerb verändert unsere Identität. Nach diesem Modell werden auch nichtkompetente Sprecher einer Sprache akzeptiert, solange sie Sprache und

---

[1] Die Begriffe „Muttersprache" und „Nationalsprache" könnten in einem immer mehr multikulturell, globalisiert und bilingual werdenden Europa kritisch gesehen werden, da Fremdsprachen inzwischen die nationalen Grenzen überschreiten (vgl. Bünger et.al. 2007). Da sich der Referenzrahmen jedoch auf Nationalsprachen bezieht, werde ich den Begriff weiter benutzen.

[2] Wäre eine Migrantin in der Lernergruppe gewesen, hätte ich auch deren Muttersprache mit eingesetzt.

Sprachmischungen funktionell einsetzen.

Die emotionale Valenz der verschiedenen Sprachen bei Kindern wurde vor allem auch von Krumm (Oomen-Welke; Krumm 2004: 7) untersucht. Hufeisen (2004: 21) weist dagegen auf die Bedeutung von positiven und negativen Lernvorerfahrungen hin[3].

4 Theaterspielen im Bereich der Mehrsprachigkeit – warum?

Theaterspielen ist besonders geeignet, die fremdsprachendidaktische Arbeit im Rahmen der Mehrsprachigkeit anzureichern, da dieser Ansatz reale Interaktionen und authentischen fremdsprachlichen und nonverbalen Ausdruck fördert, vor allem da im Rahmen des vorliegenden Projekts die affektive und nonverbale oder mimische, gestuelle und posturale Ebene der Verständigung ebenfalls als „Fremd-Sprache" im Bereich der Mehrsprachigkeit angesehen wird. Der Fokus richtet sich auf die Entwicklung der „Körpersprache" (Mimik, Gestik, Körperhaltung) und von Emotionen als weiteren „Fremd-Sprachen" in Ausdruck und Interaktion.

Theaterspielen erscheint mir als eine Möglichkeit, einen Mangel an Ausdruck, Interaktion und empathischer Reaktion zu überwinden und fremdsprachliches und non-verbales Ausdrücken, Interagieren und Reagieren auf den Anderen einzuüben, also „humanistische" Kompetenzen zu entwickeln. Ziel des hier kurz skizzierten Projekts ist also nicht nur die fremdsprachliche Mehrsprachigkeit, sondern auch das zumindest ansatzweise Erlernen einer anderen, nonverbalen Umgangsform und somit „Sprache" im schulischen und täglichen Kontext.

5 Meine fremdsprachlichen Ziele

Meine Lernenden haben als Muttersprache alle Italienisch und lernen seit der Grundschule Englisch. Auf der Sekundarstufe, an der ich unterrichte, kommen die Fremdsprachen Französisch, Latein und Deutsch hinzu.

Für den Unterricht Deutsch als Fremdsprache benutze ich die Kann-Beschreibung „Kann Gefühle ausdrücken und darauf reagieren (Europarat 2001: 80)" in Verbindung mit der Sprachhandlung des Motivierens von Gefühlen durch Handlungen und Situationen in der Vergangenheit. Aus grammatischer Sicht übe ich so die Vergangenheitsform in den eingesetzten Sprachen, aus lexikalischer Sicht setze ich die Konnektoren „denn" mit Hauptsatz und fakultativ „weil" mit Nebensatz ein. Dies kann natürlich entsprechend dem Lernstand der eigenen Lerngruppe variiert werden. Das Theaterspielen gibt dazu also einen konkreten Kontext (zum Begriff des Kontexts in der

---

[3] Beliebt ist in der sog. „Tertiärsprachendidaktik" für den Bereich Deutsch als Fremdsprache ja der Rückbezug auf Englisch, da es lexikale und syntaktische Gemeinsamkeiten zwischen diesen ursprünglich miteinander verwandten Sprachen gibt. Ungeklärt bleibt, was passiert, wenn die Lernenden negative Lernvorerfahrungen mit dieser Sprache gemacht haben.

Fremdsprachendidaktik, vgl. Bünger 2010), in dem die Verwendung der Konnektoren „denn" und „weil" nicht mehr eine „staubtrockene" Einsetzübung darstellen, sondern einen affektiven Sinn erhalten.[4]

Diese Vorgehensweise wird in mehreren Fremdsprachen durchgeführt, und zwar mündlich (Produktion). Dabei müssen die Sätze nicht metalinguistisch analysiert werden, sondern können als unanalysierte *chunks* (Bünger 2010; Wettemann 2007) eingesetzt werden. Sieht die Unterrichtsplanung auch die metalinguistische Analyse vor, empfehle ich den Einsatz entweder als *warming-up* am Anfang oder zum Abschluss des Unterrichtsteils zur metalinguistischen Arbeit.

In der Muttersprache (Italienisch) wird dagegen schriftlich ein Tagebuch verfasst, in dem in einem inneren Monolog beschrieben wird, wie es zu dem dargestellten und in der Fremdsprache ausgedrückten Gefühl kam. Diese veränderte Textform war nicht geplant und ergab sich aus dem Prozess der Theaterarbeit im Fremdsprachenunterricht. Die Umformung eines theatralisch dargestellten Satzes in der Fremdsprache zu einer anderen Textsorte in der Muttersprache stellt eine Technik aus der Sprachmitttlung dar. Dabei wird von einer Textsorte in die andere Textsorte übertragen bzw. „übersetzt" (Dell'Ascenza/ Curci, s.d.).

Im Folgenden soll nun das Projekt beschrieben werden, das ich im Oktober 2011 in einer zweiten Klasse eines Liceo Linguistico (neusprachlichen Gymnasiums) durchgeführt habe, und zwar, mit ca. fünfzehnjährigen Jugendlichen, die Deutsch, Französisch und Latein als zweite Fremdsprache nach Englisch im zweiten Jahr lernen und sich damit fremdsprachlich auf dem Kompetenzniveau A1/A2 befinden. Aus Zeitgründen habe ich diesem Projekt nur eine knappe Stundenzahl widmen können, weswegen ich auch Erweiterungsvorschläge skizziere. Abschließend wird die Selbstevaluierung der Lernenden im Gruppenfeedback dargestellt und diskutiert.

6   Mein Projekt

Ein bedeutendes Ziel des Projekts ist auch die Zusammenarbeit zwischen den einzelnen Disziplinen bzw. Fremdsprachen. So erklärten sich meine Italienisch- und Englischkollegin bereit, zeitgleich zu meinem Projekt Vokabeln zum Thema Emotionen und Konnektoren in der Muttersprache Italienisch und in der ersten Fremdsprache Englisch zu wiederholen. In meinem Projekt habe ich also mit den Fremdsprachen Deutsch und Englisch und der Muttersprache Italienisch im Deutschunterricht gearbeitet.

---

[4] Durch die anschließend mögliche Erweiterung des Ausdrucks von Fremdsprache und Körpersprache kann diese mündliche Produktion zur mündlichen Interaktion und zum empathischen Dialog werden, wie in den Erweiterungen am Schluss dargestellt wird.

6.1   Erste Stunde

Ziele: Die Lernenden sollen auf das Thema eingestimmt werden. Die Lexik soll wiederholt und erweitert und die kausalen Konnektoren „weil" und „denn" sollen wiederholt werden.

Ich stelle den Lernenden meine Ziele und das Projekt vor. Danach beginnt der erste fremdsprachliche Teil: die Lernenden schreiben schon bekannte Vokabeln zum Thema Emotionen auf Deutsch und auf Englisch an die Tafel und ins Heft, danach erfolgt eine Wortschatzerweiterung durch ein Assoziogramm. Auch dieser Teil dient der Einstimmung auf das Thema und der Wiederholung von Vokabeln. Im zweiten Teil der ersten Stunde werden die kausalen Konnektoren vorgestellt bzw. wiederholt und mündlich eingeübt. Ich beschließe, mich auf den Hauptsatz zu beschränken und „weil" mit Nebensatz nicht einzuführen, um die grammatischen Elemente auf das Minimum zu reduzieren.

Danach frage ich die Lernenden in der Muttersprache, wie sie sich emotional in Bezug auf eine durchgeführte Klassenfahrt fühlen und bitte sie, ihre Emotion auf Deutsch zu nennen und zu begründen. Eine Lernerin führt zwei gegensätzliche Emotionen an, und ich greife das in der Muttersprache auf: Emotionen sind nicht immer eindeutig, sondern auch ambivalent.

Als Hausaufgabe schreiben die Lernenden einfache Sätze in den Fremdsprachen Deutsch und Englisch ins Heft, indem sie denen eine (oder zwei) Emotion(en) mit einer situativen Begründung in der Vergangenheit oder im Präsens verbinden.

6.2   Zweite und dritte Stunde

Ziele: Aus verbaler Sicht wird der adversative Konnektor "trotzdem" eingeführt. Es beginnt die nonverbale Arbeit, indem die Lernenden Elemente non-verbaler Sprache kennenlernen und Emotionen darstellen.

Die Lernenden lesen die Sätze laut aus dem Heft vor. Danach ergänzen sie ihre Sätze mit einem weiteren Satz, der mit „trotzdem" beginnt, um der Ambivalenz von Emotionen gerecht zu werden. Ich weise darauf hin, dass nach „denn" keine Inversion erfolgt, nach „trotzdem" aber Inversion erfolgt. Danach beginnt der „theatralische" Teil. Die Lernenden stellen sich einzeln vor die Klasse und stellen eine Emotion mit der Mimik, mit der Gestik und mit der Körperhaltung dar. In dieser Phase arbeite ich mit der Technik der Statuen (Schewe 1993).

Als Anreiz spreche ich die Emotion in der Muttersprache, auf Deutsch, und auf Englisch aus (im Zweifelsfall in der Muttersprache), und die Lernenden drücken die Emotion nonverbal aus. Ich weise darauf hin, dass die Körperhaltung bzw. die Geste die Emotion hervorruft.

Als Hausaufgabe schreiben die Lernenden mindestens fünf Sätze in der Muttersprache als „Tagebuch" oder „inneren Monolog" zu einer Emotion in ihr Heft oder auf ein Blatt Papier. Damit wird die „Übersetzung" in die Muttersprache und in eine andere Textsorte eingeleitet, und nonverbale und verbale Elemente werden zusammengeführt.

6.3 Vierte und fünfte Stunde

Ziele: Einzelne Sätze, die Emotionen ausdrücken und begründen, werden in den Fremdsprachen und in der Muttersprache auswendig gelernt. Die verbalen Elemente sollen mit nonverbalen Elementen verbunden werden. Damit wird die „Aufführung" mehrsprachig und verbal vorbereitet.

Die Lernenden wählen sieben Emotionen aus. Diese Emotionen werden mit einer konkreten Situation, die die Emotion hervorgerufen hat, begründet. Dies wiederholen sie zunächst sitzend in den Sprachen Italienisch, Deutsch und Englisch. Dabei kann auch ein expliziter Sprachvergleich stattfinden. Danach stellen sie sich in zwei Gruppen im Raum gegenüber und üben a) die Sätze in den drei Fremdsprachen; dann b) darstellend als „eingefrorene" Statuen (zu der Theatertechnik der „Statuen" in der Gruppe Schewe 1993), indem sie einen Schritt vorwärts gehen und noch ohne Sprache; dann c) gehen sie einen Schritt vor, nehmen die Haltung ein, sehen sich an und sprechen die Sätze. Ich gebe dabei den sprachlichen und nichtsprachlichen Rhythmus durch Fingerschnipsen vor.[5]

In dieser Phase beschließen die Lernenden mit meinem Einverständnis, das Italienische – die Muttersprache – wegzulassen, weil es ihnen „komisch" vorkommt. Diese Reaktion ist als interessant zu bewerten; es scheint so, als ob die „fiktive" Situation des Theaterspielens nur die „fiktive" oder „künstliche" Fremdsprache zulässt, nicht aber die Muttersprache (vgl. Diskussion weiter unten).

Zum Abschluss „frieren" die Lernenden ihre jeweiligen Sätze ein, und führen – ohne sich zu bewegen – einen Dialog mit mir als „teacher-in-role" (Schewe 1993). Aus der individuellen „Aufführung" wird ein Gruppenerlebnis.

6.4 Sechste und siebte Stunde

Ziel: Es soll eine Generalprobe für die filmische Aufnahme simuliert werden, was das „Einschleifen" der Sätze zur Folge hat. Anschließend wird die Szene gefilmt.

Die Gruppe stellt sich in eine einzige Reihe und probt noch einmal die aufeinander folgenden Sätze in den Sprachen Deutsch und Englisch. Danach wird der „innere Monolog" in der Muttersprache dazu genommen: auf mein jeweiliges Fingerschnipsen (Begründung: siehe oben) hin

- kommt eine Lernende in die Mitte mit dem Blatt Papier, auf dem der „innere Monolog" leserlich zu der jeweiligen Emotion steht, liest den Monolog vor, legt das Blatt ab und geht in die Reihe zurück;

- entspannt sich die Gruppe

---

[5] Ich ging davon aus, dass die Lernenden in der kurzen Zeit des Projekts noch kein Gefühl für den Rhythmus von Fremdsprache entwickeln könnten.

- spannen die Lernenden die Muskeln und den Körpertonus und die Auf-
merksamkeit an, während ein Punkt hinter der Wand des Klassenzimmers
fixiert wird;

- geht die Gruppe einen Schritt mit dem rechten Fuß vor;

- nimmt die Gruppe eine Körperhaltung ein, die die Emotion ausdrückt.
Dabei soll auch auf Gestik und Mimik geachtet werden;

- spricht den Satz auf Deutsch;

- spricht den Satz auf Englisch;

- hält die Körperspannung.

