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FOREWORD

Foreword

Dear SCENARIO Readers,

Our new issue starts off with the article *Creative Writing and Performance in EFL Teacher Training: A Preliminary Case Study*. **John Crutchfield** (Freie Universität Berlin, Germany) reflects on his own teaching practices as a pilot study for a larger project in the English Department at the Freie Universität Berlin. This project examines the processes that student teachers of English as a Foreign Language undergo when they become 'performers' in theatrical plays.

In her contribution *Improving Learners' Oral Skills Through Two Types of Role-Play*, **Bokja Cho** (University of Essex, England) describes a research project at Anyang University in Korea. She provides evidence for definite oral improvement through role plays in students who study English for tourism.

Martina Turecek (Pädagogische Hochschule Vienna, Austria) explores the topic of migration pedagogy in her article *Die 'Anderen' im Klassenzimmer:* Othering *im Kontext von DaZ in der Lehrer/innenbildung*. She shows how an autobiographical narrative can be used as a starting and reference point in the drama-based work with novice teachers. She describes how the students viscerally experience problematic instances of *othering* and how this results in heightened awareness of social marginalisation.

Our *Window of Practice* contains two contributions:

Philip Botes (Roma Tre University, Italy) considers the role of music in foreign language education. His article *Sounds in the Foreign Language Classroom* demonstrates a concrete classroom example: a 'performative weather forecast.'

In his contribution *Es war 4 mal – Érase 4 veces: Ein Theaterprojekt im DaF-Unterricht der deutschen Schule Valdivia*, **Daniel Berghoff** (Deutsche Schule Valdivia, Chile) describes the adaption of the Grimm Brothers' fairy tale *Snow White* with 12-year old pupils. The successful design and development of four different versions has resulted in theatre now being a fixed component in the school curriculum for German as a Foreign Language.

The following four articles in this issue refer back to the 2014 conference Performative Teaching, Learning and Research at University College Cork, Ireland, and complement the conference contributions of Issue 2/2014, featuring articles from diverse disciplines beyond foreign language education.

In their contribution *The Bullying Prevention Pack: Fostering Vocabulary and Knowledge on the Topic of Bullying and Prevention using Role-Play and Discussion to Reduce Primary School Bullying*, **Peadar Donohue and Carmel O'Sullivan** (Trinity College Dublin, Ireland) demonstrate how, in educational

contexts, performative approaches can effectively be implemented against mobbing.

Hanne Seitz (Potsdam University of Applied Sciences, Germany) refers to an innovative project with adolescents in Berlin. Her article *Producing Knowledge in Self-Organized Artistic Settings through Performative Research and Artistic Intervention* describes a concrete example of performative research in a context in which young adults become culturally and socially engaged.

The post-dramatic theatre collective *Gob Squad* is the topic of **Kristin Westphal's** (Universität Koblenz-Landau, Germany) article *Theatre as a Place of Self-Empowerment. The Example of Gob Squad: Before your very Eyes*. In their performance project, *Gob Squad* experimented with the reversal of roles: Rather than adults performing theatre for children, the children themselves explain their perspectives on the world to the adults through play.

In his contribution *Theatre and Obstinacy – A Friend's Perspective,* **Manfred Schewe** (University College Cork) honours Peter Jankowsky – pedagogue, author, translator, and actor. Jankowsky's striking solo performance *Life and/or Death: A Classic Case* was a memorable part of the conference in Cork.

We would also like to inform our readers about two new publications:

Sabine Dengscherz (University of Vienna, Austria) reviews the anthology *Ästhetisches Lernen im DaF-/DaZ-Unterricht. Literatur-Theater-Bildende Kunst-Musik-Film* (edited by N. Bernstein and C. Lerchner, 2014), while **Stefanie Beckmann** (Ricarda-Huch-Gymnasium Gelsenkirchen, Germany) appraises J. Passon's (2014) book publication *Shakespeare in der Realschule inszenieren. Theatre Education zur Förderung von kommunikativer und performativer Fremdsprachenkompetenz*.

Finally, we would like to direct attention to two symposia: the 2nd SCENARIO FORUM SYMPOSIUM *Towards a Performative Teaching and Learning Culture* at University College Cork on September 25, 2015, and the 3rd SCENARIO FORUM SYMPOSIUM *Performative Pedagogy* at Indiana University in Bloomington (USA). For more information click here.

With our best wishes from Ireland and the United States,

Manfred Schewe & Susanne Even

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VORWORT

Vorwort

Liebe SCENARIO-Leserinnen und Leser,

Diese 17. Ausgabe beginnt mit einem Beitrag unter dem Titel *Creative Writing and Performance in EFL Teacher Training: A Preliminary Case Study*. **John Crutchfield** (Freie Universität Berlin) bezieht sich darin auf seine eigene Lehrpraxis an der anglistischen Abteilung der der Freien Universität Berlin. Seine Reflexionen verstehen sich als Vorstudie zu einem größeren Projekt, in dem erforscht werden soll, welche Prozesse im Spiel sind, wenn Lehramtstudierende im Bereich Englisch als Fremdsprache sich im Kontext der Aufführung von Theaterstücken als 'Performer' erleben.

Bokja Cho (University of Essex, England) beschreibt in ihrem Beitrag *Improving Learners' Oral Skills Through Two Types of Role-Play* ein Forschungsprojekt an Anyang University in Korea, in dem nachgewiesen werden konnte, dass durch den gezielten Einsatz von Rollenspielen Studierende im Bereich Englisch für Touristen ihre mündliche Sprachkompetenz deutlich verbessern konnten.

Martina Turecek (Pädagogische Hochschule Wien) setzt sich in ihrem Beitrag *Die 'Anderen' im Klassenzimmer: Othering im Kontext von DaZ in der Lehrer/innenbildung* theoretisch mit Fragen der Migrationspädagogik auseinander und zeigt anhand eines praktischen Beispiels, wie angehende Lehrerinnen und Lehrer im Verlaufe der dramapädagogischen Bearbeitung einer autobiografischen Erzählung problematische Formen von *Othering* im Spiel hautnah erleben und wie auf diese Weise ihr Problembewusstsein geschärft wird.

Es folgen zwei Beiträge in der Rubrik *Praxisfenster*.

Philip Botes (Universität Rom III) stellt in seinem Beitrag *Sounds in the Foreign Language Classroom* erste Überlegungen zur Rolle von Musik in der Fremdsprachenvermittlung an und liefert dazu ein konkretes Unterrichtsbeispiel: eine "performative Wettervorhersage".

Daniel Berghoff (Deutsche Schule Valdivia, Chile) beschreibt in seinem Beitrag *Es war 4 mal – Érase 4 veces: Ein Theaterprojekt im DaF-Unterricht der deutschen Schule Valdivia*, wie mit Siebtklässlern das Grimm-Märchen *Schneewittchen* adaptiert wurde und wie die erfolgreiche Entwicklung von vier verschiedenen Versionen dazu führte, dass Schultheater nunmehr im DaF-Curriculum seiner Schule fest verankert ist.

Mit den nächsten vier Beiträgen in dieser Ausgabe blenden wir nochmals zurück in das Jahr 2014, als am University College Cork die KonferenzPerformativeTeaching,LearningandResearch ausgerichtet wurde. Sie ergänzen die Konferenzbeiträge, die in der Ausgabe2/2014 gebündelt wurden. Es sei nochmals daran erinnert, dass im *Call for Papers* explizit zu Beiträgen aus verschiedenen Disziplinen aufgerufen worden war.

Das Autorenteam **Peadar Donohue** (Trinity College Dublin) und **Carmel O'Sullivan** (Trinity College Dublin) beleuchtet in seinem Beitrag *The Bullying Prevention Pack: Fostering Vocabulary and Knowledge on the Topic of Bullying and Prevention using Role-Play and Discussion to Reduce Primary School Bullying*, wie im pädagogischen Kontext performative Verfahren eingesetzt werden können, um effektiv gegen Mobbing vorzugehen.

Hanne Seitz (Fachhochschule Potsdam) liefert mit ihrem Beitrag *Producing knowledge in self-organized artistic settings through performative research and artistic intervention*, in dem sie sich auf ein innovatives Projekt in Berlin bezieht, ein konkretes Beispiel für performative Forschung in einem Kontext, in dem junge Erwachsene sich kulturell und sozial engagieren.

Kristin Westphals (Universität Koblenz-Landau) Artikel *Theatre as a Place of Self-Empowerment. The Example of Gob Squad: Before your very Eyes* bezieht sich auf die Arbeit des postdramatischen Theaterkollektivs *Gob* Squad, das in seinem Performance-Projekt *Before your very Eyes* mit der Umkehrung von Rollen experimentierte: Nicht sind es die Erwachsenen, die für Kinder Theater machen, sondern die Kinder erklären den Erwachsenen aus ihrer Sicht im Spiel die Welt.

Manfred Schewe (University College Cork) würdigt in seinem Beitrag *Theatre and Obstinacy – A friend's Perspective* den Pädagogen, Schriftsteller, Übersetzer und Schauspieler Peter Jankowsky, an dessen eindrucksvolle Solo-Performance unter dem Titel *Life and/or Death: A Classic Case* sich viele TeilnehmerInnen an der Konferenz in Cork gerne erinnern werden.

Am Ende der Ausgabe werden Leserinnen und Leser noch auf zwei Neuerscheinungen hingewiesen.

Sabine Dengscherz (Universität Wien) bespricht den von N. Bernstein und C. Lerchner (2014) herausgegebenen Sammelband *Ästhetisches Lernen im DaF-/DaZ-Unterricht. Literatur-Theater-Bildende Kunst-Musik-Film*, und Stefanie Beckmann (Ricarda-Huch-Gymnasium Gelsenkirchen) rezensiert J. Passons (2014) Buchveröffentlichung *Shakespeare in der Realschule inszenieren. Theatre Education zur Förderung von kommunikativer und performativer Fremdsprachenkompetenz*.

Zum Schluss möchten wir auf zwei Symposia im Rahmen unserer SCENARIO FORUM – Aktivitäten hinweisen. Am 25. September 2015 wird am University College Cork das 2. SCENARIO FORUM SYMPOSIUM zum Thema *Towards a Performative Teaching and Learning Culture* stattfinden und vom 23. bis 24. Oktober 2015 das 3. SCENARIO FORUM SYMPOSIUM zum Thema *Performative Pedagogy* an Indiana University, Bloomington, USA. Weitere Einzelheiten finden sich hier.

Mit unseren besten Grüßen aus Irland und den USA,
Manfred Schewe & Susanne Even

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Creative Writing and Performance in EFL Teacher Training: A Preliminary Case Study

John Crutchfield

Abstract

The following case study was conducted in 2014 in the Department of Didactics of the Institute for English Language and Literature at the Freie Universität Berlin. It was conceived as a preliminary investigation for an ongoing qualitative research project called *The Experience of Theatrical Performance in EFL Teacher Education*. The purpose of this larger project is to study the effects of the experience of theatrical performance (i.e. live performance before an audience) on EFL teachers-in-training. For this preliminary study, qualitative data were obtained from a group of seven undergraduate English Education students in conjunction with a course focused on the use of creative writing in the EFL classroom. As part of the course work, the students produced a small number of original creative texts in traditional literary genres: a personal essay, two short stories (using 1st and 3rd person point-of-view), a poem and a short play. Each student also kept a Course Journal, in which he or she wrote daily in-class creative writing exercises as well as critical and personal reflections. The course ended with a Public Reading: the students presented their creative work before an audience comprised of peers, faculty, and members of the general public. The following paper considers in particular the students' personal reflections both before and after this Public Reading. What emerges is a coherent emotional and cognitive trajectory, determined in all of its moments by the *theatrical event* (as future, present, and past experience) of performing original creative work before a live audience. Because the investigation was conducted by a participant in the course (i.e. the teacher himself, a native English speaker born in the United States), the report also includes thick description of the intersubjective and intercultural contexts of the study, as well as ethnographic reflections on its limitations.

1 Theoretical Background

That aesthetic processes and experiences can significantly enhance the quality of learning in the academic classroom has long been recognized.[1] This is

[1] In fact, the history of this idea reaches back to the Stoics, and has recurred periodically in European discourse on education ever since. It is essentially the argument, for example, of

particularly true of the foreign language classroom, where the goal is not merely the intellectual mastery of a certain body of knowledge, but the embodied, impassioned and intuitive grasp of a new way of communicating; one might even speak here of a new way of being. From an anthropological point of view, this brings us into the realm of *initiations* or (as Arnold van Gennep famously called them) *rites de passage*: techniques for bringing about a holistic personal transformation, a "change in existential status" (Eliade 1975: 1). Hence the effectiveness of holistic activities, or activities involving the whole person, as that idea has come to be understood in recent scholarship.[2]

Preeminent among such activities is *drama*, by which I mean dramatic *performance*, an activity that by its very nature involves the physical body (and voice), the emotions, the intellect, and the imagination.[3] In its most familiar form, however, *Dramapädagogik*—the systematic use of drama as a pedagogical technique—tends to eschew one aspect of performance that in other contexts would be seen as indispensable: the audience.[4] We might ask ourselves what is lost from the *experience of performance* when the audience consists only of one's peers in the classroom? What, conversely, might be gained from fully embracing the public dimension of performance? In other words, what might be the pedagogical value of pushing our creative activities toward fuller artistic

Friedrich Schiller's famous series of epistles, *Über die ästhetische Erziehung des Menschen*, as well as of the later "Kunsterziehungsbewegung" associated with Ernst Weber (c.f. his *Ästhetik als pädagogische Grundwissenschaft*) and, perhaps most notably for the contemporary context, of the Waldorf Schools of Rudolf Steiner, who believed in the indispensability of an artistic approach to all subjects of study (c.f. "Pädagogik und Kunst" in *Texte zur Pädagogik aus dem Werke von Rudolf Steiner: Anthroposophie und Erziehungswissenschaft*). In the North American context, John Dewey looms large (c.f. his *Art as Experience*). A significant moment of recognition from the "scientific" side can be found in Frederick Turner's essay, "The Neural Lyre," in which he writes of the brain's limbic system: "Clearly if this system of self-reward is the major motivating agent of the brain, any external technique for calibrating and controlling it would result in an enormously enhanced mental efficiency. We would be able to harness all our intellectual and emotional resources to a given task... [T]his is exactly what an aesthetic education... can do" (Turner 1985: 68).

[2] "A holistic approach aims at taking into consideration the intellectual, physical, aesthetic, and emotional dimensions of learning" (Sambanis 2013: 245; my translation). This presupposes a certain anthropology, of course: a concept of the human being (and hence, of what constitutes a "whole person") that, in my view, has not yet been fully clarified in these discussions. Certainly one would not be in the global minority were one to object that any anthropology, and thus any pedagogy, that fails to take into account the *spiritual* aspect of the human being is woefully incomplete.

[3] For a cogent overview of the role of "performance" in this context, see Schewe (2013).

[4] The most important other context is professional theatre. "[W]ithout an audience [the actors'] performances would lose their substance—the audience is always the challenge without which a performance would be a sham." (Brook 1968: 70). Scholars in the field of Performance Studies take this idea further, claiming that without an audience, there is no performance at all: "The audience is the dominant element of any performance" (Schechner 1988: 91); "Bodily co-presence means a relation of subjects. The audience is understood as co-players, who through their participation in the game—i.e. their physical presence, their perception, and their reactions—help create the performance" (Fischer-Lichte 2004: 47; my translation). The question is what constitutes an audience, or whether different kinds of audiences have different forms of "co-presence," etc.

realization, namely, as *theatrical event*: performance before witnesses?[5]

And finally (and, for the purposes of the present study, most significantly): if such an approach can offer advantages for the foreign language classroom, might it not also have value for the training of foreign language teachers? Might it not, in fact, be of fundamental importance for such training? And this in a double sense: not only by way of preparing future teachers to make more effective use of the experience of theatrical performance in their pedagogy, but also by way of training them *as teachers*?

It will be understood that these questions rest on a basic premise, namely, that *teaching is an art*. If we take this idea seriously, then teaching, like all arts, requires artistic training appropriate to its form, i.e. training that encompasses not only such things as craft, technique, method, history and theory, but above all *practical experience with specific creative processes*. What sort of creative processes? In other words: exactly what sort of art is the art of teaching?

Since the mid-1970's, teaching has increasingly come to be understood as a *performing* or *performative art*, and teachers have come to be seen as *performers*, often in terms that suggest an analogy to improvisational acting.[6] But while this view has gained significant ground in scholarly discussions, the reality in teacher training programs in both North America and Europe continues to reflect a very different set of values, one that has proven extremely resistant to change. Thiem (2014), for example, notes the paucity of aesthetic-affective training for future teachers of Spanish as a Foreign Language, and calls for a greater emphasis on this aspect in university curricula.[7] It would appear that in general very little has changed since 1993, when Manfred Schewe, toward the end of his groundbreaking book, *Fremdsprache inszenieren*, wrote that, when it comes to aesthetic experiences and training, future teachers are "all too seldom [. . .] offered such opportunities" (Schewe 1993: 424; my translation).[8]

[5] The classical Greek word *theatron*, from which the English word *theatre* and its cognates in other modern European languages derive, meant "place of witnessing."

[6] A short list of English titles is illustrative here: *Teaching as a Performing Art* (Lessinger Gillis 1976); *Teaching as Performing* (Timpson Tobin: 1982); *Educational Imagination* (Eisner: 1985); *Artistry in Teaching* (Rubin: 1985); and more recently: *Teaching as a Performing Art* (Sarason: 1999) and *The Art of Foreign Language Teaching* (Lutzker: 2007).

[7] A recent case study conducted with a group of sixty-three 1st year English Education students in South Africa found that "the implementation of a drama-in-education progamme 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" (Athiemoolan 2013: 60). While this study moves us in a promising direction, it remains limited by an instrumentalist view of artistic processes, i.e. the view that *art helps us do other things better*. Hence here too the idea that *teaching is itself an art* continually slips out of focus.

[8] The notable exceptions to this rule are teacher training programs in the artistic subjects per se: Art, Music and Theatre. But even here the focus remains largely on subject knowledge and teaching techniques rather than on the holistic development of the teacher herself as an artist.

2 An Overview of the Study

In the summer semester of 2014, I undertook a preliminary, and admittedly very limited, investigation of the *experience of theatrical performance* in a course I taught for the Department of Didactics in the Institute for English Language and Literature at my home institution, the Freie Universität Berlin.

There were seven registered students, four men and three women, all of whom were in the Bachelor's program studying to become teachers of English as a Foreign Language in the Berlin school system. Officially, the course topic dealt with the use of creative writing as a pedagogical technique in the EFL classroom; as will be explained in greater detail below, however, the course required the students to experience not merely the artistic process of creative writing, but (more importantly for the purposes of this case study) also the performance of their own creative texts before a live audience in a Public Reading.

As an important part of the course-work, the students were asked to keep a Course Journal, in which they wrote responses to in-class creative writing prompts, reflections on their personal experiences with these prompts, and more free-form expressions of thoughts and feelings, particularly in relation to their experience of the Public Reading. In the case study which forms the substance of this paper, the students' Course Journals will be quoted extensively as the primary source of qualitative data, alongside my own Teacher's Log.[9]

The objective of the study, then, was to gain qualitative data on the *student's subjective experience of theatrical performance.* For this reason, my basic approach to the research, emphasizing as it did an inductive method and a privileging of emic perspectives (i.e. the student's own testimony as to their experiences), might best be called ethnographic.[10] In what follows, then, a fair amount of attention will be given to matters of context in the form of thick description.

3 An Overview of the Course

While the course was not obligatory in the curriculum, it met a "proseminar" requirement. That is to say, the participants, at least theoretically, could have chosen another proseminar to meet the same requirement, and hence were to some degree self-selected, presumably either because the course topic interested them, or the meeting time (Wednesday evenings) suited their schedule and/or temperament. Alternately, as this was also the first course I taught as a new faculty member at the Freie Universität Berlin, it's possible that some students

[9] I call this a "case study" in the sense precise sense of "an intensive, holistic description and analysis of a single entity, phenomenon, or social unit" (Merriam 1988: 16).

[10] "[E]thnography can be viewed as a qualitative research method that generally focuses on the group rather than the individual, stresses the importance of situating the study within the larger sociocultural context, and strives to present an emic perspective of the phenomena under investigation, with the categories and codes for analysis being derived from the data themselves rather than being imposed from the outside" (Mackey Gass 2005: 168).

were simply curious to try a course from a new instructor who was also (as an American[11]) the only native speaker of English in the Department of Didactics. While it would be difficult if not impossible to assess the degree to which these factors may have skewed the participant pool toward certain personality types; or again, to assess the degree to which such a personality profile might consequently have tipped the data sample away from what could be considered "representative" or "average" for students in the English Education program at the Freie Universität Berlin or in Germany generally; nevertheless I feel they ought to be mentioned in the interest of more fully representing the circumstances of the study.

Several things are important to note about the course content. On one level, the course was structured like a standard undergraduate Creative Writing workshop, such as one finds in most U.S. colleges and universities today. Students were taught the basic craft of writing in the four primary creative genres: creative non-fiction (or personal essay), fiction, poetry, and drama. Each unit involved appropriate in-class writing prompts, mini-lectures on craft from the instructor, literary readings from an anthology or course-pack, oral presentations, formal assignments to be turned in plus group workshop of these, and finally, a Public Reading before a general audience. All or most of this would have been familiar to anyone who had taken a class in Creative Writing at the college level in the United States. Viewed from this perspective, the course participants were treated like any students who had enrolled in a class in which they hoped to learn the art and craft of Creative Writing, with the key difference that these were students for whom English was a second (or third) language.[12]

Thus on one level, the course was about artistic training. But this "workshop" level of the course was contextualized by another level, which I will call the "laboratory" level. That is to say, the *experience* of the "workshop" was itself taken as the object of investigation for the "laboratory," which ran concurrently, or rather meta-currently, with it. Since the participants were not, in their own minds at least, students of Creative Writing, but rather, students of English Didactics, their chief interest, at least initially, was presumably to learn not the art and craft of Creative Writing for aesthetic purposes, but the effective *use* of creative writing activities as a set of pedagogical tools in the English classrooms in which they would one day be teaching. Their primary or initial interest in Creative Writing, then, could be described as *practical* or *instrumental* rather than *aesthetic*. Hence viewed as "laboratory," the course was intended to serve as a way for the students to try out upon themselves various creative writing exercises, reflect upon their personal experiences with these exercises,

[11] Here and throughout, I use the term "American" in the restricted political sense of "U.S.-American" or "Citizen of the United States of America." I do not mean to imply thereby that citizens of Canada or of states in Central and South America are not also "Americans" in the broader, geographical sense of the word.

[12] Certainly this last circumstance influenced (by limiting) the amount of material that could be covered. Whether and to what degree this also influenced the way the course material was taught will be the subject of a future investigation.

and evaluate the potential usefulness or interest of these exercises for the EFL classroom.

The chief instrument for this work was the Course Journal. Each class meeting began with a series of three in-class writing prompts, which the students wrote out by hand: 1) a prompt similar to what might be used in an actual Creative Writing workshop; 2) a reflection prompt, in which the students were asked to reflect upon their experience with doing the first prompt; and 3) an evaluation prompt, in which the students were asked to critically assess, to the best of their ability, the potential usefulness of the given exercise for an EFL classroom. These responses were then shared, on a voluntary basis, in discussion.[13]

To sum up then, the course was conceived as two things at once: an introductory artistic training in Creative Writing, and a laboratory in which this training became the experiential means by which the experimenters experimented upon themselves.

4 The Rationale

Laying out the rationale for this two-level structure (a Creative Writing Workshop nested within a Teaching Laboratory) brings us to a third level, the level of investigation that constitutes the framework for this case study proper. In a word, the overarching intention with the course was to give participants a certain kind of *aesthetic experience*. The course, as research instrument, was designed to discover what, if any, personal benefit future teachers of English as a Foreign Language might gain from *embracing the full artistic process of creative writing*, from composition to revision to public presentation, and *reflecting upon this experience critically*. Hence at the level of the Workshop, the participants experienced something like what any Creative Writing student would experience given similar tasks. In many instances, as we shall see, this experience involved feelings of pleasure of the kind often associated with play, with creative activity and self-expression, or with any task that involves a significant challenge met and overcome. At the level of the Laboratory, what the participants experienced was a deepening critical self-awareness of themselves as future teachers: reflecting upon their own experiences in the Workshop, they were able to evaluate the usefulness of these experiences for their own future students. At the outermost level, the level that primarily interested me as investigator, these first two levels of experience dovetailed into what I will provisionally call a *transformative experience of self-discovery*. According to their own testimony, as we shall see, the students became more self-aware, more self-confident, more creative, more empathetic—in short,

[13] The other "workshop" related aspects of the course—the oral presentations on the course readings, the discussions that followed, the group critiques of formal assignments, and the Public Reading at the end of the term—all of these were also reflected upon and evaluated, albeit in a less systematic way, from the "laboratory" point of view.

more *authentic*[14]—and hence, I would suggest, better prepared to enter their chosen profession. The key to this aspect of the course was, as the students' responses show, the moment of *theatrical performance*, i.e. the end-of-semester Public Reading.

In this sense, we might characterize the students' experience in terms of *initiation*, modest in scope to be sure, and thoroughly secular, but one that perhaps brought them a few steps closer to embodying the idea of teaching is an art.

5 A Note on the Data

I will draw on two sources of qualitative data here: 1) What the students wrote in their Course Journals, and 2) What I wrote during the same period in my Teacher's Log. Of particular interest will be the period immediately before (approximately one week) the Public Reading, and immediately after it (again approximately one week).

In addition to the weekly in-class prompts, many of the students also wrote outside of class, either as expansions on or continuations of their initial in-class responses, or in the form of their own independent work. These entries were to be made as much as possible in English, as English was the *lingua franca* of the course; although here I made it clear that this was no fast and hard rule, and that "reverting" to German might even be desirable with certain prompts. The Course Journals were turned in to me at the end of the term, and constituted an important requirement for passing the course. The students knew this from the beginning (since it was clearly stated in the syllabus, and I made continual reference to it throughout the semester); but the only guidelines I gave were that they approach each prompt in the spirit of an experiment: that they "give it a try."

This turned out to be rather difficult for several of the students, at least initially. There were many questions in class about what I "expected," and whether I would "count off for spelling," etc. It quickly became clear that few if any of the students had previous experience writing creatively within a formal or educational context, and that they were quite uncomfortable with the idea of turning in something to an instructor that was raw, unpolished, fragmentary, and to varying degrees personal. One student was concerned enough about this to type up (and presumably, revise or at least edit) his entire Course Journal before handing it in. I never saw the handwritten original.

Thus it might appear that the primary source of data for the study is far from pure. The students knew that what they were writing would be read by their instructor and would count toward their grade. Normally this would tend

[14] Yes, I dare take up this much-maligned word. As I have come to believe, partly as a result of this study, a concept of personal *authenticity* is indispensable for any serious discussion of the experience of performance. I use the term, however, not in the quotidian sense of "genuineness," much less in the philosophical sense of metaphysical "realness," but in the pragmatic, social-psychological sense of *feeling congruent with one's self* (cf. Rogers 1961).

to mean a certain amount of "tailoring" (whether conscious or unconscious) toward what the student assumes or imagines will please or impress the instructor. This, at least, I anticipated; therefore I went to certain lengths to emphasize, both in the syllabus and orally in class, that I graded the Course Journals only on the basis of what I called "commitment," i.e. whether the students made what I considered to be an honest effort, be it a response to an in-class prompt or to a reading assignment, a personal reflection or mere "scribbling" as part of their own artistic process. I emphasized that I was not judging them here on the aesthetic quality of their work (that was reserved for the Formal Assignments), much less on the neatness of their handwriting or the correctness of their written English. The intention of all this was to take the pressure off: to ensure, to whatever degree possible, that the students' responses were *spontaneous* and *honest*.

I made a concerted effort, moreover, to adapt my teaching style to this larger aim. As the excerpts from my own Teacher's Log will show, I sought to support the atmosphere of honest expression by strategically decentering my own point of view during the class meetings: I shifted my rhetorical position in discussion, often playing "devil's advocate" to move the discussion forward when I felt it had stalled. Rarely did I express my personal convictions, and when I did, it was always presented as one more point of view among many possible points of view.

In conjunction with this, I repeatedly called into question the very premises of the course itself, and even of my own role as teacher. I quite deliberately sought to "dethrone" myself from the traditional position of outward authority in which instructors at German universities (and elsewhere) are so often pleased to sit.[15] In short, I did whatever I could think of to free the students from the twin burdens of fear and flattery that too often come with the teacher-student relationship in a traditional educational context, where rewards and punishments are meted out according to rules that are at best only superficially objective and fair.[16]

That the data are by nature "subjective" is clear enough; but my intention was to render them, to whatever degree possible, "qualitative" i.e. to make them an accurate representation of the subjective states of the students, hence empirically valid for the purposes of the study.

[15] An important discussion early in the class addressed precisely this theme: what is real *authority*? Is authority inside the classroom different from authority outside the classroom? And what does it have to do with *authenticity*? This is a theme to which I return below, especially in its connection to creative writing and performance.

[16] This dynamic works both ways, of course. Many teachers also oscillate between fear and flattery vis-a-vis their students. At colleges and universities in the U.S., this relation is now institutionalized by the nearly ubiquitous practice of end-of-semester course evaluations: students evaluate their teachers according to their perception of what has happened in the classroom. As might be imagined, students approach this administrative task with varying degrees of seriousness. Nevertheless, depending on the institution, these evaluations can play a significant role in contract negotiations for both contingent and tenure-track faculty. There is thus a strong economic incentive to *teach in ways that please students* (including "grade inflation"), which may not be the same thing as *teaching well*.

6 A Note on the Researcher

In certain ways, the freedom to "play" with my own authority, as described above, was an American privilege: first as a native speaker, and second as the inheritor (for better or worse) of a certain cultural style. Depending on one's own point of view, that style might seem "natural," "free and easy" and "spontaneous"; or it might seem "lazy," "slack" and "undisciplined." In other words, if my strategic decentering etc. succeeded, this may well have been due at least in part to certain allowances the students granted me by virtue of my (probably to them quite obvious) Americanness. If this is the case, then it is possible that the students might indeed have "tailored" their responses, and in a more sophisticated way than I anticipated, for example by emphasizing the "anti-authoritarian," "critical," "irreverent" or simply "free-wheeling" impulses that they would not normally have thought worthy of expression, but that they imagined would find a receptive audience in me.

All of this raises the relevant question of my own point of view as teacher/researcher, which cannot easily (and, I would argue, should not) be separated from my cultural and professional identity as an American teaching at a German university. First of all, not every American would want to do such a thing. Moreover, I am not even primarily an academic, but a professional writer and theatre artist who happens to have had a parallel career as a teacher of Creative Writing, Literature, Film Studies, and related fields at a variety of colleges and universities in the U.S. Doubtless this places me at a certain remove from the highly professionalized and compartmentalized world of German academia in general and in particular of teacher training in the German university system, to say nothing of the school system toward which that training is purportedly aimed.

As I hope to show, however, this *outsider-in* status is in fact of critical importance for the work of this study. In order to explain this, it will be necessary to make a brief excursus in "comparative ethnology" with an eye to the structural and cultural dynamics that formed the context of the study.

There are, to say the least, significant differences between the German education system in which I now work and the system in the U.S. in which I was educated, and these are deeply rooted in the two cultures. One effect of these differences is that, whereas students at colleges and universities in the U.S. have, over the course of the last twenty years, generally come to see their education as a product they (or their parents) are purchasing for consumption, and hence to approach it as if they could do with it as they please (for instance, by ignoring all or parts of it, or by reshaping or "customizing" it to suit their personal goals, interests, values, or preferences), German students tend to view their education in monolithic terms, as a necessary and more or less rigid set of tasks that must be completed before one can enter any kind of legitimate profession. This is true for artists no less than for medical doctors. One sees this in the classroom: in comparison to American students, German students tend to be passive, polite, serious, obedient, and very focused on doing things

correctly.[17] Why are these general tendencies significant? For one thing, they help explain why a German student might feel anxious about an open-ended or creative task like writing a poem or keeping a Course Journal, while an American student will either embrace it as a chance to express himself for a grade, use it for his own purposes, or flat-out refuse to use it at all.

Part of this is certainly a matter of national heritage, or rather, of ideology. One could point to that seemingly unshakable article of American faith, according to which "any child could become President." Factors of class, ethnicity and geography aside, an American youngster will typically reach puberty and beyond with the intact belief that he or she has special talent or potential, perhaps even genius, whether in the fine arts or in some other area of cultural, economic or political life. (Thus the prominence of terms like "opportunity" in political discourse.) For teachers of Creative Writing at U.S. colleges, the task is often not so much to encourage students to be creative and to believe in the innate value of what they have to say (they're already fully convinced of this), but to help them separate the wheat from the chaff in their own writing, to help them find what is truly original and distill it from what is merely imitative, and to teach them the discipline, and in particular the self-discipline, of being a creative writer, in short: to teach them a respect for the art of writing.

For German students, the situation is almost inverted. Here, the teacher faces young people who have largely been taught to mistrust their imaginations and emotions and to undervalue their individual talent. To them, a *Schriftsteller* (and certainly a *Dichter*) is a great and rare human being, a person of exceptional talent (for which he may suffer), a significant figure in the life of the culture, someone with important things to say.[18] The art of writing seems no more within reach for most students than the art of composing a symphony. Respect for the art itself is fully developed, but externalized, projected onto others. What's most often needed is encouragement in seeing and appreciating one's own creativity.

Thus one of the great challenges for me as teacher in this course was to adjust my expectations to the actual students in front of me. This was particularly true, as shall be seen, when it came to the end-of-term Public Reading. In all previous Creative Writing courses I'd taught (in the U.S.), this opportunity to share one's

[17] *Nota bene*: These are, of course, generalizations based upon personal observation and anecdotal evidence. Even in my own experience, exceptions abound: some of my most engaged and "active" students have been German, and some of my most disengaged, passive, and (to all appearances) intellectually inert students have been American. I suppose what we're dealing with here is a spectrum of behaviors, along which individual students tend nevertheless to clump according to nationality. And this is to say nothing of how, for example, English, French or Italian university students might widen the spectrum in one direction or the other, or fill in the gaps between.

[18] Anecdotal evidence suggests that this may be changing in Germany now, as part of the general evolution away from print culture. Compared to the U.S., however, that evolution has been slow. Books in Germany are still printed and bound with high quality materials, and one still finds a significant number of national print newspapers, any one of which would make the *New York Times*, *The Washington Post*, *The Wall Street Journal* etc. seem quite sparse indeed—and throughly commercial.

work publicly was something the students were, with very rare exceptions, eager and excited to take advantage of. The participants in the course at the Freie Universität Berlin were, by contrast, extremely reluctant—and in some cases openly opposed to the idea of any kind of public presentation. Perhaps I should not have been surprised; for in addition to the cultural factors sketched above (or perhaps as a consequence of them), these students had, by their own testimony, no previous experience with the performance of original creative texts. This too has its reasons.

In the U.S. system of higher education, with which I am much more familiar, it is by no means unusual to find professional artists among the teaching and research faculty. American students taking a course in Creative Writing at a reputable college or university (or even at a private or well-funded public high school), for example, might with justification expect their instructor to be a published writer. At an "upper tier" private university like Harvard, that instructor would also be expected to have a Pulitzer Prize, National Book Award, or MacArthur "Genius Grant" under his or her belt, as well as numerous titles for sale in the campus bookstore. In Germany, by contrast, the general rule has been to separate fine arts training from higher education in the humanities. There is, for instance, no formal curriculum in *Kreatives Schreiben* at the Freie Universität Berlin, much less an actual major in it. One would have to attend one of the specialized *Kunsthochschulen* (state-run conservatories) in order to obtain this sort of training, which would also be deeply integrated into the professional world of literary publishing and producing.[19] Hence the last place in Germany one would expect to find a practicing writer, or artist of any kind, would be a Department of English Didactics; and if he were there, he would do well not to assume his students had any prior experience with art in a school context. Almost by definition, they would not have: for if one is working on a BA in English Education, it is because one has successfully followed a certain curricular / career path from very early on, possible as early as middle school, and that path rarely, if ever, makes any sort of detour through the territories of art. Those territories are by and large *terra incognita*.

7 A Word on Method

The students' Course Journals, which were collected at the end of the term, proved with few exceptions to be extremely rich in information. For the purposes of this study, I have restricted myself to examining their responses to only two of the many prompts I gave them:

[19] See for example the Universität der Künste Berlin (www.udk-berlin.de), which offers a highly selective major in Dramatic Writing ("Szenisches Schreiben"). "The list of graduates... reads like a veritable Who's Who of contemporary drama," the web page proudly proclaims. "Even in the course of their studies, many of our young authors work with a publisher or a professional theatre, and win fellowships and prizes. Applicants are accepted only every two years for this course of study, the most successful of its kind in Europe" (my translation).

1. "Express as fully as possible your thoughts and feelings right now about the upcoming Public Reading."

2. "Reflect upon your experience with the Public Reading."

As noted above, the first prompt was given a week prior to the event, the second a week after it. The students' responses were excerpted from the Course Journals and collated, so that they could be easily analyzed both vertically (in terms of the group's experience) and horizontally (in terms of individual students' experiences) across the "divide" of the Public Reading.

These written responses were first transcribed and anonymized.[20] I then scanned them for significant or recurring themes, and particularly for linguistic indictors of emotion. (In one case, I included material communicated to me separately by email, i.e. outside the Course Journal, since the explicit topic of the email was the student's participation in the Public Reading.) After these themes had been collected, listed and codified, a second pass was made over the full transcription, during which individual occurrences of the themes were notated and tallied.[21]

This procedure was performed twice: once for the entries written prior to the Reading (i.e. in response to the first prompt above) and once for the entries written after the Reading (i.e. in response to the second prompt above). Thus I arrived at two parallel lists of thematic descriptors, as well as at a numerical tally of their frequency of occurrence.

I then assessed these data "vertically" in terms of what they say about the students' overall experience with the Public Reading, before and after. The idea here was to arrive at a general or global picture of the students' subjective experience. And finally, I tracked selected individual students' experiences "horizontally" across the event of the Public Reading. As will be seen below, there was significant variation here.

The data collected from the students were then placed against the backdrop of my own experience during the same period as recorded in my Teacher's Log. This was done in the interest of triangulation, i.e. with an eye to discovering both a) points of convergence, in which my experiences and perceptions confirmed the students' feelings, and b) points of divergence, in which my experiences

[20] Names and titles of original texts, wherever they appeared in the Course Journals, were removed, as were all references to the gender of the writer. Likewise, I have used the pronoun "he" throughout the following summary, regardless of the actual gender of a given participant, in addition to making other minor verbal adjustments in order to insure anonymity. Furthermore, I have corrected careless errors as well as grammatical and spelling errors where these bore no relation to (or obscured) the content. Where there were questions of legibility, I have inserted the symbol [?] after my best guess as to the intended word. Other graphic idiosyncrasies (such as underlining, dashes, arrows, etc.) I have retained, since these do relate to content, either as emphasis or as logical markers.