In der siebten Stunde wurde die Szene mit dem Handy einer Lernenden
aufgenommen (zum Vorgehen vgl. Bünger 2010).

7   Lernerfeedback und Diskussion

Interessant war für mich die Bemerkung während der Theaterarbeit, die ja aus
der Planungsphase vorsah, denselben Satz in der Muttersprache und in den
zwei Fremdsprachen auszudrücken, dass die Jugendlichen das Aussprechen
des Satzes in der Muttersprache als „lächerlich" empfanden und ablehnten.
Aus diesem Grunde habe ich das Projekt verändert und habe die Jugendlichen
gebeten, in der Muttersprache einen „inneren Monolog" zu schreiben. Ich führe
das auf den „foreign language mode" (Hufeisen 2004) zurück. Das bedeutet,
dass entweder die Fremdsprachen allgemein oder die dritten, also alle nach der
L2 gelernten Fremdsprachen neurokognitiv eher miteinander vernetzt sind.

Es könnte allerdings auch sein, dass nicht derselbe Satz in Übersetzung
zur Aufführung kommen muss, sondern dass schlicht das entsprechende
Kompetenzniveau in den verschiedenen Sprachen berücksichtigt werden
müsste. Dann könnte im Deutschen ein Satz auf dem Kompetenzniveau A2, im
Englischen könnten dagegen mehrere Sätze auf dem Kompetenzniveau B1/B2
gespielt und verbalisiert werden.

In der anschließenden Stunde bat ich die Lernenden um ein Feedback zum
Projekt. Überraschender- und erfreulicherweise für mich kam spontan die
Feststellung, sie hätten die Bedeutung der nonverbalen Sprache erlernt: „Wir
haben gelernt, dass auch der Körper spricht". Dieses Ziel wurde also erreicht.

Zur Mehrsprachigkeit war die Bemerkung zu hören, sie seien „confusi"
(verwirrt). Eine weitere Erklärung war den Lernenden nicht zu entlocken. Dies
bedeutet, dass die didaktische Literatur sich noch mehr Gedanken machen muss
zum gleichzeitigen Erlernen schulischer Fremdsprachen: wie geht man vor und
wie verständigt man sich interdisziplinär, damit das gleichzeitige Erlernen und
Benutzen von zwei Sprachen nicht zu dem „diffusen Gefühl" der Verwirrung
führt, das meine Lerner zum Ausdruck brachten. Es könnte auch sein, dass es

die „Neuheit" des Projekts war, die diese Reaktion hervorbrachte. Ich würde also in einem weiteren Projekt erklären, dass es um dritte Fremdsprachen geht und warum.

Ein weiteres Problem ist das der Leistungsmessung, das ein grundsätzliches Problem bei kreativer Unterrichtsgestaltung (z.B. bei freiem oder kreativem Schreiben) darstellt, und über das bezüglich des Theaterspielens in der Fremdsprache nachgedacht werden müsste, vor allem innerhalb eines Kompetenzmodells, das ja von der Leistungsmessung ausgeht. Kann ich einem Lernenden eine bessere Note geben, weil er sich besser körperlich ausdrücken kann oder weil er in der Lage ist, eine Emotion angemessen nonverbal und verbal auszudrücken? Dazu ist anzumerken, dass oft gerade so genannte „leistungsschwächere´" Lernende viel Spaß am und Talent zum Theaterspielen zeigen, während es „leistungsstärkere" Lernende gibt, die sich manchmal nicht einmal dazu imstande sehen, es auszuprobieren. Wie im letzten Beitrag (Bünger 2010) angemerkt, „zwinge" ich meine Lernenden grundsätzlich nicht dazu, Theater zu spielen oder auch nur theaterpädagogische Elemente wie das mit verschiedenen Emotionen vorgetragene und so verfremdende Dialoge oder Sätze auszuprobieren. Außerdem ist auch die Bewertung von Mehrsprachigkeit ein offenes Problem.

Da es sich bei meinem Unterrichtsvorschlag um ein zeitlich sehr begrenztes Modell handelt, möchte ich im Folgenden noch Ideen zur Erweiterung andeuten:

7.1   Erste Erweiterung: Emoticons mit einbeziehen

Ziel: Emoticons sollen nonverbal und verbal in den verschiedenen Fremdsprachen dargestellt werden.

Es könnte zum Thema gemacht werden, welche Emoticons von den Lernenden häufig benutzt werden, was sie ausdrücken und wie das in den Fremdsprachen sprachlich umgesetzt wird. In einem zweiten Schritt versuchen die Lernenden, die Emoticons mimisch umzusetzen. Darüberhinausgehend kann der ganze Körper mit einbezogen werden, um die Emotion in der ganzen Körperhaltung darzustellen.

7.2   Zweite Erweiterung: „Drittsprachen"

Ziel: Die erste Fremdsprache (Englisch) soll ausgeklammert werden.

Für ein weiteres Projekt würde ich nur die Tertiärsprachen Französisch und Latein in den Deutschunterricht der Lernenden einbinden, da aus psycholinguistischer Sicht die Zweitsprachen (hier: alle Sprachen nach der ersten Fremdsprache Englisch) kognitiv miteinander vernetzt sind.

7.3   Dritte Erweiterung: migrationsbedingte Lernersprachen

Ziel: Migrationsbedingte Lernersprachen sollen in den Fremdsprachenunterricht mit einbezogen werden.

Im Rahmen der Migrationsbewegungen innerhalb von Europa sind immer häufiger zwei- bzw. mehrsprachige Lernende im schulischen Fremdsprachenunterricht anzutreffen. Daher könnten also auch Lernende mit Migrationshintergrund, soweit in der Lerngruppe präsent, mit ihrer Muttersprache in das sprachliche Geschehen mit eingegliedert werden. Weiterhin wäre es natürlich auch wünschenswert, klassische Sprachen wie Latein mit einzubeziehen.

Für das vorliegende Theaterprojekt bedeutet dies, dass auch migrationsbedingte Lernersprachen eine Rolle spielen. Wie die Sprachbiographie im Europäischen Sprachenportfolio (Europarat 2001) hat dieses Vorgehen auch einen pädagogischen Wert, nämlich den Ursprungssprachen der Lernenden Wert beizumessen. Wenn im hier beschriebenen Projekt eine Migrantin oder ein Migrant in der Lernergruppe gewesen wäre, hätte ich also das Projekt außer in Italienisch, Deutsch und Englisch auch in seiner Muttersprache durchgeführt.

7.4 Vierte Erweiterung (im Anschluss an das dargestellte Projekt)

Ziel: Die einzelnen Sätze sollen zu verbalen und nicht-verbalen Interaktionen erweitert werden.

Nach der eben dargestellten Sequenz für die einzelnen Emotionen, die an eine bestimmte Situation gebunden werden, die die Emotion hervorgerufen hat, und die zusammen mit den Lernenden entschieden wurden, entspannen sich die Lernenden. Danach – auf ein weiteres Fingerschnipsen – nehmen sie wieder die „gespannte" Körperhaltung an. Die Lehrende fragt nun (entweder auf Deutsch oder auf Englisch) einzelne Lernende: „Was hast du?" / „What's the matter?" – Der oder die Angesprochene antwortet in der jeweiligen Fremdsprache, indem er auch die entsprechende Haltung, Mimik und Gestik einnimmt. Die Lehrperson nähert sich der Lernenden und reagiert nur nonverbal (beispielsweise kann nach dem Satz, „ich bin traurig, denn mein Hund ist gestorben" tröstend eine Hand auf die Schulter gelegt werden). Dieselbe Sequenz kann unter den Lernenden selbst vor sich gehen.

8 Schlussbetrachtung

Ich ziehe aus meinem Projekt folgende zwei Schlussfolgerungen für eine didaktisch begründete Weiterarbeit: Erstens scheint Theaterspielen wirklich dazu geeignet zu sein, Jugendlichen die Bedeutung nonverbaler Kommunikation klar zu machen, wie aus dem einhelligen Feedback dazu hervorgeht.

Zweitens ist jedoch die Stellung der Muttersprache zu den Fremdsprachen (hier: Deutsch und Englisch) noch näher zu untersuchen. Für das italienische Projekt wurde davon ausgegangen, dass die Muttersprache für das Erlernen der Zweitsprachen eine Rolle spielt. Hufeisen dagegen nimmt an, dass die Zweitsprachen mental zusammen repräsentiert und von der Muttersprache getrennt sind. Dieses Dilemma wäre zu klären, denn die didaktischen Folgerungen aus diesen beiden Prämissen wären natürlich völlig verschieden.

Ich hoffe daher, dass sich die Forschung in der Mehrsprachigkeitsdidaktik dieser Frage in der Zukunft vermehrt annimmt.

Literatur —

Baumann, Zygmunt (2002; 2010): *Modernità liquida*. Bari: Laterza

Bausch, Karl Richard; Königs, Frank & Krumm, Hans-Jürgen (Hrsg.) (2004): Mehrsprachigkeit im Fokus: Arbeitspapiere der 24. Frühjahrskonferenz zur Erforschung des Fremdsprachenunterrichts. Tübingen: Narr

Bünger, Ursula Christine (1999): La 'drammapedagogia' nell'insegnamento delle lingue straniere. In: *Quaderni del Lend*, Milano, dicembre 1999, anno XXVIII 5, 18-24

Bünger Ursula Christine; Curci, Annamaria (2007): Intervista a Claire Kramsch, Università di Berkeley In: *Quaderni del Lend*, Milano, giugno 2007, anno XXXVI 3, 21-49

Bünger, Ursula Christine (2010): Individualisierung und Fiktionalisierung der Kann-Beschreibungen des Europäischen Referenzrahmens durch Dramapädagogik mit Handyfilmen. In: *Scenario* II/02, 41-61

Europarat (2001): Gemeinsamer europäischer Referenzrahmen für Sprachen lernen, lehren, beurteilen. Berlin u.a.: Langenscheidt

Dell'Ascenza, Carmen; Curci, Annamaria (s.d.): La didattica della mediazione linguistica. http://risorsedocentipon.indire.it/offerta_formativa/c/index.php?action=coperti (27.10.2012)

Galimberti, Umberto (2007): *L'ospite inquietante. Il nichilismo e i giovani*. Milano: Feltrinelli

Hu, Adelheid (2003): Schulischer Fremdsprachenunterricht und migrationsbedingte Mehrsprachigkeit. Tübingen: Narr

Hu, Adelheid (2010): Einträge zu „Mehrsprachigkeit" und Mehrsprachigkeitsdidaktik." In: *Metzler Lexikon Fremdsprachendidaktik,* 214-217

Hufeisen, Britta; Neuner, Gerhard (2003) (Hrsg.): *Mehrsprachigkeitskonzept, Tertiärsprachen, Deutsch nach Englisch*. Strasbourg: European Center for Modern Languages

Hufeisen, Britta (2004): Deutsch und die anderen Fremdsprachen im Kopf. In: *Fremdsprache Deutsch* 31, 19-23

Kramsch, Claire (1993): *Context and Culture in Language Teaching*. Oxford: Oxford University Press

Krumm, Hans-Jürgen (2008): Gemeinsamer europäischer Referenzrahmen für Sprachen: Ziele, Wirkungen und Nebenwirkungen. In: *Fremdsprache Deutsch* 38, 26-28

Mejerchol'd, Vsevolod (a cura di Malcovati Fausto): (1993) *L'attore biomeccanico*. Milano: Ubulibri

Oomen-Welke, Ingeborg; Krumm, Hans-Jürgen (2004): Sprachenvielfalt – eine Chance für den Deutschunterricht. In: *Fremdsprache Deutsch* 31, 5-13

Schewe, Manfred (1993): *Fremdsprache inszenieren. Zur Fundierung einer dramapädagogischen Lehr- und Lernpraxis.* Oldenburg: Zentrum für pädagogische Berufspraxis der Carl-von-Ossietzky Universität Oldenburg

Schmenk, Barbara (2004): Drama in the Margins? The Common European Framework of Reference and its Implications for Drama Pedagogy in the Foreign Language Classroom. In: *German as a Foreign Language (GFL-Journal)* 1, 7-23 [http://www.gfl-journal.de/1-2004/schmenk.pdf (30/01/2011)]

Tomkins, Sylvan S. (1962): *Affect Imagery Consciousness: The Positive Affects* (Vol. 1). Springer: New York

Watzlawick, Paul; Beavin, Janet Helmick & Jackson, Don D. (1967): *Pragmatica della comunicazione umana*. Roma: Astrolabio

Wettemann, Ulrich (2007): Kein trockener Anfängerunterricht mehr! Eine dramapädagogische Modelleinheit für die ersten DaF Stunden. In: *Scenario* I/01, 70-97

Was sich bei der Inszenierung von Fremdsprache im Gehirn abspielt

Sambanis, Michaela (2013): Fremdsprachenunterricht und Neurowissenschaften. Tübingen: Narr. ISBN: 978-3-8233-6800-7

Manfred Schewe Micha Fleiner

Es ist eine ebenso facetten- wie beziehungsreiche Trias aus Sprache, Lernen und Gehirn, die den inhaltlichen Rahmen der vorliegenden Monografie *Fremdsprachenunterricht und Neurowissenschaften* bildet: Mit Bezug auf eine lehrorientierte Zielleserschaft stellt sich Michaela Sambanis der Herausforderung, Prozesse und Kontexte des fremdsprachlichen Lernens aus einer neurowissenschaftlich motivierten Perspektive aufzuzeigen. Hierbei zieht die Verfasserin eine übergreifende Akzentlinie um die Themenfelder *Wie Lernen das Gehirn verändert* (Kapitel 1), *Emotionen und Lernen im Fremdsprachenunterricht* (Kapitel 2), *Teenager als besondere Fremdsprachenlerner* (Kapitel 3) und – für SCENARIO-Leserinnen und Leser gewiss von besonderem Interesse – *Bewegung und Lernen* (Kapitel 4) sowie *Dramapädagogik* (Kapitel 5).