[21] It is important to note that in some cases these themes took the form of words the students themselves used ("nervous," for example, which in the list I nominalized as "nervousness"); in other cases, a certain amount of abstraction was necessary (for example: when students wrote about not knowing whom to invite to the Reading, or about being worried that no one would come, I rendered both as "concerns about the audience").

and perceptions contradicted (or merely inflected) the students' feelings. In the Conclusion, an attempt is made to arrive at an interpretive "vector" of these collective experiences, and to offer a summary reflection on what they might tell us in general about the experience of theatrical performance for foreign language teachers-in-training.

8 What the Students Wrote

The First Prompt

In answer to the prompt, "Express as fully as possible your thoughts and feelings right now about the upcoming Public Reading," the students' responses tended to emphasize one or more of the following themes (in order of frequency):[22]

- nervousness
- concern about the audience
- concern about the quality of the work
- excitement/anticipation/curiosity
- fear/terror/resistance

The most common theme by far was **nervousness**: five of the seven students used the word in their responses, in some cases multiple times.

> I feel that the public reading is a huge task for me. I can feel the nervousness coming up and I am afraid that this nervousness will become so strong next week that I will simply be rushing through the play and spoiling what I want to read out. It is a play. Having this in mind, I expect myself to represent a character and to read out the text as if I were this character myself. [. . .]But my nervousness can make me [. . .] feel shy and shaky so that I run the risk of misrepresenting the character and the play. How can I read out something in an aggressive and provocative manner when I am feeling meek and insecure. I still do not know how to deal with that nervousness. But my intention is to make this nervousness useful to me instead of giving in to it by simply reading out monotonously without expression. [Student 1]

> Thinking about the public reading, I am unsure about what to read. I haven't yet written a piece that I'd like to present. So I am also nervous if the audience will appreciate my writing and consider it worth their time to have come to the reading. Yet, I also feel thrilled thinking about reading a piece that I really like (if I have one by the time of the reading), and I am excited to see that I have moved my audience. [Student 2]

[22] As will be seen in the excerpts below, however, these themes were often clustered together or to varying degrees "associated" in the students' minds.

> I feel a bit nervous and excited about it, but I think when this moment actually appears, it will become more and more intensive. And the thing is when I am nervous I can't read that properly. What makes me most excited is the audience that is looking at me all the time and expecting something that I may not fulfill. I also feel some kind of pressure to do everything right. [Student 3]

In all three excerpts given above, the students explicitly link their nervousness to their *imagination of the performative moment*, and in particular to their desire to have an effect on the audience. Student 1 is most concerned that his nervousness will prevent him from doing justice to his text when he presents it to the audience. He is worried that his nervousness will cause him to read "monotonously." What is interesting in his case is that he considers his nervousness not as something to be banished, repressed or overcome, but as something he must make "useful" for his performance.

With Student 2 the picture is slightly more complex. He is first concerned about the inherent literary quality of his text, but he quickly connects this to nervousness about whether or not the audience will "appreciate" his writing and consider it "worth their time." Yet in the same breath, he is excited to discover whether he will have "moved" his audience. We will see this investigative impulse born out in Student 2's reflections post-Reading as well.

Student 3 echoes some of Student 2's concerns, singling out in particular what he imagines will be the audience's expectations, and questioning whether he will be able to "fulfill" them, since his nervousness makes it difficult for him to "read properly"—something he presumably knows from past experience.

For some students, this feeling of nervousness escalated into **fear**, and in one case, into actual "terror." One student, who was very vocal both in class and to me privately about his aversion to the whole idea of the Public Reading, and who at several points stated flat-out that he simply would not participate, later wrote me an email shortly before the event:

> I have been think [sic] about the public reading a lot these days and I have come to the conclusion that I'll pluck up my courage and go for it. I am actually terrified by the very thought of it to be honest but it's something that I don't think I'll ever get the chance to experience again. [Student 4]

That this student frames the issue in these terms is significant for a number of reasons. "Courage" and "terror" are of course not only moral but existential categories, and Student 4's use of them here indicates the degree to which he feels himself personally at stake in the question of the Public Reading. Clearly for him, the prospect of performing original work in front of an audience presents a deep, one might even say fundamental, challenge. There will be more to say on this when we consider Student 4's individual experience horizontally (see below).

Student 4 was not the only student whose nervousness was intense enough to produce strong feelings of resistance, at least at first, to the prospect of the Public Reading:

> Honestly I don't like it and I do not want to participate in it. I do not want to be pressured [?] in something! It might be a good idea – but only for those who like such things to do. It is not that I feel ashamed. . . I feel simply not ready for that, not really prepared. . . it might be nervousness. [Student 5]

Here the apparent issue is not existential terror, but a simple feeling of unreadiness. That the student mentions shame, however (albeit in the form of a denial), is interesting in its suggestion that something about the idea of the Public Reading poses the question of very personal feelings of worth.

For both Student 2 and Student 3, however, nervousness (generally considered a negative or unpleasant emotion) tended to be linked to the generally more positive emotion of **excitement**. Student 2 even uses the word "thrilled."

Conversely, one student was unique in his alleged lack of any affect whatsoever. Early on, as I recall, the student had verbally expressed reluctance, but now (a week before the Public Reading), he seems to have entered an affectless zone, albeit one that, in a meta-emotional or apperceptive way, he found disturbing:

> It's weird, now that I think about the public reading, there's no emotions coming up. I feel rather indifferent and wouldn't mind doing it now. But I dislike that I don't feel excitement. I would love to very much look forward to it because then it could maybe build some pressure or release energy for revising my texts. I feel like I should start revising the drafts. There is just so much stuff going on at the moment that I can't find the time and peace of mind to look into it again. [Student 6]

Shortly before the Public Reading, this student revisited the question of affect in his Course Journal, and discovered more to say:

> Momentarily, I very much dislike the thought of a public reading. The past weeks have been sort of rough and exhaustive and I don't feel tempted by the thought of presenting myself and my work in public. . . I kind of feel vulnerable and self-conscious, stressed out and depressed. There seems to be little to no filter of happenings from the outside reaching my inside. There has been the thought in my head to cancel [?] the whole thing. But I feel as if that would not be fair. As if I'd let the others down by that. [Student 6]

These last remarks are interesting for several reasons; first, the student locates the source of his disinclination to do the Pubic Reading in personal circumstances ("The past weeks have been sort of rough," etc.), which have left him feeling "vulnerable and self-conscious, stressed out and depressed." These feelings make the thought of performing unpleasant to the point of wishing he could cancel the event or simply decline to participate. What the student seems to be experiencing is an irruption of personal life into professional life, and a consequent disruption of one by the other. Unlike Student 5, who looks outside himself (at least initially) for the source of his discomfort and characterizes

the Public Reading as an unwelcome coercion, Student 6 seems aware that his resistance to the Public Reading is essentially an internal affair having to do with his own emotional situation. The key concept here is the feeling of **vulnerability**, which arguably lies at the root of the feelings of fear/terror, nervousness and excitement which the other students observed in themselves.

Equally interesting is the way Student 6 braces himself to go through with the Public Reading anyway. He understands the problem in essentially moral terms: it "would not be fair," he writes, for him to refuse to participate, and he feels he would thereby "let the others down." In other words, Student 6 feels a responsibility to the other students to do his part, much in the manner of any member of a team or ensemble. Despite what appears for this student to be significant personal and emotional duress, the show must go on.

Only one other student made explicit reference to unrelated circumstances as a source of internal stress vis-a-vis the Public Reading:

> HAVE to prepare for my other 4 exams in the same week → still haven't learned enough to pass the example test!. . . I am losing time that I could prepare for exam but of course EFL-Course is more interesting than learning. [Student 7]

The other most prominent themes were **concern about the quality of the texts** and **concern about the audience**. Student 2's remarks (above) are illustrative of both concerns: whether his work was "worth" the audience's time, and whether the audience would be "moved" by his performance. He addressed both themes at greater length in his Journal shortly before the Public Reading:

> It's two hours before the reading now, and I start to feel excited. At first, I was very convinced to do the public reading because I thought of it as a nice way to round up the course and experience the thrill of a public performance. Yet I hesitated to invite a friend because I wasn't totally convinced that my works are ready to be presented in public. Reluctantly, I told some selected friends about the event, then I began to change my mind and told more people about it because rather than reading to an audience that was entirely selected by John Crutchfield, I'd like to share this experience with some of my friends, too. Right now I am excited to read my works, also a bit nervous about my performance, but curious about the audience's feedback. [Student 2]

The question of whom to invite to the Public Reading, and the related fear that no one would attend, appeared in several Journals. Student 7 wrote:

> → feelings: skeptical – nobody is going to come – I do not know whom to invite and I do not think anybody will be interested to come, especially at this hour. [Student 7]

Closer to the date of the event, the student wrote:

> –Still I do not know whom to ask ® everyone [?] is too busy – do not know anyone from Uni who's still around at that time, so it is not inconvenient. [Student 7]

To sum up the students' self-reported feelings prior to the Public Reading, one would have to say first of all that none of them claimed to be "looking forward" to it. The most positive feelings were "excitement," but this feeling was in all cases tempered by or mixed with other, more negative emotions. Only one student (Student 3) reported feeling "confident" about his part (and that only after he had had a chance to rehearse in class). For the majority, the feelings ranged from nervousness to terror to outright resistance. Three of the seven seem seriously to have considered backing out, or at least to have wished they could have done so in good conscience.

What is most significant for our purposes here is the fact that all of these feelings are directly or indirectly relatable to the public, performative nature of the planned reading, that is, to its essence as theatrical event. It was above all the prospect of a live audience's *witnessing* the reading that provoked the strongest emotions.

The Second Prompt

Now let us turn our attention to the event itself. The final prompt the students were asked to write in their Course Journals required them to "reflect upon their experience with the Public Reading." It should be noted that, in the end, despite some strong initial resistance, all seven students took part in the Public Reading.[23] Here the prominent themes were as follows:[24]

- pride
- fun/enjoyment/pleasure
- self-knowledge
- ensemble feeling
- relief
- nervousness
- knowledge of performance/subject

[23] The Public Reading took place in the evening at a small student café in the main humanities classroom building on the Freie Universität campus. The atmosphere is comfortable (with well-worn couches and chairs, large windows, potted plants, newspapers and books lying around, and, by my arrangement with the staff, drinks and sandwiches available for purchase). My intention was to find a performance space that would be most conducive to an intimate connection with the audience, as well as to a sense of informality and hence (I hoped) of being at ease.

[24] Note that the number of significant themes is greater than for the first prompt. This would seem to suggest either that the students' experiences were more various or individual, or that they simply had more to say after the event than before.

- courage

Student 1's entry, which I will quote at length, gathers many of these thematic threads at once:

> I feel very proud of myself for having read out the play exactly in the way I wanted to. I was terribly nervous but used that nervousness by building it in with my introductory speech and thus dealing with it directly. It absolutely amazed me how much fun that was to read out to an audience what I had written. Of course, it was helpful to me to be surrounded by other people reading out with me. I was part of a group and therefore felt more comfortable than I would have when I would have stood or sat alone in front of that audience. I enjoyed it [. . .]
>
> Furthermore, reading out a play made me more attentive and aware of how theatre works and how important it is who reads dialogues and how they are read. Even a slight overemphasis or a tiny change in tone can spoil or save the whole content of a play and can make it a dramatic failure or a big success.
>
> Yet, the most important lesson I learned on Wednesday is that we all should appreciate and respect what we do. Normally, we tend to miss opportunities to show our individuality and our inner selves. I think we do that because we are afraid of being considered a show-off or know-it-all. Normally, when standing in front of an audience, I used to rush through all I wanted to say because I was lost in the fear of being boring. Formerly, I have the impression, in my way of speaking and moving, that I did not respect or like what I was doing or saying. On Wednesday, I replaced this wrong strategy by a new one: I took my time, paused several times (strange feeling, by the way), looked directly in some listeners' eyes and thus generated more confidence and respect in my performance. Make your listeners attentive by entertaining them and by addressing their emotions. That is the first rule. The second is: Enjoy what you are doing. And the third is: Be brave enough to stand out from the crowd and be brave enough to enjoy being in the centre. [Student 1]

Student 1 seems to have been quite surprised ("absolutely amazed") by the enjoyment he felt in presenting his work to an audience. One might also speak here of a sense of creative empowerment as a result of the feeling of a successful performance. By his own testimony, Student 1 learned extremely significant lessons about the value of his own creativity and the importance of possessing the courage to embrace, develop and manifest it in public ways.

Although none of the other students' reflections combine so many themes quite as cogently as Student 1's do, his experience finds clear parallels among his classmates. Student 2 also surprised himself in the performance, and experienced both a pride and a satisfaction (the word he uses is "joy") similar to what Student 1 experienced:

> The public reading was strange to me in two ways: I was very nervous before I stood up and walk to the podium to read, but as soon as I sat down

> I was totally calm, so calm that it was somehow frightening. Second, I wasn't very happy with the quality of my work before the reading, but while reading I got to like it a lot, I even felt an inner joy about the craftfulness of my poem and story.
>
> Afterwards, I felt both relieved and proud and I was especially happy that some of my friends had witnessed my reading. I think that one of the most important things I have learned from the reading is that I need an audience for works that I'm writing, certainly not all works, but those works that occupy my thoughts. Knowing that there will be a public reading intensifies my efforts to improve my works, the reading itself then finishes the creative process. [Student 2]

These remarks point once again, and now quite explicitly, to the importance of *theatricality*. The performance or public presentation before an audience not only "intensifies" the artistic process in a proleptic way (i.e. as anticipated event), but also, as Student 2 writes, "finishes" that process. In other words, for Student 2, public presentation is not merely a supplement or garnish to the artistic process, but a necessary culmination or *telos*: it is above all there, in the feedback loop of live performance before witnesses, that both artist and work receive validation.

The theme of **ensemble feeling**, which Student 1 addressed ("I was part of a group and therefore felt more comfortable"), was taken up at greater length by Student 6, and seems to have played a significant role in determining his experience of the Public Reading:

> I'm glad I participated in the Class Reading. It went better than I thought and I also felt comparatively comfortable doing it. It made me realize how close we have grown as a group. And even if it may sound cheesy, it was not "me" doing it but "us" presenting "our" work. [. . .] The general feeling of self-consciousness which I felt in the last weeks did not really come into play, as the good connection within the group was uplifting. [Student 6]

As I will discuss below, these remarks surprised me when I first read them, since from my point of view as teacher, the class had not seemed particularly well-integrated as a group prior to the Public Reading. The students did not, even late in the semester, seem to know much at all about each other personally, and there were many moments in class of apparently serious disagreement, dissension, and disengagement. In a way that struck me as quite foreign, the students spoke to each other in class rather "abstractly," tending to avoid making any explicit reference to each others' personal life. I noticed as well that after class, they tended to disperse in different directions, and with only a few exceptions, never lingered to chat with each other.[25]

[25] Granted, while these behaviors are at least in part attributable to cultural and social factors (Berlin is by no means a "college town," and the Freie Universität Berlin does not much resemble a North-American-style "college campus," with dormitories, sports facilities, bucolic quads, etc.), nevertheless it is also possible that this particular group of students was, for whatever reason, just not especially cohesive.

If these perceptions of mine are accurate, then one must assume that something happened in the last weeks of class leading immediately up to the performance, if not *in the performance itself*, to forge a personal bond among the students. It is certainly worth considering the possibility that, given the strong emotions about the Public Reading as the event approached— i.e. the fear and apprehension detailed above, which were not merely described in the Course Journals but also openly discussed in class—there was a communal sense of an approaching *ordeal*, something that would require courage and commitment from everyone in order to "survive."[26]

To be sure, differing "degrees" of courage were required from different students, because the degree of fear was different. For some students that fear boiled down to no more than the nervousness that is perhaps natural before any public presentation of self; but for others this fear was nearly paralyzing. What no one seemed to doubt was that this Public Reading was a significant event, one in which something was "at stake." The reality of this significance, embodied in the audience of people sitting in the room on the night of the Public Reading, presented the class with a common challenge. Having heard and read each other's work in class, having workshopped it with an eye toward revision, and having rehearsed it the week before the event, they knew each other's strengths and weaknesses and thus were prepared to position themselves as "allies," to root for each other's individual success, which of course also meant the success of the Public Reading as a whole.

Apart from Student 6, the two students who were initially most resistant to the idea of participating in the Public Reading were Students 4 and 5. Both began by flatly refusing to participate. Both eventually came around of their own accord, albeit very late in the game (one and two weeks, respectively, before the event). While their remarks confirm the general experience of the Public Reading, they also focus on specific issues not addressed by the others. Student 5, who seemed (from my point of view) to put the least effort into preparing for the Public Reading, and who read the shortest piece (a single poem of about fifteen lines), wrote of his frustration at not being able to express himself as he wished:

> To say what you feel about a thing or a situation normally needs more than five minutes or even less. Presenting your personal feelings is something you need time for: time to develop your thoughts and ideas.
>
> Our presentation night was, I feel, a success. But I think those who listened to us had only little time to grasp what we, each individual, wanted to tell them regarding our topics. I, for one, could not say what I really wanted to tell the audience; what the listeners got was only a hint from my life. Personally, I did not feel nervous, etc., rather, I felt that much more things should have been said on the topic. (Of course, it was my decision to make my poem so short.)

[26] I deliberately use the word "ordeal" here in the ritual or initiatory sense familiar from van Gennep (1908), Eliade (1925), et. al.

> What I felt was that to express what you really feel you need time to find the right words and that letting the others take part in your life (regarding the topic) you can teach them how to deal with similar situations etc. or simply give them ideas can lead them in the right direction. The point I am making here is that I wanted to express more; I wanted to let the audience take part in what I felt, but felt that all I said remained on the surface. [Student 5]

All of this is written without irony. Though what comes across at first glance is frustration (directed at the event itself, or its parameters), Student 5 seems sincerely to regret having been unable to make the most of the opportunity to communicate some of his inner life with the audience, to let them "take part" in his life, as he puts it. All he managed to do, he feels, was to give them a "hint"; all he said "remained on the surface." While he acknowledges that it was his decision to make his poem so short, Student 5 seems not to want to take full responsibility for this fact. He could have made his poem longer, or read a second poem as well, or even chosen a longer prose text (he had several options in his portfolio), which might have given him a more satisfying feeling of having connected with the audience. In short, although he did choose to participate in the Public Reading, he did so at the very minimum level, and now, afterward, he seems to regret that decision.

Student 4 presents an interesting contrast. He too was utterly opposed to the Public Reading from the very start, citing his "terror" at the very idea of reading creative work in front of an audience. As noted above, unlike Student 5, he located the source of his "displeasure" not in the plan for the Public Reading, but in himself, in his own lack of self-confidence. This bespeaks, at the very least, a degree of self-awareness that Student 5 seems to achieve only sporadically (and above all in his parenthetical remarks). Student 4, in his remarks on the Public Reading, takes the opportunity to reflect back, not only on these earlier feelings in the course, but on an entire personal history of such feelings, to which he had been subject, he says, since childhood. I would like to quote these remarks at length:

> From the very first moment in which we were proposed to hold a public reading at the end of the seminar, I have never hidden my aversion. The reasons for my displeasure were several and of different nature. I have never been fond of public performances. I'm strongly convinced that performing requires a high level of self-confidence I don't believe I possess when it comes to expressing my feeling to an unknown audience. Surely being bullied as a teenager in occasion of the only school recital I ever took part in did undermine my self-confidence, and although many years have passed since then, I always feel slightly uncomfortable with the idea of performing in public. In addition, being the English language so intrinsically linked with my emotions, the idea of reading out my texts written in English simply terrified me. The trouble is that I have never been able to make a clear distinction between myself, who I am as a person and what I write, no matter whether it is an essay or a piece of creative writing. [...] So, when asked to hold a public reading, I found

> myself torn between the discomfort of performing in public, increased by the vexation of having to do it in English. After having mulled things over, however, I realized that my discomfort was more of a linguistic sort. I could have "easily" overcome the neurosis nurtured by the memory of teen-aged anxiety but I could not surely refuse to speak and write in English in an EFL-class. [Student 4]

This is in itself a rather remarkable example of memoir; but for our purposes here, it is illustrative of just how high the individual stakes can be for a performance, particularly in a foreign language, in which one is vulnerable in ways or to a degree beyond what one experiences as a native speaker. But by situating his "terror" in the context of a long personal history, Student 4 not only clarifies for himself (and for me) the real reasons for his aversion to the Public Reading, but also goes a certain distance toward overcoming it.

But these reflections, it is important to remind ourselves, came after the Public Reading. While it would be fallacious to assert without further ado that they came therefore *because of* the Public Reading, Student 4's further remarks about the experience of the Public Reading itself suggest that this might very well be the case. The story he chose to present was (unlike Student 5's short poem) both relatively long and extremely personal (albeit written in the 3rd-person): not the sort of text one would expect a student feeling vulnerable to the point of terror to read to an audience of strangers:

> When it was my turn, I could not move. My hands were sweating and I just could not move from the chair, which is why I was the only one who read his text from the sofa. It was as if I had become a part of it, as if it was the chair itself holding those sheets of paper. I envied my classmates' nonchalance: they could go on the stage and "perform" so freely, *they even look happy when they are done*, I thought.
>
> For a moment, while reading it, I felt as if I were alone in the room: of course I could hear some noise in the background but it was like being alone in a room that had no walls, nor doors or windows. It was a room of my own where I could hear myself reading. It was only when people started applauding that I realized what had just happened, my eyes dampened and I felt a shiver run down my spine. After having read my text I felt exceptionally good. Not only had my anxiety disappeared, but it became clear to me that the knot made of fears, memories, expectations, panic and apprehension that had been tightening all these years had finally started to loosen up. Through some very good feedback I got by the audience, I suddenly realize that what I had always thought of as a hindrance could actually be turned into a plus and knowingly vectored towards the epistemological possibilities offered by creative writing. [Student 5]

Thus Students 4 and 5 form an interesting dichotomy. While one responded to the ordeal or *emergency* of the Public Reading by doing the minimum necessary, and ended feeling frustrated and unfulfilled, the other embraced the personal danger with great courage, and underwent what can only be called a significant

personal transformation. While it is not my business here to psychologize, I am tempted to see a connection between the degree of self-awareness of the individual student and that student's openness to the transformative power of theatrical performance. As his remarks make clear, Student 5 recognizes that the hindrance lies within himself, and that it has had a long and complex history. Student 4 accepts his aversion at face value, and while he makes some effort at justifying it on the basis of feeling "not really prepared," essentially what he's saying is, *I don't like it*; and he leaves it at that.

To sum up, we might say that although the students came to the Public Reading with varying degrees of fear or reluctance and with various concerns, they arrived at the other side having experienced a very positive, and in at least one case, personally transformative event. They felt pride and pleasure in their accomplishment; they developed a feeling of *communitas*, i.e. a sense of themselves as an ensemble of creative learners; and they learned things about both creative writing and performing, as well as about themselves, that can only be learned experientially. The one student whose experience differed significantly (Student 4) frames that difference in terms of a missed opportunity.

In all of these effects, moreover, the fact of the live theatrical audience—*the audience of witnesses*—was determinative, both as an anticipated encounter, and as an experienced reality. For all of the students, something happened in and through the performance that was surprising. In some cases, the surprise was fairly minor, on the order of a recognition that one can, in fact, perform without being crippled by nervousness, that it is in fact "not so bad" or even "fun" and "thrilling." In other cases, the discovery was more on the order of a revelation—about themselves and their own creativity, about the art of writing, or about the possibilities offered by live performance.

9 What the Teacher Wrote

For all of the skepticism (much of it justified) surrounding John Hattie's monumental meta-analysis of empirical studies, *Visible Learning*, his contention that a teacher's perception of his or her classroom and the students' perceptions are often at odds is to a certain degree born out by this study. Comparing the experiences recorded in the students' Course Journals with those recorded in my own Teacher's Log results in some interesting contrasts. While the students, as we have seen above, were overwhelmingly concerned about the actuality of the upcoming performance, with emotions ranging from excitement to anxiety to terror, my Teacher's Log reveals a different set of concerns. Above all, the theme of **authority** emerges as the focus of many of my entries.

To some extent, this is to be attributed to the fact that I was from the outset and quite consciously interested in decentering or displacing myself from the merely institutional position of authority vested in me as teacher. I did this in an attempt, first, to discover whether a more *authentic* kind of authority could emerge on the basis of my actual skills as a teacher and my (for lack of a better term) personal integrity, and second, to see to what degree the students would

step up and take responsibility for their own learning. At numerous points, however, I felt that this experiment was backfiring:

> An experiment (a "crypto-experiment"?): what will happen in the class now that I—in all the ways I know how—have stripped myself of/laid aside the formal supports of authority? Will I continue to have authority in the classroom? Are there forms of authority I cannot fully shed: age, mother tongue, knowledge, self-confidence, charisma (?). What if I wore a t-shirt to class?[27]

> [After class] I sat in the middle of one of the longer sides of the seminar table. ([Student X] sat, as it were, at the head of the table.) This choice seemed to have a profound effect upon the internal dynamics of the class. The discussion was lively, and at many points heated—and [Student X] was directly involved in much of it. The other students addressed their remarks as much to [Student X] as to me. My "authority" in other words—or at least "centrality"—seemed thereby deeply truncated. Was it really? Did the students feel the same way? Did it bother them? What, in other words, was the actual effect of this shift on the quality of learning? [Teacher's Log]

The students, by contrast, seem not to have been concerned with the issue of authority at all. (In any event, the theme did not explicitly arise in their Journals.) Even where the situation in question was, in fact, a matter of authority—for example, with the question of whether or not the Public Reading was obligatory—the students understood it in democratic terms, in which their personal wishes were seen in relation to the group.

Of course the regrettable flip side of this was that I was more concerned with my own "experiment" in authority, and more broadly, with my own teaching, than I was with understanding the students' personal concerns in the moment. Perhaps because for me as an American, and as an experienced teacher and a performing artist, the idea of reading in front of an audience causes only minimal anxiety or stress, I seem to have underestimated the degree to which this was a factor for these students. I tended to see the reluctance and resistance of some students as a matter of either simple timorousness or, indeed, as a challenge to the entire premise of the course, and hence to my authority. Only two weeks before the Public Reading, did I finally begin to recognize (and mirror) the emotional situation of the students:

> At this point, I'm anxious about the Class Reading. The students seem quite ambivalent about it, others openly resistant. And I too am ambivalent—mostly in response to them, but also, I think, because organizing such things is a hassle, the sort of task I'm not necessarily good at. On the other hand, I feel fairly confident that if we go through with it, they will benefit from the experience. So I'm faced with the dilemma of deciding whether to "push it through," or simply let it die for lack of enthusiasm on their part. Put it to a vote? A class debate? [Teacher's Log]

[27] I normally wore a sport-coat, button-down shirt and tie.

Thus the issue of authority—whether to "push it through" or put it to a (presumably) doomed vote—remained central for me even at this late date.

The turning point, significantly, seems to have been the class period immediately prior to the Public Reading, which was devoted to a kind of practical "performance workshop." Each student—on a volunteer basis—was given an opportunity to "rehearse" their reading in front of the rest of us. This involved going to the front of the classroom and either standing or sitting, while the rest of us took on the role of "audience." Then followed a brief "feedback session" for each reader, focusing on such issues as pacing, volume, pronunciation and enunciation, and physicality; the intention being to help each student become more fully aware of his or her own performance, such that weaknesses as well as strengths could be identified and, where necessary, rectified. During this "rehearsal," most of the students seemed quite uncomfortable.[28] But in the end, the exercise seems to have had a profoundly positive effect, both on the individual students and on group morale. Thereafter, everyone was officially "on board" for the Public Reading.

On some level, however, I continued even thereafter to be concerned about the Public Reading, rather in the manner of a producer: I was worried about attendance. This was due to two factors: 1) it had become clear that the students themselves were reluctant to invite their friends, hence if they were to have any kind of "audience" at all—an essential part of the experience of performance, in my view—I would have to drum one up for them; and 2) as a new faculty member, I wanted the event to be seen as a "success" by my colleagues in the Institute for English Language and Literature.[29] I took steps to publicize the event, both through the departmental email list-serve and by putting up posters and fliers around public spaces in the Institute.

> Was also surprised that several of my colleagues reacted positively to my announcement of our event. Apparently such things really are unusual—though it's nothing special at all. It would be nice if a few of them actually showed up. —The general sense that it doesn't actually take all that much, if one is willing to do a little extra and "give of oneself." [Teacher's Log]

My experience of the reading itself was also rather more that of the "producer." I was at first disappointed to see, in the end, so few audience in attendance. (There were approximately 20.) And since I was only dimly aware, going into the event, of the true extent of the personal and emotional stakes for many of the students, I was also not particularly well-attuned to the intensity of their experience at the event itself. Moreover, again as a more experienced performer,

[28] I noticed all of the typical signs of this: shaking hands, flushed or splotchy skin, quavering voices, perspiration.

[29] This desire was, I trust, less rooted in personal vanity than in the belief that my colleagues might actually enjoy seeing their students in a different curricular context, and would perhaps as a result consider such "creative" work at the university in a more positive light. This I note in the spirit of full disclosure of my own "ideological orientation."

I was more cognizant of / concerned with my own performance as Master of Ceremonies than I perhaps ought to have been:

> The reading yesterday—more lightly (i.e. less well-) attended than I'd hoped, but in the end the atmosphere was positive. The students seemed to get something important out of it—they were nervous, I could tell, but prepared, and took their "roles" seriously. Several came up to me afterward and thanked me for my help—and some of the audience did too, among whom were a handful of colleagues. A success, overall, though perhaps a minor one. (I was most dissatisfied with my own "performance" introducing and moderating the event. I'd planned to recite [William] Stafford's [poem] "The Way It Is" as an invocation and dedication, but didn't do as well as I'd hoped. I suppose it's "been a while now" since I've performed.)
>
> Some food for thought: why didn't the students invite more of their friends? Were they somehow ashamed? Afraid of embarrassing themselves? Of being judged or criticized? Possibly. Hopefully a positive experience like this will begin to change that. [Teacher's Log]

Summary

The upshot of comparing my notes with the students' own written testimony is to take cognizance of a marked discrepancy. This is rather sobering. I simply was not sufficiently aware of the depth and complexity of emotion the students were experiencing with regard to the Pubic Reading. I "read" their reluctance as resistance (a questioning of my authority), or else as cowardliness, or worse: laziness. In certain respects, this was due to my taking at face value their own verbal expressions in class: the Public Reading was "extra work," it was "scheduled at a bad time," "no one would attend," it "should be optional," it was "something we're not trained to do," "I hate performing," etc.

At the very least, this was an error of judgement. But in truth it was more than that: it was also a failure of empathy and imagination. For me personally, as an experienced teacher and theatre artist, the Public Reading may very well have presented little occasion for anxiety, but for students who had perhaps never "performed" creatively before, it clearly and quite legitimately did. Had I been less concerned with my own "crypto-experiment in authority," I might have picked up other cues and known how to interpret the students' reluctance correctly: as a symptom of actual fear. Then the task would have been to address that fear directly, to work with it, and to help the students build up both the personal courage and the performative skills necessary to managing their fear in healthy and productive ways.

In short, the reality (both as imagined beforehand and then as experienced) of the Public Reading set off a significant emotional process in the students, one that I, though an experienced teacher and performer, failed fully to recognize and hence to harness and guide. And yet, despite this partial failure on my part, the students experienced the Public Reading as an extremely positive form of learning, and indeed, as transformative.

10 What the Data Mean for EFL Teaching

The qualitative data I have examined here shed little direct light on the effectiveness of Creative Writing as a technique for teaching English as a Foreign Language per se.[30] But they do shed a fair amount of indirect light. Although at this point in their lives the students were not themselves studying EFL (at least not explicitly), but rather the teaching of EFL, still it must be noted that they were students, i.e. learners, and that they were still learning in what was, for them, a foreign language. Thus one might speak of a structural parallel between them and their own future EFL students. Moreover, because the method of the course was oriented toward the practical (the students performed the creative writing exercises just as though they were actual EFL students), their experiences, I would argue, tell us something significant about the possible effects of these techniques in the EFL classroom.[31] This is particularly true on the matter of performance.

What we see from the data is that the experience of performance, both in terms of the practical orientation toward it over time and the final realization of it, induces a deep *investment of emotion*. Only one student reported a lack of affect in the run-up to the Public Reading, and during the reading itself his affect was, by his own testimony, quite strong. Moreover, these emotions were not trivial or short-lived, but sustained, fundamental/existential, and dynamic. They tended, moreover, to follow a certain trajectory: from stress to release, from anxiety to happiness, from diffidence to confidence, from fear to courage to pride. What prevailed at the end was a sense of accomplishment, a realization of heretofore unknown competence and strength, and an ensemble feeling.

The polarity of these emotions is of potential interest as well. In other words, we are not speaking here of exclusively "positive" emotions; nor was the experience merely "fun." Far from it. As we have seen, some students experienced emotions that can only be described as negative, unpleasant, even painful. But what we see is that these negative emotions actually seem to have opened the pathway for positive emotions in and through the performance. In dramatic terms, one might speak here of the *personal stakes* for each student: those with the most at stake initially (e.g. Student 4, whose "terror" had to be met with great "courage" before he could participate in the Public Reading at all) stood to gain the most by the end. Far from being a subtraction in the calculus of learning-benefits, the negative emotions formed an essential moment in the experiential trajectory. One is tempted to see the negative and

[30] Since this question was, however, the explicit topic of many of the writing prompts and discussions in class, the Course Journals do contain a wealth of data. Though I have not examined these data in this Preliminary Study, a companion study will address the topic in the future. For our present purposes, suffice it to say that the students were overwhelmingly of the opinion that the exercises they were being asked to do could find effective use in an EFL classroom.

[31] It seems plausible that these techniques would be no less effective in the teaching of other foreign languages besides English, or of other academic subjects entirely, even where *language* is not the main focus.

the positive in a direct proportion or symbiosis.

A different study, involving actual EFL students, would be necessary to determine whether in fact this experience carries over into the EFL classroom. Numerous factors would also have to be considered, above all the age of the subjects. The subjects here were not children, pre-teens or teenagers obliged to learn English in school, but aspiring teachers in a professional training program at a major research university. Nor is it irrelevant that the career to which they aspire is (and is now increasingly understood as) a thoroughly performative one.[32] While some of the students sampled here seemed not fully to appreciate this fact, it stands to reason that on a basic level, they were capable, even prior to taking the course, of picturing themselves in front of an "audience," at least an audience of pupils in a classroom. Thus they could be seen as a self-selected cohort, i.e. as not representative of the "average" EFL student, whether in school or in an adult language program.

Despite this, however, and without exception, all of the students viewed the Public Reading as a significant personal challenge—in some cases and for a certain amount of time as an insurmountable one. And with only one exception, they all experienced a sense of personal validation as a result of the Public Reading itself. While the population sample was far too small to warrant positing any general validity to this emotional trajectory vis-a-vis public performance, the data do tend to confirm the conventional wisdom that the moment of public performance (in every sense) is a kind of crucible: an intensely "educational" encounter, in which the performer learns things about herself that would be difficult to learn any other way.

But the effects of the public performance of *original work* (as was the case with this course) seem to go beyond mere self-discovery and "validation." What seems to be involved is a "fruitful moment" of the kind described by Friedrich Copei: a moment which opens the door to personal transformation.[33] It is in this way that we might consider performance as a secular, but structurally complete, *rite de passage*. Students emerge from the experience having undergone an "existential change," passing, as it were, from "raw" to "cooked" through the heat of theatrical performance.

11 What the Data Mean for EFL Teacher Training

On a very practical level, it would be easy to argue that courses like the one described above ought to have a significant place in EFL teacher training

[32] People with a crippling fear of public speaking, for example, do not generally choose teaching as a profession, unless they are bound and determined to overcome that fear, or (unlikely but still possible) unless they have somehow managed to get through years of their own schooling without realizing that what they've been witnessing from their desks is a series of more or less successful performances.

[33] "The 'fruitful moment,' in all its many forms, is the point of the deepest and most spirited understanding of meaning, and expression of meaning. It is from this point of the highest vibrancy, abundance and creativity that transformative effects enter into the soul, building up that gestalt which we can call true education" (Copei 1963: 101).

curricula, first, because creative writing offers an effective set of tools for the EFL classroom, and second, because anyone wishing to use creative writing as a pedagogical technique were well advised to have first-hand experience with it. Theoretical knowledge alone does not suffice, since what is involved in such creative activities is in fact a certain kind of *experience*. We can call it an aesthetic experience, an artistic process, etc.; but without having had that experience herself, an EFL teacher would be unprepared to deal with the potentially volatile emotions that such experiences, by their very holistic nature, tend to activate—particularly in young people. In other words, a teacher needs to know the territory first-hand before sending students into it with a map, however up-to-date, digital and interactive that map may be. It is no simple matter to encourage the creative process in people who don't necessarily think of themselves as creative, and to respond honestly and constructively to the products of that process. Teachers wishing to do this in their classes ought to receive the appropriate training—which means, in essence, hands-on artistic training.

This is of course precisely what is being called for with increasing urgency in the academic field of Teacher Education. Manfred Schewe's recent plea for "a performative pre-service and in-service teacher training" for foreign language teachers (Schewe 2011: 22; my translation) finds broad resonance in other disciplines. What is interesting to me, coming to this discussion as I do from the "outside" both culturally and in terms of academic and artistic training, is the obviousness of it. That the best teachers are also consummate performers is plain to anyone who cares to look, although the styles of performance may vary tremendously.[34] The question of course is how such *performative Kompetenz*[35] is to be taught in Schools of Education, or more pointedly, who is to teach it. But if we are serious about teaching as a performing art, then the answer is clear: the teachers of teachers ought to include well-trained and professionally experienced performing artists.

Does this mean that training in methodology, education theory, child psychology, etc. should be dispensed with in favor of workshops in improvisation, voice and movement? By no means. Both are needed; to suggest otherwise would be as silly as telling an aspiring writer she needn't bother reading and studying literature, or for that matter, using a dictionary. But a writer also (and I would argue, more fundamentally) needs to develop a living connection to her own creativity. Otherwise she is just a scribe.

[34] In the United States, moreover, teachers are expected to be "performers" in several ways simultaneously: they are expected to "entertain" their students, and they are expected to "get results," i.e. to attain certain specific goals or obtain certain specific "outcomes," as measured by their students' performance on standardized tests. It would not be difficult to trace both of these pressures to economic factors: to the sheer expense of higher education in the U.S. and the consequent evolution toward a corporate or business model for education administration. The viral and talismanic ubiquity of words like "assessment" in such discussions is indicative enough. This trend seems to have had a quite detrimental effect on the morale and sense of personal authenticity among North American university professors (Vannini 2006).

[35] The phrase is Wolfgang Hallet's, which he glosses as a "Mitgestaltungsfähigkeit von Interaktionen" (Hallet 2010).

But the data from this preliminary study suggest something more. The real value of such experiential artistic training lies not in the fact that it informs future teachers about how best to deploy creative processes in their own classrooms, nor even in the fact that it helps future teachers become better performers, but in the fact that it *transforms the future teachers themselves*. It is, to return to an idea I suggested earlier, a form of *initiation*.

On one level, the teacher-in-training experiences through theatrical performance just what her future students will experience: a holistic engagement of body, intellect, emotions, and imagination in the crucible of an audience's attention, an entry into a dynamic encounter with a group of witnesses that will change the performer, expand her awareness, strip away false ego-forms, and bring her closer to a sense of personal authenticity and hence personal authority.

But the teacher-in-training is transformed on a different level as well, a level that relates directly to her chosen profession. For the teacher, the experience of theatrical performance is transformative not merely in the general way that it can be for anyone, but in a way that relates quite specifically to the performative art known as teaching. Here I am not speaking of the many ways in which the teacher's craft resembles (and hence can benefit from) the actor's craft. This seems clear enough to anyone with experience in both.[36] What I would like to suggest is rather that *personal authenticity itself is a performance.* It is not a "role" in the dramatic sense (that would be the opposite of authentic); but it is a performance in the sense that it involves both the manifesting and the conscious owning, *before witnesses,* of the person one really is. This is nowhere more evident than in the public performance of original work. There is simply nowhere to "hide"—certainly not behind methodology. Nor even behind personal charm or "charisma." And like any theatrical audience, the pupils in a classroom know—because they feel it—whether or not their teacher is authentic.

In this way, teaching might be seen as fundamentally the art of performing authenticity. Teachers are called upon to engage authentically with the very real, embodied, spontaneous, unpredictable, and endlessly fascinating audience of pupils in front of them. What performer and audience co-create is that special kind of event called learning. The teacher who cannot perform, who cannot bring her full authenticity into this circuit of co-creation, risks losing not only her own natural authority, but any chance of connecting authentically to her pupils.[37]

[36] For a cogent (though not complete) summary of these benefits, see Mark Almond's short essay, "The Art of Language Teaching: What Teachers Can Learn from the Actor's Craft," (Almond 2014).

[37] A significant loss, in light of John Hattie's discovery that the "quality of teacher-student relationships" is one of the most important factors in determining educational outcomes. C.f. Chapter 7, "The Contributions from the Teacher" in Hattie's *Visible Learning*: "The most critical aspects contributed by the teacher are the quality of the teacher and the nature of the teacher-student relationships" (Hattie 2008: 126).

12 Conclusion

Toward the end of his voluminous study, *The Art of Foreign Language Teaching*, Peter Lutzker reflects upon the personal growth many of his students experienced in connection with a class production of *The Diary of Anne Frank* in dramatic adaptation. He points directly to the creative experience itself: "[T]hose artistic processes which led to significant personal developments cannot be separated from their collaborative realization in performance with and for others." (Lutzker 2007: 461)

This *with and for* is essential. While there can no longer be any doubt that class-time devoted to carefully-designed creative, artistic or aesthetic activities is time well-spent (whether we are speaking here of the foreign language classroom or of classrooms in other disciplines, including Education), the present study would suggest that such activities offer their greatest benefits when culminating in some form of public (i.e. theatrical) performance, a performance "with" one's peers and "for" the larger community, however defined. Although the immediate aim is "effective teaching and learning," the more essential aim, and the more far-reaching one, is a personal transformation toward authenticity: what the psychologist Carl Rogers some time ago called "becoming a person."

If we take this as the ultimate aim of education, then surely it ought to be consciously addressed in the education of educators. After all, the most important medium of teaching is the teacher herself, who she is as much as what she knows: her authenticity as a human being. And that authenticity must be *performed*—both in the classroom and outside it.

13 Reflections

In the interest of future research, I think it appropriate here to mention a few important methodological lessons that I, as teacher/investigator, feel I've learned "the hard way" through conducting this study.

The first has to do with language. In retrospect, it was certainly a mistake to have indicated on the syllabus that the Course Journals were to be written entirely in English. Although I tried in class to suggest that this was not a hard-and-fast rule, and that the important thing was for the students to write in whatever language seemed appropriate to the task at hand, I'm afraid that this only confused them. In any event, they chose unanimously to "play it safe" and do all their work in English. Presumably this had the benefit at least of giving them practice composing in English; and this was certainly appropriate for the more traditional creative writing prompts as well as for the formal assignments. But when it came to the reflections—such as the two prompts used as the basis for this study—it would have been much preferable for them to write in German, their native language, since what was being "assessed" there was not

their proficiency in English, but their subjective experience.[38] With only one exception [Student 4], the students' command of English turned out not to be sufficient to express much in the way of subtlety of emotion, at last not on short notice in class. I suspect that a great deal of actual experience was lost from view this way, simply by the students' inability to find words to express the full range and nuance of their feelings.[39] That is certainly regrettable.

A second lesson has to do with the way the course was structured. Instead of one reflection prompt before the Public Reading and one after, it would have been preferable to ask the students to reflect upon the Public Reading several times throughout the term, beginning perhaps on the first day the idea was presented to them, with the last one then falling several weeks after the term had ended. I might even have added one immediately before and immediately after the Public Reading itself. Assuredly, this would have given me a fuller and more nuanced picture of the trajectory and/or evolution of their emotions, even if only to the extent of confirming what the two prompts I did give already show.

And lastly, a lesson on pedagogy: given that the one "rehearsal" we had, during the class period prior to the Public Reading, produced such salubrious results in terms of the quality of the presentations, the individual students' self-confidence, and in the general group morale, it would have been smart to devote more time to this kind of practice over the course of the term. Instead, we spent most of our class time on craft, i.e. doing creative prompts and workshopping each other's formal writing, or else discussing the usefulness of these activities for the EFL classroom. No one, in short, was required to get up from his desk very often. The opportunity to "try things out" performatively, albeit in the relatively safe environment of the familiar classroom, and to receive constructive feedback on one's performance, turned out to be just as important as rehearsal is for the actor, musician, or dancer. The students needed more of it. They would have gone into the Public Reading feeling more self-confident, more self-aware, more able to respond spontaneously to the moment of live performance, and hence more open, one imagines, to the transformative possibilities it offers.

[38] This is based on the perhaps contentious assumption that subjective experience is more fully disclosed (made "objective") through one's mother tongue than through a foreign language, even one in which one has reached a high level of fluency; which in turn assumes that subjective experience is somehow "given" prior to its verbal expression. Many practicing creative writers will tell you, on the contrary, that language *informs* subjective experience even as it is being used to *perform* it as expression. As the 20th Century American poet William Stafford writes, "A writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would not have thought if he had not started to say them." (Stafford 1978: 17)

[39] Naturally I can't prove any of this. But the fact that the one student whose English fluency was at or near the native-speaker level wrote more than any other in response to the two prompts raises the possibility that the others too may have had more to say.

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Improving Learners' Oral Skills through Two Types of Role-play

Bokja Cho

Abstract

Role-play is commonly regarded as a useful activity for developing oral skills (Livingstone 1983; Maley 1987; Magos and Politi 2008). However, there is little research on different types of role-play and on its use in English for Occupational Purposes (EOP) contexts, which is what the present study seeks to redress. This study reports on research investigating the effectiveness of two types of role-play, SSRP (Semi-scripted Role-play) and SSRP-NSRP (Semi-scripted Role-play followed by Non-scripted Role-play), in the teaching of Tourism English (TE) at a university in Korea. The study used an action research approach (Kemmis and McTaggart 1988) with the aim to improve TE learners' oral skills. In Study I students practised SSRP, while in Study II they engaged in SSRP-NSRP. The results of a two-way statistical test (ANOVA) show that there is a significant difference between the means of the pretests and post-tests of both Studies I and II.

1 Introduction

In the tourism industry, the importance of language skills is increasing and is being emphasised more than in any other business sector. The Korean Tourism Organization (KTO) reported that the number of international tourists visiting Korea climbed from 5.1 million in 2001 to 9.7 million in 2011. Now that the tourism industry has grown, together with the demand of Koreans' own overseas travel, it has definitely become one of the biggest growth industries in Korea. As the tourism industry expands, the demand for an adequate professional workforce is increasing, in particular the demand for people who have foreign-language skills is on the increase. The KTO conducted a survey in relation to the inconveniences foreign tourists had encountered during their stay in Korea and more than half of the foreign-tourist respondents selected 'language barrier' as creating the most inconvenience and this problem persists.

A good command of the English language enables tourism industry employees to communicate with their counterparts in the world and serve their clients better in the workplace. For example, it was revealed from studies conducted

by Korean researchers (Choi 2006; Seong 2001) that Tourism English (TE) learners in Korea want to improve their English language, and ranked speaking skills as the most important.

Although a few years ago in Korea reading and listening skills prevailed in TE classes as well as in general English classes, the demands from employers and markets have changed this trend dramatically. As the majority of students want to work for leading companies in the tourism industry after graduation, the job market in the tourism industry is very competitive. Employers in the tourism industry do not just employ graduates who have studied Tourism Management but they require good English conversational skills which are tested through interviews conducted in English. Therefore, it is necessary to provide students with the required skills that they can exploit in the real situations that they can expect to face upon their university graduation. As a consequence, oral communication skills teaching in near-to-real situations is essential for most Tourism students. Min (2009) for example suggests that TE in Korea should be focused on practical use since it needs to be used directly in the workplace (EOP). Indeed, the syllabus for TE in Korea is geared toward the inclusion of conversation classes since employers in the tourism industry consider seamless oral communication skills to be one of the most important TE skills that graduates must have.

There are numerous reasons that make role-play suitable for teaching TE. Role-play is considered an ideal technique to encourage students to use real language (Maley & Duff 1982; Livingstone 1983; Van Ments 1983; Maley 1987; Siskin & Spinelli 1987; Magos & Politi 2008). The characteristics of TE include limitation, predictability, and the use of technical terms, even though many of them overlap with general English. Many interactions occurring in the tourism industry can be routine. Typical routines in TE relate to staff responsibilities such as checking in/out, explaining the menu, dealing with any special requirements (e.g. smoking or non-smoking seats/rooms, available facilities, recommending tours), reservations for a table/seat/tour, and so on. The predictable nature of such interactions makes them suitable for practice in the form of a role-play. Role-play also provides an opportunity for students to acquire and practise specific terms or general English words that are particularly common in interactions in tourism. Furthermore, the advantage of role-play is that it can be adapted to different proficiency levels; as Tompkins (1998) argues, the way role-play is structured, assigned and employed, usually depends on the linguistic level of the class.

Another reason for adopting role-play is a practical one and is concerned with the size of classes at Anyang University (AU). Many conversation classes consist of question and answer sessions where the teacher does most of the talking with students individually. Using role-play makes it possible to increase students' talking time in large classes by engaging them in meaningful conversation practice among themselves.

Many teachers have used role-play in their classroom, but few have studied it as an educational practice. While the literature on role-play suggests there

are various advantages to applying role-play in the language classroom, few studies have focused on the learners' perspectives regarding role-play. In addition, although there is some research on the use of role-play in ESP contexts (Sturtridge 1977; McDonough 1984), role-plays have not been studied specifically in the context of TE.

This study is part of a larger research project, which was an action research study of the effectiveness of two types of role-play in teaching English for tourism at a Korean university, but in this paper I only report one part. In terms of matching learners' proficiency and spoken English needs, this study provides responses to the following questions: Did the learners' oral skills improve through each year's role-play activities? If so, (a) to what extent did the learners' oral skills improve through SSRP and SSRP-NSRP and (b) did they improve more with SSRP-NSRP than with SSRP?

2 Role-play in the English for Specific Purposes (ESP) Context

> In the ESP context, various task types such as information-gap tasks, language games, simulations and so on have been used to stimulate learners to practise their oral skills in the classroom. Many proponents of role-play (e.g. Sturtridge 1977) claim that it can be used to not only simulate the sorts of communication tasks which learners are required to perform in the real world but also to encourage learners to take part in communication which involves personal experience and emotions. As a consequence, through role-play, learners will not only learn more about the communicative use of language in the L2 occupational reality, but will hopefully learn more about the settings/scenarios relevant to their occupational field (McDonough & Shaw 1993: 217-8).

What, then, are the special reasons for using role-play in an ESP classroom? According to Maley (1987: 6), firstly, a wide variety of language experience can be brought into the classroom through role-play:

> [. . .] the range of functions and structures, and the areas of vocabulary that can be introduced, go far beyond the limits of other pair or group activities, such as conversation or communication games.

Thus, through role-play, teachers can train ESP learners to develop the speaking skills for their target situations. For example, ESP students may be able to acquire conversational structures including openers, connectors, pre-closers and closers (Di Pietro 1982; Dörnyei and Thurrell 1994) which they will have to include in their interactions with, for example, customers or clients. In addition, learners can practise using certain conversational patterns, such as subtle rules determining who speaks and when, and for how long, which may enable them to take turns neatly and avoid overlap and simultaneous talk (Dörnyei and Thurrell 1994: 40).

Secondly, role-play can put ESP learners in situations very like those in which they will actually be required to use specific forms of language. Littlewood (1981) assumes that realistic role-play is valuable because it replicates what students will do in real life. As in real-world communication, so in some forms of role-play, "they must negotiate the interaction itself as it unfolds" (Littlewood 1981: 56). Stern (1980: 85) also claims that the activity may help a student to extend his or her powers of communication by exploiting hitherto "untapped resources". Role-play presents students with the opportunity to use not only the linguistic skills that they have been learning but also such pragmatic abilities as they can master (Cunningsworth & Horner 1985: 217), which means that role-play can be a stage for ESP learners to practise job-related skills required in the relevant professional industry.

Finally, by providing ESP learners with the opportunity both to practise the language they will encounter in their everyday life, and at the same time to experience a simulation of the real situation where they might use it, they may be better able to deal with similar situations outside the classroom. For example, even though students may have experience participating in role-play in the classroom, they may not have had real-life experience using the target language. Some probably will have never been in certain situations in their lives. Thus, preparation in the classroom will be essential in order for them to get used to both the new language and new situations they are likely to encounter. Others might have performed the situations through role-play many times in their L1 or they might have been in those situations in their work place. But there may still be many cultural differences apparent between the L1 and L2. In this study, both types of students described here were identified.

3 Types of Role-play

Role-play can be grouped into three types: fully scripted role-play (SRP), semi-scripted role-play (SSRP) and non-scripted role-play (NSRP).

In a fully SRP, every word is provided, and all the participants have to do is to read or memorise their lines (Harper-Whalen & Morris 2005). This type involves interpreting the model dialogue in the textbook and the main function of the dialogue after all is to convey the meaning of language items in a memorable way (Byrne 1986). This type of role-play can be suitable for lower level proficiency students who may be unfamiliar with the context as the SRP type is highly structured.

The second type of role-play involves a model dialogue with some blanks and students may fill in the gaps with some appropriate words for their situation (Livingstone 1983). Thus learners can modify the original dialogue to some extent and create their own dialogue. This type of role-play can be classified as semi-controlled or SSRP as the teacher or textbook provides linguistic input, but learners should also determine the content based on a framework which provides the opportunity to create a realistic dialogue (Harper-Whalen & Morris 2005). This SSRP type can be used for learners with upper-beginner to

intermediate levels of proficiency, who are familiar with the basic procedures and want to move on to more complex tasks as SSRP is less structured and less controlled than SRP.

The third type of role-play is where students may be provided with cued dialogues (Holden 1981; Littlewood 1981; Dickson 1989), cues and information (Littlewood 1981; Livingstone 1983), or situations and goals (Littlewood 1981) in less structured and controlled activities, where students make up short dialogues based on the above cues, information or situations rather than simply filling in gaps (Pi-Chong 1990). Harper-Whalen & Morris (2005: 3) classify this type of role-play as NSRP, and they argue that NSRP offers an excellent opportunity to use ideas or skills in context. Davies (1990: 94) points out that learners can draw on their thoughts and feelings, and generate language in their improvisations, creating people and relationships by acting out situations without a preconceived plan. NSRP can be applicable to for intermediate to advanced level learners as NSRP is freely structured and sometimes requires problem-solving skills.

In this study, the original role-play terms referred to above were modified and used in accordance with the role-play activities learners performed in the two separate experiments reported here, referred to as Study I and Study II. For Study I, SSRP was used: here learners were given a script in the book or material provided by the teacher, and then they created their own script. For Study II, a semi-scripted role-play was followed by a non-scripted role-play (SSRP-NSRP): here the first stage was exactly the same as that of Study I, but then in the second stage learners worked with 3-4 people in a small group and, during this stage, were provided with a prompt for a dialogue without a script.

4 Research Design of the Studies

4.1 SSRP Learners (Study I) and SSRP-NSRP Learners (Study II)

30 second year learners enrolled on my module for the first semester in 2005 (Study I - SSRP was used), and 36 second year learners enrolled on my module for the first semester in 2007 (Study II - SSRP-NSRP was used). The profiles of the two groups are virtually identical, showing that the two action research phases were executed on students who in classical research terms would be seen as samples from the same wider population. Both years' learners were upper-beginners and low intermediates in terms of their level of proficiency in English, averaging 22 years of age, with 6 years of formal English education, majoring in TE in AU in Korea. In order to identify the level of speaking and listening skills, the learners themselves checked their proficiency levels based on a performance scale from the Council of Europe framework translated into Korean and provided by the teacher with a needs analysis questionnaire. This was basically a self-rating by the students of their proficiency showing their English proficiency level was currently at approximately B1 level. The majority of learners gave themselves a rating of upper-beginner for their speaking

skills, while all other skills, listening, reading and writing, were rated as lower-intermediate. This shows that learners feel speaking is their weakest skill compared with listening, reading and writing. This results from the fact that their English study during middle and high school focuses mainly on reading and grammar.

4.2 Settings for Studies I and II

Research studies I and II were conducted in a TE module taught in the Department of Tourism Management at AU which is a private university located in Anyang City, south of Seoul in Gyeonggi province in Korea.

The class met one day a week for a total of 3 hours during a 16-week semester. Most students who had registered for this module took the same subjects when they were first year students. These include English conversation, some subjects related to tourism theory and some liberal arts subjects. The TE module for TE majors, which is the locus of my research study, has the following objectives: (1) to develop students' spoken skills for communication in the tourism industry and (2) to enhance their confidence when they speak English. Hence it is exclusively oriented to speaking (and some inevitable listening).

I investigated the training needs and requirements identified by the training managers in the tourism industry for their employees, and identified graduates' (current employees') views about the language needs at their workplace by the Needs Analysis (NA) questionnaires in 2005. Both years' learners' background information, including their needs and wants, were surveyed by the NA questionnaires. The questions serve a combination of three types of analysis: a Present Situation Analysis (PSA), a Target Situation Analysis (TSA) based on learners' perceptions and an analysis of learners' preferred teaching style. A Mann Whitney Nonparametric test for two independent samples was used to determine whether there was a statistically significant difference between responses to the questions between SSRP learners and SSRP-NSRP learners.

The results for training managers', graduates' and learners' needs merge into one - improving speaking skill. Learners' preferred teaching method is role-play, and in the learners' preferences for aspects of group activities, they prefer working with the other people. Importantly, learners consider that role-play could be adequate for their level and helpful in learning TE.

Overall, these findings supported my decision to focus on role-play in our module since students should be in a situation where they must talk (Horwitz 1985: 205). Role-play will also help learners handle situations which they might face in the tourism industry and require communication skills (Magos & Politi 2008). The findings also guided our implementation of role-play in selecting situations and topics carefully for TE learners. Role-play was considered to be beneficial for TE learners since they will be primarily in the situations where they should interact and deal with customers. It also helped me progressively in designing the initial action covered by this PhD study, SSRP and then thinking of a possible improvement for the second action, SSRP-NSRP. SSRP was adopted

first in 2005 (Study I). In SSRP, the learners were asked to practise saying the dialogue in a unit in the textbook or from the teacher's material and to act it out with their partner. Then they were encouraged to reproduce it adequately and finally present the new version in front of the class. While I was conducting Study I, I discovered some failings and difficulties: learners worked with only one person and sometimes worked with the same person the following week. Learners wrote a script (dialogue) to present, so they memorised the dialogue.

Based on the problems with Study I, I decided to use SSRP-NSRP in a TE class to give the students experience similar to that of real-world situations in 2007 which forms the basis of Study II. In 2007, after the SSRP phase, the learners did not prepare a new version of the script, but rather in the NSRP phase they talked with a few different partners retrieving or making up what they said as they spoke spontaneously. In real life, an employee may deal with several different clients and may deal with different issues. Thus, the classroom sometimes became an airport, restaurant or hotel reception desk, and the learners all stood up and acted as if they were a real employee or client.

The aim of this study was to evaluate two different types of role-play, SSRP and SSRP-NSRP, while teaching TE to second year learners in AU, a Korean university.

5 Instructional Interventions Researched in This Study

5.1 Plan of the SSRP and SSRP-NSRP Part of the Lesson

To improve learners' communicative interaction skills, in 2005 role-play was adopted to teach TE as a main method, and both the SSRP and the SSRP-NSRP version tried subsequently involved three phases.

5.2 The Pre-Role-Play Phase

In the pre-role-play phase, information input (task, rules, background and technical data) and linguistic input (vocabulary commonly used, expressions and specific grammatical constructions) are given by the book, the teacher and sometimes the classmates who have experience in some situations. In the classroom described in this particular study, the learners were assigned the relevant words or expressions used for the role-play activity to study so that they could contribute to the role-play more effectively and have enough time to perform the role-play without wasting time getting bogged down by unknown words.

5.3 During Role-Play Phase

In this phase, both SSRP and SSRP-NSRP learners read out the script by playing a role as shown in the model dialogue, got used to the situation first, and studied the vocabulary items and expressions needed in the situation. Next, the SSRP

sequence was described in detail. After that, SSRP learners made their own script. At this stage even though the teacher did not guide learners in writing down their own script, most learners wrote it out and corrected it instead of speaking it out loud. This is because they were not familiar with role-play in the class and not confident about their English. They were encouraged to expand the model dialogue (adding more questions and answers), or apply it to a new situation (e.g. learners could set up a new situation, different from the situation in the model dialogue), and make their own dialogue.

The interaction pattern in SSRP is the pairing shown in Figure 1, with different pairings in each class. For example once 'A' and 'B' play a role-play as employee and a client, A and B change their roles. In order to stop learners sitting with the same partner, the learners were all allocated their partner by drawing lots every week.

Table 1: Fig. 1. Single Channel Interactive Patterns

A $\longrightarrow$ B	B $\longrightarrow$ A

SSRP-NSRP learners also had adequate time to prepare themselves before they started, to think over the way they would organise their role and briefly rehearse between two people, A and B, for instance. During the rehearsal, they asked for help from their teacher or from any peers who had a higher linguistic level in the English language. As far as the interaction pattern is concerned in SSRP-NSRP, one person, for example learner 'A' becomes an employee, serves 3-4 different clients (B, C, D and E), and deals with each person. After A has dealt with B, C, D and E, it is B's turn to become an employee, and serves A, C, D and E, and so forth, as shown below in Figure 2 and 3.

Table 2: Fig. 2. Multi Channel Interactive Patterns

A $\rightarrow$ B	B $\rightarrow$ A	C $\rightarrow$ A
A $\rightarrow$ C	B $\rightarrow$ C	C $\rightarrow$ B
A $\rightarrow$ D	B $\rightarrow$ D	C $\rightarrow$ D
A $\rightarrow$ E	B $\rightarrow$ E	C $\rightarrow$ E

In this case, each person who, for example, played the role of check-in staff served three different people who had a different background (e.g. business traveller or honeymoon tourist) and different kind of inquiry, and vice versa, and when the person was a client, he/she talked with three different check-in staff.

There are two key differences between the SSRP and SSRP-NSRP during-

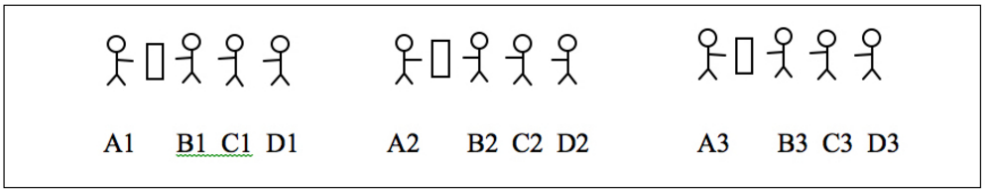

Figure 1: Fig. 3. SSRP-NSRP Layout

role-play phase: one is that in SSRP the role-play script was written down beforehand so players knew it before speaking and did not have to make anything up on the spot. However, in SSRP-NSRP, learners were given a scenario beforehand, which meant they could expect what was going to happen, but questions and answers from an employee and tourists (or clients) were not known fully to everyone in advance, because it was not written, and it was 'new' in that sense to the participants, like in real life. The other difference was that SSRP interaction occurred between two people only, which meant there was one scenario between two. On the other hand, in SSRP-NSRP, interactions took place among 3-5 different partners. This meant that SSRP-NSRP learners could be involved in a variety of interactions with different people in the same situation. This helped learners get used to dealing with situations and interaction sequences spontaneously, and practice the language they need in such a situation more naturally. Finally, while SSRP-NSRP learners recorded their dialogue at this stage, SSRP learners recorded only in their post role-play phase.

5.4 Post-Role-Play Phase

The post-role-play phase is the feedback stage. The learners got feedback both each other and the teacher. In this stage, the teacher could plan the language work which would most benefit the class as a whole, based on the observation of the role plays earlier. Students also could actively and freely say what they themselves wanted to communicate in certain situations but were unable to.

After practising their own dialogue, SSRP learners started recording their own script. While they recorded, each learner had to play both roles (he/she could be a receptionist once and a client next). However, in the 'post-role-play phase', different from SSRP learners, SSRP-NSRP learners did not record themselves, but rather, their audio recording had already been done in the 'during-role-play' phase at the same time as they performed their role-play with 3-5 different people. This change was made for Study II since some problems had been identified with SSRP learners' recording in Study I: first, SSRP learners did not want to record straight after practising, which delayed the next stage. Second, it was realised that if learners want to monitor themselves or get feedback on their performance, it is more valuable to use their raw dialogue rather than a performance after repetitive practice. Thus, when SSRP-NSRP learners role-played with each partner, they were required to record at the same time

as they were talking so that learners and the teacher could have a realistic check on learners' current status. Thus, this intervention with SSRP-NSRP learners' recording is believed to yield more valid information to check learners' performance and progress for both pedagogical and research purposes than the SSRP learners' type of recording.

5.5 Pre-/Post-test of Speaking: Role-Play Presentation

To answer the research question objectively, role-play speaking tests (i.e. a direct test of the skill being taught) were administered to the learners enrolled in the module at the beginning and end of the module to assess the progress made by these students in developing their spoken English during this action research.

In both Studies I and II, weeks 4 and 15 were selected for testing learners' progress. The reason week 4 was selected instead of week 1 was that although a pre-test is usually conducted at the beginning of the course or before the intervention, I could not assess learners at the beginning of the course. Learners' spoken interaction basically requires some language knowledge and specific purpose content knowledge. Study I and Study II learners were not familiar with role-play in this TE class since they did not have role-play experience in other English classes, and they had not been previously assessed with a role-play based test. Thus, it was fair that learners were assessed after being given a general idea of role-play itself, and had received input on language and specific purpose content knowledge for a few weeks. Before trying out the tests, I consulted three lecturers who used to be managers in the hotel and tourism industry about the context and realism of the tasks.

Pre- and post-tests for Studies I and II were scored by two scorers, the researcher and a teacher who was a native English speaker. I averaged the scores of the two raters for each participant in both years and all results are based on these average scores. Two different English native speaker teachers were used for the two studies; both were teaching English in the same university. Before the assessment day, I showed these assessment criteria to my colleague, the other assessor, who checked whether he was familiar with the assessment criteria, and read through each category together. It is crucial that test scorers have a common understanding of how learner responses are scored in relation to the role-play scoring rubric.

As each pair started their role-play, the examiners marked their performance on the evaluation sheet as unobtrusively as possible. Learners were assessed for performance in five categories: 1) accent, 2) grammar, 3) vocabulary, 4) fluency and 5) comprehension. The assessment criteria were adopted from the FSI (Foreign Service Institute), each measured on a six-point scale (Barnwell 1987: 36). The scale ranges from no proficiency to native speaker ability. For the test rating for this study, it was decided that only five points of the scale would be used (1 being poor, through to 5 being excellent) instead of six, since learners' proficiency did not reach the advanced level (scale 6).

5.6 Study I and II Results: Pre-/Post-tests of Speaking

Table 1 presents the results of the two-way ANOVA to check if there were any statistically significant differences between pre-test and post-test and between the two years' groups.

Effect	Vocabulary		Accent		Fluency		Comprehension		Grammar	
	F	P	F	P	F	P	F	P	F	P
Pre-test vs. post-test	120.1	<0.001	69.43	<0.001	133.9	<0.001	114.6	<0.001	102.8	<0.001
Study I vs. Study II	0.004	0.950	0.012	0.914	0.141	0.708	0.002	0.967	2.38	0.128
Interaction effect	2.32	0.132	16.96	<0.001	13.56	<0.001	1.19	0.279	6.42	0.014

Table 3: Table 1. ANOVA Results for Pre-/Post-tests of SSRP and SSRP-NSRP

The learners certainly did better in their post-test than in the pre-test on all five measures, when both years are looked at together ($p<0.001$), as one would expect for any course of instruction. Differences between years on the other hand (with pre- and post-test not separated) is never significant. The crucial result, however, is the interaction effect, since this reflects whether the improvement between pre- and post-test was similar in both years or different (e.g. more marked in Study II than Study I). Indeed the interaction is significant for accent, fluency and grammar measures.

Looking now at each sub-skill separately in Figures 5 to 9, we can see clearly what the significance values are indicating. Figure 5 shows that learners' vocabulary use was better in the post-test than the pre-test in both years, as indeed I would hope for regardless of the type of role-play I used. The improvement seems slightly greater in Study II than Study I, but as the interaction effect is not significant ($p=0.132$), I cannot say definitively that SSRP-NSRP had a greater effect on vocabulary improvement (0.75) than SSRP did (0.57), but that both role-play methods led to a significant improvement over the course of the module as shown in Figure 5.

When we look at the pre-test and post-test mean scores for comprehension for SSRP and SSRP-NSRP learners in Table 1, the picture is somewhat similar to that for vocabulary. Pre-/post-test differences are as usual highly significant ($p<0.001$) while overall difference between years is not. Furthermore, improvements over the course of the module are similar in each year (Study I = 0.75, Study II = 0.61) (see Figure 6), so the interaction effect is not significant ($p=0.279$). Although Study I learners' comprehension scores for the pre-test were lower than those of Study II learners, their comprehension scores for the post-test were slightly higher than those of the Study II learners.

Figure 7 shows the results of pre-test and post-test mean scores for SSRP and SSRP-NSRP learners' accent. The learners in both years again did better in their post-test. However, in this instance the interaction effect is significant

($p<0.001$), and we can see that this is due to the improvement with SSRP-NSRP in Study II being markedly greater (0.54) than that with SSRP in Study I (0.18) (see Figure 7), over the course of the module.

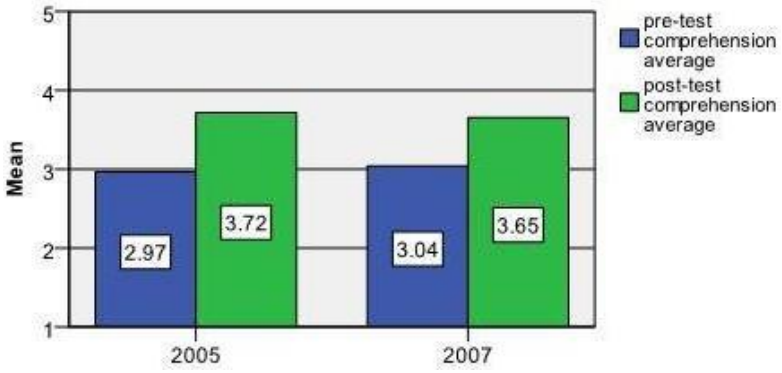

Figure 2: Fig. 6. Learners' Comprehension Skills

The learners' fluency in both years also improved in their post-test (Figure 8). The p-value ($p<0.001$) for the interaction effect between two years is again highly significant. Again, in Study II, learners' fluency (0.8) improved significantly more than in Study I (0.41) as shown in Figure 8.

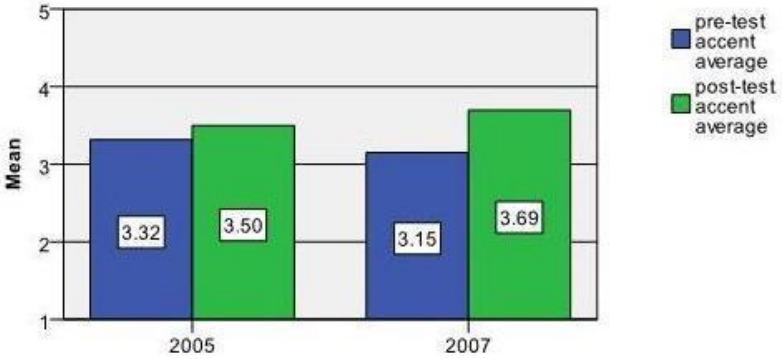

Figure 3: Fig. 7. Learners' Accent Skills

Finally, the grammar scores of post-test results were also better than in pre-tests in both years. But as for fluency and accent, the improvement was significantly greater in Study II than in Study I ($p=0.014$) (Table 1). The learners' grammar scores in the pre-test did not show a big difference between years. But in their post-tests, Study II learners' grammar scores (improvement = 0.64) were far higher than those of Study I learners (improvement = 0.38) as shown in Figure 9.

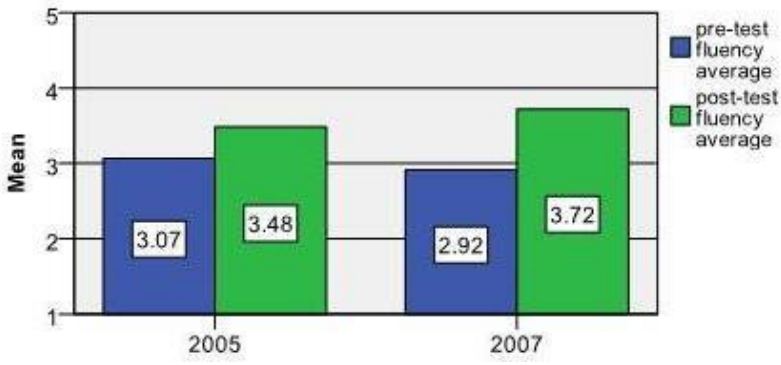

Figure 4: Fig. 8. Learners' Fluency Skills

6 Discussion

6.1 Fluency

The researcher was not surprised that differences were apparent between the learner groups concerning improvements in their fluency. Both SSRP and SSRP-NSRP activities provide learners with chances to practise speaking. However, it is no wonder that SSRP-NSRP learners' fluency was found to have improved more than that of SSRP learners since SSRP-NSRP learners simply had more chances to talk and thus talked more than SSRP learners in the class. Bygate (2001) investigated the effects of practising specific types of task using interview and narrative methods. In this study, Bygate asked learners both to perform the same task twice and also perform a new task of the same type. The results indicate that when performing the same task twice, learners manifested greater fluency and complexity; thus, it appeared that the opportunity to practise the same type of task twice was beneficial in developing speaking skills. Even though Bygate's study was not based on role-play activities, his results are similar to those of my study. In contrast with SSRP, SSRP-NSRP learners had more conversations with different people in each role-play class and they had to practise more. For instance, when one learner performed the role of a waiter, in SSRP-NSRP, he had 3 to 5 different customers and had to take an order 3 to 5 times. In this case, as he repeated his role as a waiter, his speaking should have become more fluent, if not also more competent with repeated mistakes reduced. More importantly, we can see why his fluency could have developed in that situation more than when he performed only one memorized script in SSRP.

6.2 Grammar

SSRP-NSRP learners' grammatical accuracy also improved more than that of SSRP learners. Even though I did not put a lot of emphasis on grammatical elements when preparing the learners for the role-play in each session, I still wanted to see if learners' knowledge of grammar would improve by performing

SSRP and SSRP-NSRP activities, but did not expect the SSRP-NSRP learners' grammar would have improved significantly more than that of the SSRP learners. On reflection it is suggested that we interpret this result as follows: as with fluency, the SSRP-NSRP learners' grammatical knowledge could have developed because they were talking repeatedly with several different people.

In our case learners were not specifically instructed to focus on any one aspect of their language use, but there is evidence that is relevant to us from studies examining the Comprehensible Output Hypothesis (Swain 1995). Swain claims that in the process of interaction when a learner has received some negative input, the learner is pushed to use alternate means to get his or her message across. Thus, the process of achieving Comprehensible Output leads to more accurate production of the foreign language (Swain 1995: 248). Even though in our study we did not direct students to pay attention to grammar specifically in either Study I or Study II, and our preparation for role-play and feedback afterwards was the same, so cannot have had a direct effect, there are some ways in which students' attention may have been drawn to grammar more in Study II so that their grammatical knowledge improved.

First, in SSRP-NSRP, learners had a chance to correct their incorrect grammar as the more times one produces a grammatical error, the more chances there are for learners to notice it. In Bygate's (2001) study on the effects of task repetition on L2 oral language development, it was found that some form of task repetition can enable learners to shift their attention from the problem of conceptualization (i.e. thinking what message to convey) towards that of formulation (i.e. thinking of what words, grammar and pronunciation can express the message more correctly) (Levelt 1989). Bygate (2001: 17) indeed advocates that 'task recycling seems to provide the basis for learners to integrate their fluency, accuracy and complexity of formulation around what becomes a familiar conceptual base.' Multiple repetitions of a task such as those which occurred in Study II mean that some aspects of production (for example concerning content and what lexical choices are needed) become more automatised and there is therefore more mental capacity available progressively to attend to other aspects such as grammar. Thus, learners may become aware of grammatical errors which might have passed unnoticed the first couple of times due to the number of other things that there are to think about in speech. Second, there is a chance that an interlocutor may correct output or draw attention to it. Multiple repetitions also mean there are more opportunities for interlocutors to prompt awareness of errors and even supply corrections (though since it was beyond the scope of the present study I did not analyse the recordings of the role-plays, and therefore I cannot say for sure if this happened or indeed happened more in Study II than it did in Study I). In Study II, since learners performed a role several times, they had more chances to correct themselves or be corrected when they talked to different people within a similar (or sometimes the same) situation, and they might have used a similar or the same sentence. Therefore, SSRP-NSRP provided a useful stage for learners to practise their language skills and it was surely an effective way of

developing learners' grammatical knowledge (i.e. accuracy not just fluency). A third reason might be as follows: learners were not just repeating the task more times in SSRP-NSRP, which may have had the effects described, but they were performing the task in a different way. Where a student memorises a script, as in SSRP, maybe when speaking he/she pays attention only to remembering the script. The learner does not generate the language in the usual meaning of processing speech (see Levelt's model of speaking 1989) as in real production. Hence if there is an error in the script the learner does not spot it as easily as when going through the normal process of speech production.