Im Fokus des Eröffnungskapitels steht die Frage nach Zusammenhängen zwischen Gehirnaktivitäten und menschlichen Lernvorgängen: Hier erhalten die Lesenden theoretisch vertiefte – stets auf dem aktuellen Kenntnisstand der Hirnforschung fußende – Einblicke in zentrale Strukturen und Funktionsweisen des Gehirns. Angesichts des hohen theoriegestützten Informationsgehaltes wäre es in diesem Abschnitt von Vorteil gewesen, der anvisierten Lesergruppe – Studierende, Lehrende, Auszubildende – ergänzende Visualisierungen an die Hand zu geben, um den (Erst)zugang zu neurowissenschaftlichen Sachverhalten zu erleichtern. Wertvolle Dienste wiederum leisten die am Ende eines jeden Kapitels platzierten *Praxisfenster*, in denen Kerninhalte aufgegriffen und – in Gestalt eines fiktiven Diskussionsforums – auf unterschiedliche Formate der Schulpraxis übertragen werden.

Der bewusste Umgang mit Lernenden im Teenageralter (Kapitel 3) sowie das dynamische Ineinandergreifen von Ratio und Emotio in zielsprachlichen Lehr-Lern-Prozessen (Kapitel 2) bilden die Schwerpunkte der beiden Folgekapitel. Die konsequent im Themenfeld des Fremdsprachenunterrichts verankerten Ausführungen überzeugen nicht allein durch aufschlussreichen Gehalt, sondern auch durch einen pointierten, erfrischend kurzweiligen Schreibstil. Als erfahrene Didaktikerin achtet Sambanis hierbei sorgfältig darauf, den Lesenden komplexe Sachverhalte gut verständlich und in ansprechender Form zu vermitteln.

Kapitel 4 ist dem Thema *Bewegung und Lernen* gewidmet. Die Autorin erinnert anfangs daran, dass man sich bereits in der Antike einer lernförderlichen Wirkung von Bewegung bewusst war, um danach verschiedene Gründe für bewegtes Lernen aufzulisten und jeweils kurz zu kommentieren (S. 89):

- Anthropologische Gründe (Bewegung = Grundbedürfnis)

- Gesundheitserzieherische Gründe (Bewegung = Verbesserung des physischen und psychischen Wohlergehens)

- Motivationale Gründe (Bewegung = Abwechslung, Element des Neuen)

- Lerntheoretische Gründe (Bewegung = Mittel der Informationsverarbeitung)

- Neurophysiologische Gründe (Bewegung = Aktivierung verschiedener Hirnareale)

Mit Blick auf den Fremdsprachenunterricht konzentriert sich die Autorin auf bewegungsbezogene Aktivitäten, die auf eine lernprozessstützende Wirkung zielen. So werden etwa

> Bewegung und Inhalt mehrfach im Verbund wiederholt, sodass eine Verknüpfung entsteht. Bewegungen werden hierbei zur Unterstützung des Enkodierungsvorgangs bei der Begegnung mit Neuem, beim Einprägen, Üben und Wiederholen genutzt. Aber auch beim Abrufen scheinen sie stützend zu wirken, d.h. die Erinnerung an die Bewegung kann den Zugriff auf die Information ermöglichen. (S. 93)

Sambanis betont, dass Bewegung nicht nur Abwechslung in den Lehr-Lernprozess bringt, sondern Inhalte sowohl besser und länger behalten als auch schneller und zuverlässiger abgerufen werden können. Orientiert man sich am derzeitigen Stand der Forschung, so ergänzt sie, lässt sich zumindest für die Bereiche Wortschatz und Aussprache von einer lernförderlichen Wirkung von Bewegungen auf das Lernen einer Fremdsprache ausgehen. Die Autorin bezieht sich auf konkrete Studien, um zu belegen, dass Lernende, die Bewegung als Hilfsmittel einsetzen, im Vergleich zu „nicht-bewegten Kontrollgruppen" effektiver lernen. Ihre Exkursionen in die Gehirnforschung sind dabei sehr lehrreich und relativieren etwa die Sicht einer scharfen Trennung zwischen rechter und linker Gehirnhälfte:

> Letztlich ist sogar anzunehmen, dass z.B. am Verstehen von gesprochenen Sätzen nicht nur unterschiedliche Regionen der linken Hirnhälfte, sondern beide Hemisphären beteiligt sind, da die Satzmelodie neben Syntax und Semantik wichtige Informationen auf Satzebene transportiert. Melodische und musikalische Merkmale werden aber nicht linkshemisphärisch, sondern bei den meisten Menschen in der rechten Gehirnhälfte verarbeitet. (S. 105)

Für SCENARIO-Leserinnen und -leser dürfte Kapitel 5 mit dem Titel *Drama-pädagogik* von besonderem Interesse sein. Die Autorin führt hier anfangs in die Grundlagen der Dramapädagogik ein. Sie deckt beispielsweise verschiedene Phasen eines dramapädagogischen Unterrichts ab, bezieht sich auf Aspekte von Lehrerrolle und Feedback und stellt verschiedene Inszenierungsformen/-techniken vor. Ihr Versuch einer Unterscheidung zwischen Drama- und Theaterpädagogik gelingt allerdings nicht ganz, denn speziell das Schema auf S. 117 vermittelt den Eindruck, als sei die Dramapädagogik prozess- und die Theaterpädagogik produktorientiert. Das ist eine zu grobe Verallgemeinerung und es bleibt ein Forschungsdesiderat, die Unterschiede zwischen der aus der britischen Tradition stammenden Dramapädagogik und der deutschen Theaterpädagogik bzw. das Gemeinsame dieser Traditionen differenzierter herauszuarbeiten.

In Anknüpfung an die vorherigen Kapitel führt Sambanis allerdings im Schlusskapitel überzeugend zusammen, dass aus neurowissenschaftlicher Sicht viele plausible Gründe für eine dramapädagogische Gestaltung von Fremd-sprachenunterricht bestehen. So wird in einem solchen Unterricht etwa eine multimodale Verarbeitung begünstigt und auf Bedeutsamkeit und persönliche Relevanz von Unterrichtshandlungen geachtet. Dramapädagogische Übungen eignen sich dazu, sprachliche Muster und Bewegungen zu koppeln und soge-nannte *Flow*-Erlebnisse zu schaffen, die mit positiven Emotionen verbunden sind und zu einem idealen Fokussierungszustand führen.

Fazit: Neben einer überzeugenden Vernetzung klassischer Themen der Fremdsprachendidaktik mit dem derzeitigen Erkenntnisstand der Neurowis-senschaften gelingt es Sambanis mit der vorliegenden Publikation, insbesondere im Hinblick auf eine theoretische Fundierung performativer Formen des Leh-rens und Lernens einen neuen Meilenstein zu setzen. Sowohl Kolleginnen und Kollegen, die in der Lehreraus- und -fortbildung tätig sind, als auch Lehramtsstudierenden fremdsprachlicher Fächer sei sie daher wärmstens empfohlen.

Performative Erfahrungsfelder im Primar- und Sekundarschulwesen

Micha Fleiner

Elena, Denise (2012): Dramapädagogik für Englisch in der Grundschule. *Das Klassenzimmer als Bühne. Mit Rollenspielen kommunikative Kompetenz fördern.* Buxtehude: AOL. ISBN: 978-3-403-10029-4

Elena, Denise (2011): Dramapädagogik für Englisch in der Sekundarstufe. *Das Klassenzimmer als Bühne. Mit Rollenspielen kommunikative Kompetenz fördern.* Buxtehude: AOL. ISBN: 978-3-403-10028-7

Unterzieht man die fachpraktische Lehrliteratur der vergangenen Jahre – unter Einschluss der Fülle von begleitenden Arbeits-, Übungs- und Unterrichtsmaterialien – einer kritischen Sichtung, kann man sich des Eindrucks nicht erwehren, dass der Einsatz dramapädagogischer Lehr- und Lernangebote in der deutschsprachigen Schullandschaft in zunehmendem Maße an Bedeutung gewinnt. Für theateraffine Fremdsprachenlehrerinnen und -lehrer mit der Zielsprache Englisch liegen nun zwei weitere Werke – *Dramapädagogik für Englisch in der Grundschule* sowie *Dramapädagogik für Englisch in der Sekundarstufe* – bereit, die Interesse für das szenische Interaktionspotenzial im fremdsprachlichen Klassenraum zu wecken beabsichtigen.[1] Das Kernanliegen der Autorin – Denise Elena ist praktizierende Fremdsprachenlehrkraft und diplomierte Theaterpädagogin zugleich – besteht in der Vermittlung eines grundlegenden Zuganges zu dramapädagogischem Fremdsprachenunterricht: Lehrpersonen mit Interesse an performativen Erfahrungsräumen soll Gelegenheit geboten werden, dramapädagogische Basiskompetenzen zu erwerben und ausgewählte Inszenierungstechniken situationsadäquat im eigenen Englischunterricht anzuwenden. Dieser Grundgedanke spiegelt sich denn auch im inhaltlichen Aufbau beider Ausgaben wider, der von Anbeginn einer konsequenten Zweigliedrigkeit folgt: So bildet der theoriegestützte Abschnitt (Kapitel 2–4) gleichsam einen Ausgangs- und Anknüpfungspunkt für den anwendungsbezogenen Hauptteil (Kapitel 5) des Werkes, in dessen Verlauf der Leser Einblicke in acht methodisch vorstrukturierte Theaterworkshops gewinnt.

Dem Vorwort (Kapitel 1) folgen einzelne Überlegungen zu bestehenden Curricula und allgemeinen Rahmenvorgaben im Bereich des schulbezogenen Sprachunterrichts (Kapitel 2), die ausnahmslos introduktiven Charakter tragen.

---

[1] Der wesentliche Unterschied zwischen beiden Werke liegt in erster Linie in der schulstufengerechten Auswahl und Aufbereitung der Workshop-Themen. Beide Ausgaben folgen indes einer identischen Grundstruktur und behandeln im theoretischen Part – geringfügiger Abwandlungen ungeachtet – deckungsgleiche Inhalte.

Hieran schließt sich ein nicht ganz unproblematischer Definitionsansatz des Kernbegriffes *Dramapädagogik* (Kapitel 3) an, der auf knappem Raum in Abgrenzung zum Inhalts- und Aufgabenbereich der *Theaterpädagogik* dargestellt wird; eine begriffliche Opposition, die – wohlgemerkt, auch zum gegenwärtigen Zeitpunkt – nicht selten Gegenstand lebhaft geführter Fachdiskussionen bildet. Im weiteren Verlauf des dritten Kapitels skizziert die Verfasserin Bezugslinien zwischen aktuellen Kompetenzfeldern des schulischen Fremdsprachenunterrichts und dem Begründungs- beziehungsweise Einsatzpotenzial dramapädagogischer Formen des Lehrens und Lernens. Eine nutzbringende Argumentationsgrundlage gerade auch für all jene Lehrpersonen, die sich ob ihres dramapädagogisch akzentuierten Fachunterrichts einem – sei es vonseiten der Schulleitung, des Kollegiums oder der Elternschaft – erhöhten Legitimationsdruck ausgesetzt sehen.

Die Frage nach einem fruchtbaren Implementierungsprozess ästhetischer Handlungsfelder in der konkreten Unterrichtssituation wird sodann im abschließenden Theoriepart (Kapitel 4) aufgegriffen: Anhand einer Tour d'Horizon durch das dramapädagogische Basisvokabular (z. B. Raum, Form, Akteure, Kontext, Fiktion, Methodenansätze etc.) werden Anforderungen, Inhalte und Ziele des darstellungsbezogenen Fremdsprachenunterrichts nachgezeichnet, d. h. der unterrichtsrelevante Handlungsrahmen für die Durchführung der themenspezifischen Workshops gesetzt. Obschon die Autorin an anderer Stelle die Notwendigkeit eines sanktionsfreien Gestaltungsfeldes unterstreicht, wäre es in diesem Kontext gewiss aufschlussreich gewesen, abwägende Betrachtungen zur Leistungsdiagnose, d. h. zum Verhältnis von performativ-ästhetischen Arbeitsformen und schulischen Bewertungsstrukturen, einzubeziehen.[2]

Im ausführlichsten Teil des Buches (Kapitel 5) präsentiert Elena eine achtteilige Serie von flexibel kombinierbaren Praxisbausteinen, denen allgemeine Hinweise in Bezug auf das Arbeits- und Kommunikationsverhalten innerhalb der Lerngruppe sowie auf den adäquaten Umgang mit Präsentationen, Arbeitskritik und sprachlichen Ungenauigkeiten vorangestellt werden. Die Beschreibungen der einzelnen Praxiseinheiten – stets einem dreiphasigen Gliederungsprinzip (Einstieg, Hauptphase, Abschluss) folgend – enthalten Informationen zum thematischen Kontext, zur zeitlichen Planung sowie zu begleitenden Materialien. Begrüßenswert hierbei ist die thematisch umfangreiche Bandbreite der Workshops, die sowohl improvisatorische (z. B. Entwicklung spontaner Sprechfertigkeiten) als auch sprachkorrektheitsbezogene (z. B. Bildung von Zeitformen, Gebrauch von Modalverben) und wortschatzgestützte (z. B. Erschließung von Wortgruppen und Bedeutungsfeldern) Zieldimensionen umfasst. Gleichwohl muss hervorgehoben werden, dass der inhaltliche Komplexitätsgrad und damit die Erwartungen an das dramapädagogische Kompetenzprofil der Lehrkraft mitunter beträchtlich variieren: Für einen *erst*maligen Einsatz szenisch-dramatischer Arbeitsformen im eigenen Englischunterricht erweisen sich einzelne der aufgeführten Workshop-Elemente daher

---

[2] Zum generellen Verhältnis von szenisch-dramatischen Lernformen und Möglichkeiten der Leistungsdiagnose vgl. etwa Fleming (2011: 140 ff.).

nur in beschränktem Umfang als geeignet.