6.3 Accent

It is not surprising that SSRP-NSRP learners' accents improved more than SSRP learners' accents. It may seem logical to obtain this result since again SSRP-NSRP type role-play necessarily requires learners to practise speaking more than the SSRP type. SSRP learners also had to repeat the same words or sentences several times to memorize their dialogue. However, they were not told to consciously pay attention to their pronunciation or accent in particular, but they rather concentrated on memorizing each line (and might have done this mentally without speaking aloud). On the other hand, SSRP-NSRP learners did not need to memorize like SSRP learners did but they did more speaking and might have tried harder to make their partners (3 to 5 different people) understand, which means SSRP-NSRP learners might have paid more attention to accent or pronunciation while speaking, and indeed the same three arguments used in relation to grammatical knowledge above apply here again.

6.4 Vocabulary and Comprehension

SSRP-NSRP learners' vocabulary improved more than SSRP learners' skills, but not significantly. SSRP-NSRP learners' comprehension skills improved but not as much as SSRP learners did. It was expected that there could be a significant difference in vocabulary improvement between the two groups. The basis for this expectation was that SSRP-NSRP learners talked with different people and had different conversations in different situations with those people. Therefore, it was natural to assume that SSRP-NSRP learners might have used a wider range of vocabulary items or just different types of lexis than SSRP learners. However, the necessarily limited nature of the post-test role-play topic perhaps meant that both years' learners did equally well. Alternatively learners in the tests maybe did not make the situation complicated, or tried to avoid embarrassing situations so that neither of them would be stretched. In contrast to role-play activities in their normal class, during pre-/post-tests learners were very conscious of the need not to put their partner in a tricky situation. Therefore, we could not see a great difference between the two groups in terms of their vocabulary and comprehension skills.

7 Conclusion

This action research which was primarily intended to improve my own teaching practice in the classroom not only brought about changes in my classroom, but also possibly offers new insights into learners' use of role-play in an EOP context. Both role-play types were surely successful in encouraging learners to communicate in pairs and to improve their communication skills in the target language. Hence I commend them for consideration by teachers and syllabus/textbook designers for any TE EOP module. However, each role-play has different features and may be useful in different contexts. For instance, SSRP might be appropriate for university entrants who have seldom had an English speaking class or have never studied tourism-related topics. For those learners, SSRP may encourage them to speak English and provide them with related background knowledge as indirect experience. In Vygotsky's (1978) terms this is a matter of supplying the right 'scaffolding' which helps students to connect prior knowledge, experience or learning with new information. On the other hand, SSRP-NSRP might be suitable for those who are more experienced in the tourism industry. Thus, when other EOP teachers attempt similar ideas in other universities with their learners who want to access the professional workplace, they could set up the type of role-play which is most suitable in the light of their learners' needs and experience.

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Die „Anderen“ im Klassenzimmer: Othering im Kontext von DaZ in der Lehrer/innenbildung

Martina Turecek

Zusammenfassung

Der folgende Beitrag ist dem Thema „Othering“ - im Sinne der Herstellung von sozial wirksamer Differenzierung zwischen Menschen „mit und ohne Migrationshintergrund“ gewidmet und bezieht sich auf die schulische Situation in Österreich. Die Auseinandersetzung mit der Thematik erfolgt im Kontext eines Seminars im Rahmen der österreichischen Pflichtschullehrer/innenausbildung an der Pädagogischen Hochschule Wien. Zu Beginn des Beitrags werden wesentliche Fragestellungen der Migrationspädagogik erörtert: Anhand welcher Parameter erfolgt eine gesellschaftliche Grenzziehung zwischen Menschen mit und ohne Migrationsgeschichte? Wie wird diese gesellschaftliche Ordnung produziert und in welchen Bereichen leistet das Schulsystem Vorschub für die (Re-)Produktion? Die Sensibilisierung für die Thematik soll (angehenden) Pädagog/innen helfen, angemessen und professionell im Schulalltag zu agieren. An die theoretische Auseinandersetzung schließt die dramapädagogische Didaktisierung eines literarischen Texts an. Anhand der autobiografischen Erzählung „In Between. Mein Leben in zwei Kulturen“ der jungen österreichischen Autorin Amina Mahdy soll die Dimension der gesellschaftlichen Praxis des „Othering“ ein Stück weit erlebbar gemacht werden. Der Originaltext ist im Anhang nachzulesen und wird durch ein kurzes Interview mit der Autorin ergänzt. Abschließende Bemerkungen zur didaktischen Aufbereitung des Themas „Othering“ im Rahmen des Seminars runden den Beitrag ab.

1 Einleitung

In meiner Wahlveranstaltung für Deutsch als Zweitsprache an der Pädagogischen Hochschule Wien für angehende Lehrkräfte im Pflichtschulbereich hat sich die Thematik des „Othering“ und die damit verbundene Diskussion um Bildungsbenachteiligung im österreichischen Schulsystem als wichtiger Teilaspekt herausgestellt. In diesem Beitrag möchte ich meine Vorgehensweise zur inhaltlichen Aufbereitung des Themas skizzieren, um Anregungen und Anknüpfungspunkte für Lehrende zur Verfügung zu stellen.

Einer kurzen Einführung in das Themengebiet folgt die dramapädagogische Bearbeitung des literarischen Kurztexts „In Between. Mein Leben in zwei

Kulturen" von Amina Mahdy, welche als Ausgangspunkt für Reflexion und Diskussion mit den Studierenden über Othering und (Alltags-)Rassismus dient. Ziel der Beschäftigung mit der Thematik im Seminar ist die Sensibilisierung der angehenden Lehrkräfte für gesellschaftliche Zuschreibungspraxen in Bezug auf Migration und Ethnizität sowie die Vermeidung von Etikettierungen und Fremdzuschreibungen, die zu Ausgrenzung führen. Damit verbunden ist die Selbstreflexion als Angehörige/r der „Mehrheitsgesellschaft" sowie als Lehrperson.

2 „Menschen mit Migrationshintergrund" - „Migrationsandere"

Die Bezeichnung „Menschen mit Migrationshintergrund" hat – abseits statistischer Definitionen – bereits einen festen Platz im medialen und alltäglichen Sprachgebrauch. In den letzten Jahren wurde sie in Österreich und Deutschland mehrfach zum „Unwort des Jahres" vorgeschlagen. Der häufig pejorativ gebrauchte Begriff ist äußerst unscharf in seiner Bezeichnung und fasst pauschalierend Menschen unter Einbezug der Merkmale Staatsangehörigkeit, Migrationsgeschichte (mehrerer Generationen), Aufenthaltsstatus und Ethnizität zu einer Gruppe zusammen. Zudem unterliegen die Sprachen der Menschen in der Migrationsgesellschaft einer sozialen Wertung durch jene, die sich als „Mehrheitsgesellschaft" verstehen. Im schulischen Kontext wird die Bezeichnung „mit Migrationshintergrund" in der Praxis zumeist in defizitär ausgerichteter Perspektive auf Kinder und Jugendliche aus bildungsfernen und sozial unterprivilegierten Schichten angewandt, die sich „sichtbar" von einer vagen Norm abheben, die durch deutsche Sprachkenntnisse, bildungssprachliche Kompetenzen, soziale und „kulturelle" Unterschiede, Religionszugehörigkeit und/oder äußere Merkmale konstruiert wird.

Im migrationspädagogischen Kontext wird das Kunstwort „Migrationsandere" verwendet, das nicht nur zum Ausdruck bringt, dass es in der (österreichischen) Migrationsgesellschaft vielfach die pauschalierende Zuschreibung zu den Personengruppen Migrant/innen und Nicht-Migrant/innen gibt, sondern dass diese Festschreibungen konstruiert sind. (Mecheril et al. 2010: 15-18) „Migrationsandere" stellen keine einheitliche Gruppe dar: Natio-ethno-kulturelle Unterschiede werden zur Beschreibung der Andersheit verwendet, um die Ordnung der Mehrheitsgesellschaft zu festigen.

2.1 Schlüsselbegriff „Othering"

Das Konzept des Othering stammt aus dem postkolonialen Diskurs und geht auf den Literaturwissenschaftler Edward Said zurück, der in den 1970er-Jahren damit eine Möglichkeit aufgezeigt hat, den Diskurs des Fremdmachens als eine gewaltvolle hegemoniale Praxis zu beschreiben. (Mecheril et al. 2010: 42) Othering ist ein weitverbreitetes Phänomen zur Herstellung von Asymmetrien

in der Gesellschaft, die durch Unterscheidungen entstehen. Es kann als eine Hierarchisierung der Gesellschaft verstanden werden, wobei sich eine „Mehrheit“ („Wir“) von einer „Minderheit“ („Nicht-Wir“) durch Zuschreibungen an diese abgrenzt und sich als privilegiert darstellt. Eigene Rechte bzw. Vorteile können damit bestätigt werden, den minorisierten „Anderen“ wird der Zugang zu Ressourcen verweigert. Die durch Othering aufgestellten Hierarchien werden durch Prozesse der Diskriminierung und des Rassismus generiert. Diskriminierungen beruhen auf den Zuschreibungen verschiedener Merkmale wie Religion, Sprache, Nation, Ethnizität oder Kultur. (Mikura 2013: 8) Abgrenzung und Ausgrenzung dienen letztendlich der Herstellung und/oder Zementierung von gesellschaftlichen Machtverhältnissen. (Zick; Küpper, in Marschke; Brinkmann 2015: 95)

2.2 Migrationsandere im österreichischen Schulsystem

Welche Bedeutung besitzt die Praxis des Othering für die Schule bzw. für die Ausbildung von Lehrkräften? Wie lässt sich die Stellung von Schüler/innen mit Migrationsgeschichte im österreichischen Schulsystem beschreiben?

In Österreich verfügte 2012/2013 im Bundesdurchschnitt jede/r fünfte Schüler/in im Allgemeinen Pflichtschulbereich über eine andere Erstsprache als Deutsch, in Wien waren es mehr als 50%. (BMBF 2014: 24) Angesichts der Schülerpopulation wird deutlich, dass von einer „Mehrheitsgesellschaft“ gegenüber einer „Gruppe von Menschen mit Migrationshintergrund“ nicht gesprochen werden kann. Dennoch verhält sich das System Schule so, als stünde es einer monolingualen, monokulturellen Schülerschaft gegenüber. (Gogolin 2008) Mehrsprachigkeit und „kulturelle Andersheit“ werden vielfach als Probleme wahrgenommen, da sie der Normalitätskonstruktion des Bildungssystems nicht entsprechen.

In Bezug auf den Schulerfolg schneiden migrationsandere Schüler/innen in Österreich deutlich schlechter ab als Schüler/innen ohne Migrationsgeschichte. Das zeigen nicht nur internationale Bildungsstudien wie PISA, PIRLS und TIMSS, sondern diese Tatsache lässt sich auch an folgenden Faktoren ablesen: Schüler/innen mit Migrationsgeschichte wiederholen im Durchschnitt überproportional oft eine Klasse, sind an für höhere Schulabschlüsse qualifizierenden allgemeinbildenden Schulen unterrepräsentiert und an Sonderschulen sowie Neuen Mittelschulen überrepräsentiert. Dadurch ergeben sich Nachteile und Erschwernisse innerhalb der Schullaufbahn und längerfristig entsteht eine Benachteiligung in Hinblick auf die Ressourcen im gesellschaftlichen und beruflichen Leben. (Dirim et al. 2010: 23)

Die Schule ist beteiligt an der sozialen Hervorbringung und Konstruktion ethnischer Differenz, personifiziert in der Gestalt des ‚Ausländers’/des ‚Fremden’/des ‚Migranten’, die sich zu einer ethnischen Ordnung verdichtet. Organisationen, nicht nur die Schulen, produzieren durch ihre Distributions- und Selektionsleistungen die bestehende Sozialordnung und die zugehörige Unterordnung/Diskriminierung permanent selbst, um sie anschließend als

objektive, quasi naturgegebene ethnische Ordnung zu erfahren, zu deuten und darzustellen. (Gomolla, Radtke 2002: 277)

Anstatt zu einer gerechteren Verteilung gesellschaftlicher Chancen zu führen, leistet Schule einen gewichtigen Beitrag zur Festschreibung der Unterscheidung zwischen Menschen mit und ohne Migrationsgeschichte. Die Ursachen für die Benachteiligung sind allerdings vielschichtig und durch das komplexe Zusammenwirken dieser Gründe kann es auch keine „einfachen“ Problemlösungen geben. (Dirim, Mecheril 2010: 123-136)

Die Praxis des Othering kann auf unterschiedlichen Ebenen im schulischen Kontext beobachtet werden, z. B.

- *auf institutioneller Ebene*: Durch die Lenkung der Schülerströme (Festsetzung der Einschulungskriterien, Einrichtung von Förderklassen, Abwicklung von Sonderschul-Aufnahme-Verfahren, Selektionsentscheidungen beim Übergang in die Sekundarstufe usw.) wird Selektion durchgeführt. Gomolla und Radtke (2002), die die institutionelle Diskriminierung in Deutschland untersucht haben, stellen fest, dass häufig ethnisierende Begründungen für organisatorisch-administrative Entscheidungen herangezogen werden, die letztlich negative Auswirkungen auf die Bildungskarrieren von Kindern mit Migrationsgeschichte haben.

- *auf curricularer Ebene*: In Österreich ist seit den frühen 1990er Jahren das (unverbindliche) Unterrichtsprinzip „Interkulturelles Lernen“ im Lehrplan verankert, das aufgrund der kulturellen Zuschreibungspraxis als veraltet gilt und derzeit überarbeitet wird.[1] Interkulturelles Lernen fordert Sensibilität für kulturelle Differenzen und will verbindend zwischen den Kulturen wirken. Trotz der positiven Absicht erfolgt damit ungewollt eine Festigung ethnisierender Zuschreibungen. Schüler/innen mit Migrationsgeschichte werden oft automatisch - ohne Berücksichtigung ihrer individuellen Lebenssituation - auf eine „Herkunftskultur“ festgelegt, selbst wenn sie in Österreich geboren und aufgewachsen sind. Hamburger (1999 zit. nach Dirim, Mecheril 2010: 142, 143) tritt für ein „situativ interkulturelles“ Lernen ein, da durch das dauerhafte Betonen und Hervorheben der Differenzen die bereits erreichten Grade an Gemeinsamkeiten und Übereinstimmungen übersehen werden. Interkulturelles Lernen werde sonst zur Dauerbelastung für migrationsandere Schüler/innen.

- *auf Ebene von Lehrwerken*: Welche Rollen, welche Zuschreibungen erfahren Migrationsandere in Schulbüchern? „Schulbücher spiegeln nicht die reale heterogene Gesellschaft wieder [sic], in ihnen sind Menschen mit Migrationsgeschichte nur in einem verschwindend geringen Umfang positiv handelnde Protagonist/innen.“ (Marschke; Brinkmann 2015: 387)

[1] Siehe Kommentar zum Unterrichtsprinzip Interkulturelles Lernen auf der Homepage des Bundesministeriums für Bildung und Frauen. https://www.bmbf.gv.at/schulen/unterricht/uek/interkulturalitaet.html [25.2.2015]

> Eine Untersuchung von Binder (2013: 130, 131) von österreichischen Deutschbüchern der Unterstufe zeigt, dass Migrationsandere in den untersuchten Lehrwerken nur sehr spärlich vorkommen und häufig in Opferrollen sowie in niedrig klassifizierten Berufen dargestellt werden. Oder aber migrationsandere Menschen werden als Paradebeispiele für gelungene Integration präsentiert, wenn sie persönliche Defizite oder Misserfolge durch besondere Verdienste kompensieren und sich dadurch für die Mehrheitsgesellschaft nützlich erweisen. Unterschwellig werden so hierarchisierende Identifikationsangebote gemacht, die dazu beitragen sollen, dass die von der Mehrheitsgesellschaft gewünschten Werte, Ideologien oder Privilegien bestehen bleiben. (Binder 2013: 133) Nicht nur Schüler/innen, sondern auch Lehrer/innen werden durch Schulbücher mit Deutungsmustern aus dem Diskurs über Ausländer/ Migration/Fremde/Kulturkonflikt versorgt. (Gomolla, Radtke 2002: 286)

- *auf Ebene der Lehrenden*: Gut gemeinte Interventionen oder Fördermaßnahmen können auch dazu beitragen, „die Anderen“ im Klassenzimmer sichtbar zu machen und so unbeabsichtigt negative Wirkungen zu erzielen. Die Einstellung von Lehrkräften spielt nicht nur bei der Unterrichtsgestaltung, sondern auch in den Bereichen Elternarbeit, Laufbahnberatung, individuelle Förderung, Leistungsbeurteilung und im reflektierten Umgang mit Schulbüchern eine entscheidende Rolle.

3 Zur dramapädagogischen Arbeit mit dem Text „In Between. Mein Leben in zwei Kulturen“ von Amina Mahdy

3.1 Zur Wahl der Methode

> Migrantinnen und Migranten, Flüchtlinge und Menschen, die anders aussehen, nicht vertraut erscheinen oder von denen man erwartet, dass sie fremd sind, teilen größtenteils eine Erfahrung: Sie werden „anders“ behandelt. Dabei spielt es primär keine Rolle, ob eine positivere oder eine negativere Behandlung die Folge ist. Häufig ist jedoch die negative Variante, die mit einer Abwertung verbunden ist. Diese andere Behandlung ist häufig nicht messbar, aber durchaus fühlbar für die Personen, die sie erfahren. Andere, die der Mehrheitsgesellschaft zugehörig sind und dem äußeren Erscheinungsbild nach einer immer neu festzulegenden Norm entsprechen, kennen diese Erfahrungen nicht. [. . .] Oftmals sind die Erfahrungen der Diskriminierten jedoch nicht vorstellbar und nachvollziehbar. (Marschke; Brinkmann 2015: 381)

Um ein kleines Stück weit zu erfahren, wie es sich anfühlt, als „Andere/r“ behandelt zu werden, verwende ich den autobiografischen Text „In Between. Mein Leben in zwei Kulturen“ von Amina Mahdy in meinem Seminar. In der Erzählung werden mehrere Erlebnisse geschildert, in denen die Ich-Erzählerin als Kind und Jugendliche als Migrationsandere behandelt wird. Mit

dramapädagogischen Methoden werden – nach themengeleiteten Warm-Ups - einige dieser Handlungssituationen aufgegriffen, um sie spielerisch aus der Perspektive einer/eines Betroffenen erlebbar zu machen.

Die zur Didaktisierung des Texts eingesetzten dramapädagogischen Methoden und Übungsformen haben ihre Wurzeln im britischen Drama in Education. Die entsprechenden Unterrichtskonzepte und Methoden sind z. B. nachzulesen in Schewe (2010, 2000, 1993), Neelands und Goode (2000) und Scheller (2006). Kennengelernt habe ich viele dieser Methoden im Rahmen des Hochschullehrgangs „Methode Drama – Drama- und Theaterpädagogik für Schule und Unterricht" an der Kirchlich-Pädagogischen Hochschule Wien/Krems (2010-2014) sowie in Seminaren von Manfred Schewe und Jonothan Neelands.

3.2 Autorin und Text

Die dramapädagogische Arbeit mit dem Text „In Between. Mein Leben in zwei Kulturen" (siehe Anhang) der jungen österreichischen Autorin Amina Mahdy (2013: 125-137)[2] nehme ich in meinem Seminar für angehende Lehrkräfte als Ausgangspunkt zur Reflexion über (Alltags-)Rassismus und Othering. Amina Mahdy beschreibt in ihrem autobiografischen Text Alltagserfahrungen ihrer Kindheit und Jugend, in denen sie immer wieder zur „Anderen" gemacht worden ist. Die Autorin wurde 1995 in Wien geboren und ist zweisprachig in Österreich aufgewachsen: Arabisch ist ihre Vatersprache, Deutsch ihre Muttersprache und die Sprache, in der sie hauptsächlich schreibt.

In Mahdys Text werden rassistische Handlungen vor allem durch die Gewalt der Sprache ausgeübt. Auch wenn Worte nicht körperlich verletzen können, können sie „treffen" und „Wunden zufügen", die durch die Macht des dahinter stehenden gesellschaftlichen Diskurses verstärkt werden.

> ... sprachliche Verletzungen [sind] nicht der subjektiven Empfindlichkeit der Adressaten geschuldet [...], sondern Effekte einer sozialen Praxis und von gesellschaftlichen Asymmetrien. Der Szene der Äußerung liegt eine ›soziale Grammatik‹ zu Grunde, durch welche die verletzende Kraft sprachlicher Gewalt zu Stande kommt. (Herrmann; Kuch 2007: 13)

Die Autorin, die aufgrund ihrer Erfahrungen ein breites Spektrum rassistischer Diskriminierung zur Verfügung stellt, spricht mit ihrem Text nicht nur für sich, sondern für viele Menschen. Sie befreit sich dadurch aus der Position jener, die „besprochen werden". Indem sie die Leser/innen an ihren Erfahrungen teilhaben lässt, macht sie Diskriminierungen sichtbar und sensibilisiert für eine diskriminierende Sprache, hinter der ein gesellschaftlicher Diskurs steht und die daher so wirkungsvoll ist.

[2] Amina Mahdy hat mit diesem Text, der 2013 in der Anthologie „preistexte 13" veröffentlicht wurde, einen Literaturpreis der *edition exil* gewonnen. *exil* ist ein Kulturzentrum mit Schwerpunkt Literatur- und Kulturpräsentationen der Minderheiten und speziell der Roma in Österreich, welches Arbeiten von Künstler/innen und Künstlern fördert, die nach Österreich zugewandert sind oder einer ethnischen Minderheit angehören. http://www.zentrumexil.at/

Die Erzählung beginnt mit einem Sandkastenerlebnis, bei dem die Ich-Erzählerin zum ersten Mal die Erfahrung macht, „anders" zu sein, indem zwei Mädchen mit rassistischen Bemerkungen ihr Spiel stören und ihr und ihrem Vater die Legitimität der Anwesenheit am Ort des Geschehens absprechen.

Doch auch Äußerungen und Handlungen, die auf den ersten Blick nicht rassistisch scheinen und vielleicht nicht so gemeint sind, können rassistisch wirken. Manche Leute sind „übermäßig nett" zu der Protagonistin und in diesem Zusammenhang sei die harmlos anmutende Frage „Woher kommst du?" angeführt, die durchaus ambivalenten Charakter hat: Einerseits suggeriert sie Interesse, andererseits macht sie jedoch deutlich, dass die angesprochene Person nicht in das erwartete Normalitätsskript passt, also als „fremd" wahrgenommen wird, und ihre Anwesenheit erklärungswürdig ist. (Çiçek et al., in Marschke; Brinkmann 2015: 143) In eine ähnliche Kategorie fallen Komplimente und durchaus positive Zuschreibungen, die die Andersheit hervorheben wie zum Beispiel, dass gerade „Mischlingskinder besonders hübsch" wären. Die selbstverständliche Zugehörigkeit zur Gesellschaft wird durch Aussagen dieser Art untergraben: Der Mangel der Nicht-Vollwertigkeit soll durch freundliche oder süßliche Rede ausgeglichen werden. Vor allem die ständige Wiederholung dieses zugewiesenen Status schreibt das Gefühl der Nicht-Zugehörigkeit sozial fest und verletzt tiefgehend.

Mehrfach taucht im Text die Versicherung auf, dass man „absolut nichts gegen Ausländer habe", vor allem dann wenn sie so ein gutes Benehmen hätten, dass sich sogar „die Unsrigen" etwas davon abschauen könnten. Die verletzende Rede tarnt sich hier als vermeintliches Lob, das in der Unterscheidung zwischen einem „Wir" und einem „Nicht-Wir" mündet und seine Kraft aus dem Kollektiv bezieht.

> Sprachliche Gewalt entfaltet sich nicht einfach durch ihre Semantik, sondern ebenso durch die Kraft, die mit ihr kommuniziert wird. Es ist beispielsweise entscheidend, ob ich jemanden als Individuum missachte oder im Namen einer gesellschaftlich legitimierten Instanz. Insofern sich das Sprechen also in machtvolle Diskurse einzuschreiben vermag, ist es nicht allein Träger von Bedeutung, sondern vielmehr in der Lage, die ganze hierarchische Kraft einer Gesellschaft und ihrer Geschichte aufzurufen und gegen seine Adressatin zu wenden. (Herrmann; Kuch 2007: 12)

Dazu kommt die offene Verwendung von abwertenden Bezeichnungen. In der Erzählung verwendet eine Lehrkraft im schulischen Musikunterricht zum Beispiel die Bezeichnung „Negermusik" für Jazz und in einer Krankenhausszene fürchten Patientinnen das Kommen einer „Ausländerin", als sie einen nichtdeutschsprachigen Namen am Nachbarbett lesen. Damit ist ein weiteres Kennzeichen rassistischer Rede markiert: Die Sprecher/innen implizieren bewusst oder unbewusst ein soziales Gefälle und maßen sich die Autorität an, über Andere herabwürdigend zu sprechen. Dabei greifen sie auf soziale diskursive Praxen zurück. (Çiçek et al., in: Marschke; Brinkmann 2015: 155, 156)

> Als Rechtfertigung der Diskriminierung kommen Vorurteile und stereotype Denkweisen einzelner, aber auch Traditionen, Gewohnheiten und

> Gesetze in Betracht, die das soziale Handeln von Kollektiven strukturieren. Akteure können Einzelne, kleine Gruppen oder auch Organisationen sein, in denen bestimmte Unterscheidungen bzw. Unterscheidungspraxen bereits institutionalisiert sind. Sie müssen Gelegenheit haben und über Definitionsmacht verfügen. Die Objekte/Opfer müssen Merkmale haben, die sie diskriminierbar machen und eine sozial folgenreiche Ungleichbehandlung ermöglichen. Insofern setzt Diskriminierung eine asymmetrisch angelegte Interaktionssituation voraus, in der soziale Ordnungen hergestellt und fortgeschrieben werden. (Gomolla; Radtke 2002: 16)

Das Repertoire der Missachtung zeigt, dass die Bezeichnung äußerer Merkmale mitunter skurrile Formen annehmen kann. Die Ich-Erzählerin wehrt sich beispielsweise gegen folgende Zuschreibung: „‘Farbig´ finde ich übrigens immer ein wenig seltsam. Farbig ist für mich bunt, und dass ich bunt bin, finde ich nicht.“

Die Grenze zwischen verbaler und körperlicher Gewalt kann rasch verschwimmen, wie die Begegnung des zwölfjährigen Mädchens mit einem Betrunkenen auf der Straße deutlich macht: Das Mädchen wird gestoßen und beschimpft: „Schleich di! Geh hin, wo´st herkummst. Mir brauchen eich do net. Host g´heat?“ Der Ich-Erzählerin wird ihr Subjektstatus abgesprochen wie auch die Legitimität ihrer Anwesenheit an diesem Ort. Sie wird mit dem Vorurteil, der unerwünschten Gruppe der „Ausländer“ zuzugehören, weggewiesen. Dabei ist es unerheblich, inwieweit die Adressatin dieser Gruppe tatsächlich angehört. Die Handlung kann als „gruppenbezogene Menschenfeindlichkeit“ eingestuft werden: Menschen werden aufgrund der zugewiesenen Gruppe, die als „fremd“, anders „unnormal“ markiert ist, als ungleichwertig betrachtet und in Folge mit Abwertung, Diskriminierung, Ausschluss oder Gewalt konfrontiert. (Zick; Küpper, in: Marschke; Brinkmann 2015: 95)

3.3 Dramapädagogische Arbeit mit dem Text „In Between“

Noch bevor die Erzählung in der Seminargruppe gelesen wird, gibt es thematische Warm-ups und Übungen, die zur Arbeit mit dem Text hinführen. Je nach Gruppengröße, Gruppenzusammensetzung und der Vertrautheit der Teilnehmer/innen mit dramapädagogischen Unterrichtsmethoden, wähle ich aus folgenden Aktivitäten aus:

Warm-up (zur Wahl) —

- Gruppenbildung: Gruppen konstituieren sich nach vorgegebenen äußeren Merkmalen (Augen, Beine, Haare, usw.) und definieren dabei selbst das konstituierende Element, z. B.: hochgesteckte/gefärbte/lange/kurze/frisch gewaschene/ … Haare oder müde/blaue/braune/grüne/bebrillte/ … Augen. In einem zweiten Schritt werden die gruppenkonstituierenden Merkmale frei gewählt und können auch den Charakter vorerst „unsichtbarer“ Zuordnungen haben. Das verbindende Element soll durch die Gruppenteilnehmer/innen dargestellt und von den anderen erraten

werden. (z. B. Gruppe der Hundebesitzer, der Vegetarier/innen, der Liebhaber/innen romantischer Sonnenuntergänge usw.)

- Aufwachen: Die Teilnehmer/innen liegen in Embryostellung auf dem Boden und wachen zu langsamer Musik in einer fremden Umgebung auf. Langsam beginnen sie, mit dieser Umgebung und auch untereinander Kontakt aufzunehmen.

- Gruppen bilden: Ca. 6 - 7 Personen bilden einen engen Kreis und fassen sich an den Händen. Eine Person versucht, von außen in den Kreis einzudringen.

- Party: Kleingruppen stehen beisammen, ein/e Spieler/in geht von Gruppe zu Gruppe und findet nirgends Anschluss. Diese Rolle wird mehrfach vergeben. Anschließend erfolgt eine kurze Reflexion.

- Statusübung: Die Teilnehmer/innen werden in zwei Gruppen (A, B) geteilt. Zuerst befindet sich Gruppe A im Hochstatus und Gruppe B im Tiefstatus. Teilnehmer/innen der Gruppe B senken den Blick, wenn sie jemandem aus Gruppe A begegnen. Anschließend erfolgen ein Rollenwechsel sowie eine kurze Reflexion.

Vor dem Lesen des Textes —

- „Gerüchte“: Gruppen bereiten Gerüchte über Personen oder Personengruppen vor und kolportieren sie. Durch die Lehrperson in Rolle können Informationen über „die Anderen“ eingestreut werden.

- „Kollektive Rolle“: Welche abfälligen Bemerkungen über Fremde oder fremd aussehende Menschen hast du schon gehört? Diese Bemerkungen werden zu einem in der Mitte stehenden leeren Sessel gesprochen.

„Aufführungskarussell“ — Die Geschichte wird in fünf Einzelepisoden zerlegt, separat kopiert und auf fünf Gruppen aufgeteilt[3]:

1. Sandkastenepisode
2. Schulepisode (Englischbuch)
3. Episode mit Mann aus Gasthaus („*Schleich di!*“)
4. Krankenhausepisode
5. Tiergartenepisode (Picknick)

[3] Der Text „In Between. Mein Leben in zwei Kulturen“ von Amina Mahdy ist in Anhang A nachzulesen. Die fünf Episoden sind im Originaltext durch Anmerkungen in eckigen Klammern nummeriert und ausgewiesen.

Die jeweilige Gruppe liest die ihr zugeteilte Episode und entwickelt ein Standbild dazu, das durch „Thought tracking“ belebt wird: Die Rollen befinden sich in eingefrorener Position und reagieren auf einen Berührungsimpuls, indem sie ihre momentanen Gedanken hörbar äußern. Das Bild kann eventuell auch in Zeitlupe weiterentwickelt werden. Gleich anschließend wird „Amina“ gefragt, wie es ihr nach dem jeweiligen Erlebnis gehe. Sie sitzt auf einem Sessel in der Mitte und die anderen in ihrer Gruppe stehen hinter ihr und sprechen ihre Gedanken als inneren Monolog (= „kollektive Rolle“).

Die Krankenhausepisode kann humorvoll als Rollenspiel bearbeitet werden, die beiden „Quasseltanten“ können überzeichnet werden. Die Personen im Krankenzimmer führen ein Gespräch mit jeweils einem „Alter ego“ hinter sich. (Was sprechen die Personen aus und was denken sie sich wirklich? Der Unterschied zwischen den nach außen hin getätigten Aussagen und dem „Subtext“ der Figur wird durch diese Technik aufgezeigt. - Komik ist an dieser Stelle durchaus erwünscht.)

Der Absatz, in dem zur Diskussion steht, ob die Familie vor Schulbeginn nach Ägypten übersiedelt, wird erst an dieser Stelle gelesen und dann spielend erfahren:

- „Ratgeberkreis“: „Amina“ hat von den Überlegungen (Wünschen) der Eltern gehört und berät sich im Kreise ihrer Freundinnen.
- „Gedanken- bzw. Argumentationsallee“ zum Thema Übersiedeln nach Ägypten: „Amina“ geht durch das von den Teilnehmer/innen gebildete Spalier und hört von der einen Seite die Argumente der Eltern und von der anderen Seite ihre eigenen Gedanken und Ängste. Am Ende der Allee trifft sie für sich eine Entscheidung.
- Eventuell: „Amina“ vertraut einer Lehrerin an, dass sie nicht mit ihrer Familie nach Ägypten ziehen will. Es folgt ein Gespräch der Eltern mit der Lehrkraft.

Abschluss — Zum Schluss wird der Ganztext gelesen.

- „Marking the Moment“: Jede/r Teilnehmer/in überlegt, an welcher Stelle er/sie sich am besten mit „Amina“ identifizieren konnte, sucht sich dafür einen Platz im Raum und nimmt die entsprechende Position ein. Eventuell sagen die Teilnehmer/innen einen Gedanken oder geben ein Geräusch von sich.
- „Danke-Kreis“: Die Teilnehmer/innen stehen im Kreis und verabschieden sich, indem sie Blickkontakt mit allen aufnehmen und still „danke“ sagen.

3.4 Reflexion der Unterrichtssequenz

Die performative Arbeit mit literarischen Texten hat sich in meiner Unterrichtspraxis vielfach als nachhaltig herausgestellt. Besonders beim Thema Othering

führen der erlebte Zugang und der damit verbundene Perspektivenwechsel zu einer tieferen Auseinandersetzung mit der Materie, die Betroffenheit erzeugt. Durch den ganzheitlichen Zugang wird Raum für die Thematik des Othering geschaffen. Das Thema wird nicht nur diskursiv behandelt, sondern aus der Perspektive „Drama“ heraus eine Erfahrung ermöglicht, die Empathiefähigkeit fördert und durch (Selbst-)Reflexivität die pädagogische Professionalität vertieft. Ohne die dramapädagogische Arbeit mit dem Text von Amina Mahdy haben einige Studierende in vorangegangenen Semestern m.E. manchmal lediglich den Ausdruck sprachlicher Korrektheit hinter der Thematisierung der Praxis des Othering gesehen. Dass sprachliche Praxen jedoch eng mit dem Aushandeln hegemonialer Verhältnisse verbunden sind, kann durch den dramapädagogischen Zugang ein Stück weit erfahren werden.

Da es sich bei der Lehrveranstaltung um ein Wahlfach handelt, wird es von Studierenden besucht, die in der Regel großes Interesse am Bereich Deutsch als Zweitsprache haben. Auf offene rassistische Äußerungen bin ich in diesem Rahmen noch nie gestoßen. Allerdings kann durchaus Diskussionsbedarf bezüglich alltagsrassistischer Sprache und (institutioneller) Diskriminierung aufkommen. Dazu zählen zum Beispiel kulturalistische Zuschreibungen, in denen die schulische Leitungsbereitschaft und das Ausmaß der Unterstützung durch das Elternhaus mit „kulturellen“ Faktoren in Verbindung gebracht werden. Der Blick durch die „Kulturbrille“ verstellt dabei häufig die Sicht auf sozioökonomische Faktoren, migrationsbedingte Prägungen und individuelle Voraussetzungen der Lernenden. (Vgl. Foitzig 2013) Zudem werden schulische Benachteiligungen im Zusammenhang mit „Deutsch als Zweitsprache“ thematisiert und die Rolle von Schule in der Migrationsgesellschaft wird diskutiert.

Grundsätzlich habe ich mit dieser Unterrichtssequenz sehr gute Erfahrungen gemacht: Einerseits sorgt die theoretische Aufarbeitung des Themenbereichs für Information und den entsprechenden Fokus, andererseits haben die Studierenden im dramapädagogischen Teil die Möglichkeit, sich selbst einzubringen und es gibt Raum für Reflexion. Die Bereitschaft, sich aktiv handelnd mit dem Themengebiet auseinanderzusetzen, war groß und bot für die Studierenden eine willkommene methodische Abwechslung im Studienalltag.

Bei der Durchführung der Unterrichtseinheit ist es aus Gründen der Gruppendynamik wichtig darauf zu achten, dass die Gruppe nicht zu klein und nicht zu groß ist. (Ideal sind 15 bis 20 Personen.)

4 Abschließende Bemerkungen

In diesem Beitrag habe ich in einem ersten Schritt versucht, die gesellschaftliche Praxis des Othering theoretisch zu umreißen sowie die Bedeutung und die Implikationen für den schulischen Alltag herauszustellen. Es ist nicht einfach, Othering zu vermeiden, da viele Prozesse unbewusst ablaufen und der Struktur sowie der Funktionsweise der Institution Schule geschuldet sind. Ein Blick auf die schulische Realität an einem Standort kann zum Beispiel Aufschluss darüber geben, ob die gebotenen Rahmenbedingungen dazu beitragen, Ungleichheiten

festzuschreiben. Selbst versierten und engagierten Pädagog/innen kann es passieren, unbeabsichtigt ausgrenzend zu wirken, indem beispielsweise durch interkulturelles Arbeiten oder der Einteilung von Lerngruppen Zuschreibungen gefördert werden. Es bedarf großer Aufmerksamkeit und Sensibilität, um auf der Vielzahl schulischer Handlungsebenen Othering zu vermeiden.

In einem zweiten Schritt erfolgte die dramapädagogische Aufbereitung des Texts von Amina Mahdy, welche verdeutlichen sollte, wie Othering aus der Perspektive einer Betroffenen erfahren werden kann.

Ziel der Arbeit im Seminar war die Sensibilisierung für sprachliche Gewalt, um einen Beitrag zur Prävention von Diskriminierung und Rassismus zu leisten, zum Hinschauen zu motivieren sowie zur individuellen und institutionellen Selbstreflexion („ethnisches Monitoring") anzuregen.

Patentrezepte für professionelles pädagogisches Handeln in heterogenen Gruppen von Lernenden kann es freilich keine geben, vielmehr gilt es, sich eine offene, reflexive Haltung zu eigen zu machen, Unterschiede wahrzunehmen und gleichzeitig Menschen nicht darauf festzulegen.

Schließlich möchte ich mich noch herzlich bei Amina Mahdy und dem *exil Verlag* (Geschäftsführung: Christa Stippinger) für die freundliche Genehmigung bedanken, dass sie den Text „In Between. Mein Leben in zwei Kulturen" allen Leser/innen dieses Beitrags zur Verfügung stellen (siehe Anhang).

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Das erste Mal, als ich draufkam, dass mit mir etwas nicht stimmt, da war ich – keine Ahnung – auf jeden Fall noch nicht in der Schule. Also fünf oder so. Bis dahin bin ich mir ganz normal vorgekommen. Inzwischen bin ich siebzehn und eigentlich komme ich selbst mir immer noch ganz normal vor. Es ist nur so, dass es bei mir etwas gibt, das einigen *anderen* nicht normal vorkommt. Eindeutig nicht, das hab ich immer wieder erfahren. Da kann ich machen, was ich will. Verstehen tu ich es aber noch immer nicht so richtig.

Ich erzähle einfach mal, wie das so ist bei mir. Vielleicht komme ich dann ja drauf oder jemand anders kann es mir erklären. Am besten fange ich mit meinem allerersten Schlüsselerlebnis an. Da hat sich Folgendes ereignet:

[1: Beginn Sandkastenepisode]

Es war ein ziemlich heißer Tag. Die Luft flimmerte und es duftete nach Lindenblüten. Papa und ich waren auf dem Spielplatz in der Nähe vom Naschmarkt. Er saß auf einer Bank im Schatten neben unseren Einkäufen, und ich baute im Sandkasten an einem Kanalsystem. Also das heißt, ich grub mehrere Rinnen, die ich miteinander verband und in die ich dann Wasser leiten wollte. Einen Kübel Wasser hatte ich mir schon bereitgestellt. Da stampften dicht neben meinen Händen plötzlich zwei Füße in mein Bauwerk und ließen den ganzen Sand, den ich ausgehoben hatte, wieder einsinken.

Ich war schon so weit gewesen, jetzt konnte ich von Neuem beginnen. Na toll! Ich erwartete, dass die Füße gleich verschwinden würden, doch das taten sie nicht. Sie rührten sich nicht von der Stelle, wackelten nur ein wenig mit den Zehen. Ich tupfte sie an und sagte irgendwas in der Art von: „He, geh weg! Du machst mir alles kaputt“, aber die Füße blieben und wackelten als Antwort nur etwas schneller mit den Zehen. Da sah ich hoch und in das Gesicht eines Mädchens, das, sicher einige Jahre älter als ich, herausfordernd auf mich herabblickte. Sofort begriff ich: Das ist der nicht versehentlich passiert, die ist absichtlich reingetrampelt. Trotzdem machte ich noch einen Versuch: „Geh weg da. Du kannst woanders stehen. Siehst du nicht, dass ich da etwas baue?“ Das Mädchen rührte sich nicht. Die Hände hatte es vor der Brust verschränkt und es blickte geradezu triumphierend zu mir herab. Neben ihm stand, wie ich erst jetzt bemerkte, ein zweites Mädchen in der gleichen Siegerpose. Die beiden gehörten offensichtlich zusammen und ebenso offensichtlich wollten sie mich ärgern.

„Warum machst du das?“, fragte ich. „Ich hab dir doch nichts getan.“

Und dann fällt er. Der Schlüsselsatz vom Schlüsselerlebnis:

„Dein Papa soll sich waschen“, platzte die Erste heraus, die mit den Füßen noch immer knapp vor mir stand. Von der Grube war nichts mehr zu sehen.

„Dein Papa soll sich waschen“, echote die andere.

„Dein Papa ist schmutzig“, ergriff die Erste wieder das Wort. Einen ganz

kurzen Augenblick lang wollte ich protestieren. Dass mein Papa ganz sicher nicht schmutzig sei, dass er SEHR sauber sei. Dass er sich immer wasche, dass sie selber ganz schwarze Zehennägel hätten und so weiter. Aber ich sagte nichts. Denn bevor ich den Mund aufmachen konnte, hatte ich verstanden, was sie meinten.

Sie meinten die Hautfarbe meines Vaters.

Ich kippte den Kübel mit dem Wasser über die Füße, die mein Bauwerk zerstört hatten, sammelte meine Schaufeln und Formen ein und verließ die Sandgrube. Eine der beiden rief mir noch nach:

„Du könntest dich auch mal waschen!“ Ich ging ganz langsam weg, es sollte nicht so aussehen, als würde ich vor ihnen davonlaufen, und drehte mich nicht mehr um.

Mein Vater las Zeitung und hatte von der Szene nichts mitbekommen. Für mich war er der liebste Papa der Welt. Ich erzählte ihm nichts von den Mädchen, sondern bemühte mich, dass er mir nichts anmerkte. Ich sagte nur:

„Yala, ya Baba!“ Das heißt: „Gehen wir, Papa!“ Ich rede nämlich Arabisch mit ihm. Er kommt aus Ägypten und er hat eine dunkle Hautfarbe.

Das haben die Mädchen gemeint mit schmutzig.

[1: Ende Sandkastenepisode]

Ich weiß nicht, ob mir bis zu dem Tag jemals bewusst war, dass mein Papa eine dunkle Hautfarbe hat, und dass ich selber auch dunkler bin als die Leute hier. Keine Ahnung. Jedenfalls hab ich an diesem Tag verstanden, dass es Leute gibt, die das als Fehler ansehen.

Im Kindergarten bin ich nicht aufgefallen wegen meinem Teint und auch nicht wegen dem von Papa. Da war es so, dass ich eine von ganz wenigen war, die Deutsch sprachen. Ich glaube, wir waren insgesamt nur vier mit deutscher Muttersprache. Ach ja, meine Mutter ist Österreicherin. Das heißt, in Österreich geboren und ihre Eltern auch und die Großeltern und so weiter. Darum spreche ich Deutsch und Arabisch und darum bin ich nicht ganz hell- und nicht ganz dunkelhäutig.

Papa ist inzwischen auch Österreicher. Das zählt aber nicht bei den Leuten. Weil er ja dunkel ist. Weil er *nicht* hier geboren ist, seine Eltern und Großeltern schon zweimal nicht.

Wenn wir zu dritt unterwegs sind, fallen wir auf. Irgendwann habe ich das bemerkt. Leute schauen uns an, mustern uns. Manche schauen uns böse an. In so einem Fall tu ich so, als würde ich es nicht merken.

Andere sind besonders nett zu uns. Übermäßig nett.

Am liebsten sind mir die, die uns ganz normal behandeln. So normal, wie sie Leute behandeln, die so aussehen wie sie selbst. Das kommt zum Glück auch vor.

Gemein sind ganz wenige. Ich meine so, wie die Mädchen im Sandkasten. Die fand ich schon gemein. Aber so was ist mir eher selten passiert.

[2: Beginn Schulepisode]

In den ersten drei Klassen Gymnasium hatte ich einen Mitschüler, der immer versuchte, mich zu ärgern. Er hat mir oft Sachen versteckt oder kaputt gemacht,

meine Hefte und Bücher vollgeschmiert und dauernd blöde Bemerkungen gemacht über meine Haare oder meine Hautfarbe. Das hat mich zwar schon immer wieder geärgert, aber nicht übermäßig aufgeregt, weil auch andere Mitschüler mit dem Burschen Probleme hatten.

Aber eines Tages war mein Englischbuch verschwunden, und zwar wirklich unauffindbar. Ich bat alle nachzuschauen, ob sie es versehentlich eingesteckt hätten. Jeder durchwühlte sein Bankfach und seine Schultasche und versprach mir auch, bei sich zu Hause danach zu suchen, aber dieser Bursche grinste mich nur blöd an: „Als ob ich von *dir* etwas haben wollte.“

Ich hätte ihn daran erinnern können, wie oft ich schon alles mögliche Zeug von mir auf seinem Platz gefunden hatte, aber das wäre sinnlos gewesen. Außer einem blöden Gequatsche hätte mir das nichts eingebracht.

Schließlich fand ich mich damit ab, dass das Buch verloren war. Verdächtigt habe ich niemanden. Wer sollte schon ein Buch von einem Mitschüler nehmen, wo doch jeder selbst eines hat? Wohl oder übel musste ich mir ein neues kaufen – von meinem Taschengeld, wohlgemerkt, weil Mama meine „Schlamperei“ nicht unterstützen wollte, wie sie mir wortreich erklärte.

Und dann, ein paar Tage danach, sah ich mein altes Englischbuch auf dem Tisch meines speziellen Freundes liegen.

„*Du* hast mein Englischbuch!“, fuhr ich ihn an. „Ich hab mir eine neues kaufen müssen, das kannst du mir jetzt zahlen!“

Da machte er eine freche Grimasse und sagte voll Verachtung: „Wasch du dir erst einmal die Scheiße aus dem Gesicht.“ Und für den Fall, dass es nicht bei mir angekommen war, wiederholte er den Satz. Es war aber schon beim ersten Mal angekommen, und wie es gemeint war, habe ich diesmal gleich kapiert. Ich war auch nicht mehr so überrascht wie damals bei den Mädchen im Sandkasten, dafür aber noch verletzter.

Erst ein paar Tage später konnte ich mit Mama darüber reden.

[2: Ende Schulepisode]

Was ist so schlimm daran, dass meine Haut nicht rosig oder käseweiß ist? Ich verstand es nicht und ich verstehe es bis heute nicht.

Es gibt allerdings auch viele, die sagen, sie würden mich um meinen Teint beneiden.

Jetzt haben wir übrigens eine tolle Klassengemeinschaft. Dieser Junge ist jetzt nicht mehr in unserer Klasse. Er ist sitzen geblieben.

Es ist jetzt nicht wirklich Thema bei uns, wer woher kommt oder wer wie ausschaut. Wir machen schon Witze darüber, aber niemand ist verletzend. Das dunkelhäutigste Mädchen in der Klasse und ich haben irgendwann den Spruch eingeführt: „. . . , nur weil wir schwarz sind.“ Den wenden wir an, sobald jemand etwas von uns will oder sich einen Scherz mit uns erlaubt. Natürlich gibt es davon auch die Umkehrung: „. . . , weil ihr schwarz seid!“

In beiden Fällen ist das aber ausschließlich eine Blödelei, die nur jemanden aufhorchen lässt, der unsere Klasse nicht kennt.

Spaß haben wir auch, wenn mal wieder ein neuer Lehrer versucht unsere Namen, die aus vielen Ländern stammen, richtig auszusprechen, was oft

gründlich danebengeht.

Die Lehrer machen keinen Unterschied, wie sie uns behandeln, außer dass sie mit der Hautfarbe mitunter Probleme der anderen Art haben. Davon werde ich später erzählen. Bei einer Lehrerin, die im Zusammenhang mit Jazz zum Beispiel sehr abfällig über „Negermusik“ sprach, war ich nicht gerade „Liebling“, aber einigermaßen korrekt hat sie mich schon behandelt. Inzwischen ist sie pensioniert.

Also das Wort „Negermusik“ stört mich, weil es immer abwertend gebraucht wird und ich außerdem sehr viel von der Musik halte, die damit gemeint wird. Das Wort „Neger“ hingegen finden übrigens weder Papa noch ich so schlimm wie viele Leute hier. Wichtig ist mir, wie mich jemand behandelt, nicht wie er mit Wörtern jongliert, wie Dunkelhäutige, Farbige, Menschen mit Migrationshintergrund und was es da alles gibt.

„Farbig“ finde ich übrigens immer ein wenig seltsam. Farbig ist für mich bunt. Und dass ich bunt bin, finde ich nicht.

Man kann *jedes* Wort verächtlich sagen. Einen Eiertanz um Wörter finde ich eher peinlich. Ich habe mich schon gefragt, wie ein Behinderter wohl die Bezeichnung „Mensch mit besonderen Bedürfnissen“ schätzt. Das kommt mir so ähnlich vor.

Ich habe kein Problem, einen „Mohr im Hemd“ zu bestellen, so wie die Wiener „Frankfurter“ oder die Vorarlberger „Wienerle“ jausen.

Aber was ich einmal in einem großen Bregenzer Supermarkt gesehen habe, fiel für mich in eine andere Kategorie. Da hing in der Feinkostabteilung ein Plakat mit der Aufschrift: „So mögen wir die Wiener!“ Darunter war ein großes Wiener Schnitzel abgebildet.

[6: Übersiedlung nach Ägypten]

Bevor ich in die Schule kam, also ich meine, bevor ich überhaupt eingeschult wurde, haben mich meine Eltern einmal sehr ernsthaft gefragt, was ich davon hielte, wenn wir nach Ägypten übersiedelten.

Meine Antwort stand sofort fest: Nichts!

Das Thema kam dann einige Zeitlang immer wieder zur Sprache, und ich hatte das unangenehme Gefühl, dass mich beide umzustimmen versuchten.

Mama, die keinen Winter mag, warb unter anderem damit, dass wir dann das ganze Jahr über schönes Wetter hätten und wir die Sommerferien, falls es uns zu heiß würde, ja in Österreich verbringen könnten.

Papa rief mir lustige Ferientage in Erinnerung und wie sehr ich bei all meinen vielen Verwandten immer willkommen war und überall Spielgefährten vorgefunden hatte.

Ich habe nämlich keine Geschwister, und als ich klein war, habe ich das sehr bedauert.

In Ägypten, egal bei welcher Familie wir auf Besuch waren, gab es überall Kinder in allen Altersstufen. Es war immer lustig und ich habe mir sehr gewünscht, dass ich das in Wien auch hätte.

Aber deswegen nach Ägypten übersiedeln? Das war für mich ganz unvorstellbar. Schließlich hatte ich hier auch meine Freunde und ich liebte den

Winter.

Doch meine Eltern ließen nicht so schnell locker.

Schließlich, als ich begriff, dass sie die Idee ganz konkret weiterverfolgten, dass sie zum Beispiel Unterlagen über deutsche Schulen in Kairo studierten, wurden mir diese Gespräche unangenehm. Eines Tages erklärte ich dann ein wenig theatralisch:

„Ich bin in Wien geboren. Ich bin eine Wienerin. Ich mag Ägypten und mag auch Bregenz (da ist Mama her), aber ich liebe Wien. Wien ist meine Heimatstadt.“

Ich glaube, nach dieser deutlichen Deklaration war das Thema dann ein für alle Mal vom Tisch. Jedenfalls hörten meine Eltern auf, mich damit zu bedrängen.

Und wenn mich, was besonders in Ägypten immer wieder der Fall ist, andere Leute fragen, ob ich denn nicht vielleicht lieber in Kairo leben würde, dann zitieren entweder Papa oder Mama meine Erklärung, weshalb sich diese auch bis heute im Wortlaut erhalten hat. Auf Arabisch und auf Deutsch.

Seitdem habe ich oft in Ägypten Urlaub gemacht und es war immer sehr schön, aber niemals habe ich auch nur einen Augenblick lang mit dem Gedanken gespielt, wie es wäre, wenn das meine neue Heimat würde.

Manchmal allerdings werde ich von Leuten in Wien dazu gebracht, mir doch solche Fragen zu stellen.

[3: Beginn Episode mit Mann aus Gasthaus]

An ein Mal erinnere ich mich sehr gut. Ich war ungefähr zwölf Jahre alt. Da lief ich eines Tages unsere Gasse hinunter und stieß beinahe mit einem Mann zusammen, der aus einem Gasthaus auf den Gehsteig gestolpert kam. Ich konnte gerade noch abbremsen.

Er schwankte beträchtlich und ruderte mit den Armen, um die Balance wiederzuerlangen. Er hatte wohl, wie schon etliche vor ihm, die Stufe beim Ausgang übersehen. Ich jedenfalls hatte mit seinem Stolpern wirklich ganz und gar nichts zu tun, trotzdem packte ihn bei meinem Anblick die Wut. Er verstellte mir, kaum dass er wieder aufrecht stand, den Weg, stieß mich am Arm und blies mir seinen Alkoholatem entgegen, dass mir übel wurde:

„Schleich di!“ Hasserfüllt sah er mich an und wollte mich noch einmal stoßen.

„Schleich di!“, wiederholte er sich. „Geh hin, wo’st herkummst. Mir brauchen eich do net. Host g’heat?“

Da schlich ich mich in der Tat sehr schnell und ging dorthin, wo ich herkam – ein paar Meter weiter zu unserer Wohnung, dorthin, wo mein Zuhause ist, wo ich immer gelebt habe, seit ich auf der Welt bin.

Ich war sehr erschrocken. Wenn es nicht heller Tag gewesen wäre mit vielen Leuten auf der Straße, und wenn dieser Typ sicherer auf den Beinen gewesen wäre, dann hätte er mich vielleicht nicht so ohne Weiteres abziehen lassen.

Vergessen konnte ich diese Begegnung bis heute nicht.

[3: Ende Episode mit Mann aus Gasthaus]

Für mich war immer klar, wo meine Heimat ist. – Wien! Ich liebe Wien!

Aber dieser Vorfall hat mir klargemacht, dass ich für einige Wiener nicht hierher gehöre.

Nicht dass ich denen irgendetwas getan hätte. Wirklich nicht.

Es ist auch nicht so, dass ich nicht genug Deutsch könnte. Ganz und gar nicht. In meiner Klasse war ich immer die Beste in Deutsch. Es ist einfach deswegen, weil mein Haar nicht vom Frisör, sondern von Natur aus gelockt ist, und meine Haut nicht im Solarium braun geröstet, sondern deshalb getönt ist, weil Papa dunkelhäutig ist.

Einen anderen Grund kann es ja nicht geben, dass mich jemand, der mich gar nicht kennt, einfach wegjagen möchte.

Von Natur aus Locken und dunklerer Teint: Raus!

Die allermeisten Leute versichern mir aber, wenn man irgendwie darauf zu sprechen kommt – mitunter auch, wenn es gar nicht zum Thema passt, die Hautfarbe eines Menschen sei ihnen egal. Und überhaupt, sie hätten nichts gegen Ausländer.

Ich bin kein Ausländer. Auch keine Ausländerin. Aber schon okay. Ich schau halt so aus. Macht nichts. Ich bin froh, wenn sie nichts gegen mich haben.

Komische Sachen erlebe ich aber schon oft – obwohl man nichts gegen mich oder gegen Papa hat.

Das fällt mir seit dem Vorfall im Sandkasten immer wieder auf.

Das Seltsame dabei ist, dass genau die, die gerne betonen, dass sie nichts gegen Ausländer haben, sich oft so verhalten, dass ich das Gefühl bekomme, Ausländer und alle, die so ausschauen oder dem Namen nach welche sind, in Wirklichkeit doch ein ziemliches Problem für sie darstellen.

Anfangs habe ich mich ja immer mehr oder weniger gefreut, wenn jemand so besonders nett zu uns war. Toll! Soo lieb! Die haben nichts gegen uns, obwohl – obwohl wir doch –eindeutig anders sind.

[4: Krankenhausepisode]

Ich war in der zweiten Klasse Volksschule, da musste Mama einmal zu einer Operation ins Krankenhaus. Dort angekommen, ging Mama schon voraus auf ihr Zimmer, während Papa und ich noch etwas zu erledigen hatten. Als wir ein wenig später das Krankenzimmer betraten, war Mama in einem, wie mir schien, freundlichen Gespräch mit ihren zwei Bettnachbarinnen und ich freute mich, dass sie nette Frauen im Zimmer hatte. Aber als die beiden uns erblickten, verstummten sie abrupt und starrten uns fast entsetzt an.

Mama stellte uns vor: „Meine Tochter. Mein Mann.“

Sie begrüßten uns verlegen und wirkten äußerst peinlich berührt. Anschließend nestelten sie in ihren Sachen herum und Mama sagte leise zu uns: „Yala!“

In der Halle unten erklärte sie uns die etwas seltsame Szene.

Sie sei ins Zimmer gekommen, da habe sie die Frauen in heller Aufregung miteinander diskutierend vorgefunden. Mama hätte sie freundlich begrüßt und sich als neue Bettnachbarin vorgestellt.

„SIE sind das!?“, hätte eine ausgerufen.

„Dem Himmel sei Dank“, hätte sie die Hände zur Zimmerdecke erhoben.

Die andere hätte zustimmend aufgeatmet und erklärt:

„Wir haben geglaubt, die tun uns eine Ausländerin rein, müssen Sie wissen. Zum Glück haben sie das geändert. Da ist nämlich ein ausländischer Namen an Ihrem Bett und vor der Tür.“

„Das werden sie schon richtigstellen“, hätten sie Mama beruhigt. „Sagen Sie’s der Schwester! Ich kann sie anläuten.“

„Na, jetzt bin ich aber froh! Na wirklich!“ Die Erste hätte an ihr Herz gegriffen, als wäre sie knapp einem Herzinfarkt entgangen.

„Man ist ja heute nirgends mehr vor denen sicher. Die sind ja überall und am liebsten legen sie sich ins Krankenhaus. Kein Wunder, dass man da sensibilisiert ist.“

In dem Moment waren Papa und ich auf der Bildfläche erschienen.

Mama musste eine gute Woche im Krankenhaus bleiben, und wenn es irgendwie möglich war, gingen wir bei unseren Besuchen immer in die Halle.

Das hatte zwei Gründe: Erstens war es im Zimmer immer so laut, dass man sich nicht richtig unterhalten konnte. Denn die zwei Frauen, wenn sie gerade einmal keinen Besuch hatten, telefonierten stundenlang. Lautstark, damit nur niemandem ein Wort entging, schilderten sie allen ihren Angehörigen der Reihe nach in den jeweils fast gleichen dramatischen Formulierungen das Neueste vom Tag. Wie eine Krankenhaus-Soap per Telefon, die zehnmal am Tag wiederholt wird. Von A, wie Aufwachen bis zu Z, wie Zubettgehen. – Hahaha, Witzchen, man sei ja im Bett. Und weil beide meist gleichzeitig telefonierten, mussten sie sich gegenseitig überschreien.

Es gab aber auch Pausen dazwischen. Und was in denen geschah, das war der zweite Grund, der uns in die Halle flüchten ließ, so oft dies nur möglich war.

In diesen Pausen übertrafen sie sich gegenseitig an Freundlichkeit uns und besonders mir gegenüber. Sie fanden mich so was von herzig und lieb und intelligent und süß und wie ich schön reden täte und so weiter. Einfach allerliebst.

„Und so ein gutes Benehmen, nein wirklich! Da können sich die Unsrigen was abschauen.“ Ich war keine Ihrige.

Mama erklärten sie neben mir: „Gerade die Mischlingskinder sind ja oft besonders hübsch.“

Wenn Mama mit den Frauen allein war, wurden sie nicht müde, ihr zu versichern, dass sie „absolut nichts gegen Ausländer“ hätten. Es sei ihnen richtig peinlich, wie das am Anfang gelaufen sei. Mama hätte sie da sicher missverstanden. Da sei wahrscheinlich irgendwas falsch rübergekommen.

Verwunderliche Feststellung, denn Mama hat mit ihnen gar nie darüber geredet, was sie wie verstanden hat.

Es sei halt nur einfach so, erklärten sie ihr, man sei ja nicht zum Vergnügen im Krankenhaus und die Ausländer hätten bekanntlich immer so viel Besuch. Die hätten eben so viele Verwandte, das sei einfach so. Schön und gut. Aber in einem Krankenzimmer sei das eine Zumutung. Da würde der Mensch halt seine Ruhe brauchen.

Das mit der Ruhe sah Mama auch so und sie unterschrieb schließlich einen

Revers, dass sie früher nach Hause gehen konnte, weil sie wirklich Ruhe brauchte.

Die beiden Frauen aber habe ich in Erinnerung behalten. Ihre Freundlichkeiten mir gegenüber, wenn sie mich so überschwänglich lobten, obwohl sie ja gar nichts von mir wussten, und wenn sie mir von den Süßigkeiten in ihren Nachttischen etwas anboten, die waren mir mehr als unangenehm. Sie hatten sich so aufgeregt, nur weil sie einen „ausländischen“ Namen gelesen hatten.

[5: Tiergartenepisode]

Auf einer kleinen Wanderung durch den Lainzer Tiergarten sind wir auch wieder einer Frau begegnet, die absolut nichts gegen Ausländer hatte. Im Gegenteil.

Als wir, Mama, Papa und ich, uns zum Picknick an einem dieser Holztische niederließen, die überall auf Rastplätzen aufgestellt sind, und den Inhalt unserer Rucksäcke auf dem Tisch ausbreiteten, äugten viele Wanderer im Vorbeigehen neugierig zu uns her.

Wenn jemand isst, das nur am Rande, weil es mir so oft schon aufgefallen ist, ist das für die meisten Menschen sehr interessant. Im Tiergarten sind bei den einzelnen Gehegen deshalb ja auch eigens die Fütterungszeiten angegeben.

Na egal, an dem schönen Tag schauten alle freundlich und einige wünschten uns sogar guten Appetit.

Eine ältere Frau blieb, die Hände am Rücken, das Bäuchlein vorgestreckt, am Wegrand stehen und fragte, was es denn Feines gebe.

Mein Vater wäre kein Ägypter, wenn er da nicht sofort eine Einladung ausgesprochen hätte. Und seinen Einladungen entkommt man kaum, aber meist will das auch gar niemand.

Diese Frau jedenfalls schien geradezu darauf gewartet zu haben.

Im nächsten Augenblick saß sie bei uns am Tisch und langte beherzt zu.

Sie ließ sich, hoch interessiert, alle Speisen erklären und wie sie zubereitet würden.

Die gegrillten Melanzani mundeten ihr so gut, dass fix wie nix alle in ihrem Mund verschwanden und das, obwohl die Frau gleichzeitig pausenlos redete.

Von den Falafeln hingegen fühlte sie sich betrogen. Was so aussieht wie ein „Fleischlaberl“, habe auch eines zu sein.

Ägypten, sagte sie, das sei doch das mit den Pyramiden. Da würde man ja bis heute noch nicht wissen, wie die die „Steiner“ aufeinandergetürmt hätten. Aber früher seien die Menschen ja überhaupt gescheiter gewesen.

Die Verblödung sei erst mit dem Fernsehen und dem Internet gekommen. Und in der Schule – da täte man schon überhaupt nichts mehr lernen. Das sei ja auch gar nicht möglich „bei den ganzen Ausländern“. (Wohl ein Glück, dass die *halben* nicht auch noch in der Schule sind. . . !)

Da stockte sie, warf uns einen kurzen prüfenden Blick zu und versicherte dann, dass sie „absolut nichts gegen Ausländer“ hätte. Wir sollten das bloß nicht missverstehen!

„Meine Schwester in Graz, die hat einen Nachbarn, der ist auch ein Pakistani, und der ist so was von hilfsbereit, das ist einmalig“, schwärmte sie.

„Vom Einkaufen bis Kohlen schleppen – in den vierten Stock rauf! – Der macht alles. Also wirklich, da kann man nichts sagen.“
Ohne den würde die Schwester „glatt“ eine Heimhilfe brauchen. Und *dem* müsse sie nichts zahlen.

„Diese Leute haben nämlich einen unwahrscheinlichen Stolz“, erklärte sie uns.

Die Schwester hätte ihm mal einen warmen, „tadellosen“ Wintermantel von ihrem verstorbenen Mann angeboten, aber:

„Nix da! Sie wissen das ja“, sagte sie zu Papa, „Sie täten sicher auch nichts nehmen. Also nichts gegen die Pakistani!“

„Ja“, sagte Papa, „aber ich bin Ägypter.“

„Die da unten“, überging sie Papas Einwand, „haben einfach eine ganz eine andere Mentalität.“

Nach dieser Feststellung strahlte sie Papa gutmütig an und plötzlich lege sie ihr Köpfchen schräg und verengte prüfend die Augen.

„Also!“, platzte sie heraus, denn sie hatte eine Entdeckung gemacht. „Sie schauen dem Pakistani von meiner Schwester direkt ähnlich. Ja, wirklich!“

Das sei geradezu verblüffend, *wie* ähnlich, nur sei Papa viel größer.

„Vielleicht kennen Sie ihn ja zufällig. Nadsch oder Nadschi oder so irgendwie heißt er. Ich werde meine Schwester fragen. Mein Nadsch, sagt sie immer, oder so irgendwas.“

Papa musste sie enttäuschen:

„Ich kenne keinen Pakistani in Graz. Aber ich kenne eine Frau, die ist auch Finnin. Rossa oder Rosso oder so ähnlich heißt sie. Vielleicht kennen Sie die zufällig.“

Die Frau sah meinen Papa an, als ob er nicht ganz dicht wäre.

Dann fand sie, dass es Zeit für sie sei, sich wieder auf den Weg zu machen.

Als sie davon stapfte, sagte Mama: „Die denkt sich jetzt sicher, dass es auch blöde Pakistani gibt.“

Papas Witz mit der Finnin fand ich sehr passend. Ich meine, von Kairo nach Islamabad ist es mehr als siebenmal so weit wie von Wien nach Helsinki.

B

Mahdy, Amina (2013): „In Between“ – Mein Leben in zwei Kulturen. In: Stippinger, Christa (Hrsg.): anthologie: preistexte 13. Wien: edition exil, 138-141

Amina Mahdy im Gespräch: „Beide Seiten haben für mich verständliche Argumente, und doch reden sie aneinander vorbei.“

Mein Vater ist in Ägypten geboren und vor etwa zwanzig Jahren nach Österreich gekommen, wo er meine Mutter kennen gelernt hat. Ich bin hier geboren und war immer nur urlaubsweise in Ägypten. Mit meinem Vater spreche ich nur Arabisch, weil meine Eltern unbedingt wollten, dass ich zweisprachig aufwachse, was ich als Vorteil sehe. Ich liebe Sprachen. In der Schule lerne ich Latein, okay, das spricht man nicht mehr, aber es hilft mir beim Verständnis anderer Sprachen, bei Englisch, Französisch und Spanisch, meinen anderen Schulsprachen, und ich möchte noch viele mehr lernen.

Meine Verwandten leben fast alle in Ägypten. Es sind so viele, dass ich was zum Schreiben brauche, um sie zu zählen. Besucht haben wir sie schon ein paar Jahre nicht mehr. Wir hoffen darauf, dass sich die politische Situation verbessert. Ich halte aber natürlich mit ihnen Kontakt über das Internet – auf Englisch, weil ich die arabische Schrift leider nicht ausreichend beherrsche.

Wenn ich in Ägypten bin, fühle ich mich als Ausländerin, obwohl es doch die Heimat meines Vaters und deshalb in gewisser Weise auch meine Heimat ist. Und von den Menschen dort werde ich als Touristin angesehen. Zu Hause fühle ich mich hier. Meine Heimat ist Österreich, und Deutsch empfinde ich als meine Muttersprache, in der ich mich auch viel besser ausdrücken kann.

Ich bin jetzt in der achten Klasse, stehe also kurz vor der Matura und freue mich schon darauf, dass ich die Schule bald hinter mir haben werde. Ich gehe zwar gerne zur Schule, aber schön langsam reicht es. Danach werde ich versuchen, diesen Mördertest fürs Medizinstudium zu schaffen, oder, falls mir das nicht gelingt, Englisch studieren. Im Moment habe ich daher wenig Zeit fürs Schreiben. Trotzdem glaube ich, dass dies etwas ist, das ich immer tun werde. Beim Schreiben kann ich meine Gedanken ordnen, Momente festhalten, Ereignisse objektivieren oder einfach meiner Fantasie freien Lauf lassen.

Ich habe schon als kleines Kind gesagt, dass ich Autorin werden will. Zwar habe ich nicht gewusst, was genau man da macht, aber ich habe immer gerne und viel gelesen, und jedes Mal, wenn ich mit einem guten Buch fertig war, habe ich mir vorgenommen, auch mal so etwas zu schreiben. Ich lese eigentlich jedes Genre und quer durch die Epochen. Früher habe ich nur auf Deutsch gelesen, derzeit überwiegend auf Englisch. Ich liebe diese Sprache. Seit kurzem schreibe ich auch persönliche Dinge auf Englisch.

Sehr gut schreiben kann ich auf Zugreisen. Da kann ich richtig abschalten. Ich bin dann nirgendwo richtig und fahre durch die Landschaft und das finde ich sehr inspirierend. Dafür habe ich immer meinen IPod bei mir. Da schreibe ich mir alles auf. Wenn ich zu Hause bin, schreibe ich nur in meinem Zimmer, denn wenn nebenbei jemand redet, lenkt mich das zu sehr ab. Im Zug höre ich

beim Schreiben immer Musik, am liebsten Vertrautes oder Soundtracks.

Der Text „In Between“ ist über viele Jahre hinweg entstanden. Mir ist immer wieder aufgefallen, wie viele Missverständnisse es zwischen den Kulturen gibt, wie viele Vorurteile. Immer öfter wurde mir auch bewusst, dass ich Sachen erlebe, mitunter ganz skurrile, die meine gleichaltrigen österreichisch aussehenden Freunde nicht erleben. Irgendwann habe ich dann begonnen, mir erst einmal nur für mich selbst Notizen dazu zu machen. Ich schreibe generell vieles auf, das mir so durch den Kopf geht. Für diesen Text habe ich gezielt Alltagserlebnisse gesammelt, die in diesem Zusammenhang stehen. Das können amüsante Erlebnisse sein, wie dass mich jemand auf Englisch anspricht oder mich fragt, woher ich komme – mich, die ich hier geboren bin und nie woanders gelebt habe.

„Aus Wien!“

„Nein, nein, ursprünglich?“

Es kann aber auch passieren, dass mich jemand nicht sehr freundlich auffordert, gefälligst dorthin zurückzukehren, wo ich herkäme. Wo auch immer das sein mag. . .

Ich habe verstanden, dass mich die Gesellschaft nicht als einen Teil von sich anerkennt, nur weil ich mich dazugehörig fühle. Aber, wie gesagt, auch in Ägypten werde ich nicht als Einheimische betrachtet. Wozu macht mich das also? Wenn ich in beiden Gesellschaften nicht zu Hause bin – bin ich heimatlos? Nein, so fühle ich mich nicht. Ich sehe mich als Österreicherin.

In meinem Umfeld gibt es zum Glück viele Menschen, die mich nicht als fremd betrachten, sondern mich akzeptieren. Für sie ist das Ganze gar kein Thema. Ich bin, wie man so sagt, „integriert“, habe die österreichische Lebensweise und die Art zu denken verinnerlicht und befasse mich mit Kultur und Politik dieses Landes. Ich bin damit groß geworden und bin stolz darauf.

Durch meinen Vater kenne und verstehe ich aber auch das Ägyptische. Verhaltensweisen, die den Leuten hier fremd sind, kann ich nachvollziehen. In unserem Familienalltag sah ich mich von klein auf immer wieder als Vermittlerin. Oft habe ich mir an den Kopf gegriffen, weil ich nicht glauben konnte, dass man andere Standpunkte einfach nicht akzeptieren kann. Beide Seiten haben für mich verständliche Argumente, und doch reden sie aneinander vorbei. Das klingt jetzt so, als wäre bei uns zu Hause die Hölle los, aber eigentlich funktioniert es gut, das Nebeneinander zweier so unterschiedlicher Kulturen.

Es kann funktionieren. Es muss nur eine gewisse Bereitschaft da sein, und der Mut, sich für andere Perspektiven zu öffnen.

Eines Tages hatte ich ein sehr treffendes Bild vor Augen: Ein Gegenstand, von zwei Seiten betrachtet, kann zwei unterschiedliche Bilder ergeben. Ist deswegen eines der beiden Bilder falsch? Natürlich nicht. Im Gegenteil. Beide Bilder zusammen ergeben ein vollständigeres Bild des Gegenstandes. Genauso verhält es sich mit Ansichten. Die Österreicher haben ihre Perspektive – die Zuwanderer eine andere. Wäre es nicht eine schöne Vision, beide Perspektiven zu einem erweiterten Horizont zusammenzufügen? Könnte ich einen Beitrag dazu leisten?

Aus meinen Notizen wurden Kurzgeschichten. Einerseits behandeln sie Erlebnisse einer „Ausländerin“ in Österreich, andererseits stellen sie die beiden Kulturen einander gegenüber. Ob dies für irgendjemanden von Interesse ist – keine Ahnung! Mir persönlich half das Schreiben sehr, um besser zu verstehen, welchen Platz ich in dieser Welt einnehme. Als ich die Ausschreibung für den exil-Literaturpreis sah, habe ich die Texte noch einmal bearbeitet, in der Hoffnung, dass sie auch für andere von Nutzen sein könnten.

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Window of Practice

Sounds in the Foreign Language Lesson

Philipp Botes

Music and language are two worlds that are strongly interconnected. Psychological studies confirm that music is a very important part of the general learning process: music creates a positive climate in the classroom, lowers learners' affective filter, and reinforces semantic memory. Music is also particularly significant in language learning: music's rhythm facilitates memorisation of vocabulary, positively influences pronunciation and intonation, and reduces the perceived complexity of linguistic structures. Language, like music, is composed of sounds that require frequent training, not merely as an occasional entertaining activity but in a regular, daily lesson. The foreign language student needs to learn to detect and analyse linguistic sounds and also develop an auditory memory. In fact, we can speak a foreign language well only if we can hear it properly. This paper presents an example of performative teaching and learning consisting of a musical activity for the foreign language lesson. Through music, foreign language learning can become a stimulating and creative experience in a cooperative and communicative atmosphere.

1 Introduction

Modern teaching approaches such as CLIL and various European policies (Council of Europe 2014) promote the vision of a multilingual school where the new European citizen can grow up learning at least two languages besides their mother tongue(s). From the point of view of foreign language teaching, especially interesting is the use of the arts (theatre, drama, music, dance, and fine arts), whether to create a new approach to teaching and learning (Schewe 2013) or to increase the motivation and commitment of the learners (Fleming 2014). In order for schools and teachers to be able to make use of the performing arts and modify their teaching methods accordingly, however, it will be necessary for government bodies and universities to modify and enrich teacher education – not just initial education but also continuing education – with special courses, workshops, and conferences.

2 The link between language and music

Language and music are two worlds that are strongly interconnected. According to Patel (2008: 3), both of these worlds define us as human because both of them appear in every human society, no matter what other aspects of culture may be absent. Even the smallest, most isolated tribes, like the Pirahã in Brazil, have music and songs in abundance though their language may lack fixed linguistic terminology (Everett 2005). Music is a skill specific to human beings: we are unparalleled in our ability to make sense out of sounds. Although we can learn much from studying the behaviour of animals because we have other experiences – such as perception and vision – in common with them, when it comes to music and language our species is unique. Music and language share numerous things, as they activate the use of the ear and the voice. In addition, both music and speech have a syntactic structure that can be represented using graphical symbols.

What have psychology and neuroscience discovered about the connection between these two worlds? Psychological research suggests possible cognitive benefits of formal musical training (Hannon & Trainor 2007), and Piro & Ortiz (2009) posit a relationship between musical training and linguistic ability. A link between music and language has been proposed for language education in order to account for the similarities between musical perception ability and language development (Anvari et al. 2002), and a certain amount of overlap has been noted in the brain regions responsible for processing music and those for processing language (Koelsch & Siebel 2005).

Music is frequently regarded as an effective tool for improving memory. For example, music is commonly used in advertising as a strategy to boost retrieval (Stewart 1998). Wallace (1994) found that when subjects were presented with unfamiliar ballad excerpts, they achieved higher recall when the texts were sung than when they were spoken, and he deduced that melody acted to bind new text to itself, leading to a deeper level of encoding, thereby facilitating recall.

In light of the above, activities involving sound and music offer the foreign language teacher the opportunity to boost motivation and help students improve cognitive skills.