Fazit: Der übergreifende Zielhorizont der beiden hier erörterten Werke, theaterinteressierten Fremdsprachenlehrenden einen anwendungsnahen Zugang zu performativen Gestaltungsmöglichkeiten im Primar- und Sekundarschulwesen zu ermöglichen, wird erfüllt. Sicherlich hätte die interessierte Leserschaft im dritten und vierten Kapitel streckenweise einen weniger eng gesteckten theoretischen Bezugsrahmen dankend zur Kenntnis genommen. Und sicherlich muss sich jede Lehrkraft, die Interesse an dramapädagogischem Fremdsprachenunterricht hegt, in grundsätzlicher Hinsicht die Frage stellen, ob ein workshopzentrierter Vermittlungsansatz der persönlichen Lehrmethodik gerecht zu werden vermag. Doch seien die Vorzüge der beiden vorliegenden Veröffentlichungen abschließend noch einmal in verdichteter Form wiedergegeben: Klare Strukturierung und leserfreundliche Gestaltung der Inhalte, abwechslungsreiche Auswahl der didaktischen Materialien unter Berücksichtigung der Lehrer- und Schülerperspektive sowie ein reiches Maß an Praxisorientierung für eine zeitnahe Umsetzung der dramapädagogischen Impulse im englischsprachigen Klassenzimmer. Man darf gespannt sein, zu welchem Zeitpunkt ein der französischen, spanischen oder italienischen Zielsprache verpflichtetes Arbeitsbuch vergleichbaren Formates auf dem hiesigen Lehrbuchmarkt Eingang finden wird.

Bibliografie

Fleming, Mike (2011): *Starting Drama Teaching*. 3. Aufl. London & New York: Routledge.

In diesem Ansatz steckt noch viel mehr drin!

Anmerkungen zum Tübinger Ansatz der Sprachförderung: Fundament Anwendung im Theater

Maik Walter

Theatercamps sind beliebt und fungieren in den letzten Jahren immer wieder auch als Labor für eine theoretisch fundierte Sprachförderung (Küppers & Walter 2012). Häufig handelt es sich um drittmittelgeförderte Projekte und häufig weisen die Versprechen in den entsprechenden Anträgen ein hohes utopisches Potenzial auf. Diese Camps enden in der Regel mit einer Inszenierung und in den meisten Fällen liest man im Anschluss nicht mehr viel von den Projekten und deren Resultaten. Erfahrungen im theatralen Raum und Arbeitsergebnisse wissenschaftlich abgesichert zu erfassen und zu analysieren ist eine Herkulesaufgabe, der sich viele Dramapädagogen nicht stellen (können). Ob dies nun am fehlenden theoretischen Rüstzeug für eine angemessene Evaluierung liegt oder aber an der fehlenden Finanzierung einer entsprechenden Nachbereitungsphase, soll hier nicht erörtert werden. Trotzdem: Es gibt einige Ferienprojekte, die dies in vorbildlicher Weise tun und gerade die Sprachförderung kann dort mit Fug und Recht als Pionier der Evaluierung bezeichnet werden. Vielleicht auch weil der (fehlende) Zuwachs an sprachlichen Kompetenzen leichter festgestellt werden kann als mögliche Persönlichkeitsentwicklungen (Domkowsky & Walter 2012), die für die Theaterarbeit immer wieder angeführt werden. Es gibt also Hoffnung und das ist die gute Nachricht, die in dem ersten hier zu besprechenden Buch weitergeben wird. Es handelt sich um einen Bericht eines Theatercamps. Die zweite zu besprechende Publikation ist ein linguistischer Baustein, der in dieses Projekt erfreulicherweise eingebaut wurde.

1 Die Evaluation des Tübinger Theatercamps SStadt der Kinder"(Batzel/Bohl/Bryant 2013)

Die ErziehungswissenschaftlerInnen Andrea Batzel und Thorsten Bohl sowie die Linguistin Doreen Bryant legen dort auf 164 Seiten die Evaluation des Tübinger Theatercamps SStadt der Kinder"vor. Nachdem das theoretische

(Sprachförder-)Konzept (11-29) und die theoretischen (erziehungswissen-schaftlichen) Grundlagen (S. 30-55) vorgestellt worden sind, werden die Forschungsfragen (56-59), die Methode (60-83) sowie die Ergebnisse (84-141) präsentiert und abschließend diskutiert (142-149).

Die Ausführungen zum theoretischen (Sprachförder-)Konzept bestehen im Kern aus der leicht veränderten Fassung des bereits in Scenario 1/2012 publi-zierten, online frei verfügbaren Aufsatzes zum Pfingstcamp *DaZ und Theater: Der dramapädagogische Ansatz zur Förderung der Bildungssprache*. In den erzie-hungswissenschaftlichen Grundlagen werden die im Projekt evaluierten (nicht-sprachlichen) Kompetenzen vorgestellt. Der pädagogisch-wissenschaftliche Duktus ist in diesem Kapitel streckenweise für DramapädagogInnen gewöh-nungsbedürftig, umkreist aber viele auch für uns relevante Fragen: Was heißt genau sozial kompetent zu sein und wie kann eine solche Kompetenz evaluiert werden? Dieser Duktus mag auch daran liegen, dass diese Abschnitte zum Teil unter Mitarbeit von Studierenden entstanden sind. Die Ergebnisse einer meist mit viel Engagement und Energie angefertigten Abschlussarbeit werden nicht nur von den zu gutachtenden Hochschullehrenden zur Kenntnis genommen, sondern einer interessierten Öffentlichkeit zur Verfügung gestellt. Unter dem Aspekt einer in die aktuelle Forschung eingebundenen Lehre sowie der auf diese Weise praktizierten Nachwuchsförderung ist diese Entscheidung zwar als lobenswert hervorzuheben, erfordert aber auch Nachsicht von den Lesern.

Schauen wir uns den Bericht nun genauer an: Das Ziel der Evaluierung bestand darin, einerseits die Wirkungen des Pfingstcamps und andererseits die Meinungen der daran Beteiligten zu erfassen (56). Wirkungen konnten nur für den Sprachstand untersucht werden, da nur hier auch aussagekräftige Daten einer Kontrollgruppe existierten.

Sehr übersichtlich wird das Design der Evaluation dargestellt (60-63): vor und nach dem Camp wurden verschiedene Daten erhoben und ausgewertet. Die Evaluierung der sprachlichen Kompetenzen (SSprachwissenschaftliche Evaluation") erfolgte jeweils in diesen beiden Phasen in Form eines Aufsatzes, einer schriftlichen Bildbeschreibung und einer mündlichen frei elizitierten Produktion. Nach dem Camp wurden zudem die WorkshopleiterInnen in Fragebögen gebeten, die Leistungen der SchülerInnen einzuschätzen. Daneben wurden auch in einer "Überfachlichen Evaluation"weitere Daten wie Theaterer-fahrungen, soziale Kompetenzen oder Erwartungen erhoben und ausgewertet: Vor dem Camp mit Hilfe von Fragebögen für Eltern und SchülerInnen, nach dem Camp für SchülerInnen, Lehrende und Studierende. Abschließend wurden nach dem Camp auch Interviews geführt.

Von den mehr als 66 Kindern konnten 53 Fragebögen ausgewertet werden: Mehr als 80% der befragten SchülerInnen wies einen Migrationshintergrund auf (64). Aus den Antworten der LehrerInnen in den Befragungen wurde geschlussfolgert, dass die LehrerInnen bei einer großen Anzahl der teilneh-menden Kinder keinen expliziten Sprachförderbedarf gesehen haben (123). Das verwundert nun erst einmal bei der Adressatengruppe des Camps "Kinder mit Migrationshintergrund aus Tübinger Schulen, die Förderbedarf in ihrer

deutschen Sprachkompetenz aufwiesen"(17). Es steht zudem in deutlichem Widerspruch zu den sprachdidagnostischen Befunden der beteiligten Kinder. Und gerade diese Diskrepanz deutlich zu benennen, ist ein großes Verdienst des Berichts. Es macht nämlich deutlich, dass der Stand des gesicherten Wissens in der Forschung (hier die Diagnose des sprachlichen Förderbedarfs) in der Schulpraxis nicht ankommt. Über die Gründe einer solchen fehlenden diagnostische Kompetenz kann weiter spekuliert werden: Entweder gelingt es der Forschung nicht, ihre Ergebnisse für die LehrerInnen verständlich und für die Schulpraxis anwendbar aufzubereiten, oder es fehlen wissenschaftlich fundierte Lehrerfortbildungen, um diese Kompetenz auszubilden. Vielleicht handelt es sich auch nur um einen Tübinger Einzelfall, was zwar unwahrscheinlich ist, aber auch nicht ausgeschlossen werden kann. Die Diskrepanz in den Beurteilungen sollte nicht als Lehrerschelte missverstanden werden, denn Lehrende, die an einem solchen Projekt teilnehmen, zählen meist zu den engagierten KollegInnen, stecken zusätzliche Arbeitszeit in diese Projekte und tragen zum Erfolg bei.

Kommen wir zurück zum Bericht: Die Evaluationsinstrumente wurden für den Sprachstand vollständig angeführt. Dies entspricht dem wissenschaftlichen Standard und erlaubt es, die Verfahren für ähnliche Projekte anzupassen und dann in modifizierter Form zu übernehmen. Die Fragebögen für den allgemeinen Teil werden ebenfalls vorgestellt, wobei aber nur exemplarische Fragen, bzw. Aussagen angegeben werden. Dieses Vorgehen ist zwar in den Sozialwissenschaften weit verbreitet, als Dramapädagoge hätte ich in einem entsprechenden Buch erwartet, dass die Fragebögen vollständig zur Verfügung gestellt werden, um einerseits die Ergebnisse nachzuvollziehen und andererseits ein Werkzeug für künftige Camps zu haben. Gerade diese Möglichkeit hat man sich hier leider vergeben und von den allgemeinen Evaluationsinstrumenten kann man somit als DramapädagogIn mit Campambitionen nur eingeschränkt profitieren.

Wie sehen nun die Resultate der Evaluation aus? Die Ergebnisse der allgemeinen Befragung sind zum Teil ernüchternd: Bei den lern- und leistungsbezogenen Personenmerkmalen konnten keine signifikanten Veränderungen festgestellt werden. Die Lernmotivation beispielsweise ist in den Augen der GrundschülerInnen bereits vor dem Camp gut. In dem Alter werden die eigenen Kompetenzen jedoch häufig überschätzt und so wurden auch die LehrerInnen befragt. Diese wiederum sahen sich in vielen Fällen entweder nicht in der Lage, entsprechende Einschätzungen für die Kinder vorzunehmen oder bemerkten nach dem Camp bei der Mehrzahl der SchülerInnen keine Veränderungen (115-123).

Hervorzuheben sind die positiven Lerneffekte der dramagrammatischen Einheiten. Die Kinder des Camps wurden in Gruppen eingeteilt, die spezifische dramagrammatische Einheiten bearbeitet haben. Die Effekte dieser Arbeit – messbar in der Produktion von unterschiedlichen Nebensatztypen – sind beeindruckend: So ist der Zuwachs an Temporal- bzw. Kausalsätzen in den Sprachproben deutlich höher in den Gruppen, in denen diese Struktur

fokussiert wurde (107-109). Die Ergebnisse legen eine sprachdidaktisch fundierte Theaterarbeit nahe. Dies lässt sich auch in einem anderen Bereich nachweisen, dem Ausdruck der räumlichen Beziehungen und damit kommen wir auch fast zur zweiten hier zu besprechenden Publikation, die gewissermaßen einen der linguistischen Bausteine des Sprachförderkonzepts darstellt. In der Evaluation wurden gezielt Strukturen eingefordert (elizitiert), in denen eine räumliche Beziehung ausgedrückt wird (Lokalisierungsausdrücke). In einer Bildbeschreibung wurden hierzu unterschiedliche Positionsmodi wie STEHEN oder HÄNGEN und Relationen wie IN oder AN getestet. Mit den entsprechenden Positionsverben, dem Gebrauch des Dativs sowie der einzelnen Lokalpräpositionen kann der Sprachgebrauch der Kinder beschrieben werden und ggf. auch deren Fortschritte im Lernprozess. Nachdem ein spezifischer Förderbedarf festgestellt wurde, und dementsprechend die Sprachförderung im Camp auch intensiviert wurde, zeigten sich nach dem Camp beträchtliche Zuwachsraten, und zwar zur Kontrollgruppe, aber auch zu den Teilgruppen, bei denen dieses Strukturen nicht im Fokus standen (113). Es zeigt sich, dass eine fundierte Sprachförderung durchaus Sinn macht und erfolgreich in ein Theaterprojekt integriert werden kann. Um solche Einheiten sinnvoll zu erarbeiten, muss man als DramagrammatikerIn wissen, wie das Deutsche in diesem Bereich strukturiert ist, wie sich der Spracherwerb gestaltet und mögliche Sprachfördermaßnahmen aussehen könnten. Darauf wird im zweiten Abschnitt zurück gekommen.