3 Alfred Tomatis: the connection between voice and hearing

The ear and the ability to listen play a very important role in foreign language learning. Alfred Tomatis, a French physician, developed an interesting method[1] for education the way we listen using hearing and listening (1993). He

[1] The method encompasses sound sensory stimulation, that "operates on the plasticity of the neural circuits involved in the decoding and analysis of sounds, as well as on those involved in motricity, balance and coordination." (http://www.tomatis.com)

discovered that many vocal problems, as well as dyslexia or learning disorders, were really hearing problems. Working with opera singers, he found that in the case of some singers, the power of their singing voice had damaged the muscles of their own middle ears because it surpassed their ears' endurance, reaching a volume of 130 decibels. As a result, these singers began forcing their voices to produce sounds in registers that they could no longer hear. He expressed his theory – known as the "Tomatis Effect" – in these important principles (Maule et al. 2006: 37-38):

- The voice does not produce what the ear does not hear;
- If the hearing is modified, the voice is immediately and unconsciously modified;
- It is possible to transform phonation in a lasting way if auditory stimulation is maintained over a certain amount of time.

The theory, or the "Tomatis Effect", is based on the principle that listening develops before birth. From the first period of pregnancy, the foetus begins to hear the rhythm and the melody of the mother's voice, which will influence his/her language skills and behaviour. Why is the theory of Tomatis important for the foreign language teacher? Tomatis believed that we can only speak a foreign language well if we can hear it properly, and to do that we must be able to distinguish the language's rhythms, sounds, and be aware of its musicality. The problem with learning a foreign language, however, is that most of us can only recognise the rhythms, sounds, and musicality of our mother tongue. The following table (Fig. 1) shows the different sound frequencies utilised by various languages (Maule et al. 2007: 33).

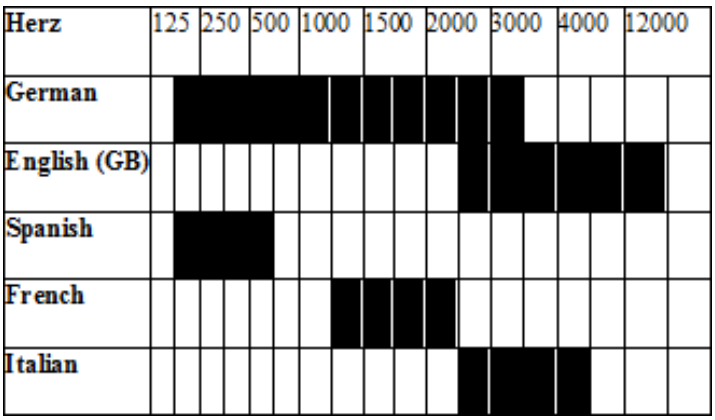

Figure 1: Fig. 1. Language sound frequencies

Every language makes use of a variety of sound frequencies, rhythms, and intonations. In order to speak a foreign language well we must be able to tune in to the sounds of that language. For example, since the Italian language lacks quite a few of the sounds used in German, e.g., those lying in the range between

125 and 2,500 Hz, an Italian student of German will need to enhance his linguistic ear in order to be able to hear German correctly. In foreign language lessons, therefore, teachers should place more emphasis on developing this ability in students, and this can be done by providing certain kinds of activities on a daily basis.

4 Sounds and music in foreign language teaching and learning

There are a wide variety of musical activities that the teacher can incorporate into a foreign language class. Research in this area has demonstrated the effectiveness of a number of different options: action songs, words with rhythms, listening activities, songs, and stories with sounds (Maule et al. 2006).

The musical activities most commonly used by teachers in foreign language lessons are undoubtedly action songs (in the case of children) and other songs (with teenagers and adults). Action songs consist of vocal music that students can sing or perform with gestures, or else of instrumental music and sounds that can be used, for example, as support for a reading or as a learning motivator. Other songs are usually used with teenagers to make easier the vocabulary's imitation and retention, but also to practice listening skills. There are indeed different musical activities that the teacher can choose in order to improve the learning process.

Among these activities, one of the most interesting is to have students construct musical/sound objects. Each type of object would correspond to a specific sound-related word and reproduce the corresponding sound, e.g., a balloon with some rice placed inside it could be shaken to sound like waves on the sea. The sound objects could be created from discarded materials: bottles, cans, paper, buttons, boxes, strings, leaves, sand, rice, etc. With such sound objects it is possible for the teacher to work actively with a given text. The first step is to read the text, with the students and the teacher identifying some key words for which sound objects will be created. This is an excellent pedagogical activity because students work in groups, understand a text globally, memorise vocabulary through sounds, and work together in an interactive way. Furthermore, creating musical/sound objects boosts creativity and improves both manual skills and linguistic skills.

5 A "performative" weather forecast

The following activity was carried out in English with a primary-school class in Rome consisting of Italian-speaking eight-year-old students, spread out over four 60-minute lessons. The goals of the activity were to 1) learn and practice weather-related English vocabulary introduced by the teacher, 2) listen for and recognise key words in a text, and 3) create sound objects. During the first lesson the students read the text (Fig. 2), the teacher explained the meaning of

any new words, and students worked together to find seven key words related to the weather (*snowy*, *rain*, *windy*, *sunny*, *storms*, *thunder, hail*). In the second lesson the sound corresponding to each of these key words was identified and a related sound object was created, e.g.:

- *Wind*: Take an empty bottle and blow into it.
- *Rain*: Make small holes in the bottom of a plastic yogurt container, beneath the container place a bowl with some water in it, then fill the container with water until water begins to fall through the holes.
- *Thunder*: Place some corks inside an empty bottle and shake the bottle.
- *Snow*: Cut some strips of plasticised paper and wave them in the air.
- *Hail*: Place rice inside an empty bottle and shake the bottle.
- *Storm*: Place some rice or pebbles inside a balloon, inflate the balloon and shake it

During the third and fourth lessons the class decided how to apportion the roles among themselves and rehearsed: two students were announcers (A) who read the text, six were sound makers, and six more were reporters from various countries (R1-R6). Some additional objects were used for the activity: the announcers spoke from inside a television (a large cardboard box with one side cut out of it) using microphones (pens), while each reporter wore an object that varied according to the weather of the nation that he/she was reporting from (e.g., for snow a scarf, for rain an umbrella). At the end the students put on a performance.

	Sonorization
A: Good evening. Welcome to the World Weather Forecast. Let's take a look at the weather now.	
_____ (name) what's the weather like in Canada?	
R1: Hello from Ottawa. Today it's cold and *snowy*.	paper strips
A: Thank you! _____ what's the weather like in France?	
R2: Hello from Paris. Today it's overcast and *rain* is possible.	yoghurt tub
A: Thank you! _____ what's the weather like in Russia?	
R3: Hello from Moscow. Today it's really *windy*.	bottle
A: Thank you! _____ what's the weather like in Italy?	
R4: Hello from Rome. Today it's hot and *sunny*.	a student says: "oh yes!"
A: Thank you! _____ what's the weather like in England?	
R5: Hello from London. Today will be some severe *storms* possible.	balloon
A: Thank you! What's the weather like in Germany?	
R6: Hello from Berlin. Today it's *raining* with *thunder and hail*.	yoghurt tub and bottles
A: And that's the World Weather Forecast for tonight. Thank you and see you soon.	

6 Conclusion

While carrying out the above activity students displayed both intensified effort and interest. The opportunity to learn new vocabulary in a playful way, using the body, movements, and sounds, increased the motivation of every student who participated. Through this activity students also learned that conventional objects can be used in unconventional ways (e.g., a common bottle can be made to sound like the wind), and grasped how a traditionally-styled lesson can be transformed into a more "performative" lesson which takes the students' different learning styles into account and encourages everyone in the class, even disabled students who usually have difficulty to socialize with peers in English and to work in groups, to participate actively exercises of the kind I referred to above.

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Es war 4 mal – Érase 4 veces: Ein Theaterprojekt im DaF-Unterricht der Deutschen Schule Valdivia

Daniel Berghoff

Zusammenfassung

Um die Siebtklässler der Deutschen Schule Valdivia in Chile zum Deutschlernen zu motivieren, wurden im Schuljahr 2013 zwei der insgesamt sechs wöchentlichen Deutsch als Fremdsprache (DaF)-Stunden erstmalig als Theaterkurs angeboten. Ziel des Pilotprojektes war es, die mündliche Kommunikation der Schülerinnen und Schüler[1] zu verbessern und gleichzeitig ihre kreativen Ausdruckfähigkeiten zu fördern. Alle Schüler der Jahrgangsstufe erhielten so die Möglichkeit, Deutsch auf eine kreative Art zu lernen und vor allem in der Praxis anzuwenden. Im ersten Schulhalbjahr wurden zunächst viele verschiedene Bereiche des Theaters spielerisch thematisiert. Der Theaterunterricht aller drei Lerngruppen fand natürlich auf Deutsch statt, so dass einerseits das Hörverständnis der Schüler gefördert wurde, andererseits durch die eigenständige Entwicklung der späteren Dialoge für eine Aufführung die Sprachpraxis geübt wurde. Als Thema wurde das Märchen von Schneewittchen gewählt, welches von den drei Gruppen verfremdet werden sollte. So entstanden drei kurze, moderne Versionen auf Deutsch. Eine vierte Version wurde von der spanischsprachigen Theater-AG entwickelt. Die beiden Theaterlehrer führten als Jakob und Wilhelm Grimm durch den Abend und bereiteten das nicht-deutschsprachige Publikum bilingual auf Spanisch und Deutsch auf die Handlung vor. Der Erfolg des Pilotprojekts führte dazu, dass Theater im DaF-Unterricht an der Schule fest im Curriculum verankert wurde. Im Artikel wird erläutert, wie auch an anderen Schulen nach ähnlichem Schema, Theater im DaF-Unterricht die mündliche Kommunikation fördern und stärken kann.

1 Gedanken zum Schultheater

Viele der Theaterstücke, die in der Schule aufgeführt werden, sind der Mehrheit des Publikums bekannt. Sei es, weil es die typischen Klassiker sind oder weil sich Literaturkurse mit einem Drama beschäftigen (müssen), da es zum Literatur-Kanon innerhalb der Abiturvorgaben gehört oder weil es

[1] Im Artikel wird im Weiteren eine einheitliche Form verwendet, um den Lesefluss nicht zu sehr zu beeinträchtigen. Natürlich schließt diese immer die männliche und weibliche Form ein.

gar der Unkreativität bzw. der Einfallslosigkeit der Theaterlehrer geschuldet ist. Doch will man eine gute Inszenierung eines bekannten Dramas sehen, geht man doch eigentlich in die Aufführung eines professionellen Theaters, da sich hier Personen mit der Umsetzung eines Theaterstückes beschäftigen, die dies gelernt haben und man eine vernünftige Interpretation des Stoffes erwarten kann. Im Bereich *Schule und Theater* oder gar *Theater im Unterricht* haben wir es bei den Akteuren, also den Lernenden, selten mit Personen zu tun, die sich beruflich mit dem Bereich Theater auseinandersetzen bzw. dies später einmal vorhaben. Somit kommt Theater in der Schule ein Sonderstatus zu, der gewisse Anforderungen an die Theaterschaffenden (in erster Linie an die Pädagogen) stellt, besonders wenn auch diese sich noch nie professionell mit Theater(pädagogik) auseinandergesetzt haben. Wie also soll Schultheater die Erwartungen des Publikums an eine innovative Umsetzung einer bekannten Dramenvorlage erfüllen. Dies gelingt meist nur, wenn man den Bewertungsmaßstab senkt, was sich dann oft im Anschluss an eine Schultheateraufführung in Äußerungen wie *Für Schultheater war es gut!* zeigt. Doch dieser Satz ist eigentlich nicht notwendig, wenn sich Theaterlehrer mehr als Anleiter oder Spielleiter verstehen, die den Schülern Möglichkeiten anbieten, selbst kreativ zu werden. Das bekannte Theaterstück kann dabei ja trotzdem noch Pate stehen, aber es sollte nicht für einen Versuch der Nachahmung von Profiensembles verkommen. Dabei werden wichtige Möglichkeiten verschenkt und der eigentliche Auftrag von Schultheater nicht erfüllt, nämlich der Bildungsauftrag, den Schule und somit jedes Schulfach (also auch Theater) haben. Theaterlehrer, besonders Anfänger, müssen ermutigt werden, Theater in der Schule in Form einer Theaterpädagogik zu begreifen und zwar mit dem Fokus auf dem zweiten Teil des Kompositums. Möglichkeiten dazu gibt es genug und die Erwartungen der Kollegen und Eltern können sicher auch damit erfüllt werden, besonders wenn man mit ihnen über den Sinn von Theaterarbeit in der Schule redet.

Ziel des Schultheaters ist nämlich, wie oben erwähnt, die Bildung der Schüler und nicht die Kunst (vgl. Liebau 2013: 38). Jedoch geht es um eine künstlerische Bildung, demnach müssen die Kreativität und die Kunstfrömmigkeit zentrale Aspekte des Schultheaters sein. "Wichtig dabei ist, dass es sich hier nicht vorrangig um die Beschäftigung mit dem künstlerisch Theatralen handelt, sondern dass das Spiel als Mittel zur Eigenerfahrung begriffen wird. Der Prozess steht im Mittelpunkt, nicht das Produkt; das Ausprobieren, nicht das Gelingen."(Hoffmann 2008: 206)

Die Schüler sollen also angeleitet werden, Kompetenzen (z. B. im ästhetischen Ausdruck) zu entwickeln, sich selbst zu erfahren und Möglichkeiten in der Darstellung (vor dem Publikum) zu erproben und zu erfahren. Dazu müssen sowohl positive als auch negative Erfahrungen gehören, um eine Entwicklung im Sinne einer Verbesserung zu durchlaufen. Nicht das Stück (das Produkt oder die Produktion) steht im Vordergrund, sondern die Kreativität - also der (Lern)prozess auf dem Weg zur Produktion, denn dabei lernen und erfahren die Schüler viel über sich selbst und werden *gebildet*. Es kann also nicht darum

gehen, ein vorhandenes Drama (oder eine andere Textvorlage) zu reproduzieren im Sinne einer Verteilung von Rollen, Text lernen und Wiedergabe des Textes auf der Bühne in bestimmter Rollen- und Bühnenanordnung - wie oftmals besonders von Deutschlehrern ohne Erfahrung im Bereich des Darstellenden Spiels gedacht und von den Eltern erwartet. Falls es jedoch genau zu dieser Reproduktion kommt, kommt es leider auch meist nur zum Äufsagtheater"(vgl. Meisenberg 2013: 14). Ich stimme sowohl Meisenberg als auch Tina Hoffmann zu, die zum Aufsagtheater in Bezug auf den Fremdsprachenunterricht folgender Meinung ist:

> Es ist ein verbreiteter Irrtum, dass die Produktion eines Theaterstücks mit Schülern oder Studierenden mit einer gründlichen Textanalyse und dem anschließenden Lernen des Textes beginnen müsse. Bei der Theaterarbeit mit Studierenden geschieht nicht selten Folgendes: Einer der Mitwirkenden an der Inszenierung hat nach den Leseproben seine ersten Textpassagen fleißig auswendig gelernt. Bei den ersten Proben auf der Bühne möchte er nun wissen, wo er wann seinen Text aufsagen soll. Es entsteht ein statisches Rezitieren des gut gelernten Textes, der mit dem Körper nicht nachempfunden wird und so weder für den Zuschauer noch für den Darsteller selbst emotional nachvollziehbar ist. Damit sich der Darsteller den Text zu eigen machen kann, damit er ihn leben kann, auch in der Fremdsprache, bedarf es m. E. immer einer Textproduktion im Kontext einer Handlung. Nur so kann der Darsteller den fremdsprachigen Text als Ausdruck seiner „eigenen“ Gedanken und Emotionen begreifen. (Hoffmann 2008: 206)

In Bezug auf Theater im Unterricht des Faches Deutsch als Fremdsprache (DaF), hat Birgit Oelschläger einen interessanten Aufsatz verfasst, aus dem im Folgenden zitiert werden soll:

> Eines der Hauptargumente, die oft gegen Theater-Spielen im DaF-Unterricht genannt werden, ist das mangelnde Sprachniveau der Schüler. Dabei wird davon ausgegangen, dass im Unterricht ein komplexes Theaterstück inszeniert wird, oftmals ein bekanntes Drama der deutschen Literatur, das dann wortgetreu in Szene gesetzt wird. Die szenische Improvisation, bei der Texte nur als Ausgangsbasis für persönliche und spontane Darbietungen dienen, erscheint den meisten Lehrern als eine Utopie, denn „meine Schüler bekommen ja sowieso kaum den Mund auf“. Und dennoch ist es selbst auf Anfängerniveau sehr wohl möglich, Elemente des Theaters einzusetzen. (Oelschläger 2004: 25)

Weiter heißt es bei Oelschläger:

> Szenisches Spiel im DaF-Unterricht heißt nicht „wir spielen ‘Faust´ und haben viel Spaß“, sondern wie stets im Unterricht steht die Frage nach dem Ziel im Vordergrund. Was kann durch diese oder jene Übung oder Improvisation erreicht werden? Des Weiteren: Wie gehen wir mit dem Wortschatz um, wie kann in das Thema eingestiegen werden, wie bauen die Unterrichtsschritte aufeinander auf? Undsoweiter. (Oelschläger 2004: 33)

Natürlich sollte es generell immer eine kreative Auseinandersetzung mit einem Thema geben. Dieses Thema kann freilich einem Drama (oder einem sonstigen Text) entstammen, wie es im Schultheater auch meist der Alltag ist (vgl. Studt 2013: 6). Die wichtige, kreative Arbeit beginnt jedoch erst bei und mit der Adaptation und setzt sich dann in der Ausarbeitung einer eigenen Version (des Stückes) fort. Hier muss der Theaterlehrer als Coach zur Seite stehen, der teilweise die Schüler berät, Möglichkeiten anbietet, aber - wenn es sein muss - den Arbeitsprozess auch in die richtige Richtung (damit ist eine gemeinsame, für die Gruppe umsetzbare Lösung gemeint) lenkt. Für die Arbeit ist es zunächst wichtig, dass die Gruppe zum Einen zur Gruppe wird und sich als Team begreift, das nur gemeinsam eine gute Arbeit leisten kann. (Starallüren sind hier genauso wenig gefragt wie ein völliges Zurücknehmen und die Anderen machen lassen bzw. ein Konsumieren.) Das heißt für die praktische Arbeit, dass am Anfang einer jeden schulischen Theaterarbeit der Fokus auf der Gruppenbildung liegen sollte, die z. B. durch Sensibilisierungs- und/oder Vertrauensübungen erreicht werden kann. Zum Anderen müssen die Schüler mit Theater (also mit Darstellung, Kreativität, Ausdruck usw.) vertraut werden, besonders wenn es sich in erster Linie um Anfänger handelt. Die Schüler benötigen einen Erfahrungsschatz hinsichtlich verschiedener Ausdrucksmöglichkeiten für eigene Produktionen bzw. Präsentationen (z. B. Tanztheater, Pantomime, Choreografie, Musiktheater, Standbilder, Rhythmus, Atem und Stimme, Improvisation usw.).

> Das Einfangen des Publikums und damit ein Erfolg auf der Bühne sind nur möglich, wenn der Ausdruck in Bewegung und Stimme ganzheitlich ist, d.h. wenn die Spielhaltung einer Figur gefunden wurde. Dazu bedarf es sehr viel Grundlagenarbeit. Das Grundspektrum erlebbarer Gefühle, das jeder Mensch in sich trägt, muss für die Bühne verfügbar gemacht werden. Bewegungs-, Atem- und Stimmübungen helfen dabei, sich dieses Spektrums bewusst zu werden bzw. dieses auf der Bühne abrufbar zu machen. (Hoffmann 2008: 209)

Erst nachdem diese beiden grundlegenden Prozesse abgeschlossen oder zumindest fortgeschritten sind, können Ideen für eine mögliche (jedoch nicht zwingende) Aufführung gesammelt und entwickelt werden. Hierbei ist es natürlich am besten und schönsten, wenn das Thema, mit dem sich die Gruppe (szenisch) auseinandersetzt aus der Gruppe selbst entsteht, z. B. aus aktuellen Anlässen, aus gemeinsamen Interessen aber auch aus entstandenen Konflikten oder Problemen (in der Gruppe oder mit dem Lehrer bzw. im schulischen Kontext). Somit kann die Theaterarbeit - besonders bei Schülern in der Pubertät - ein wichtiges Instrument beim Erwachsenwerden oder im Selbstfindungsprozess und auf dem Weg zur Herausbildung einer eigenen Rolle innerhalb sozialer Bezüge werden. Natürlich können bei der Arbeit mit einem Thema wie bereits erwähnt literarische Vorlagen einfließen. Das Anbieten von (weiteren) Möglichkeiten und das Angebot zur Auseinandersetzung mit den Gedanken anderer Menschen (also Autoren) obliegt dem Lehrer, der damit auch einen wichtigen Auftrag erfüllt und Schülern Literatur auf eine andere Art und Weise (im Sinne der *literacy-Erziehung*) nahe bringen kann.

Ein wichtiger Hinweis für den Arbeitsprozess ist die Offenhaltung der Rollenverteilung, die erst zu einem späten Zeitpunkt erfolgen sollte, damit die Gesamtgruppe so lange wie möglich ihre gesamte Kreativität in die Dramaturgie und die Herausarbeitung der Figuren(konstellation) stecken kann. Wird zu früh mit der Vergabe der Rollen begonnen, denken viele der Schüler bei der weiteren kreativen Arbeit eher an die einzelnen Darsteller und nicht an die zu verkörpernden Figuren oder beschäftigen sich zu sehr mit der eigenen Rolle, so dass u. U. wichtiges kreatives Potential nicht genutzt werden kann. Es besteht also die Gefahr, dass sie bei der Ausarbeitung der Charaktere von den Darstellern ausgehen und zu wenig Freiraum für den kreativen und wichtigen Arbeitsprozess lassen, in dem auch Umwege möglich sind oder zunächst einmal in die falsche bzw. andere Richtung gedacht werden kann und sollte (vgl. u. a. Riedel 2013: 32). Wenn schließlich ein grundlegendes Gesamtkonzept eines eigenen Produkts von den Schülern erarbeitet worden ist, kann unter Anleitung des Theater-Lehrers mit der Aufteilung von Rollen (aber auch der weiteren Aufgaben bei der Entstehung eines Theaterstückes) begonnen werden. Auch in diesem Prozess soll den Schülern auf der einen Seite deutlich werden wie komplex die Erarbeitung einer Produktion ist, aber auch welchen Gewinn die Auseinandersetzung mit Theater für sie bringt. Wichtig beim gesamten Entstehungsprozess ist, dass die Schülergruppe das Produkt als ihr eigenes ansieht und sich vollständig damit identifizieren kann. Die kreativen Kompetenzen, die sie dabei erwerben, können ihnen im weiteren Leben sicherlich in vielen Situationen dienlich sein.

2 Praxisbeispiel aus der Deutschen Schule Valdivia in Südchile

Wie eine mögliche Realisierung eines Theaterprojektes für den Bereich Deutsch als Fremdsprache aussehen kann, soll das Beispiel der Entstehung des Theaterstückes *Es war 4 mal - Érase 4 veces* verdeutlichen, das im Oktober 2013 an der Deutschen Schule Valdivia (Chile) zur Aufführung kam. Hierzu im Folgenden einige persönlichen Eindrücke:

Die Idee, Theater im Unterricht zu integrieren, entstand durch die Überlegung, wie man die Schüler mehr für das Deutsch-Lernen motivieren kann. Schließlich kam die Idee auf, in der 7. Klasse zwei der sechs Deutschstunden als Theaterkurs durchzuführen. Also vier Stunden Deutsch im Klassenzimmer und zwei Stunden Theater (Übungen, Kurzpräsentationen und ein Abschlussstück) in der Schulaula. Die Leitung der je zwei Theaterstunden übernahm ich, wobei die Deutschlehrer der drei Parallelgruppen dadurch indirekt eine schulinterne Fortbildung hinsichtlich der Theaterpädagogik erhalten sollten, da sie während des Theaterunterrichts anwesend waren. Die 7. Klasse bot sich an, da die Schüler am Ende der 6. Klasse die A2-Prüfung in Deutsch machen, die über den Schulverbleib entscheidet. Meist war die Motivation zu Beginn der 7. Klasse (auch vor dem Hintergrund der Pubertät) für das Erlernen der deutschen

Sprache nicht sehr hoch, so dass viele Schüler kaum lernen wollten und die Leistungen in den Keller gingen. Meine Idee war also, dem entgegen zu wirken und ggf. durch das Theater ihr (gesprochenes) Deutsch zu verbessern sowie ihre kreativen Ausdrucksfähigkeiten zu fördern. Ich war im Vorfeld sehr gespannt, wie das Pilotprojekt von den Schülern angenommen werden würde und hatte im Laufe des Schuljahres teilweise arge Bauchschmerzen und Sorgen, da wir verpflichtend im Rahmen unseres Schulgeburtstages (155 Jahre Deutsche Schule Valdivia) am 4. Oktober ein Theaterstück aufführen sollten. Nach anfänglichen Übungen im 1. Schulhalbjahr, um die Schüler für die verschiedenen Aspekte des Theaters zu sensibilisieren, begannen wir dann Ende Juni mit den Vorbereitungen für die Aufführung.

Meine Idee war es, etwas zu Grimms Märchen zu machen, da in Deutschland 2013 das Grimm-Jahr gefeiert wurde und die Erstausgabe ihres Märchen-Sammelwerks vor 200 Jahren erschienen war, sozusagen *Schulgeburtstag trifft Literaturgeburtstag*. Das ganze bekam den Titel *Es war 4 mal*, da ich drei Deutschgruppen hatte und mein chilenischer Kollege Bruno Wersikowsky mit seiner Theater-AG ebenfalls von der Idee überzeugt war, eine Adaptation eines Märchens zu entwickeln, haben wir uns für ein bilinguales Projekt entschieden. Wir haben *Schneewittchen und die 7 Zwerge* ausgewählt, da hier von der Vorlage her schon viele Figuren bestehen und die größte der vier Gruppen 20 Schüler umfasste. Die Aufgabe an die Schüler war, dass sie das ihnen (auch aus der Muttersprache) bekannte Märchen nach ihren eigenen Ideen verändern sollten, so dass aber dennoch die Vorlage zu erkennen blieb. Wichtig war mir, dass die Schüler selbst ihre Stücke entwickeln. Genau wie die benötigten Dialoge, die wir teilweise aus Standbildern heraus improvisiert haben. Ich wollte, dass es ein Deutsch auf ihrem Niveau ist und nicht etwas, was sie auswendig lernen müssen und im Endeffekt nicht genau wissen bzw. fühlen, was sie eigentlich sagen. In einer Gruppe klappte dies sehr gut, die anderen beiden brauchten etwas mehr Unterstützung. Dennoch waren die entwickelten Geschichten zu ca. 80% das Werk der Schüler. Außerdem war für meine drei Versionen wichtig, dass sie zwar auf Deutsch aufgeführt werden sollten, jedoch auch von einem Publikum zu verstehen sein mussten, das nicht deutschsprachig ist. D. h. die Bildkraft der einzelnen Szenen musste so eindeutig sein, dass die Gesamtgeschichte zu verstehen ist, ohne, dass man die Dialoge verstehen muss. Hier setzte dann meine Arbeit als Spielleiter ein, um von außen immer die Aussagekraft der Bilder im Blick zu behalten. Die einzelnen Arbeitsschritte waren im Überblick:

1. Märchen auf Deutsch vorlesen
2. Märchen von den Schülern als Gesamtgruppe auf Deutsch mündlich nacherzählen lassen
3. Märchen in sechs bis acht Szenen einteilen lassen
4. Sechs bis acht Szenen als Standbilder visualisieren
5. Wichtige Gegenstände, Personen und Hauptthema (Moral) herausarbeiten

6. Ideen zur Verfremdung erarbeiten (in Kleingruppen auch in den Deutschstunden, da die Zeit fehlte)
7. Einigung auf jeweils eine gemeinsame Verfremdungsidee
8. Entwicklung des eigenen Märchens und Titelvergabe (auch in den vier weiteren Wochenstunden Deutsch)
9. Charakterisierung der Figuren (durch Improvisation und Zuordnung von Charaktereigenschaften)
10. Rollenvergabe (Überlegungen in Kleingruppen, eigene Wünsche, Ideen der Regie)
11. Erstellen einer Rollenbiografie
12. Malen der Bühnenbilder (im Kunstunterricht) [die im Endeffekt wegen fehlender Qualität doch nicht verwendet wurden]
13. Überlegungen zu Requisiten (teilweise auch im Deutschunterricht)
14. Vergabe von Aufgaben zum Besorgen der Requisiten (teilweise auch im Deutschunterricht)
15. Überlegungen zu Kostümen (teilweise auch im Deutschunterricht)
16. Proben in der Gesamtgruppe (zur regulären Theater-Unterrichts-Zeit)
17. Einzelproben mit Hauptfiguren (während der Geschichts- und Biologiestunden, da die Zeit fehlte)
18. Generalprobe (vor dem Abschlussjahrgang der Schule)

Das Ganze musste in einem Zeitraum von 15 Wochen geschehen, in denen jedoch drei Wochen Winterferien und eine Woche Nationalfeiertagsferien lagen, und ich effektiv nur 22 Unterrichtsstunden pro Gruppe hatte. Die Zeit drängte also sehr und zuletzt hatte ich schon fast die Hoffnung auf etwas Präsentables aufgegeben, was meinen Ansprüchen auch nur im Ansatz genügen würde. Hinzu kam die nicht immer leichte Arbeit mit bis zu 20 recht unruhigen Schülern auf Deutsch, also für sie in einer Fremdsprache. In den letzten Tagen vor der Aufführung mussten dann von Bruno und mir insgesamt über 50 Schüler koordiniert und mit Hilfe der Deutschkollegen und zwei deutscher Praktikantinnen beaufsichtigt werden. Die Proben verliefen viel chaotischer als ich es aus Deutschland gewohnt war. Es kamen zudem noch weitere Veranstaltungen in der Geburtstagswoche hinzu, was die Gesamtorganisation oftmals zusätzlich erschwerte, da beispielsweise der Aufführungsraum für Probenzwecke nicht zur Verfügung stand. Dennoch ist ein gutes Endprodukt entstanden, das mir gefallen hat, vor allem, weil ich mich sehr daran erfreut

habe, wie sonst eher schwache und stille Schüler aufgeblüht sind und ihre Kreativität genutzt haben. Schüler, die Deutsch bis dato eher als unangenehmes Pflicht-Fach wahrgenommen haben, konnten sich verwirklichen und haben zum Teil sogar die etwas größeren Rollen gespielt. Alle Gruppen haben ihr Stück als eigenes Produkt angenommen, bei dem ich von außen nur die Stellschrauben justiert habe, sonst ihnen aber recht viel Freiheit gegeben habe. Dass nicht nur ich das so sehe, konnte durch eine abschließende Evaluierung bestätigt werden, in der die überwiegende Mehrheit der Schüler das Projekt als unbedingt wiederholenswürdig bewertet hat. Auch die sonstigen Beteiligten (mein Kollege Bruno, die drei Deutschlehrer der Gruppen, die zwei deutschen Praktikantinnen, die mich sehr unterstützt haben), die Eltern und vor allem die Kinder waren nach der Aufführung am 4. Oktober begeistert. Später erfuhr ich, dass sogar die Eltern der einen Klasse gemeinsam zur Premierenfeier in ein Restaurant gefahren sind, was die Klassenlehrerin sehr gefreut hat, da es zuletzt Spannungen unter den Eltern dieser Klasse gab und so der Theaterabend als Ausgangspunkt zur Verbesserung des Klassenklimas genutzt worden war.

3 Inhalt der bilingualen Produktion *Es war 4 mal - Érase 4 veces*

Es gab (wie oben erwähnt) vier Versionen des Märchens Schneewittchen:

3.1 Schneewittchen und die 7 Personaltrainer

Abbildung 1: Abschlussszene aus Schneewittchen und die 7 Personaltrainer.

Eine Geschichte zweier konkurrierender Tennisspielerinnen vor dem Olympia-Finale. Die böse will die bessere (Schneewittchen) mit Hilfe ihres Trainers John

vernichten. Er stellt Schneewittchen ein Bein, so dass sie verletzt ist und der Sieg in weite Ferne rückt. Da lernt sie die 7 Personaltrainer kennen, die ihr helfen wieder fit zu werden. Als das die böse Tennisspielerin über ihren magischen Spiegel erfährt, wird sie böse und lässt Schneewittchen mit Hilfe ihres Trainers und vergifteten Bananen töten. Die etwas zerstreute Putzfrau stößt beim Reinigen des Fitnessstudios der 7 Personaltrainer an die Massagebank, auf die die 7 Trainer das tote Schneewittchen aufgebahrt hatten. Schneewittchen fällt zu Boden und das vergiftete Stück Banane fällt aus dem Mund. Da dies just am Morgen des Finaltages passiert, schafft sie es noch rechtzeitig und besiegt ihre Kontrahentin Raquel.

3.2 Schneewittchen und die 7 Freunde

Zwei Schwestern leben in einer Villa am See. Die ältere denkt sie sei schön, aber ihr sprechender, allwissender Papagei sagt ihr, dass ihre kleine Schwester Schneewittchen viel schöner sei als sie. Josefa wird böse und benutzt den dümmlichen Gärtner, der in sie verliebt ist. Er soll ihre kleine Schwester umbringen. Schneewittchen kann jedoch entkommen und schwimmt auf die andere Seite des Sees, wo die 7 Freunde leben, die ihre Freizeit am Strand genießen. Sie kann bei ihnen bleiben. Pepe, der Papagei verrät Josefa, dass Schneewittchen bei den 7 Freunden weiterhin die Schönste am See sei. Wieder muss der Gärtner Peter herhalten. Als Eisverkäufer verkleidet soll er Schneewittchen am Strand vergiftetes Eis geben. Als diese davon nascht, fällt sie auf der Stelle um und kann erst vom Rettungsschwimmer Raúl reanimiert werden.

3.3 Schneewittchen und die 7 Stylisten

Auf einer Modenschau erfährt das ältere Model Elisabeth, dass ein junges Model namens Schneewittchen viel mehr Applaus bekommt und sie selbst vom Publikum kaum beachtet wird. Ihr Manager sagt ihr, dass Schneewittchen bereits viel mehr Likes auf Facebook habe als sie, daher befiehlt sie ihm, etwas zu unternehmen. Er bricht bei Schneewittchen ein, schneidet ihre Haare ab und verunstaltet sie während sie schläft. Schneewittchen bemerkt dies beim morgendlichen Blick in den Spiegel, erschrickt und läuft voller Panik um ihre Karriere einfach weg. Auf ihrer Flucht kommt sie zu einem Schönheitssalon. Da die Tür offen steht, geht sie hinein und probiert von den Cremes, der Schminke, dem Nagellack, legt sich auf die Massageliege usw. Die 7 Stylisten kommen gerade in ihren Salon, als Schneewittchen auf der Toilette ist. Sie bemerken, dass jemand von ihren Sachen genommen hat und treffen dann auf Schneewittchen, die ihnen erzählt, was passiert ist. Sie helfen ihr zu einer schönen neuen Kurzhaarfrisur. Schneewittchen darf im Salon bleiben und mithelfen. Sie begeistert die Kundinnen durch ihren neuen Look dermaßen, dass alle gern die gleiche Frisur haben wollen. Auch die Paparazzi werden erneut auf sie aufmerksam. So erscheint das beliebte Model wieder auf den

Titelbildern der Hochglanzmagazine, was auch dem alten Model Elisabeth nicht entgeht. Sie schäumt vor Wut und wirft ihren Manager raus. Da sie wieder mehr Likes bei Facebook haben möchte als Schneewittchen, nimmt sie ihr Schicksal nun selbst in die Hand, bricht in den Schönheitssalon ein und hinterlässt für Schneewittchen eine vergiftete Creme. Schneewittchen denkt es sei ein Geschenk der Stylisten, probiert die Creme aus und stirbt. Erst der Kuss des vorbeikommenden Fußballstars, der sich schon auf der Modenschau in Schneewittchen verliebt hatte, lässt sie wieder erwachen.

3.4 Schneewittchen und die 7 Tropfen Blut

Die Geschichte[2] ist als Anschluss an das bekannte Märchen zu verstehen: Die böse Stiefmutter ist mittlerweile alt und gebrechlich. Um wieder jung und fit zu sein und um länger leben zu können, verrät ihr Spiegel eine Lösung des Problems. Sie muss 7 Tropfen Blut der Tochter von Schneewittchen organisieren und dieses Blut trinken. Wie damals, als der Jäger Schneewittchen töten sollte, beauftragt sie nun wieder ihre Jägerin, die Tochter des ehemaligen Jägers, die Aufgabe zu erfüllen. Sollte dies erfolgreich sein, soll die Jägerin erfahren, wo ihr Vater ist. Die Tochter Schneewittchens ist mit der Tochter der Stiefmutter befreundet. Als die Jägerin gemeinsam mit ihrem Wolf die Tochter Schneewittchens findet und ihr das Blut abnehmen will, ahnt die Tochter der bösen Stiefmutter nichts Gutes. Daher rät sie der Jägerin lieber ihr, statt Schneewittchens Tochter Blut abzunehmen. Der Spiegel hatte dies genau so schon vorausgesehen und durch diesen Trick sich selbst befreit. Als die böse Stiefmutter also die 7 Tropfen Blut (ihrer eigenen Tochter) trinkt, verwandelt sie sich in ihr Spiegelbild, der Spiegel hingegen wird endlich befreit.

3.5 Rahmenhandlung

Die Rahmenhandlung des Gesamtstücks wurde durch einen bilingualen Dialog zwischen den Brüdern Grimm gestaltet, in dem Bruno auf Spanisch und ich auf Deutsch, das nicht-deutschsprachige Publikum ein wenig auf die Stücke vorbereitet haben. Außerdem hatten die Schüler hinter der Bühne so Zeit zum Umbau.

4 Ausblick

Da alles im Endeffekt doch so gut funktioniert hat und auch die Verantwortlichen in der Schule sehr zufrieden waren, wurde beschlossen auch 2014 erneut Theater auf Deutsch im Rahmen des Unterrichts der 7. Klassen anzubieten. Das erfolgreiche Theaterprojekt führte somit dazu, dass Theater fest in das DaF-Curriculum der Schule integriert wurde. Theater darf bzw. sollte nach

[2] Auf spanisch, entwickelt von der Theater-AG der DSV.

diesen Erfahrungen in jedem Falle seinen Platz im DaF-Unterricht haben, da es positive Auswirkungen auf das (Deutsch-)Lernen der Schüler hat.

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The Bullying Prevention Pack: Fostering Vocabulary and Knowledge on the Topic of Bullying and Prevention using Role-Play and Discussion to Reduce Primary School Bullying

Peadar Donohoe and Carmel O'Sullivan

Abstract

The Bullying Prevention Pack (BPP) is a systematic bullying prevention intervention that fosters learner vocabulary and knowledge about bullying with the use of role-play and discussions. Its aim is to create a heightened awareness of the effects of bullying on peers within the school and to create a defending culture that reduces levels of bullying. Over the course of two school years the BPP was trialled with pupils and teachers in a designated disadvantaged inner city school in Cork. A mixed methods approach was used to analyse the effects of the BPP intervention. Data were gathered from pupils and teachers through learner focus groups, individual interviews, written feedback and the internationally recognised *Olweus Bully Victim Questionnaire - Revised* to quantify levels of bullying pre and post-intervention. Results indicate that enhanced learner knowledge of the topic of bullying and the use of role-play were significant factors in reducing levels of being bullied.

1 Introduction

Between 2010 and 2012 a bullying prevention research study employing a novel programme entitled *The Bullying Prevention Pack* (BPP) devised by Peadar Donohoe was implemented at an inner city school in Cork, Ireland. The BPP is an intervention that aims to enhance learner vocabulary and knowledge on the topic of bullying together with role-plays and discussions that aim to encourage metacognition: "thinking about thinking" (Flavell 1977: 107). This reflective approach about bullying explored the bullying types, the potential players involved in bullying incidents and their effects on peers, and, in this study, it proved successful in developing learner and teacher awareness about bullying behaviour that was occurring in their school. This knowledge fostered an empathetic response that helped to substantially reduce bullying at the research school compared to the control school. Both schools had

similar demographics, were designated disadvantaged and located in inner city Cork. Prior to the commencement of the intervention pupils in both schools were administered the *Olweus Bully Victim Questionnaire-Revised* (OBVQ-R) in 2010. The OBVQ-R (Olweus 2006) was the chosen survey instrument as it is internationally recognised and is considered the 'gold standard' assessment for bullying behaviours in schools (Glew et al. 2005: 1030). The choice of this quantitative measure had significant relevance for this study as role-playing methods are quite commonly used for interventions using a qualitative study design but quantitative evidence of their effectiveness is limited (Joronen, Konu, Rankin, and Astedt-Kurki 2011). The quantitative results in this study were significant. By the end of the research learners reported more than a 50% reduction in reports of victimisation by bullying. The study reveals that the role-plays about bullying and the ensuing discussions were significant factors in reducing bullying at the research school as they enhanced learner vocabulary, knowledge, metacognition and the fostering of empathy. This article will now discuss the particular approach employed in the BPP and the results which emerged from this doctoral study.

2 The Bullying Definition, Types and Participant Players

Prior to referencing the literature on the definition and types of bullying and the participant players the BPP instructed teachers to lead classroom discussions with open questions such as: "Does anyone know what the word bullying means?", "What are the types of bullying?", and "Who is involved in bullying incidents?". These open questions were designed to ascertain learner knowledge of bullying behaviour prior to the teacher closing the gap, if any, on the learners' *Zone of Proximal Development* (ZPD) (Vygotsky 1967) in relation to their knowledge of bullying, through the supplied definitions from the literature which are provided in the pack.

2.1 Bullying definitions

There is no internationally agreed definition of bullying (Craig, Henderson and Murphy 2000). From a cross-cultural perspective, one reason for this inconsistency in defining bullying stems from the use of non-universal vocabulary. For example, North Americans tend to use the term 'victimisation'; whereas Scandinavians use the term 'mobbing' when discussing bullying (Craig, Henderson and Murphy 2000). In contrast, most Mediterraneans do not have a specific word for bullying but use overlapping terms that describe a person who has no discipline and order (Kalliotis 2000). In Japan and Korea, there is no direct translation for bullying, but the words 'ijime' and 'wang-ta' refer to social exclusion of the victim by their entire class or year group (James 2010).

Cultural differences aside, a definition that has come to be accepted internationally is based on the work of bullying intervention and prevention pioneer Dan Olweus (Owens, Skrzypiec and Wadham 2012). Olweus is one

of the most cited researchers on bullying internationally, as well as providing the most widely used and accepted definition (Swearer et al. 2010). Olweus describes bullying as (1) intentional negative behaviour that (2) typically occurs with some repetitiveness and is (3) directed against a person who has difficulty defending himself or herself (Olweus 2011). Teachers at the research school were encouraged to adapt and present the definition of bullying in learner friendly language while giving ample time for discussion. Thereafter, they were encouraged to discuss the types of bullying with their class.

2.2 Types of bullying

To begin with, learners were asked open questions about their perceptions of the types of bullying. Thereafter, the following types were introduced by the teacher (O'Moore 2010):

- Verbal bullying name calling/abusive comments which can include slagging, teasing and taunting on how one looks, clothes worn, race, gender, sexuality, religion and/or disability
- Physical bullying includes pushing, shoving, hitting, hair-pulling, scratching, punching, etc., and can include damage to personal property
- Gesture bullying is non-verbal aggression that can include intimidating behaviours such as the cold stare, slitting the throat mime, dirty looks and/or behaviour that mocks someone
- Exclusion/Relational Bullying occurs when a child is isolated from a peer group by preventing her/him from joining in games, school activities and other social activities. Behaviours/actions can include cold shouldering, nasty notes, spreading false rumours and/or offensive graffiti
- Extortion Bullying can include demands/threats for money, possessions or equipment. Targets may also be blackmailed to engage into anti-social acts
- Cyber-bullying can take the forms of text messages, phone calls, online chat rooms and instant messaging

Following the introduction of the bullying definition and types, the learners are introduced to *The Bullying Circle* (Olweus 1993).

2.3 Potential players in bullying incidents

Bullying is often a group process which can involve various participant players (Salmivalli 2010). Salmivalli (2010) suggests that children are not just bullies and/or victims in bullying incidents but can play other parts. For example, they can act as assistants who encourage the bullying behaviour or act as lookouts

for teachers who might intervene. On the other hand, they may be defenders, who try to stop the bullying. Furthermore, these roles can be fluid (James 2010) as students can play multiple roles in the bully/victim continuum such as engaging in bullying behaviour in one incident, being targeted in another or intervening (Salmivalli 2010). Figure 1 below depicts these potential roles:

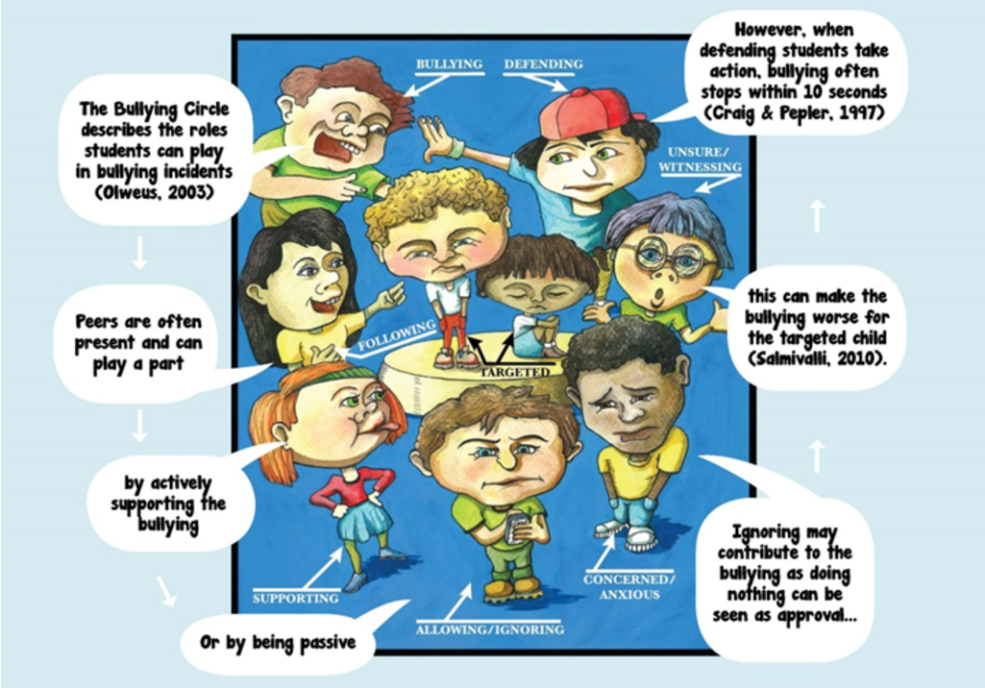

Figure 1: Fig. 1. The Bullying Circle with participant players (adapted by Donohoe and Dummigan, 2015)

The learners were introduced to The Bullying Circle and asked if they could relate these roles to their own experiences. Without naming or blaming any peer, they voluntarily described bullying incidents that happened in the school and were asked to name the type of Bullying Circle players involved.

Once the definition, types and players had been introduced, the learners were then coached to present role-plays on school bullying and be ready to discuss the role-play scenarios demonstrating knowledge using the newly acquired bullying vocabulary.

3 Exploring Bullying Through Role-play

3.1 The significance of role-play as a metacognitive tool

Over the last sixty years the recognition of role-play's "potential as a valuable education method" (O'Sullivan 2011: 510) has grown both as an educational resource and a research tool. In the classroom setting role-play's constructive

use can potentially contribute to a learner's understanding of the world, clarifying or modifying it (O'Neill: 1995), helping them to gain skills in social interactions which include the "ability to communicate their understandings and feelings" (Bolton 1979: 71) and to,

> . . . consider ideas from different perspectives, to think of possibilities. Role-play is concerned with representing and exploring different people's points of view, and different points of view forge different types of knowledge. It places participants at the centre of the learning experience, and allows them to build their own bridge of understanding. As a result of this informed consideration, they are better able to resolve problems and issues. (O'Sullivan, 2011: 513)

This 'informed consideration' is a significant goal of the role-plays and ensuing discussions of the BPP which have the aim of helping learners to become more knowledgeable of what bullying is, the part and/or parts they and others could potentially play in bullying incidents which, in turn, might aid their understanding of how bullying affects themselves and their peers emotionally and cognitively. By seeing and perceiving the world from different role perspectives and at the same time being able to relate the role to one's own outlook, the potential for empathy and the understanding of complex situations may be developed (Bagshaw et al. 2005). The fostering of empathy was significant in this study because an empathetic response has been shown to be stunted or lacking in those who engage in bullying behaviour (Gini et al. 2007).

Therefore, it was conceived that a pro-active use of role-play with ensuing questioning and discussion sessions on the topic of bullying, could generate opportunities to create a robust metacognitive peer learning environment where multiple perspectives combine to question and create knowledge as to what bullying behaviour is, the roles peers can in play in promoting or not promoting a bullying culture in their school and making a team effort to create strategies that are preventative in nature.

3.2 Role-play implementation

The BPP was enacted over a five-week period in years 1 and 2 of the study. The first four weeks were concerned mainly with creating knowledge about bullying through the use of role-play scenarios and ensuing discussions. These discussions helped to re-inforce the knowledge of bullying from the literature and also to understand how bullying was manifesting in the school and affecting individuals. The BPP session content was divided as follows:

Week 1: Bullying in our school: Discussions as to what learners knew about bullying, the forms it can take in the school and a review of the definition and types from the literature

Week 2: Bullying role-plays: Introduction to the participant players in bullying incidents, followed by improvised learner role-plays on school bullying. Role-plays were followed by a question and discussion session that addressed the following questions:

- Does it keep happening? Was it bullying or a once-off incident? [The repetitive nature of the aggressive act is a key part of the definition of bullying (Irish Action Plan on Bullying 2013)]
- What type(s) of bullying was it?
- Which Bullying Circle players were involved?
- How do you think the targeted child felt?
- What were the others thinking/feeling?

Week 3: Onlooker Role-play: The role of the onlooker and what they could possibly do to help was discussed. Then, through modelled and improvised role-plays, learners were encouraged to report bullying and defend the victimised child. Significantly, teachers were advised that the role of the defender should be played by a popular child. This strategy was proposed because research has shown that popular children can be an influential resource in changing classroom attitudes to bullying (Dijkstra, Lindenberg & Veenstra 2008). The social status of group members impacts upon the end result of the group's thinking as ideas from students with higher peer social status are more likely to be valued, while ideas from students with lower peer social status are likely to be ignored, rejected, or absent: "The nature and quality of the relationships between the participants in a group also contribute to the degree to which the interactions among the participants are successful" (Dijkstra, Lindenberg & Veenstra 2008: 230). Hence, awareness of the influence of the popular child as a defender was crucial to the overall success of class group endeavours to counteract and prevent bullying.

Week 4: Defending with Confidence: In these suggested role-plays the learners were asked to display confident behaviour when defending. As an aid to the collective efficacy to prevent bullying in their school all children were coached in defending with confident behaviour. Children who bully tend to pick on children who have low status in the social group (Matthews & Kesner 2003). Children who display low status behaviour may be giving cues to their peers that shows they are not confident and secure (i.e. poor eye contact, fidgety gestures, poor posture) (Pierse 1995). To counteract this, the *Confident Behaviours Exercise*, which was devised by Peadar Donohoe, is played as a way to help children become more aware of behaviours that display high and low confidence. The participating teachers introduced the exercise by asking the learners what the word 'confidence' meant to them. Learner answers were noted and discussed. If needed, the teacher also provided the following definition: "belief in yourself and your abilities". The class was split into two, with the teacher ensuring that there were learners of varying confidence levels in each group. One group, *Group High Confidence*, stands to one side of the room and *Group Low Confidence* on the other. The teacher assigns the behaviours (listed below) to the respective assigned groups and asks them to show what the behaviour would look like. The teacher coaches if necessary.

The exercise was then repeated vice versa so that all children had a chance to model confident behaviours. After coaching the exercise, the teacher then asked four volunteers to participate in a defender role play and assigned the parts of bully, follower, victim and defender. The instructional strategy was to encourage the learners to use confident behaviours from the exercise within their role-play. Once this was coached and understood by the group, the entire class was asked to create role-plays where the defender employed confident behaviours.

Week 5: The Contract: Learners signed a contract to prevent bullying in their school. At this point in the BPP intervention the aspiration was for learners to be able to:

- define, identify and discuss bullying types;
- discuss the participant players in *The Bullying Circle*;
- relate how bullying behaviour affects oneself and one's classmates, and have greater understanding and empathy regarding the thoughts and feelings of others who have experienced bullying;
- know what steps to take if they found themselves a target of bullying;
- demonstrate confident behaviours;
- show how to defend by reporting to someone in authority or intervening if they feel safe and supported.

The content of the contract re-iterated this knowledge along with learners' ideas and methods to prevent bullying that also took into account the school's anti-bullying policy and procedures.

After the initial five-week intervention there were monthly check-ups by the class teacher. The exact content of these sessions was left to the discretion of the individual teacher who is in the best position to assess learners' needs or deficits with regards to bulling vocabulary and/or knowledge. However, suggested topics included a review of the bullying lexicon including the definition, typology, Bullying Circle players, discussions on bullying incidents that may have occurred (without naming or blaming) and discussions about whether agreed procedures to counteract bullying were working or not, role-playing bullying scenarios, discussing bullying, review of the contract, and creating amendments/changes to the contract if needed. The main aim of these follow-up sessions was to keep the contract fluid and responsive to learner needs with regards to bullying behaviour and to reinforce the message that the school authorities were supportive of The BPP initiative in the long term. This was a specific recommendation of the BPP, as the literature suggests that schools, which have high levels of prevalence, often do not have a culture that supports interventions over time (Polanin, Espelage and Pigott 2012; Ttofi and Farrington 2011).

4 Methods

The research group involved a total of 231 male primary school pupils (55 in year 1 and 176 in year 2), and 13 teachers (3 in year 1 and 12 in year 2). Alongside qualitative evidence, the study employed the OBVQ-R to generate quantitative evidence to examine the impact of the BPP at both the research and a similarly sized control school. For the quantitative analysis a comparison was made between the fourth, fifth and sixth classes at the research and control schools. Both were designated disadvantaged schools and located in inner city Cork. The control school had a total school population of 150 students, 14 teachers with 61 learners in the fourth, fifth and sixth classes that could potentially participate in the OBVQ-R survey. The numbers present on the survey implementation days were as follows: in December, 2010, the research school had 52 students self-reporting in the pre-intervention analysis and 52 reporting in June, 2011. The control school had 57 self-reporting in December, 2010, and 55 in June, 2011. For the May, 2012, survey 30 students self-reported at the research school and 35 at the control school. The reduction in numbers in May, 2012, is due to the fact that by the end of the second year only the fifth and sixth class learners had completed the questionnaire, as the sixth year pupils who participated in the first year of the intervention had moved on to secondary school. Hence, the overall amount of respondents had decreased.

The qualitative data collection strategy at the research school included weekly written teacher feedback and individual face to face meetings while the intervention was being implemented, learner focus groups each year (fourth, fifth and sixth class in the first year - the third class was included in the second year), teacher interviews in the second year, and an interview with the school principal at the study's end.

Initially, the plan for the intervention in the research was to track the boys of the fourth, fifth and sixth class in year one, and to track the same fourth and fifth class learners who had progressed to fifth and sixth class respectively in year two. However, in September 2011, the principal indicated that they were very pleased with teacher and learner reports of bullying being reduced at the research school and asked for the BPP to be used on a whole school basis for the 2011-12 school year. While this was unexpected, it provided an opportunity to see if the programme could be implemented on a whole school basis as evidence from the literature suggests that bullying prevention efforts on a whole school basis tend to be more successful (Thompson and Smith 2011; Ttofi and Farrington 2011).

4.1 Teacher data

An overview of teacher data in year two of the study, analysed according to emergent themes, is presented in Table B below. The junior strand represents feedback from junior infants to first class (five classes in total, ranging in age from 5-7 years) and the senior strand represents second class to sixth class (five

classes in total, ranging in age from 8-12 years).

Overly long instructions was a common theme reported by both strands. The BPP hand-outs were initially designed to provide detailed information and instruction so that teachers would be well informed about current research on the bullying phenomena. However, teachers pointed out that they were very busy and needed concise information and jargon-free instructions in a bullet point format if possible. The amended handouts in the BPP were well received in the second year of the study.

Role-play was reported as problematic for some teachers in the junior strand. The senior infants and first class teachers noted that the role-plays were over the learners' heads. In contrast the 2 junior infants' teachers reported that they had no issues with the Bully Enactment, Reverse and Onlooker role-plays but noted that the Defender Role-play was 'too complicated' for their young pupils.

With regards to knowledge of bullying typology, once-off incidents of aggression were being reported as bullying during the intervention. This was noted as an issue in both strands and teachers reported that they had to be consistent in their instructions to learners that bullying incidents had to be repetitive and intentional in order to be considered bullying. Junior strand teachers were encouraged to use their discretion with the amount of bullying types and the Bullying Circle players introduced to young learners and, they reduced the vocabulary in these areas with good results.

Discussing their own experiences proved to be a key area for developing the learners' metacognition in this study as talking and questioning each other's views is acknowledged in the literature as engaging learners intellectually, emotionally and socially (Boud 2001). This approach in the BPP of encouraging peer learning as a metacognitive strategy was highlighted by the third class teacher: "They listen to their peers far more than me". With regards to the fostering of empathy, a junior infants' teacher reported that discussing feelings had a positive effect in reducing bullying:

> "They are much more aware of the effects it has on other people. That's one of the biggest benefits that they see how it could hurt other boys in the classes. It's amazing. Even their behaviour towards one another in the class has been positively affected as well as out in the yard."

In the senior strand teachers reported that the activity of doing the role-plays was significant for empathy generation and creating knowledge about bullying. The third class teacher reported her thoughts on this, "Getting to act it out and empathise with their character that was very important for their understanding of bullying".

Overall, the teachers in both strands reported that the discussions, following the role-plays, were a positive strategy for talking about feelings and fostering empathy. Significantly, the 'no name, no blame' approach (Maines and Robinson 1997) adopted by the BPP aided the discussions as described here by Craig, a fourth class participant: "It was easy because we didn't have to name out names and we could just tell out what happened without feeling bad about it".

4.2 Review of learner qualitative data

There were three main objectives of the learner focus groups: 1) to ascertain their knowledge and understanding of the bullying topic, 2) their ability to defend, and 3) if they felt that bullying had been reduced at their school. The data which follows is compiled from transcriptions of the focus groups which took place with representative samples of six learners from each the participating third, fourth, fifth and sixth classes. An overview of the data is presented in Table C below.

By the end of the study, all focus groups reported that they understood bullying as repeated aggression. The data supports the claim that this important part of the definition of bullying had been successfully communicated to them by their teachers and through using the BPP.

Learners reported that overall they were confident defenders whether it was by direct peer-to- peer intervention or reporting bullying incidents to a trusted adult. The approach of reporting to a teacher was commonly cited by the learners, as their belief in the teacher efficacy in dealing with a bullying incident had strengthened. With regards to this belief, Jim of third class noted: "It's easy to talk about it because I know I can talk to the teacher who will do something about it". This view echoes research which asserts that interventions which have a lasting impact are those in which the learner has a strong belief and faith in the teacher's ability to deal with bullying (Action Plan on Bullying 2013; Smith 2011).

All groups indicated that the 'no name, no blame' approach (Maines and Robinson 1997) to talking about bullying incidents was a significant aid to the discussions. Overall the discussions about bullying incidents and how it made the learners feel received very positive reports from each class group. However, there were a small number of learners with reservations on the topic of discussing feelings, such as Michael in fifth class who reported his fear that "they'd all mock us". Kevin of third class said that after he shared his story of being bullied he "felt a little more sadder". However, awareness of these sad feelings had a positive effect in that it aided the engendering of empathy in many students, with Philip of third class reporting that the awareness of his 'feeling sad' made him more willing to help a student who was bullied: "I would feel sad and feel I would have to do something for him".

Overall, learners perceived that there was a reduction in bullying in their school and this was also reflected in the quantitative data.

4.3 Results from the Olweus Bully-Victim Questionnaire – Revised (OBVQ-R)

The OBVQ-R is comprised of 39 questions about being bullied, bullying others and perceptions of bullying. For the purposes of this article, data from a selected number of relevant questions will be presented. Pupil responses to question four, "How often have you been bullied?" are considered particularly significant

for gauging overall levels of school bullying victimization (Olweus 2007) and are of prime interest to this research.

In December, 2010, June, 2011, and May, 2012 the OBVQ-R surveys were administered at the research and control schools. At the research school teachers were coached on BPP implementation. This continued for two school years. At the conclusion of the intervention, the May 2012 surveys indicated in the categories of victimisation by bullying that there was a 53.7% increase at the research school whereas at the control school there was an increase of 16.9% in reports of victimisation by bullying at the control school.

Figure 2 shows that at the research school in December 2010 59.6% of pupils reported not being bullied, with 5.8% of pupils reported being bullied several times a week. Results from the control survey were comparable as can be seen in Figure 3.

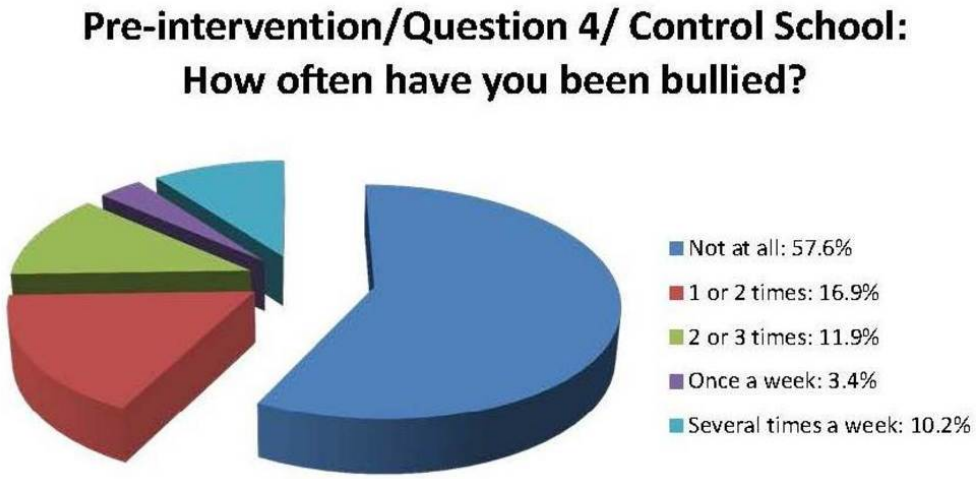

Figure 2: Learner responses to OBVQ-R Question 4 pre-intervention, control school (December, 2010)

Figure 4 provides a direct comparison between the research and control schools with victimization reportage at 40.5% at the research school and 42.4% at the control school.

Comparing these percentages to other surveys conducted in Ireland[1] is insightful:

1. A nationwide survey conducted in 1997 (O'Moore, Kirkham and Smith) found that 31% of Irish primary pupils reported were being bullied.

2. The Health Behaviour in School-aged Children (HBSC) survey (Walsh, Clerkin and Nic Gabhainn 2002) found that 23.3% of primary school children reported being bullied.

[1] In Ireland the education sector comprises national primary and non-aided private primary schools. Education at primary level comprises standards 1 to 6 with children enrolled from age 6.

3. In the ABC survey the numbers reported being bullied in primary schools was 15.6% (Minton and O'Moore 2008).

4. The Growing Up in Ireland (2009) survey showed that 40% of nine-year-olds reported being victims of bullying in the previous year.

5. In a 2010 survey that combined reports from primary and secondary school children, 24.3% of respondents aged between 10-17 reported that they were bullied at school at least once in the past couple of months (Callaghan et al. 2010).

6. In a more recent survey of Irish secondary school pupils conducted by Minton (2010) 35.3% was the average reportage of victimisation.

Comparing this data to the study results reveals that both the research and the control schools are at the top of the bullying reportage range with victimisation rates of over 40% each. This may be attributable to the fact that both are inner city schools and designated disadvantaged. It has been reported in the literature that schools in low income areas tend to have higher levels of bullying (Farrington 1993) with Rosenstein-Manner (1991) reporting higher levels of bullying in inner city schools. Internationally, the phenomenon of low income appears to correlate with higher levels of bullying with more than half of the student population of low to middle income countries reporting that they experience bullying (UNICEF 2014).

Responses to the post-intervention survey in 2012 demonstrate that there was a significant decrease at the research school compared to the control school as depicted in the figures below.

Figures 5 and 6 illustrate the differences in victimisation reporting between the research and control schools near the end of the school year 2012. At the control school a pupil had a 57% greater likelihood of being victimised by bullying than at the research school. Looking solely at the levels of bullying reportage at control school in Figure 6, student responses show that there was a 16.9% increase in victimization by bullying over the 18-month period from December 2010 to May 2012.

Figure 7 below puts into sharp relief the reportage of bullying at the research and control schools through direct comparison.

Figure 7 illustrates reportage of bullying victimization as a whole, regardless of frequency compared to non-reportage. The survey data shows that there was a 119.7% bullying victimization reportage differential between the research and the control schools by the end of the research period (research school 23.4%, control school, 51.4%) whereas at the start of the study the differential was only marginal (research school = 40.5%, control school = 42.4%). Therefore, the data clearly demonstrates that learners perceive a reduction in bullying at the research school. The only variable reported from the research school principal during the 18-month study period which would not have impacted upon the results was the introduction of the BPP.

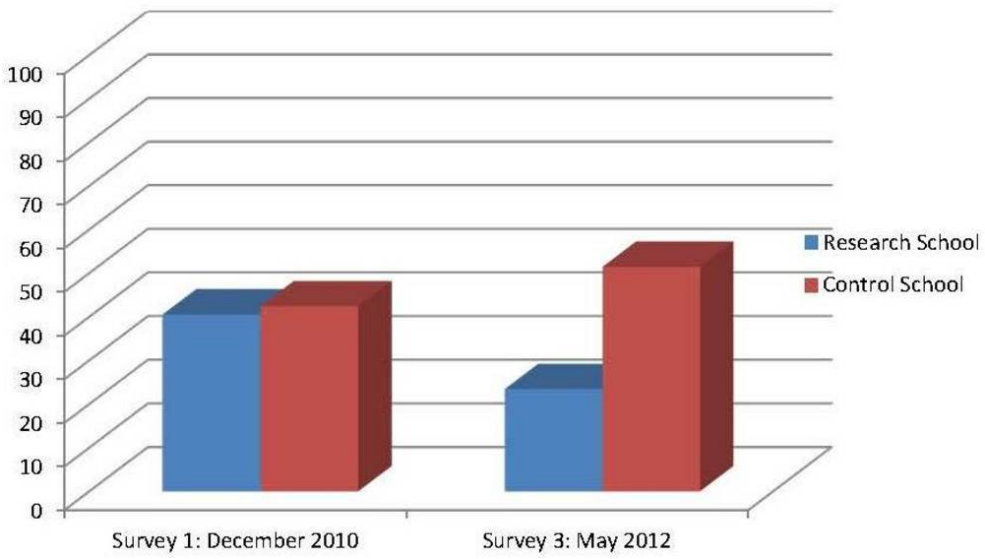

Figure 3: Comparison of bullying victimization reportage at the research and control schools pre and post-intervention

5 Conclusion

The survey results provide strong quantitative evidence that the BPP was effective in reducing bullying over the long term. This was also confirmed by the qualitative data from the teachers and learners which support a strong majority perception that bullying was reduced at their school. The evidence from this research study suggests that one of the main reasons for this were the interactive role-plays that engendered peer learning. The following quote from the sixth class teacher is reflective of this prevalent attitude as reported in the data. When asked to sum up his thoughts on the BPP implementation after 18 months, he said:

> "The drama, the fact that they are learning about bullying, the terms, the definitions, they are learning it through role-plays, they are actually able to link in their heads what physical bullying is with the drama they've done. [. . .]They have a link in their heads so they know what it is. So they can very quickly identify it. And they know the steps in how to deal with it again because they've dealt with it through drama in the class. They know what from a to b to c to d should be. They know the steps and how to do it. I found that as a teaching aid it has been brilliant, a very good idea in how to deal with bullying. I personally found it very helpful."

The evidence from this study supports the claim that the BPP's emphasis on creating knowledge about bullying by fostering vocabulary on bullying typology, and by reviewing the learners' experience of bullying with role-plays and ensuing discussions, was instrumental in reducing the levels of bullying at

the research school. By the end of the intervention learners were better able to identify and discuss their feelings and those of others at length. The role-plays and discussions were mutually generative in creating empathy. This potential is summed up by the third class teacher:

> "It was just theory but actually putting it into practice, exploring difficult issues through the fictional lens is very important. Getting to act it out and empathise with their character that was very important for their understanding of bullying. If we didn't have the role-plays, I don't think it would have been half as effective."

This study has provided clear evidence that the ensuing discussions based on the role-play content strengthen learners' empathy and knowledge further, thereby laying the foundation for a robust and pro-active anti-bullying school environment.

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Producing Knowledge in Self-Organized Artistic Settings through Performative Research and Artistic Intervention

Hanne Seitz

Abstract

The following article presents the *Young Tenants*, a project that gave young Berlin adults the opportunity to use vacant spaces for art and culturerelated purposes. Through organizing and participating in activities in these spaces they discovered their artistic creativity and craftsmanship, practiced cultural participation and engaged with the community. In contrast to what they typically experienced in school or in out-of-school education, the project emphasized selforganization and an environmental approach towards learning. The accompanying research called for a different logic of enquiry than in the usual discursive mode of qualitative social research. The tenants were regarded as coresearchers, capable of finding creative solutions for the problems that arose while working towards the goals they had set for themselves. They produced knowledge through their art making, which was expanded, transformed and renewed through a practice-based action research process. At the same time, since understanding is not always reducible to language, we focused on their actions as expressions of embedded knowledge and considered the project to be a practice-led performative research. Additionally, we unlocked further potential though artistic interventions that served to enrich their activities, deepen reflection, and challenge the knowledge generated.

Why is the classroom the main place where lessons take place – who decided that?
More community life on the streets, more participation!
More places where young people can easily showcase their creative work.
(Statements from peer-to-peer interviews, Kulturprojekte 2010)

1 Berlin youth demand self-organized artistic settings

In a peer-to-peer survey, conducted in 2010, over 300 youngsters and young adults from all over Berlin were asked about their understanding of art, their interest in creative activities and cultural education programs. They emphasized the shortage of public spaces for young people and complained that (aside from

streets, fallow wastelands or shopping malls) the only uncomplicated and easily accessible space was the internet. Social networks involve no major expenses and offer platforms which give young people visibility, but they also create a constant pressure to perform and to be up to date at all times. The interviewed youngsters therefore expressed a need for analogue forms of communication that facilitate a deeper and more meaningful facetoface exchange. Instead of availing themselves of the virtual options provided by the digital media, they wanted to step onto real stages and engage with the physical world of bodies, materials and spaces.

In response to the survey, the young interviewers established the 'Young Council' (Junger Rat) and organized a youth conference aimed at investigating potential forms of active participation for them in the area of art and culture. Most of the conference members felt that school was not an appropriate place for the sort of creative work they had in mind. Being suspicious of all kinds of educational settings they even hesitated to take up opportunities offered by cultural institutions, e.g. museums, theatres or literature houses. Many of them held prejudices against 'highbrow culture' and associated it with old paintings, dusty museums, longwinded theatre performances, boring concerts, dry lectures and, as they put it, cultural events for "artzealous middleclass bores". And those who had already participated in one of those cultural educational programs felt that it had just followed a foreseeable template. They explicitly criticized the fact that the organizing adults who had encouraged the youngsters to participate had in fact strategically 'used' the interaction with them to realize their own project aspirations. Moreover, they felt that such regularly offered programs were not 'artful' enough and often functioned as a 'social repair kit'. The conference participants stated that their own creative endeavor and specific style was not sufficiently acknowledged or even considered to be of artistic value.

The discussions at the conference on basic questions about art and culture were controversial and emotionally guided, but all participants agreed that there was a need for cultural and artistic experiments and a closer engagement with the environment. They asked for a framework that would enable them to become independent and responsible and give them an opportunity to engage in active citizenship. The conference participants finally adopted a kind of manifesto. Their list of demands, addressed to Berlin's City Council, was quite long. It is noteworthy that the first item on the list was their wish to be trusted with the responsibility to run selforganized spaces for artistic and creative activities, i.e. rooms designed by themselves where they would share their skills and creative practices with others and also showcase their cultural achievements for the wider community. After having received broad public attention for being the initiator of the conference, the Young Council started to play an increasingly successful mediating role between young people, cultural institutions, and politicians. And finally, their demand for selfregulated spaces was met. The Berlinbased *Internationales JugendKunst und Kulturhaus Schlesische27* which had helped to organize the peer-to-peer survey and provided the space for the

youth conference, reacted to the needs by facilitating a project called *Young Tenants* (Junge Pächter).[1]

Kreative Köpfe // A vacant pub in the Spandauer Neustadt, – a neighborhood in Berlin which has not yet been earmarked for gentrification. Young people furnish the space, start an improvisation theatre group, run a creative writing workshop and set up a photo studio. The activities in this longterm vacant space are being critically observed by the neighbors. The project starts with an opening event at which around 80 young guests are introduced to the forthcoming initiatives. Someone who thinks the invited band is playing too loudly has apparently called the police. The officer, however, remains friendly and finds that the music is hardly louder than the noise coming from the busy street outside: "Oh, I see, it's a youth project sponsored by the Berlin City Council, well that's okay then." It hardly comes as a surprise that, later on, the son of the policeman joins the improvisation group and even the officer himself at some point shows an interest in the various activities going on in the space. The members of the photo group, for example, manage to recruit a friend who is a makeup artist in a theatre. They start to provide a special portrait service for their friends, families and occasional passersby. Famous actors from the world of film serve as a source of inspiration for the somewhat unusual, quirky portraits which the group will show later on in an exhibition.

Figure 1: Fig. 1. "Schlesi19", tenant space in Berlin-Kreuzberg (© Schlesische27).

[1] Parts of this and the following two chapters have been published in German (Seitz Steinkrauss 2013).

2 Creative practice performed by young tenants

Being a non-formal and out-of-school education institution in the cultural field, the *Schlesische27* normally offers arts and crafts courses, projects and workshops for children, youngsters and young adults. In the case of the tenant project, it set up what might be called a 'program without a program'. This included the handing over of unoccupied sites to young adults (most of them aged between 17 and 25) in six city districts. For a limited period of time they were given the opportunity to use deserted shops, empty pubs, an old carriage house, etc. in those districts to perform their own artistic and cultural endeavors – small events for friends and youngsters in the immediate neighborhood and possibly from other parts of the city. The tenants received a small budget and were given full responsibility for their spaces – on the condition that they would work on a cultural concept, give themselves house rules, make a financial plan, and invite the public at least once every three months to certain events.

The project started in 2011 and ended in 2014 and ran over three cycles (each year from September to June). New members were allowed to join at the start of a new cycle, which typically began with a so-called project forge (Projektschmiede) at *Schlesische27*, when around 80 young people from all over Berlin from different social backgrounds met for a twoday workshop. During these two days they were introduced to cultural pilot projects and artistic initiatives (like the architect group *Raumlabor*, or the members of *Prinzessinnengärten* that ran the first urban gardening initiative in Berlin). They offered an inspiring range of ideas as well as a forum for mutual exchange. The young adults also got an insight into organizational and technical issues, such as conflict management, legal issues, budgeting, public relations and the intermediate use of urban spaces.

The participants discussed their ideas at the project forge in randomly formed groups and in creative workshops, developing and designing their 'hotforged plans' (Heißschmiedepläne) to arrive at initial mutual agreements. They used a wide range of materials to build models and threedimensional objects which were then displayed on doorsized big black wooden panels to visually express their ideas for the use of their spaces: surreal places, e.g. connecting a cinema, an office for social design, a photographic lab, and an outdoor area for urban activities. Witty and creative names for the future spaces were found: *Machwerk, Heim(e)lich, Photosphaere, Kreative Köpfe, Dorfplatz Untertage, SpaceShuffle*, etc. In the second cycle the project forge started with a floor plan of six rooms in the so-called Red Hall at *Schlesische27*, each one representing a tenant space. The tenants of the first round furnished them with one or two items (an armchair, a lamp, a kidneyshaped coffee table from the 1950s, etc.) which attracted the newcomers into the space. Here they began to discuss their visions of a possible usage and, again, presented this on a wooden panel.

The young people who got involved in the tenant project were ambitious, courageous, full of energy, and ready to tap into their creativity in order to serve

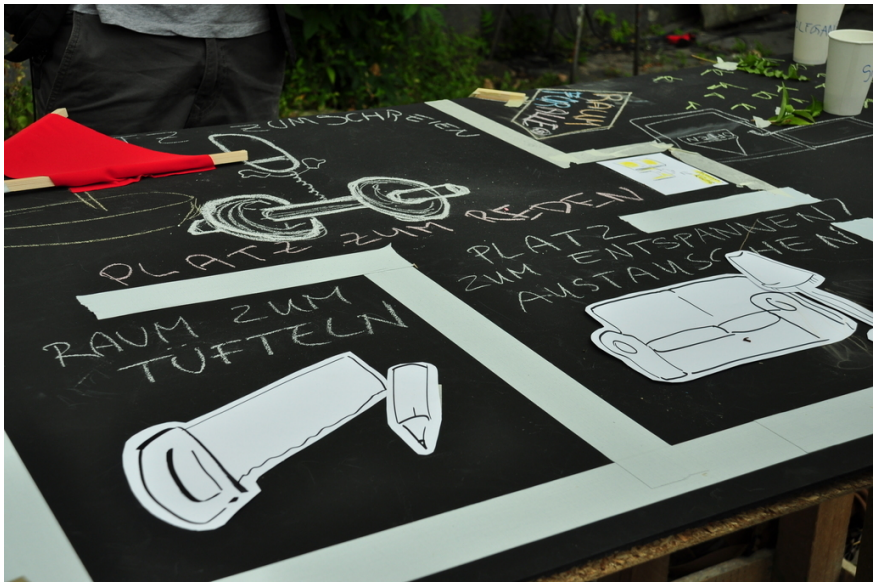

Figure 2: Fig. 2. Planning spaces at the project forge (© Hanne Seitz).

what they perceived as the cultural needs of the wider public. They gradually became promoters and hosts while developing their projects and workshops, including the PRrelated work. The *Schlesische27* engaged professionals dealing with theatre, music, dance, visual arts, or film from various cultural institutions in Berlin to support them, e.g. the *Neuköllner Oper, Arsenal Institut für Film und Videokunst, Tanzwerkstatt DOCK 11, Schlossplatztheater Köpenick, JugendTheaterWerkstatt Spandau*. However, these mentors gave technical, organizational and artistic advice only when the young people explicitly requested this kind of assistance. Working together with the mentors meant that the young tenants could also become more aware of different career profiles in the cultural sector and gradually develop a better understanding of professional working conditions and standards.