Die abschließende Diskussion des Berichts (142-149) fasst noch einmal die wesentlichen Ergebnisse der Evaluation prägnant zusammen, bevor Abbildungen, Tabellen, verwendete Literatur sowie Transkriptionsregeln angeführt werden.

Wahrscheinlich hätte dieser Bericht eine deutlich größere Leserschaft, wenn die Möglichkeiten der freien Publikation im Internet genutzt worden wären. Dies können universitäre oder aber auch institutionsübergreifende Plattformen sein. Ein Beispiel für den ersten Weg wäre die Universitätsbibliothek Tübingen, die Berichte kostenfrei als PDF mit einer dauerhaften Zitierangabe zur Verfügung stellt (`http://tobias-lib.uni-tuebingen.de`). Der zweite Weg wird beispielsweise von Stefan Müller und Martin Haspelmath mit der von ihnen angestoßenen Initiative *Open Access in der Linguistik* beschritten (`http://hpsg.fu-berlin.de/OALI`). Um auch in Zukunft wahrgenommen zu werden, sollte man diese Publikationsformen ernsthaft prüfen und, wenn nichts dagegen spricht, ihr den Vorzug gewähren.

2 Lokalisierungsausdrücke im Erst- und Zweitspracherwerb (Bryant 2012)

Das zweite hier zu besprechende Buch ist die überarbeitete Fassung einer Habilitationsschrift, die 2010 an der Universität Tübingen eingereicht wurde. In dieser Arbeit untersucht Doreen Bryant die bereits oben erwähnten

Lokalisierungsausdrücke im Erst- und Zweitspracherwerb des Deutschen. Der Ausdruck des Raums ist ein immenses Lernproblem für Kinder, die Deutsch als Zweitsprache sprechen. Selbst Kinder, deren Erwerb des Deutschen als Zweitsprache sehr früh (im Alter von 2 bzw. 3 Jahren) beginnt, haben erhebliche Probleme, die Lokalisierungsausdrücke adäquat im Deutschen gebrauchen. Bryant begründet dies vor allem sprachtypologisch (52-54). Hierfür wird die entsprechende Lokalsystematik in den drei Sprachen Deutsch, Russisch und Türkisch entfaltet, die für die empirische Untersuchung relevant sind. Das Ziel dieser äußerst verdienstvollen Arbeit ist es, ein linguistisch und entwicklungspsychologisch abgesichertes Förderangebot für diesen klar umgrenzten Bereich zu begründen. Nichtlinguisten werden weite Teile dieses Buches nicht verstehen, wie das folgende Beispiel illustrieren soll.

$$\text{leg-: } \lambda P \lambda y \lambda \underline{x}[\text{CAUSE }(x, \text{BECOME }(P\,(y)\;\&\;\text{MOD}_{\text{LIEG}}(y)))]$$

Um am anspruchsvollen Diskurs teilzuhaben, sollte man so genannte De-kompositionsstrukturen wie den angeführten Lexikoneintrag des kausativen Positionsverbs *legen* (253) lesen können und wissen, dass rechtsperiphere Elemente nichts mit braunen Gedankengut zu tun haben, sondern vielmehr über die Anordnung sprachlicher Elemente in der syntaktischen Hierarchie Auskunft geben. Wer das aber kann oder sich auch mit etwas Zuversicht auf die 318 Seiten in den fünf Kapiteln einlässt, dem werden einige Lichter aufgehen, denn in diesem Buch steckt viel komprimiertes Wissen drin.

Beispielsweise wird schlüssig begründet, warum gerade doppelt markierte Strukturen (wie die im letzten Satz sowie im Titel angeführte) ausgesprochen wichtig für den DaZ-Erwerb sind: Neben der Präpositionalphrase *in diesem Buch* wird mit der Verbpartikel *drin* zusätzlich die räumliche Information angegeben. Umgangssprachliche Konstruktionen dieser Art erfüllen laut Bryant eine Stützfunktion beim Aufbau des Lokalisierungssystems (163), was sich bemerkenswerter Weise auch mit der hohen Frequenz dieser Strukturen im Input der Eltern nachweisen lässt. Dieser Input wird als einer der maßgeblichen Faktoren für einen erfolgreichen Erstspracherwerb angesehen und Bryant empfiehlt diese Konstruktionen in der Sprachförderung sogar noch zu verstärken. Dies ist originell und wird reine Praktiker erst einmal in Angst und Schrecken versetzen. Das Kind werde diese Redundanz jedoch bemerken und im Vorschulalter selbstständig zugunsten der lokalen Präpositionalphrasen reduzieren.

Als ein die Sprachförderung umfassendes Prinzip wird die typologisch ontogentisch kognitionspsychologisch motivierte Input-Anreicherung TOKIA ins Leben gerufen (12), die auch in den dramapädagogischen Kontext (280) eingebracht werden kann. Konkret bedeutet dies, dass der sprachliche Input in der Förderung mit ausgewählten sprachlichen Strukturen angereichert wird. Die Entscheidung, welche Strukturen dies sind, wird auf der Basis von sprachtypologischen und spracherwerbsbezogenen Erwägungen getroffen, wie beispielsweise im Falle der oben angeführten ungewohnten Doppelkonstruktion. Untermauert wird dieses Prinzip mit einer Reihe von empirischen Analysen.

Bemerkenswert ist die Fülle von Daten, die hierfür zusammengetragen und ausgewertet wurden. Dazu stellte Bryant die bisherige Forschung dar, interpretierte die Daten zum Teil auch neu und erhob eigene Daten, deren Analyse der Gegenstand des experimentellen Kernkapitels (209-283) ist.

Das Buch liefert Instrumente für die Sprachstandsbestimmung, einen begründeten Vorschlag zur Progression sowie Möglichkeiten zur methodischen Umsetzung. All dies findet sich auch im Bericht des Theaterprojekts wieder und so zeigt Doreen Bryant sehr überzeugend, wie Sprachfördereinheiten wissenschaftlich abgesichert aufgebaut werden könnten. Interessant für die Dramapädagogik sind vor allem auch die Ausführungen und die Aufbereitung der Forschungsliteratur zur Verbindung von Spracherwerb, Sprachförderung und Körpererfahrung. Abschließend kann gesagt werden, dass es sich um eine der anspruchsvollsten und innovativsten Arbeiten handelt, die in den letzten Jahren im DaZ-Bereich geschrieben wurden. In der Dramapädagogik werden wir von den gewonnenen Erkenntnissen profitieren. Der Projektbericht über die Evaluation des Tübinger Theatercamps illustriert bereits, wie diese Reise aussehen kann.

Literatur —

Batzel, Andrea; Bohl, Thorsten; Bryant, Doreen (2013*): Evaluation des Tübinger Theatercamps SStadt der Kinder"*. *Ein Ferienprojekt zur Förderung von Sprache und sozialer Kompetenz*. Baltmannsweiler: Schneider Verl. Hohengehren (Schul- und Unterrichtsforschung, 16)

Bryant, Doreen (2012): *Lokalisierungsausdrücke im Erst- und Zweitspracherwerb. Typologische, ontogenetische und kognitionspsychologische Überlegungen zur Sprachförderung in DaZ. Tübingen, 2010*. Baltmannsweiler: Schneider-Verl. Hohengehren (Thema Sprache - Wissenschaft für den Unterricht, 2)

Bryant, Doreen (2012): DaZ und Theater: Der dramapädagogische Ansatz zur Förderung der Bildungssprache. In: Scenario: Sprache - Kultur - Literatur VI (01), S. 28–58. Online verfügbar unter http://research.ucc.ie/scenario/2012/01/03-bryant-2012-01-de.pdf

Domkowsky, Romi; Walter, Maik (2012): Was kann Theater? Ergebnisse empirischer Wirkungsforschung. In: *Scenario* VI/01, 104-126. Online verfügbar unter http://research.ucc.ie/scenario/2012/01/07-domkowskywalter-2012-01-de.pdf

Küppers, Almut; Walter, Maik (2012): Theatermethoden auf dem Prüfstand der Forschung. Einführung in die Themenausgabe. In: *Scenario* VI/01, 1-9. Online verfügbar unter http://research.ucc.ie/scenario/2012/01/01-kuepperswalter-2012-01-de.pdf

Conference Report

First Performative Teaching and Learning Symposium

Exploring Performative Practices across Disciplines

Micha Fleiner Stefan Kriechbaumer

On 13th and 14th September 2013, University College Cork (UCC) hosted a symposium which centred on performative practices across different disciplines. It was officially opened by **David Ryan**, Vice-Head for Teaching and Learning at the College of Arts, Celtic Studies and Social Sciences, UCC, who congratulated the Departments of German and Drama and Theatre Studies, UCC, on organising the first symposium of this kind in Ireland and thus engaging with theoretical perspectives and practices which aim at paving the way towards a new, performative teaching and learning culture.

The organisers had formulated some guiding questions: What is the essence of the 'performative'? Are there any indications of an increased 'performative orientation' in some of our disciplines? Could the 'performative concept' signal a whole new way of thinking and acting in the field of teaching and learning? What are the characteristic features of performative teaching and learning? How does one learn to teach in a performative way?

The two-day symposium opened with a keynote address by **Wolfgang Nitsch** (Professor Emeritus of Education, University of Oldenburg & Honorary Professor, Nelson Mandela Metropolitan University (NMMU), Port Elizabeth), followed by eight papers, finishing with a panel discussion.

In his keynote address *Towards performativity as an integrative focus in arts-based learning and inquiry*, Wolfgang Nitsch discussed theoretical concepts as a background for analysing performative approaches in learning and teaching. He recalled the paradigm of invisible (i.e. unconscious, unintentional or subversive) vs. visible (conscious, intentional or legitimate) curricula in institutions, which was developed by the psychoanalytical and pedagogical theorist Siegfried Bernfeld in the twenties. Nitsch then followed with the paradigm of implicit and explicit, closed vs. open pedagogical codes, that was conceptualized by Basil Bernstein on the basis of his sociolinguistic research in the sixties. Both paradigms seem to be relevant in order to understand and contextualize the plurality of programs for performativity in education, from progressive and community education in the thirties to competency-based training in the seventies to learner-centred and site-and-media-based entrepreneurial vs. aesthetic or arts-based education in recent decades. With this background in mind, he discussed notions and definitions of performativity in education, based on a small as against a larger number of sensory and cultural

practices, either being added or integrated and with a weak or strong component of reflexivity and contemplation (cf. Bert Brecht on the interplay of empathy and irritation (*Verfremdung*) resulting in critical practice). Thirdly, he reported how drama and visual arts practices have emerged from traditions and concepts within an ongoing programme of exchange and cooperation between teachers, educators and academics in Lower Saxony and South Africa. Established in 1998 in schools and youth centres in townships, the programme's emphasis was on reflecting post-colonial dependencies, racism and multilingualism in schooling. Finally, he recited two poems he had written, responding to poems written by teachers in an INSET (In-Service Training) course at NMMU on the role of languages in their life history and school practice ('Childish' and 'Tabula rasa').

In her paper *Learning to see – playing with realities. How professional theatre shares its learning experiences and working methods*, **Bärbel Jogschies** (Theatre Pedagogy Section, Hanover State Theatre) showed what steps the Hanover State Theatre is taking to win new audiences through participatory methods. She gave three examples: (1) a study course for students of German as a Foreign Language, which is designed to prepare a stage performance, (2) a study course for prospective teachers, in which different theatre methods are explored, (3) the organisation of an intercultural school theatre festival involving theatre groups from various countries. She concluded by summarising the advantages of performativity in the contexts of teaching, learning and research.

Peadar Donohoe (Artistic Director, Cyclone Repertory Company, Cork; Lecturer in Theatre and Drama Studies at Cork Institute of Technology, School of Music) presented a paper entitled *Performative transistions: Adapting actor status training exercises for bullying prevention in the primary classroom,* which gave participants an insight into his PhD research project at Trinity College Dublin (TCD). Through the explorative use of role-play and status exercises the aim of the exercises is to help learners defend peers from those who engage in bullying behaviour. In this scenario, learners are coached in a role-play called the 'Defender Role-play' through which they explore the use of confident status behaviours in defending peers from bullying. A drama teacher who has taught both actors and non-actors from early years to adult, Mr Donohoe engaged the symposium participants in exercises he has tried out with Social Care students at Cork Institute of Technology to address the need of displaying confident behaviour in job interviews.

In her paper, *Blustering Buffoon or Engaging Pedagogue: What is Lost and Gained in Bringing the Performative to Education*, **Carmel O'Sullivan** (School of Education, TCD) reported on students' associations with the terms 'performance' and the notion of 'performativity' in educational contexts (e.g. drama, embodying learning and visualisation). She weighed up the potentials and possible risks of performative approaches in terms of authenticity, and contrasted the key term 'performativity' with 'performance' of the teacher, the latter possibly encouraging student passivity. She concluded by calling performativity in a teaching and learning context a promising 'new direction' in

educational research.

The following speaker **Trina Scott** (CIT Cork School of Music) opened with an overview of performative approaches to teaching and learning theatre history. In her contribution entitled *What to do with the chorus? A Performative Approach to Teaching and Learning Theatre History* she presented the results of a recent research project conducted with Irish students of BA students in Theatre and Drama Studies at Cork Institute of Technology. The project examined their gain in performative competences within one academic year. These included both theoretical knowledge (methodology, learning strategies) and practical abilities (presentation skills, use of voice and space, soft skills).

Next, **Róisín O'Gorman**'s presentation *Performative pedagogies: Between moving and stillness* offered a series of provocative ideas and images around the intriguing but not entirely settled term of 'Performative pedagogies'. Following a reflection on the legacy of the term 'performative', in particular in the fields of theatre and performance studies, she drew attention to the dynamic paradox within teaching and learning which marks learning as a process-based on-going endeavour rather than a finish-line, product-orientated episode. Using a series of images, she aimed to playfully evoke how teaching and learning must continually engage with processes of movement and exploration while also taking moments to pause and re-calibrate the journeys taken. Leaning on Michel Serres' work in *The Troubadour of Knowledge* she demarcated some parameters of what he terms 'the third space', that is, an open territory within the learning process, a place of not knowing, a place between the excitement of exploration and the stillness of being in the known.

Micha Fleiner dealt with *The idea of the performative in the German university context* by shifting the emphasis onto the integration of foreign language studies and performing arts in the sector of higher education. Giving an overview of his current PhD project supported by the University of Education Freiburg (Germany) and UCC, he underlined the growing importance of performative practices across disciplines for future language teachers. "A particular interest should be paid to a broadly structured approach of performative teaching and learning", Fleiner concluded, "which does not limit the idea of the performative to the field of drama and theatre, but actively involves the entire range of arts-based experiences with foreign languages."

In his contribution *Performative Teaching and Learning – a Modern Languages Perspective* **Manfred Schewe** (University College Cork) initially focused on early connections between dramatic art, teaching, learning, and living, followed by a brief account of how since the 1980s drama in education advocates and foreign language specialists became increasingly committed to the building of bridges between their disciplines. After this excursion into the history of the subject he referred to examples from various modern language disciplines in order to illustrate that worldwide performative practices are increasingly applied by teachers at primary, secondary and third level. He distinguished between small and large-scale forms of staging language, literature and culture and concluded by presenting a theoretical model of *Performative Foreign Language Teaching*

and Learning.[1]

Mike Fleming (Durham University), who was unable to attend the symposium but sent some further reflections on a performative teaching and learning culture, linked the notion of 'performative' to the notion of 'action', underlining that the former term is subtly stronger with its implication of conscious, outward expression and intention. 'Performance', according to Fleming, is not just cognitive but embraces ideas about the importance of the body in teaching and learning; there are resonances here with the concept of 'embodiment' in cognitive science, which sees the origins of mind in bodily experience, not just in the brain. He related the concept of 'performative teaching and learning' to existing terms in drama and theatre practice such as 'process drama'. While certain research projects have shown a special interest in the potential for integrating the arts with foreign language teaching, the possibilities of performative teaching and learning go right across the curriculum.

The concluding roundtable discussion on the exploration of performative practices across disciplines centred on various aspects which are to be further developed. These include culture-specific performative traditions and their applications in arts-based disciplines, intercultural/post-colonial perspectives on performative teaching and learning, and performative practices in bi-/multilingual educational settings. Further issues to be explored are the role of and the challenges for the teacher/scholar/artist/practitioner on the one hand, and the impact on students/audience/participants on the other. Moreover, the importance of past, current and future research on aspects of performativity was highlighted. A key question addressed was the interrelationship between art and education: What exactly and how can teachers and students learn from professionals in the fields of Drama and Theatre, Film/New Media, Music, Dance, Visual Art? All these points have laid the foundation for planning a first international conference on 'Performative Teaching, Learning and Research'. This conference, which aims to pave the way towards a performative teaching and learning culture, will be held at University College Cork from 29th May to 1st June 2014.

For details in English please click here. For conference information in German please click here.

---

[1] See section 5 in his article Taking Stock and Looking Ahead: Drama Pedagogy as a Gateway to a Performative Teaching and Learning Culture in SCENARIO 1/2013.

The Effects of Integrated Drama-Based Role Play and Student Teams Achievement Division (STAD) on Students' Speaking Skills and Affective Involvement

Lawarn Sirisrimangkorn, Jitpanat Suwanthep

Suranaree University of Technology, Thailand

Abstract

The study investigates the pedagogical use of integrated drama-based role play and Student Teams Achievement Division (STAD) cooperative learning, and its effects on the first year non-English majors' speaking skills, motivation, and self-esteem. The study was conducted over an academic semester in a basic English class in a northeastern university in Thailand with two separate groups, with a quasi-experimental design. The participants in this study were 80 non-native undergraduate students whose major was not English. Over the 16 weeks of the study, both groups of students studied English with the same learning content; however, only the experimental group was introduced to drama-based role play and STAD, with blended-learning instruction, while the control group continued using the course book role plays with regular group work activities and classroom instruction. Both quantitative (t-test) and qualitative (content analysis) methods were used to analyze the results of the study. The results of the quantitative and qualitative analysis showed the effectiveness of drama-based role play combined with STAD on students' speaking skills, motivation, and self-esteem in the experimental group. The study concludes with recommendations for the integration of the blended drama-based and cooperative learning to improve students' English speaking skills and affective involvement.

Suranaree University of Technology, Thailand

1 Introduction

Drama pedagogy is communication-based and widely accepted in the language acquisition research as an effective second language teaching approach (Richards 2001). Teaching language through drama has such potential because it gives a context for listening and meaningful language production, in which

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

learners need to use their language resources (Chauhan 2004). Drama pedagogy provides authentic communicative environments for the learners, and drama activities can be used to heighten learners' speaking ability (Ulas 2008; Janudom & Wasanasomsithi 2009). In addition, the implementation of drama pedagogy benefits learners' motivation and self-esteem through its non-threatening classroom environments (Donnery 2009; Pacyga 2009; Read 2009). A classroom with drama activities motivates learners to learn and provides them with a relaxing yet challenging environment in which to study. Drama-based role play is an activity in which students develop a story together. In doing this, they are required to engage in the preparation of a role play and act it out (Cockett 2000). Drama-based role play has positive effects on learners' communicative and affective skills as it stimulates the learners' authentic conversation and allows them to act in a framework, so they can overcome their fear of certain emotional, linguistic or social constraints (Brash et al. 2009). When learners learn English through drama, they learn not only language use, but also communicative processes. Drama-based activities focusing on meaningful language, interactive communication, and cooperative group work can stimulate participation (Dailey 2009). With regard to cooperative learning, cooperative learning activities are also often used in language teaching. Cooperative learning is an instructional approach which encourages students' learning through group interaction. It provides maximum opportunities for meaningful input and output in interactive and supportive environments (Ghaith 2003). In the cooperative classroom, students are motivated to work harder in a positive atmosphere in which learning is shared and discussed interactively (Wang 2009).

STAD (Student Teams Achievement Division) is an instructional cooperative approach with a focus on small groups of learners with divergent abilities working together to reach a shared learning goal. English speaking skills are increasingly important for EFL learners; however, many Thai learners have very low English speaking skills (Pattaranon 1988; Jong-Utsah 1988, cited in Janudom & Wasanasomsithi 2009). Moreover, Thai undergraduate students are not confident in either speaking or listening to the target language even though communicative language teaching has been implemented (Sukanake, Heaton, Chantrupanth & Rorex 2003). Generally, graduate students should have adequate English speaking skills so that they can communicate effectively in English. For this reason, it is necessary to find effective pedagogical techniques to help develop students' speaking skills while improving their affective involvement. The use of drama activities can fulfill aspects of the development of learners' English skills in the second or foreign language classroom. Several researchers (Royka 2002; Zyoud 2007) point to the benefits of drama such as bringing enjoyment to lessons and increasing students' positive learning experiences. Nevertheless, Gaudart (1990) claims that drama pedagogy is an extremely time-consuming approach. Even though drama is fun, for many traditional teachers it is not a serious method for learning (Royka 2002). Furthermore, Belz (2002, cited in Swenddal 2011) echoes the concerns

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

on language learning through drama activities (language play) and notes that it is viewed as a superfluous activity that deviates from a 'serious' process of language learning. Despite all the criticism of the use of drama in a language classroom, Swenddal (2011) claims that learners will derive benefits from drama engagement as their language acquisition processes are stimulated and supported.

In view of the concerns over drama practices in language play, this study investigates an appropriate approach, which may be integrated with drama-based role play in order for students to practice communicative activities and become affectively involved. In this light, STAD can be integrated into the drama-based role play as it may provide benefits for language learners, including opportunities for interaction with other students which can lead to communication among them, at the same time enhancing the students' motivation and self-esteem. Certain STAD components can be applied to create structured environments of drama-based role play procedures. These include: class presentations, which call for students' individual participation in the task; working in teams, which requires students' group cooperation; and the use of quizzes, which test students' attention to learning content and task completion. Making use of these components can make learners' engagement and interaction in drama-based role play more meaningful and purposeful. In the classroom, drama-based role play and STAD may support an authentic and non-threatening learning environment which encourages the exchange of knowledge between the students. Drama brings enjoyment to learners, motivates them to learn and increases their self-esteem. In learning English, learners can play with language through drama-based activities, while they follow the components of STAD which keep them focused on learning processes at all time. Therefore, STAD may be used with drama-based activities as it encourages students who are used to the traditional system to get involved in communicative language learning. Learning procedures under STAD may be an effective tool for learners to efficiently learn with drama-based role play. This is why the researchers would like to outline useful pedagogies that best suit the language skills essential to students' successful performance of drama activities. Thus, the present study aims to answer the following research questions:

1. How does the integration of drama-based role play and STAD affect students' speaking skills?

2. How does the integration of drama-based role play and STAD affect students' motivation and self-esteem?

This study on integrated drama-based role play and STAD is expected to yield more insights into the combination of drama pedagogy and cooperative language learning, which may lay the foundation for applications in other EFL teaching contexts.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

2 Background

Nakhon Ratchasima Rajabhat University (NRRU) is a local university in Nakhon Ratchasima, Thailand. NRRU provides various bachelor courses for undergraduate students. The English Foundation course is one of the compulsory subjects and it requires learners to successfully develop communicative skills and basic English knowledge for usage in both inside and outside of the classroom. The English Foundation class at NRRU consists of three periods (150 minutes) which are offered once a week and each English Foundation class consists of students with different levels of English proficiency. According to Noom-Ura (2008: 175), a classroom of divergent students requires a particular teaching method that focuses on a variety of activities "with the hope that either one or other of the activities will help the majority of students to some extent, while slow learners become temporarily 'invisible' or ignored." Generally, NRRU undergraduate students have studied English for at least 12 years; however, many of them have low English proficiency, especially in oral output. In Thailand, speaking skills are a critical part of language learning and teaching process; however, it may be extremely difficult for Thai learners to master the English language in terms of communicative skills (Khamkhien 2010) due to low motivation and self-esteem, as they are reluctant to participate in communication activities in the language class. The two main reasons for this may arise from the lack of an English-speaking environment and an interactive learning atmosphere. Many students in other EFL countries have many opportunities to encounter and use English; however, Thai students have few chances to use English as they tend be exposed only to Thai media and instruction. English is rarely used in public or even in a classroom. This may also cause Thai students' negative feelings towards English. Moreover, Wiriyachitra (2004) state that Thai students face difficulties in learning English because they are mostly passive learners and too shy to use the language to communicate in class. Furthermore, Piatanyakorn (2003, cited in Grubbs et al. 2008) found that Rajabhat students' English proficiency level was affected either directly or indirectly by their background, the time spent learning English, the teachers, and the classroom tools. This laid the foundation for the rationale of using drama-based role play and STAD to improve the learning situation. The adoption of drama-based activities aims to stimulate students to be active learners and to form a communicative and cooperative learning environment.

3 Drama Pedagogy and Cooperative Learning

The quasi-experimental research design was conducted with two groups of students who received different treatment and instructions. Drama-based role play and STAD were designed and implemented with the experimental group of students, while the control group used the course book role play and group work. The effects of the integration were determined by comparing the scores of the pre- and post-speaking tests, Attitude and Motivation Battery Test (AMBT),

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

and Self-Esteem Test (SET) of the participants. Semi-structured interviews and students' journals were used to investigate students' perceptions towards the tasks conducted in the experimental group.

3.1 Drama-based role play

In this study, the drama-based role play activities had of six components: (1) drama-based role play scaffolding, (2) script co-creation, (3) group rehearsal, (4) performance recording, (5) performance presentation, and (6) reflection. The details of each phrase are as follows:

1. **Drama-based role play scaffolding:** students are provided with a video clip based on the theme of each unit. This video clip functions as scaffolding for the students.

2. **Script co-creation:** students are required to create a conversation or script relevant to the content of the unit they have studied. The script should be developed by all group members.

3. **Rehearsal:** The students rehearse their performance based on their script. They can rehearse independently as many times as they want before recording their actual performance.

4. **Performance recording:** The students record their performance.

5. **Performance presentation:** The students' performance is presented the class so that teacher and peers can evaluate and share ideas based on the assignment.

6. **Reflection:** Classmates are encouraged to reflect on each group's performance. The comments obtained should be taken into consideration in order to improve the next group's performance.

Drama-based role play allows participants to create and develop their roles independently. Language learners are required to engage in the preparation of the role play and then act it out. Likewise, students in this study are required to record six drama-based videos based on six role-play situations. The important aspect of working on this kind of role play is the fact that students converse together. In terms of authentic communication, "drama-based role play can lessen the feeling of artificiality of the language classroom and may make learning more realistic and meaningful" (Brash et al. 2009: 102).

3.2 Student Teams Achievement Division (STAD)

Individual accountability means students' individual responsibility for their own learning, which can result in team success. It is seen as an important factor in the success of drama-based activities. Teams cannot be successful

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

without individual accountability between the members. It starts with each learner having individual accountability for their own learning in the class presentations provided through e-learning lessons. Then, learners apply and contribute their knowledge through in-class group work and assignments. While working in groups, they share their experiences, test their knowledge, and produce output together. For a result, they demonstrate learning products to their peers and reveal the significance of those experiences together. STAD is composed of five components: (1) class presentations; (2) work in teams; (3) quizzes; (4) individual improvement scores; and (5) team recognition. Each component is integrated in order to promote students' English learning through drama-based role play. As for the first component, the 'class presentations' are based on students' learning on the content provided by the teacher. The students are required to approach the content through e-learning before actual classroom instruction. The second component, the 'team' component, encourages students to learn and work cooperatively with their classmates. During the process, the students work in teams based on team assignments and co-creation scripts. 'Quizzes' make up the third component, focusing on the individual accountability of each student. They are supposed to perform better in each quiz so that they earn improvement scores for their team. The fourth component, 'individual improvement scores', encourages the students to make an effort and develop their own learning. Each learner's improvement scores can contribute to their team performance. Finally, 'team recognition', the last component, urges all members in each team to work together in order to get the team reward.

4 Data Analysis

4.1 Quantitative results

Speaking skills — In terms of speaking, there was a statistically significant difference in the post-speaking test at .01 level between the two groups. The mean scores of the experimental group (Mean = 29.95, S.D.= 2.096) was higher than that of the control group (Mean = 23.10, S.D.= 3.393), respectively (see Table 1). The results of post- speaking tests highlighted that students in the experimental group had statistically higher post-test scores than students in the control group.

Motivation — For motivation, there was a statistically significant difference in the post-AMBT at .01 level between the two groups. The post-AMBT mean scores of the experimental group (Mean = 91.25, S.D.= 4.634) was higher than that of the control group (Mean = 85.43, S.D.= 5.546), respectively (see Table 2). The results of AMBT highlighted that students in the experimental group had statistically higher motivation than students in the control group.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

Table 1: Speaking Skills

Test	Group	N	Mean	S.D	Sig.(2-tailed)
Pre-test	Experimental	40	22.08	2.324	.534
	Control	40	21.58	2.701	
Post-test	Experimental	40	29.95	2.096	.000
	Control	40	23.10	3.393	

Table 2: Motivation

Test	Group	N	Mean	S.D	Sig.(2-tailed)
Pre-test	Experimental	40	74.25	4.813	.390
	Control	40	75.15	4.498	
Post-test	Experimental	40	91.25	4.634	.000
	Control	40	85.43	5.546	

Self-Esteem — With regard to self-esteem, there was a statistically significant difference in the post-SET at .01 level between the two groups. The post-SET mean scores of the experimental group (x = 66.00, S.D.= 7.449) was significantly higher than that of the control group (x = 56.45, S.D.= 6.341), respectively. The results of the post-SET highlighted that students in the experimental group had statistically higher self-esteem than students in the control group (see Table 3). Such findings show that instruction based on drama-based role play and STAD is likely to develop speaking skills, motivation, and affective involvement.

Table 3: Self-Esteem

Test	Group	N	Mean	S.D	Sig.(2-tailed)
Pre-test	Experimental	40	53.23	9.781	.716
	Control		52.43	9.834	
Post-test	Experimental	40	66.00	7.449	.000
	Control		56.45	6.341	

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

4.2 Qualitative results

As far as the qualitative results are concerned, data was collected through interviews and students' reflections in their journals. To interpret the qualitative results, content analysis was conducted in this study. It started with the overview of all learner responses to each question, which were then grouped into certain specific areas. Semi-structured interviews were conducted after the completion of the integrated drama-based role play and STAD activities at the end of semester. The students of the experimental group were interviewed in order to collect their perceptions of the integration of drama-based role play and STAD. In terms of speaking, students were asked whether the tasks helped them to develop their speaking skills. The students agreed that drama activities had a positive effect on their speaking skills. The reasons given are as follows: firstly, 40% of students reported that drama activities provided them with chances to practice speaking. Most students claimed that they were afforded more opportunities to use what they had learned from the class in a practical way. This is interesting because English is a compulsory subject in Thailand. The students have to study English from grade one. Outside the classroom, there are few chances for them to use English. Examples of their translated responses are reported below:

> "I was hardly exposed to English when I was in high school, but activities in this class provided me with chances to utilize what I had learned in a practical way."

> "Previously, I had few chances to use English. I often spoke 'Yes', 'No', 'OK', but when we were assigned to work on the assignment, I got a chance to use English."

Secondly, 30% of students reported that the activities encouraged them to use English authentically, for example:

> "Drama-based activities help me to use English in a real situation. Not only theory that we study, but we also use English in a practical way. Drama-based instruction is efficient. To explain this, when we study one subject, if we study only theory, it is theory that we know. Then, we lack of self-confidence. Drama-based activities help us to be successful in learning."

Finally, 30% of students explained that they developed their speaking skills as they became familiar with the speaking tasks of the drama activities.

> "I think it helps me improve English speaking. Previously we didn't practice much English. However, when we are assigned to record video in English, we are more familiarized and dare to think, speak, and do activities in English."

In terms of motivation, most students confirmed that drama-based activities helped them develop their motivation due their interesting design and the

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

enjoyable instruction. For self-esteem, most students indicated that the activities helped increase their self-esteem because they were involved in the activities at all times and felt that their contributions mattered. As for reflections specifically related to the effects of STAD elements on their English learning, most students reported that each component of STAD helped them develop their English skills and kept them involved in the English class. Students saw the first component of STAD, which is based on e-learning, as an important channel for reviewing English. Secondly, students said that the team component was beneficial as it encouraged them to work and cooperatively solve problems with peers. Next, quizzes were useful as students were encouraged to be active in their learning and provided them with feedback. The fourth component helped develop students' English learning. The increasing improvement scores motivated students to pay more attention in class. For the last component, the students mostly pointed to the benefit of the component as a reward for them. They were not serious about being the winning team, but they felt good if they were rewarded. To summarize, the results obtained showed that the integrated drama-based role play and STAD were beneficial to students' learning.

In terms of the disadvantages of the integration of drama-based role play and cooperative learning, one student pointed out that the learning procedures were complicated, especially the first time. Moreover, there were many things to complete for this class, considering the fact that they also had other activities to do for other classes. They had limited time and it took a while to get used to the learning procedures. However, the student was sure that if he had another chance to work on drama-based role play in future courses, he would understand all tasks and learn more easily.

The students also gave suggestions for the study: they suggested the use of drama-based activities in other English classes. Results from students' journals were similar to those from the interviews. The results obtained showed that students viewed integrated drama-based activities as beneficial to their speaking proficiency, motivation and self-esteem. In terms of their speaking proficiency, they agreed that the improvement in their speaking was a result of three drama-based activities: script writing, individual speaking practice and group rehearsal. While they co-created the script, they were reminded how to speak English appropriately and correctly. After that, individual speaking practice was included as it helped them to be ready to converse with their interlocutors. Finally, they thought that the group rehearsal helped them communicate appropriately. Most students claimed they benefitted from the cooperation among peers as they completed the assignments. It can be seen that principles of drama pedagogy and cooperative learning support each other. Drama pedagogy and cooperative learning encourage learners to get involved in activities at all times. Cooperation supports them in working and helping each other. This is why cooperative learning can be successfully implemented into drama-based activities.

Drawing from the findings of the study, it could be concluded that the integration of drama-based role play and STAD was effective for the

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

improvement of speaking skills, motivation and self-esteem. In terms of the quantitative analysis, there were statistically significant differences in the post-speaking tests, AMBT, and SET between two groups of students. The mean scores highlighted that students benefited from the integration of drama pedagogy and cooperative learning. As regards qualitative analysis, students' perceptions towards the activities provided further support for the effectiveness of the proposal.

5   Benefits

5.1   Speaking Skills Development

The results obtained showed that students' experiences in working on the integrated drama-based and STAD tasks helped them develop their speaking skills. Engaging in drama-based activities kept students involved in their language development, especially when creating the script for their teams. When students worked on the script, they produced utterances and utilized linguistic knowledge that they previously learned. At the same time, they discussed the structure and usage of English that should be implemented in each dialogue. Each group was required to introduce the learning content into their dialogues, which were based on suggested situations, so the dialogue might be as simple as those which they had previously learned, or more creative. Moreover, students were encouraged to look for sets for the recordings and use props in order to make their video more interesting. They had to brainstorm and discuss various components of their recordings. Talking about structures, vocabulary, sets, and props encouraged them to increase their language skills (vocabulary and fluency). These activities led students to communicate with a purpose. They also gained benefits in nonverbal language from working on drama-based role plays through rehearsals: they learned how to express themselves nonverbally and use more body language in various situations so as to enact different roles in different situations. As with other drama-based activities, students were expected not only to develop language skills, but other non-linguistic abilities, such as movement. As Dodson (2002) notes, paralinguistic elements like body language, gestures and proxemics (use of individual physical space) are as important to communicating as grammar. Engaging in drama-based activities supports both verbal and nonverbal communication.

5.2   Classroom Benefits

The obtained data showed that students' classroom learning skills had developed. According to the principles of cooperative learning, students are expected to help each other to learn and complete the assignment, and so students worked cooperatively on writing scripts and recording their performance based on the scripts. As a result, the students learned to listen to each other, which is important for cooperative learning. Even though there was one main

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

writer in each group, students learned to listen to each other's comments. Discussion skills were also promoted among peers while working in group on the drama-based assignment as students were required to discuss what to do and how to do it. The assignment helped students to function in terms of (1) promoting group working skills; and (2) building personal relationships. With regard to the results of student interviews and journals, students perceived the integration of drama-based role play and STAD as beneficial for classroom learning as they encouraged them to expand on what they had studied in appropriate ways in an appropriate environment. Moreover, students were encouraged to become more aware of each other's needs. As one student claimed, the first time they studied cooperatively, some peers just sat there and did nothing for the team, but when they knew that they had to do quizzes and improve team scores, it made them become more active learners. The poor performance of the other teammates was not a problem when working in a cooperative learning environment but if some students refused to join in at all, the overall team performance would be lower. Cooperative learning requires individual contribution from each group member. It is acceptable if some group members cannot perform as well as others. Divergent ability of students is not a problem as STAD encourages students to motivate each other to perform better. "If students value doing well as a group, and the group can succeed only by ensuring that all group members have learned the material, then group members will be motivated to teach each other." (Slavin 1995: 42)

5.3   Personal Benefits

According to the research results, the affective involvement of the participants improved in terms of motivation and self-esteem. Even though Thai learners study English from grade one, many of them have negative feelings towards the language and low affective involvement. One reason behind their negative attitude may arise from the lack of opportunity to be exposed to English both inside and outside the classroom. Lack of practice may decrease students' interest and confidence in the use of English. In this study, students were required to create dialogues by themselves, and rehearsed and recorded their performances outside the classroom. The integrated drama-based role play and STAD was seen as a communicative task that helped support learning environments that were interactive and non-threatening and encouraged students to work cooperatively. These might be the reason for their positive affective involvement after finishing the course. In terms of motivation, students commented that they thought their motivation had increased through the task. Interestingly, one student said that "I'm surprised when I can answer English questions. I want to practice more so that I will be a better English learner." Many students also pointed to the usefulness of the drama-based role play for their future use of English. One student claimed that "I can teach other children by using my knowledge. It is beneficial for daily life and future career." These comments show that the activities led to heightened student motivation

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

as they reported that they would like to use English more both inside and outside of the classroom. There are some studies that also confirm the effects of drama pedagogy on students' motivation (Miccoli 2003; Guadart 1990). It was found that students' self-confidence in their learning ability also increased, as shown by the statistical analysis and confirmed by results from students' interviews. One student said that "If I pay much attention, I can understand English." The use of drama provides a focus and support for learners to use language in an independent way and also contributes to building up their confidence and self-esteem (Read 2009). When the students have positive affective involvement, they feel freer to participate and communicate. The task helped them in terms of both empathy and communication. Interestingly, many students also profited in terms of the content of study, as they felt encouraged to learn more. For example, one student said that "I have learned more about the famous person whom I selected to talk about for the assignment. English makes me know more about the related topic."

The combination of drama pedagogy and cooperative learning can motivate students to learn English with a positive attitude and have fun with language learning. Even though students were given situations to create scripts for, they still had the freedom to select the topic for themselves. This safety zone allowed them to creatively imagine and design the activities in accord with their team members. As a result, the students developed creativeness and imagination as shown by various set selections and props chosen for their drama production. As McCaslin (1996) claims, drama provides an opportunity for independent thinking. And curriculum planners can benefit from the integration of drama-based activities and cooperative learning strategies in communication courses for EFL learners.

6   Recommendations

Based on a variety of classroom activities derived from the integration of drama-based role play and STAD, this study provides a rationale for the inclusion of such activities in different types of classrooms. The study also offers a strong argument for the introduction of learner-centered tasks into traditional English classroom instruction, thus promoting a plausible and alternative pedagogy to teacher-centered classrooms. Moreover, these classroom activities might be beneficial in enhancing students' active participation in class. The activities also lead students to develop not only speaking skills but also other skills that are important for the learners, such as discussion skills and writing skills. Based on cooperation, it fosters students' working spirit and personal relationships, while the individual accountability ensures the responsibility of each student to work on the drama-based role play assignments. This study has shown the potential of such a combination approach to encourage students to devote themselves to team assignments. It seems that drama pedagogy and cooperative learning are well matched because the components of cooperative learning can support drama-based activities.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

7   Conclusions

Many Thai undergraduate EFL learners face difficulties in communicating in English even though they have studied English for many years. Their ineffective communication skills are often due to affective factors. For non-English majors, who lack opportunities to use English in their daily lives, positive perceptions of English and eagerness to learn may help them to learn more by themselves in the long run. One possible reason behind learners' lack of effective communicative skills may result from their unstable feelings or low affective involvement. The lack of flexible environment may be one factor influencing students' perceptions towards English. In this study, the students were allowed to work in cooperative groups so they could learn from each others' previous experiences and mistakes. Group cooperation appeared to strengthen their cooperative skills and the cooperative skills strengthened each individual learner in turn. Also, students learned that mistakes were acceptable. Drama-based activities provided them with opportunities to study flexibly and improve their language proficiency. As a result, they perceived that English was not as difficult as they had thought: they realised that there were a great many activities they could carry out easily and successfully.

Bibliography

Belz, Julie (2002): Second Language Play as a Representation of the Multicompetent Self in Foreign Language Study. In: *Journal of Language, Identity & Education* 1, 13-39

Brash, Bärbel; Warnecke, Sylvia (2009): Shedding the ego: drama-based role-play and identity in distance language tuition. In: *Language Learning Journal* 37 (1), 99-109

Chauhan, Vani (2004): Drama techniques for teaching English. In: *The Internet TESL Journal,* 10(10).
(http://iteslj.org/Techniques/Chauhan-Drama.html)

Cockett, Stephen (2000): Role-play in the post- 16 language class. A drama teacher's perspective. In: *Language Learning Journal* 22, 17-22

Dailey, Michael (2009): Acting out: A one-year drama class to increase participation. In: *The Language Teacher*, 33(2).
(http://jalt-publications.org/tlt/articles/452-acting-out-one-year-drama-class-increase-participation)

Dodson, Sarah L. (2002): The Educational Potential of Drama for ESL. In: Brauer, G. (Ed.): *Body and Language: Intercultural Learning Through Drama*. Westport, CT: Ablex Publishing, 161-179

Donnery, Eucharia (2009): Testing the Waters. Drama in the Japanese University EFL Classroom. In: *Scenario* 1, 1-19

Gaudart, Hyacinth (1990): Using Drama Techniques in Language Teaching. In: Sarinee, Anivan (ed.): *Language Teaching Methodology for the Nineties*.

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
*The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement*

Scenario
Volume 2013 · Issue 2

Anthology Series 24. Singapore: Southeast Asian Ministers of Education Organization. Rationale Language Center, 230-245

Ghaith, Ghazi (2003): Effects of the Learning Together model of cooperative learning on English as a foreign language reading achievement, academic achievement, academic self-esteem, and feelings of school alienation. In: *Bilingual Research Journal,* 27 (3), 451- 474

Grubbs, Samuel J.; Chaengploy, Salisa; Worawong, Kanoknate (2008): Rajabhat and traditional universities: institutional differences in Thai students' perceptions of English. In: *Higher Education,* 5 (1), 283-298

Janudom, Ratchadaporn; Wasanasomsithi, Punchalee (2009): Drama and questioning techniques: Powerful tools for the enhancement of students' speaking abilities and positive attitudes towards EFL learning. In: ESP World*,* 8(5), 23-28

Khamkhien, Attapol (2010): Teaching English Speaking and English Speaking Tests in the Thai Context: A Reflection from Thai Perspective. In: *English Language Teaching,* 3 (1), 184-190

McCaslin, Nellie (1996): *Creative Drama in the Classroom and Beyond*. London. Longman Publishers

Miccoli, Laura (2003): English through drama for oral skills development. In: *ELT Journal*, 57(2), 122-129

Noom-ura, Sripathum (2008): Teaching listening-speaking skills to Thai students with low English proficiency. In: *Asian EFL Journal,* 10 (4), 173-192

Pacyga, Jonell (2009): Affecting L2 Attitude and Motivation Through Drama. M.A. Dissertation. Hamline University, St. Paul, MN

Piatanyakorn, Sikan (2003): A study of the casual relationship model with reference to variables affecting English achievement of educational students in North-Eastern Rajabhat Institutes. In: *Sakon Nakhon Graduate Studies Journal* 1 (1), 47-54

Read, Carol (2008). Scaffolding children's learning through story and drama. IATEFL Young Learner Publication, 2008-2. (http: //www.countryschool.com/ylsig/members/articles/CAT_Autumn08.pdf)

Royka, Judith Gray (2002): Overcoming the fear of using drama in English language teaching. In: *The Internet TESL Journal*, 8 (6) (http://iteslj.org/articles/Royka-Drama.html)

Slavin, Robert E. (1995): *Cooperative Learning: Theory, research, and practice*. (2nd ed.) Boston, MA: Allyn & Bacon

Sukanake, Rathawan; Heaton, Suzanne Leslie; Chantrupanth, Dhanan; Rorex, Paul Dale (2003): Thai university EFL learners' oral responses to various spoken question types. In: *Studies in Second Language Learning and Teaching,* 12, 19-32.

Swenddal, Heather (2011): How drama facilitates language learning. A case for using drama in the second-language classroom. (http://heatherswenddal.myefolio.com/portfolio/papers/)

Lawarn Sirisrimangkorn, Jitpanat Suwanthep
Suranaree University of Technology, Thailand
The Effects of Integrated Drama-Based Role Play and Student
Teams Achievement Division (STAD) on Students' Speaking
Skills and Affective Involvement

Scenario
Volume 2013 · Issue 2

Ulas, Abdulhak H. (2008): Effects of Creative, Educational Drama Activities on Developing Oral Skills in Primary School Children. In: *American Journal of Applied Sciences* 5, 876-880

Wiriyachitra, Arunee (2004): English language teaching and learning in Thailand in this decade. In: Thai TESOL Focus, 15(1), 4-9.

Zyoud, Munther (2010): *Using Drama Activities and Techniques to Foster Teaching English as a Foreign Language: a Theoretical Perspective*. (Conference presentation, TEFL Methods & Practices at Palestinian Universities)
(http://www.qou.edu/english/conferences/firstNationalConference/pdfFiles/muntherZyoud.pdf)

Über die Autorinnen und Autoren - About the authors

Sean Aita is Associate Professor at the Arts University at Bournemouth teaching on the undergraduate and MA courses in theatre/performance. He is also a professional director with over twenty five years experience of producing theatre in educational and community contexts. Research interests include theatre-in-language learning, rural theatre practice, and performance pedagogy. Publications include papers in *Research in Drama Education*, the *Journal of Arts and Communities*, and the *Canadian Journal of Practice Based Research in Theatre*. His chapter on performance in motion capture environments in Aaron Taylor's (ed) *Theorising Film Acting* is available in the Routledge 'advances in film studies' series.

Email: saita@aub.ac.uk

Logamurthie Athiemoolam is senior lecturer in the Faculty of Education at the Nelson Mandela Metropolitan University in Port Elizabeth (South Africa), where he mentors student teachers to teach English at home and first additional language and presents modules in multicultural education, English language proficiency and language across the curriculum. His fields of research are English second language teaching, drama-in-education and multicultural education. He has co-edited a book on drama-in-education with Professor Wolfgang Nitsch from the University of Oldenburg in Germany. Currently he is Head of the ACE-LLT (Language in Learning and Teaching) Programme.

Email: logamurthie.athiemoolam@nmmu.ac.za

George Belliveau is Associate Professor at the University of British Columbia, Canada where he teaches Theatre/Drama Education. His research interests include research-based theatre, drama and social justice (bullying), drama and L2 learning, drama across the curriculum, and Canadian theatre. His most recent book, *Discovering Shakespeare: Children, drama, and literacy*, will be published by Pacific Educational Press in 2014.

Email: george.belliveau@ubc.ca

Ursula Christine Bünger unterrichtet als Deutschlehrerin am Liceo Linguistico "Giovanni Vergaïn Modica (Ragusa, Sizilien) und ist weiterhin als Tutorin für die italienweite Fortbildung in Mehrsprachigkeit POSEIDON tätig. Ihre Forschungsinteressen betreffen den Europäischen Referenzrahmen, Theater im Fremdsprachenunterricht, sowie psycholinguistische Themen. Ihre Artikel befassen sich mit diesen Themen, sowie mit Lesen im Fremdsprachenunterricht. Sie war zu Forschungszwecken an der Technischen Universität Berlin, kurzzeitig am Herder-Institut Leipzig und für drei Monate als Visiting Scholar an der University of California, Berkeley tätig.

Email: urbunger@web.de

Micha Fleiner lehrt und forscht im Rahmen eines binational strukturierten Graduiertenprogrammes am German Department des University College Cork in Irland sowie am Institut für Romanistik der Pädagogischen Hochschule Freiburg in Deutschland. Seine Forschungsschwerpunkte liegen im Bereich der Sprach-, Literatur- und Kulturdidaktik mit besonderem Bezug zu performativ-ästhetischen Formen des Lehrens und Lernens.

Email: micha@michafleiner.de

Won Kim is a doctoral candidate in the Department of Language & Literacy Education at the University of British Columbia, Canada. He is also an ESL educator for adult learners. His research interests are classroom discourse, literacy engagement, L2 pedagogy, and using drama and authentic materials in L2 learning. His doctoral research focuses on the role of drama in adult ESL classrooms and has presented at various local/international conferences in second language education.

Email: lakewon@gmail.com

Alkistis K**ondoyianni (**΄Αλκηστις Κοντογι΄αννη**, widely known as simply «΄Αλκηστις» / "Alkistis")**, PhD, is a Professor of Drama in Education at the Department of Theatre Studies, and Chair thereof, of the School of Fine Arts of the University of Peloponnese in Greece. She has also taught for fifteen years in three departments of the University of Thessaly, namely these of Early Childhood-, Special-, and Museum Education. She participates in research groups and gives numerous lectures and workshops in Greece and abroad. She is the well-acclaimed author of thirty-nine books for children and educators.

Email: alkis28@otenet.gr

Antonios Lenakakis (Αντ΄ωνι**ο**ς Λεναχ΄αχης**)** is a Lecturer of Drama/Theatre Pedagogy at the Faculty of Education of the Aristotle University of Thessaloniki in Greece. He holds a doctorate from the Department of Drama/Theatre Pedagogy of the Faculty of Performing Arts of the University of Arts in Berlin, a graduate degree from the Department of Sports Psychology of the Faculty of Educational Sciences of the Universität Gesamthochscule Essen, and a graduate degree from the Department of Primary Education of the University of Crete. He has authored the book *Paedagogus Ludens - Erweiterte Handlungskompetenz von Lehrer(inne)n durch Spiel- und Theaterpädagogik*.

Email: alen@nured.auth.gr

Lawarn Sirisrimangkorn is currently a Ph.D. candidate in School of English, Institute of Social Technology, Suranaree University of Technology (SUT), Thailand. After receiving an M.A in English Language Studies from SUT, she has become an English language lecturer at Nakhon Ratchasima Rajabhat University (NRRU), Thailand. Her research interests are drama in EFL, English speaking skills, and affective factors.

Email: lawarnn@hotmail.com

Jitpanat Suwanthep is a lecturer in English at Suranaree University of Technology (SUT), Thailand. She received her Ph.D. from the University of Illinois at Urbana-Champaign, USA. Currently, she is the graduate testing

coordinator for the SUT English Proficiency Test. Her interests are second language writing, ESP curriculum development and e-learning.

Email: jitpanat@sut.ac.th

Nikos Tsiotsos (Ν΄ικος Τσι΄ωτσι**ος)** is the Headmaster of the 9th Primary Education School of Serres in Greece. He holds a Degree in Education from the Aristotle University of Thessaloniki, a Master of Science in Social Sciences from the University of Bristol in the United Kingdom, and a Master of Education in Drama and Creative Arts in Education from the University of Exeter. He also works as a Drama Trainer in Teachers' Retraining Programmes, and is a member of the HIPPO theatre group. He has authored two books on the teaching of geometry and mathematics in primary school.

Email: nikostt2@gmail.com

Maik Walter absolvierte das Studium der Fächer Deutsch und Mathematik für das gymnasiale Lehramt und das Zusatzstudium Deutsch als Fremdsprache an der Humboldt-Universität zu Berlin. Dort war er anschließend als Wissenschaftlicher Mitarbeiter tätig, bevor er zunächst für fünf Jahre an die Freie Universität und zum Institut für Deutsche Sprache nach Mannheim wechselte. In seiner Dissertation konzipierte er ein DaF-Lernerkorpus. Daneben leitet er als Theaterpädagoge Workshops und Fortbildungen im In- und Ausland und organisiert Theaterprojekte, wobei er Fremdsprachenvermittlung und Theaterarbeit verbindet. Dies führte 2009 zur Gründung von Textbewegung: Theater und Sprache (www.textbewegung.de).

Email: walter@textbewegung.de