Dorfplatz Untertage // Small, handwritten signs point the way through the meandering (under)grounds of a former brewery in Neukölln. They lead downstairs into a dimly lit hall, which seemingly disappears into the catacombs of this old site. On the left a door opens to a theatre space with old carpets, a hotchpotch of chairs, a stage, a lighting control desk and a bar. Someone is rehearsing. Two corridors further down is a spacious room that surprisingly offers daylight and a good view from within this building situated on a hillside. In the middle is a selfbuilt kitchen and there are also some reclaimed sofas. This room serves as a meeting place for the young tenants who have set themselves up in the adjoining rooms. Ten tenants are having a first go at their adaptation of Gertrude Stein's "Dr. Faustus Lights the Lights": a Dadaistic collage called "Dr. Faustus Lichterloh" focusing on the difficulty of communication. The choir that rehearsed here the day before has almost 50 members and will soon give an openair concert. In another room a tenant is surrounded by instruments

made of junk: different kinds of buckets, sculptures shaped out of sheet metal, a bass whose strings are made from the type of wire used for bicycle brakes. The vibraphone is made out of plastic tubes and is played with flipflops. This does not only sound nice, but also looks good. The music lifts the spirits of the group in the kitchen who is cooking chili con carne; on today's menu is a hot and very spicy meal.

3 Producing and sharing knowledge in tenant spaces

After getting the keys, the tenants began the renovation and design of their premises. In some cases this turned out to be very tedious. A bazaar at *Schlesische27* provided them with their first items of furniture. Other things they needed were supplied by sponsors or borrowed, free of charge, from supportive individuals, including the mentors. A wide range of activities were developed in the tenant spaces: handicraftoriented projects, performances, theatre or musical events, workshops, poetry slams and, in one case, the tenants even explored the 'art of living' in the manner of the avantgarde aesthetics wanting to fruitfully merge art and life in order to contribute to artistic and social progress.

Networking between the different groups in the rooms and also among members of the tenant spaces in the other city districts generated contact between different communities and youth cultures. Friends and residents in the neighborhood were encouraged to participate in the young tenants' projects. In the beginning, the tenants were not keen at all on asking for help or learning from the expertise of their mentors. The young tenants felt professional enough to work independently and make their own arrangements. In doing so they sharpened their ability to perceive but also their capacity to produce, thus realizing what the ancient Greek called *aisthesis* and *poiesis*. Their learning took place outside of any formal educational services, in environments which posed far greater challenges and were much closer to reality than in any school context. The tenants learned to come up with creative solutions and act responsibly in contexts which really mattered to them.

At the general meetings, which were held in the tenant rooms, the young people shared their ideas, their knowledge and, invariably, negotiated personal values and preferences. The discussions were both unsettling and reassuring, but they always resulted in the tenants reflecting on and reviewing their own points of view. It was particularly in situations of conflict that they realized a democratic approach cannot be taken for granted, but that it actually needs to be repeatedly practiced and re-negotiated. There was no prescribed structure or list of functions. The tenants themselves were in charge of formulating the criteria which were to form the basis for how their project was managed. Nobody controlled them, or checked, for example, if the law on protecting minors was observed or the property was used in an appropriate way. Having been trusted with responsibility is perhaps the very reason why the young tenants did not abuse this trust.

Figure 3: Fig. 3. “Machwerk", tenant space in Berlin-Wedding (© Schlesische27)

In the beginning they were happy enough amongst themselves, but the more the project developed, the more they overcame their inward orientation; they seized the opportunity to become visible, go public and leave their mark. It was inevitable that this involved a great measure of conflict (e.g. with neighbors). The generally functional orientation of adults contrasted with the young people’s desire for a playful and sometimes anarchic rearrangement of their spaces and the use of uncommon and somewhat subversive strategies. Similar to a ‘bricolleur’ they took apart what was given and used the elements to construct something different. The functions of ‘inherited’ objects, e.g. an old sign on the façade, a counter, an empty tool rack, and some oldfashioned wallpaper were creatively converted. There seemed to be no end to the imagination of the young tenants who, again and again, came up with yet another unconventional use of their spaces.

Having been trusted with responsibility and appreciating the exceptional opportunity to organize themselves, the tenants were soon keen to defy the clichéd image that is often associated with youngsters, i.e. that they are inconsiderate, unproductive, and even destructive. They were, for instance, concerned about their neighbors and willing to listen to them when they said they felt disturbed by the noise levels in the tenants’ spaces; they gave a hand when children in the neighborhood needed help with the repair of a bicycle, and they showed a sense of responsibility for the correct disposal of the chemical liquids they used to develop analogue photographs with. Regarding the wider political context, they shared a deep concern for people who find themselves in lifethreatening situations in the Mediterranean and questioned the existing European asylum policies. In their theatre piece “Dr. Faustus Lichterloh” light played an important role, which was understood as a key metaphor for the

empowerment of the young people – the 'illumination' of their practices.

Looking back over three project cycles, it seems that the tenants got what they had asked for: a space to develop and share their own ideas and where they could offer creative workshops, produce cultural programs and sitespecific events. And, speaking of light, it is noteworthy that the young people often were in the public spotlight. Their projects were met with approval in radio features, newspaper reviews and various other publications. The cultural department of the Berlin Senate even invited them to participate in a discussion on youth and urban culture, and the Federal Government Commissioner for Culture and the Media honored them with an annually awarded prize, the *BKMPreis Kulturelle Bildung 2013*. And, last but not least, the tenant project was acknowledged as an example of 'best practice' within a European research network.

Machwerk // The tenant space is located in Wedding, a former working class district of Berlin. People are welcomed and invited to enter the space. Tools and pieces of used wood and wood shavings are everywhere and in the corner is a workbench and a rack with bicycle parts. A coffeestained list of house rules is pinned on the wall. At the table with a selfconstructed silk screen printing device someone is printing Tshirts with the Machwerk-logo: a flame and a spanner. In the centre of the room is a jackedup bicycle. Numerous generators are connected to a circuit board which is connected to an amplifier and to selfmade speakers supplied by the 'electro cave' where, according to the tenants, "rickety old bikes are converted into knight riders". A guest is pedaling as fast as he can to operate a nail connected to a circuit board and the bike does what it is expected to do: it creates noisy sounds. It will be used at a forthcoming political demonstration, and the team of Schlesische27 wonders: is this art or is this a political statement as part of an unauthorized demonstration?. The compressor, bought from the budget, is whirring away and labyrinthlike tangled tubes are blowing the air past the small kitchen into the rear courtyard where some are busy with the cleaning of silk screens.

4 Performative research and artistic intervention

The research carried out by the *University of Applied Sciences Potsdam* (FHP) explored the possibilities of selforganization and selfempowerment within the tenant project and introduced it to the European network "Empowering the Future. Youth, Arts & Media" (ETFU). Within this network "power labs" from four European countries (consisting of members of cultural agencies and universities) conducted research on what was best practice, and developed methodologies and a training program for professionals and organizations with a keen interest in evaluating and improving their work with youngsters and young adults.[2]

[2] The German research group was led by Nils Steinkrauss, Project manager at Schlesische27, Julia Riedel, research assistant at FHP, and myself. The results from all ETFU-power labs and the training modules will be downloadable by the end of 2015 under www.etfu.eu. The research reports written (in German) by students from FHP, a flyer and video concerning

The Potsdam-Berlin power lab aimed to focus its research on the practices of self-organization and the further improvement of these practices. While student researchers from FHP conducted participant observation in the tenant spaces, arranged interviews and wrote reports on their findings, the power lab team invited volunteering tenants to the 'Pärflexionmeetings' (a wordplay on Pächter, Perzeption, Reflexion), where they were regarded as coresearchers. They were introduced to how they could plan, observe, and reflect on activities using an action research model, and explore their practice in terms of an interplay between aims, reflection and action. At first, being primarily focused on their activities, the tenants were not interested in this kind of research, but gradually got engaged and prepared the meetings in cooperation with the facilitators of *Schlesische27* and, later, sometimes even called them 'PAC-meeting' (an acronym from Pächter, Action and Vitamin C), which sounds like 'pack', a word signifying a cool gang, but (in German) also meaning to grab, to seize or tackle something.

Figure 4: Fig. 4. Tenants at a Pärflexionmeeting (© Schlesische27).

The knowledge gained in qualitative social research usually takes retrospective account of practice and is generated in discursive settings. The tenant project, however, seemed to call for a different logic of enquiry. First and foremost, the research was not understood as a collection and analysis of data gained only by the observation of practice or by interviewing the practitioners. It was meant to highlight the practice itself as research and understood research as the driving force that pervades the practice itself – what Brad Haseman (2007) calls a "practice-led" approach. The tenants accomplished the goals they had set for

their view on the tenant project can be retrieved under www.fh-potsdam.de/projekt/project-action/show/Project/etfu-empowering-the-future-youth-arts-media/. Further information and videos concerning the tenant project are available under http://junge-paechter.de.

themselves on the basis of the knowledge they had – implicit, tacit knowledge and practical ability and, therefore, a knowledge that is embedded in the practice. But the tenants also gained new knowledge, because their practices, at times, required research at a very basic level: they compared, analyzed, reflected, established preliminary hypotheses, proved their practicability, and solved problems *while* they were doing what they were doing. Our research therefore considered both the knowledge embedded in the practice and the reflection that came about while processing, dealing with, and handling practice – so-called "knowledge*in*action" and "reflection*in*action" (Altrichter et al. 2008: 271 f.). Occasionally, especially in situations of conflict, when complications had arisen and there seemed to be a discrepancy between purported desires and actual effects, activities had to be explained and negotiated. In such cases neither their practical ability nor their trying out 'in action' was sufficient. The tenants needed to step aside and separate the thinking from the doing and "reflect*on*action" (ibid. 273). This is an essential prerequisite for any action research and practice-based approach and explicitly for the Pärflexionmeetings, which aimed to undertake inquiry at eye level in order to improve the work – hereby following (and repeating) an "action research cycle", which involves observing, reflecting, planning and acting (Whitehead 2015, Altrichter et al. 2008).

Against this background, the research our power lab conducted in order to gain and conceptualize knowledge about self-organized approaches to good practice called for a distinction between word-based theory about practice and 'practice as it is'. In doing so we considered what Susanne Langer calls presentational and discursive symbolization (Langer 1965). Presentational symbolizations (video, photo, music, theatre, dance, poetry slam, etc.) express implicit and explicit knowledge (that one knows and reflects upon while practicing), whereas discursive symbolizations use language (discussions, interviews, notebooks, questionnaires, Sudelbücher, etc.), reflect and expedite knowledge (that one reflects upon and speaks about through looking at the practice). Therefore, on the one hand, we listened to what the tenants had to *say* about their activities and, on the other hand, we focused on the products and processes, looking at what the tenants actually did and *showed*. In the latter case, the work 'speaks for itself' and inscribes understanding and new insights right into the practice and aspires to be one with it. Here, the knowledge is disseminated and depends upon the act of performed practice and the products deriving from it. It is not expressed in discursive language but in presentational symbolic 'data' which need no textual representation and therefore preserve the complexity of practice, retain its openness, and capture what one may not be able to say, but show. We conceptualized this approach to practice as *performative research* (Seitz 2012).[3]

[3] Seitz (2012) gives an overview of this new research paradigm. Please note that an English version will appear in: Schewe, Manfred Even, Susanne (forthcoming): *Performative Teaching, Learning, Research*. Berlin: Schibri Verlag.

It goes without saying that our power lab (and particularly the students from FHP) also conducted *practice-based research*, used traditional social scientific methods, e.g. interviews, group discussions, participant observation, wrote transcripts and minutes, etc. Our observations, inquiries and findings were theorized and put into writing for the final ETFU-Report. Still, the primary aim of the methodology was indeed to focus on *practice-led research*. Yet, looking at what happened in practice, we observed that the tenants often felt confident, sometimes even complacent with what they were doing. They hardly ever asked their mentors for professional advice or critique. They were keen to perform and 'knew' how to do it – to stage themselves and to showcase their work. At times we felt the tenants should be more self-critical and question the substance and content of their activities. We did not want to interfere directly, especially not verbally (knowing, of course, that our mere presence was already an interference). But since the objective of the research process was to push forward existing know-how and impart new knowledge and understanding, our power lab came up with the idea of *artistic interventions*, in other words, with unexpected presentational symbolizations supplied from the outside. The impulses did not steer the tenants in a certain direction, nor were they directly linked to their activities. They were meant to deepen phases of reflection and aimed at questioning the value of complacent activities, and at making tenants aware of habitual behavior patterns. This was achieved through what we called "reflection*aside*action". Such an intervention could be, e.g. listening to strange music composed by Morton Feldman, holding a Pärflexionmeeting in an unusual spatial setting designed by the architects of *Raumlabor*, showing photo portraits made by the artist Cindy Sherman, or watching the video of Marina Abramovic' performance "The artist is present". The latter, for instance, touched the young people on an emotional level and gave them a sense of what it means to act and to be oneself in relation to others. They began to understand that artistic practice does not need to be flamboyant, sensational, or loud, but can simply be 'doing nothing': just being attentive and present.

Photosphaere // The photography on the grey wall shows the tenants huddling together in their sleeping bags. The oldfashioned stove in this former coach house in Pankow heats charmingly, but ineffectively in the cold winter in Berlin. From an urban point of view, this is an experiment conducted in extreme conditions for the young pioneers who endeavor to realize an idea that the avantgarde artists had explored before. For three months, six young people live and work together, investigate their urban environment and document their very own experiments. The photos and videos, texts and manifests, paintings on canvas and images on their own bodies will later be part of an exhibition to which the public is invited. Artists, friends and neighbors come to their Open House on Sundays. An old Olympia typewriter encourages spontaneous writing, and paint and cameras call for artistic use. It's Christmas. 'Creative cookies' are baked and one of the walls is completely decorated with wish lists.

5 Environmental approach and informal learning

Becoming involved as coresearchers and thus becoming more familiar with an academic setting was not really the tenants' main concern. They were preoccupied with their projects and it is unlikely that they would ever have organized a Pärflexionmeeting on their own. But, gradually, they appreciated the challenge and potential benefits of reflecting and looking at their actions from a more distanced point of view. Some of the tenants were even interested in reading the research reports the students from FHP had written, or one of the articles that had been published on the project (e.g. Seitz & Steinkraus 2013). They never felt that they were learning, rather they remained suspicious of anything that reminded them of the kind of education they had experienced. We interpreted this as an intelligent response to unacceptable learning conditions. Formal institutions (like school or university) and nonformal institutions (outofschool education) are only just beginning to acknowledge informal learning. Informal learning is mostly considered to only taking place almost in passing, in non-arranged, unorganized settings (Mack 2007). But, if there are opportunities for autonomous learning, young people are certainly encouraged to structure and organize their learning on a self-initiated basis and to set up an appropriate framework for it. It was exactly this kind of learning that took place in the tenant projects, and this should be regarded as a key educational ability: the ability to let your actions be guided by individual concerns and the needs of the community. The tenants purposefully worked towards and achieved *selfdetermination* (e.g. by engaging with politics), *selforganization* (e.g. by structuring their involvement) and *selfregulation* (e.g. by getting ethically concerned).

Our power lab theorized an *environmental approach* to educational practice and aimed to connect learning to real life situations and to things that matter to the learner. We shifted the focus from a teacheroriented transfer of knowledge to informal learning in urban neighborhoods (Steffen 2010). This perspective allowed us to emphasize knowledge as something negotiated in situ, where people connect via social practices in leisure and working activities and within "communities of practice" (Wenger-Trayner 2015). Here, the use of the word *environment* not only intends to convey the idea of social, economical and ecological benefits for sustainable development, but is understood as a stimulating field in which learning is an evolving, continuously regenerated set of practices. It allows people to take possession of their needs and shape the world by their kinaesthetic and critical thinking abilities, while being involved in their sitespecific activities. The tenant project fostered such an environmental approach. Its effectiveness is reflected by the fact that the young tenants mastered their selfgenerated demands and began to appreciate the importance of other tenants' contributions and those of the community, thus showing an increasing engagement with others. The project triggered learning opportunities by providing spaces on the condition that the tenants engage with the public. In doing so they energized their immediate environment and made

Figure 5: Fig. 5. "Knight riders", clearing a passage to the demo (© Schlesische27).

creative contributions to the use of the urban sphere. Such an approach calls for facilitators who, like agents, build bridges, mediate and connect people who otherwise would not meet. Such facilitators only get involved on request, unless they decide it is necessary to intervene. This may happen when a group has reached a point of complacency or stagnation. Interventions take the form of artistic impulses and rely on non-discursive presentational, aesthetic settings. Such interventions can help to spur on the group's selfdetermined activities and encourage the young people to become more involved in art making or community life and, ultimately, contribute to the empowerment of young people.

Junipark // In June 2014 the last cycle ends. It's time to clear the way for new projects. The situation in Berlin has changed since the kickoff in 2011. Finding spaces for selforganized artistic and cultural work is still a problem but even worse are the general living conditions in contemporary Berlin. The tenants feel that the increasing gentrification will gradually lead to the social marginalization of young people. For the final event they want to have an extravaganza, – the socalled 'Juniversum" – to express their 'Wohnwut' (anger about housing development plans) and to discuss visions for an affordable, good and sustainable urban life. And, as an aside, they want to make their presence felt at the nationwide "Youth Assistance Day", held every three years in a different city: in 2014 in the trade fair halls in Berlin. The architects of Raumlabor intervened and installed a house-sized metal scaffold, several storeys high, right next to the Tempelhofer Feld (a former airport in the heart of Berlin that is now being used as a public park, but whose future use is highly

disputed). It consists of basic architectural structures, cubic spaces (of which some are separated by a white scaffolding net), one big enough to serve as a theatre arena, another one used as a kitchen, and the smaller roomsized ones are the last location for all the tenants coming from the spaces in the different districts to meet, give workshops, organize exhibitions, create theatre, etc.
At one point the members of the invited youth theatre group "Die Zwiefachen" (from Schaubühne Berlin) suddenly turn into zombies and start to occupy the surrounding field. "They squeeze all the breath out of you, plan luxury apartments on Tempelhofer Feld," says the narrator of the show. "But don't get upset. We've done research and know how to deal with this 'Zombiefication'. We'll dig a giant hole, flood it and drown them. Zombies can't swim."

Figure 6: Fig. 6. "Juni Park", the tenant's last domicile on Tempelhofer Feld (© Hanne Seitz).

6 Implications and afterthought

Whether we want to or not, for quite some time now we have become a *performance society* (McKenzie 2001, Seitz 2014). Performance not only extends to the areas of theatre, music and other cultural activities, but the term also covers forms of organizational and technical practice as well as the theatricality of our daily lives. There is a constant pressure to perform and, consequently, to evaluate, measure, compare and assess the levels of achievement of individual people and institutions. All kinds of data are exploited in order to improve practices and achieve optimal results and effective management. Against this

background it is not surprising that research in general has also become a key issue in the social, cultural and educational area and that our research on the tenants inevitably contributed to this development, particularly through emphasizing performative research. It is already being discussed how informal learning achievements can be made creditable within the formal educational system (Werquin 2010). Tenants from *Machwerk*, for example, who ask "Why is the classroom the main place where lessons take place?" would be delighted to get credit points for their 'knightrider' invention. This feels like a dilemma. Our research did not address the young people as if they were a closed book full of 'data' waiting to be decoded and assessed. But, as researchers we located and examined hidden knowledge and investigated intrinsic motivation, thus running the risk of making artistic experiences usable and exploitable. The tenant project empowered young people by giving them open spaces for creative use and the research shed light on the goingson on the premises. But the latter not only produced knowledge relevant for the young people, the outcomes might also be relevant for the neoliberal economy.

Once they are given the opportunity, young people tend to become creative, independent, responsible and ethically concerned, and they create networks and structures for participation and selfempowerment. In retrospect there is reason to assume that they will, now that the project has come to its end, take further steps, remain critically aware, continue to risk subversive thinking, and maintain the waywardness of art. The tenants practiced what in German is termed 'Selbstbildung', which refers to the essential interplay between feeling, thinking and will, between self, others and the environment. Regardless of whether it is in the educational, social or political arena, it is all about the *art of doing*, especially, as here, in selfinitiated environmental approaches to artistic practices. "The magic is in handling." (Barrett & Bolt 2007)

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Theatre as a Place of Self-Empowerment

The Example of Gob Squad: Before Your Very Eyes

Kristin Westphal

Abstract

This article examines the theatre as a place of empowerment, with a focus on the post-dramatic collective *Gob Squad* and their performance of *Before Your Very Eyes*. What is unique about this study is that it addresses the issue of the classic relationship between the generations and its reversal – here, it is not the adults acting out theatre pieces for the children, but rather children act out how they see the world as children, with the audience made up of adults. The piece plays with notions of time and space, closeness and distance and the interweaving of the theatre and media spaces. The aim of the following reflections is not so much to engage with the various theoretical perspectives on "self-empowerment", but rather take as their starting and reference point an example of performance practice which created an exceptional event and a community whose peculiar experiences are seen in the context of an understanding of the *theatre as a place of self-empowerment* which allows for deviation from social norms and rules.

The future will be confusing.[1] (Tim Etchells)

The self always manifests itself in its perspective of personal development as a form of deviation. (Maurice Merleau-Ponty)

1 Introduction

In author and director Tim Etchells' latest play *Tomorrow's Parties* (Frankfurt/M. Mousonturm 2012), we witness the following scene: a woman and a man climb onto two wooden boxes, in the background a string of coloured lights like those seen at a circus – nothing more. Facing the audience, they discuss their visions for future social systems, frequently interrupting each other.

This simple piece highlights what theatre has always been about: addressing the most important issues confronting humanity. Here it takes the form of a postmodern narrative theatre of "showing," with the specific distancing that is characteristic of Etchells' theatre.

[1] The quotation was shown at an installation in the Mousonturm Frankfurt/Main on its reopening on 5th September 2012.

Performances such as this one use theatre and performance art as vehicles to reflect the fact that questions about the self are becoming increasingly significant in the 21st century. Self-image, self-promotion and, as suggested in this volume, the concept of "self-empowerment" are becoming more and more important when faced with the danger of being consumed by a media-dominated world. Foucault discussed the issue of the necessity of practicing "self-empowerment" in his later works as a necessary skill for a critical assessment of power (Foucault 1993: 27, 29).

The ever more frequent media scandals demonstrate what happens when the self is empowered through various media. Every time we view a digital picture, our own profile becomes – technologically – visible and accessible to unknown observers, as evidenced through the NSA scandal and the Snowdon affair. In response to this, a form of resistance movement has developed among the younger generation: wikileaks, the emergence of Anonymous and the Occupy Movement as instances of self-empowerment. The worldwide activities of flash mobs, which since the 1990s have intended to bring everyday situations to a standstill – or interrupting them – in a multifarious, collective, very individual and hedonistic way, are also a key part of the movement. On a broader popular level they reflect the art form of site-specific performance and site-specific theatre. This art form has attracted increasing attention by using not only everyday and media spaces, but also special spaces with a historical background, such as landscapes, industrial wastelands, etc. In doing so, it has enlarged the scope for different performance practices: theatrical elements are moved to spaces other than the theatre and, vice versa, performative elements from everyday life are transferred to the theatre. In this way the boundaries between everyday life, media and theatre spaces intersect in a variety of ways and open up horizons for spatial possibilities: for political, historical and medial spaces and — as is shown in the following account — also for spatial possibilities in the relationship between the generations (cf. Liebert & Westphal 2015; Westphal 2012a, 2012b; 2015).[2]

The current discussions of aesthetic and cultural education have not remained unaffected by these developments. At present, the discussions are focusing to an increasing extent on questions regarding different forms of cultural participation and knowledge mediation. In recent years, a number of models have been developed in which professional theatre, dance and performance artists have tried out new approaches with children and young people in various contexts, going beyond the scope of the traditional forms such as school plays and youth theatre. Viewed from aesthetic and social perspectives, the debate about the more recent performance approaches appears to hold enormous potential for education. Viewing theatre as a space for experience, it is no longer a matter of theatre supposed to have a morally enlightening effect, nor is it a question of a psychological theatre of empathy and identification with the great roles of world literature. First and foremost, theatre is seen as a social

[2] Several editions of the international journal Performance Research (UK) are devoted to this phenomenon.

and aesthetic space in which the self can be experienced as another person, by addressing the way in which we communicate with one another: "The subject matter, the stage and the actors always look back at me," as Hans-Thies Lehmann summarized in a public discussion at the conference *Heimspiel* in Cologne (2012).

New ideas are currently coming from projects that give children, young people and students the opportunity to view the theatre as a site of "self-empowerment" – as a space for "rehearsing deviant behavior". The notion of "deviant behaviour" is borrowed from the performance group LIGNA, who in their most recent audio-video-play, *Oedipus. Der Tyrann. Eine Befreiungsphantasie* (Hamburg 2011), speaks of an "experimental piece" in the "rehearsal of deviant behaviour".[3] This play without professional actors not only simply challenges the audience to carry out recorded instructions given via a headset, but also to listen to the text taken from Hölderlin and contemporary authors such as Heiner Müller, spoken by actors. The audience themselves create relations between the spaces: the space of the encounter with the other visitors, the performance space and the audio space. The piece inspires us to reflect on the role of the spectator as a *response*-ible witness, on theatre *as* theatre and also on theatre as a "historical" and thus evolved space. Furthermore, theater is experienced as a *textual space* and perceived in a mediated way through the "eventfulness of the performance" (cf. Dreyer 2012: 294). Thus, the performance creates elements in which the audience members have to participate, in whatever way, "within the constraints mediated by the piece" (ibid.) and within the constraints mediated by traditions and possibilities that arise from the past and the demands of the future. This approach is less concerned with preconceived patterns of interpretation that need to be understood than with self-empowerment; to become able to perceive and access the situation through action, at the same time defining one's position and attitudes. Theatre can, as Dreyer proposes, be thought of as an intervention: empowerment that does not "bring about a liberation from historical determinants; however, it can be viewed as an attempt at a critical suspension of these determinants, as an attempt *to become an event*" (Dreyer 2012: 296). In this example it is the spectators themselves who, in a collective yet individual experience, succeed in finding a mutual response. A participant describes this ambivalent relationship as a structural element in the following way:

> "For me it was an especially impressive self-experiencing in the group, as I was constantly forced to decide whether to join in this barrage of instructions that deprived me of any control, yet then to experience what wonderful images are produced. All the participants are transformed into a harmoniously interacting overall composition – an artistic process is set in motion, in which I myself am a creative participant, although in reality

[3] Waldenfels (2012: 180) speaks of deviation from the philosophical perspective when something different or other than what is called for emerges. Consequently for him a radical deviation means that something new comes into being in which the experience diverges from itself.

> just an obedient puppet. I found this ambivalence exciting and forceful: a juxtaposition of being creatively active and being passive and deprived of control. And I think this is also decisive in educational matters, the paradox of empowerment to self-empowerment or the control of self-control." (A participant in the performance Oedipus. Der Tyrann. Eine Befreiungsphantasie speaking at Performances of Self-empowerment conference, University of Koblenz-Landau Campus Koblenz, 5 September 2012)

This statement makes it clear that theatre as a space with possibilities for the liberation of the self – LIGNA formulates it programmatically as a "liberation fantasy" – is to be seen neither as an external facilitation of autonomy nor as a struggle for recognition. Rather, the self is accessed – to use Merleau-Ponty's paradoxical conceptual model – *in contact with the self by means of the distance from the self* (Merleau-Ponty 1966: 253).

I would now like to consider in greater detail an example of contemporary theatre *with* children *for* adults in which the relationship between the generations acquires a very distinctive character as an empowerment fantasy. What is under consideration here – using parts of an interview with Sarah Thom, one of the members of the Gob Squad performance group – is the children's view of the world of adults, the possibilities of the space of media (in this case working with video) in relation to the theatre performance space and to the reality of the children's day-to-day world(s), as well as gaining new insights through video/theatre/art *with* children, this being more artistic than educational in its approach.[4]

2 Spatial possibilities in the relationship between the generations

Children's theatre is usually characterized by being produced by adults for children. Or another variant: in school plays, children act in front of schoolmates and parents and put on plays written by adults or conceived by teachers. Seen in this way, children's theatre is an opportunity for education and a space which creates the opportunity to establish collective experiences and make them transferable. In the past 15 years, a number of groups have adopted an unusual third approach by developing a play professionally *with* children *as* children *for* adults.

2.1 Theatre with children for adults

Over a two-year trial period, the Gob Squad from Berlin and Nottingham, with its core of seven members, prepared a performance of the final part of the *Before Your Very Eyes* trilogy, together with a group of children between the ages of 6 and 14 from Gent in Belgium (premiere in 2011). Several formata come

[4] Cf. Pauwels' (2012: 57) reflections on the conception: Art cannot be misled.

together here. Firstly, the approach that the group shares with the children for this project should be described:

> We try and explore the point where theatre meets art, media and real life. As well as theatres and galleries, we place our work at the heart of urban life – in houses, shops, underground stations, car parks, hotels or directly on the street. Everyday life and magic, banality and utopia, reality and entertainment are all set on a collision course and the audience are often asked to step beyond their traditional role as passive spectators and bear witness to the results. (Sarah Thom)

For the *Before Your Very Eyes* project, the children were asked to improvise based on how they imagined the process of growing up to be. In an interview[5] Sarah Thom, a member of the group, describes how they work with the children:

> With the kids we wanted to work how we work by ourselves. What do we need in rehearsals when working on a new concept to generate material to reveal ourselves. First we like to have a closed comfortable environment, we like to have cameras etc. So we made sure that this is the environment the kids would work in too. We didn't want to play with theatre kids. (...) What we wanted to do as well, was, we didn't want just to do a piece "about" kids. The actual piece was meant to be a show with kids for adults, that was the Campo concept, this was not in any way children's theatre. (...) We wanted the kids to understand they could not do it wrong. All they could do was be themselves. You are just you. The more you are "you", the better it is. If you don't know, say: I don't know. If you don't want to do it, say: I don't want to do it. Because: all these things are part of our work. (...)

Characteristic features emerge from these statements: for example, the aim is not to find "theatre kids", and the piece is not "about" children. Rather, the idea is to find children who involve themselves in the performance from their perspective *as* children with their observations of themselves and others. Together they carry out small research assignments on the topic and rehearse the piece. During the rehearsals, which span over two years, the play evolves in a process that – and this is the unique aspect of this method – incorporates the changes the children go through as they themselves grow up.

2.2 Structure and dramaturgy of the play

On entering the theatre space, we see a group of children already on the stage – in a space that is closed to the actors but open to the audience. The children are behaving as they would in their own room: reading, sprawled out, jumping around, etc. A boy suggests a game of blind man's buff. The audience take their seats. The lights are turned down and the play begins, one would

[5] The interview with Sarah Thom, excerpts of which are presented here, took place on September 7, 2012 on the occasion of a performance for the reopening of the Mousonturm, Frankfurt am Main.

think, a second time. Starting with a frozen tableau, the children once again begin the game of blind man's buff, but are then interrupted by an off-stage voice which reminds them that they are part of a performance and expected to contribute to the theme. The voice, representing the world of adults, comes from a loudspeaker located above the stage, so that the children look up to it, as they would to an adult, when they listen to it. As in real life, the adult voice allows the children to carry on, or interrupts them, criticizes the game or expresses approval and gives instructions. Later on, when they try to open a dialogue with the voice, it becomes clear that the children are dealing with a "technical" or "canned" voice, which then falls silent and leaves the children to themselves. This is an extremely suspense-filled and insightful element in the production which raises the question of original and copy, and which highlights the issue of the separation of the body and recorded voice. This question is also taken up again as the scene is resumed. While the children are dancing in their *Lebenswelt*, they are at the same time projected onto large screens, before they then jump live onto the stage – as it were, out of the picture – and continue dancing. One might think that this was a third beginning/appearance. A further level is incorporated: the transition from the picture space/life space of the children to that of the performance/fiction space.

During the course of the play, a variety of scenes demonstrate a wide range of attitudes towards becoming an adult. The children are told to grow up – one child stands on tiptoes, a boy pulls the legs of a girl, etc. Here, in a humorous way, the difference is made clear between the child's idea of growing as a physical process and the concept of becoming an adult as *becoming a different person*. During the scenes, the rhythm changes from a harmless, disorderly and fast game to an increasingly slower ritualized play *as* pubescent youngsters, punks, 40- and 90-year-olds, then finally transitions to a death scene. The play takes a grotesque turn when in one scene the children are told to speak "adult words". The role assigned to the children? by the off-stage voice is one that conflicts with what we expect from children. Sarah Thoms comments:

> There were times where we wanted to put the children in a very different position. For example, there is a section which is from Woody Allen's film "Husbands and Wives". They just speak the words in a very monotone way, without emotion. We found it very interesting just to hear what were clearly adult words coming out of the children. We didn't want them to act or pretend to be grown up, but just to say these words. How does it look? How does that make us feel seeing children speaking with such an obvious adult text?

There is a further intensification of the scene in the sense of a moment of "empowerment" when one of the girls "steps out of" her adult character by handing her wig to a fellow actor, who then takes on her character in interaction with her video image. She steps out of the mirror *in front of* the stage with direct eye contact with the audience. There is thus an unexpected collision of three spatial levels: the acted imaginary space of the performance inside the box, the video-space on the screen, and the intermediate space created by

the public audience space and the girl on the proscenium (as well as other spaces, such as the acoustic space including the video camera in the box operated by the children themselves with the music playback and the off-stage voice, and the visual space directly above the stage displaying the text of the running English translation). The relationship between closeness/intimacy and remoteness/distance, as well as presence and absence on stage and on screen, is refracted in the interplay of all these elements – the picture on the screen, the children acting with their mirror image in the box facing the audience, the girl who "steps out of" her character. The interplay of these instances further highlight the paradoxical relationship of closeness to distance.

2.3 Working with video

An important element in this piece is that the Gob Squad works with video recordings on stage. Stage and media presence, closeness and distance, are brilliantly brought into play in a wide range of nuances and of relationships. Both the audience and the actors experience the difference between the lifetime on stage and the mental picture of a future: a play with present, past and future, both for the recipients and the producers. Sarah Thom describes how they work with video:

> We often make a screen so we are not directly in front of the audience. In "Room Service" the audience watch us via four TV monitors. In "Super Night Shot" we are present only on screen, and in "Kitchen" the live action takes place behind a large screen. So we really create a fourth wall to hide behind. This creates a very comfortable situation, we feel safe. When we have a camera and a reason to speak there is a liberation. I think everyone now has a very sophisticated understanding of technology.
> Most of us carry around phones with sophisticated recording devices — we are comfortable with them, they are in common use, it is universal understanding. We are interested in this universal language. People are always recording weddings, birthdays, family events, even banal ordinary events. People are comfortable with this technology. So it was not as if we are taking something and mystifying it. We were using something which is very domestic. (...) The way we are able to speak to camera helps, gives us a voice. That makes us able to speak. And it is so commonplace. We found another way of communicating/performing with the camera.

Against the background of this approach, questions arise from the perspective of the audience. So Roselt (2005: 125) asks: "What do closeness and intimacy mean in the theatre and in video art? What has a greater impact upon the audience: the sight of a body on the stage or on the screen, or both in equal measure? What is the original and what is the copy when the audience's gaze has to switch back and forth?" During the play, the children give us answers to the question of how they experience themselves as actors in the medially produced spaces. The question of what is genuine and what is staged is a part

of the production itself when, for example, in the beginning of the play, the unrehearsed game of blind man's buff is repeated. It is the repetition that makes clear that the first game is also staged *as* children at play. Here is a reflection on the difference between the unrehearsed game of the children *as* children at play, and the game determined and regulated by the production. In this way the production reveals its methods by using repetition to highlight the differences.

2.4 Theatre as lifetime

Our performance shows us the process of linking play-acting with the experiences of the children, and using the media familiar to them from their everyday lives as a medium of reflection for a play with oneself as another person in front of others. In this way the lived and experienced time, the acting as another person, as well as the experience with the various spaces, are integrated into the play itself. What the audience observes is the creation of distancing, determined by the doubling of spaces and perspectives.

In the video on the screen, the children interact with a slightly older version of a particular child on the stage. The 6-year old boy "Little" Robbe in the video asks the "older" boy Robbe on the stage what it is like to grow up, what puberty is like and how things will change and whether he, Little Robbe, will grow any more. "Old" Robbe answers very much as a youngster in the throes of puberty:

> Why do you ask such stupid questions? I'm in puberty, my whole life long and especially in the evenings. You'll discover it for yourself one day, so I won't tell you anything about it. You've got your private life; I've got mine. If you want to know more about it, check it out on the Internet. And don't look at me like that, with your puppy-dog eyes. I know that trick, I can do it as well (looks at the younger Robbe in the video with puppy-dog eyes). Look, I know you better than you think, that's not the way to be successful.

What in philosophical theory is called the splitting of the self is embodied here and made visible by the means of the theatre. "The self is formed by splitting and dividing" and in our case is manifested as *self-distancing* (Waldenfels 2002: 204). In this scene, Little Robbe opens himself to a future self. He does not know in advance how he will develop and, at the same time, the older Robbe in the character of the pubescent boy looks at Little Robbe as he himself once was. Thus, always with the future or the past in mind, the self is never identical with the temporal background from which it stands out (cf. Merleau-Ponty 1966: 253; 484).

In another scene, the 13-year-old Ramses watches the first video recording that was made of him as a 10-year-old for use on stage. He says: *"What, that's supposed to be me? That's not me."* He is now three years older than when rehearsals started and his voice is breaking, he has reached puberty. He hears himself say something from the past that no longer rings trues in the present and that makes him feel ashamed. This scene originated more by chance in a rehearsal situation when Ramses had been asked to bring along any kind of

object and to talk about it. Sarah Thom describes the situation for us from her point of view:

> The first time we met Ramses he introduced himself and took out this love letter: "I'm really sorry," he said. It was so impressive. He blushed. He allowed himself to be so exposed and vulnerable, he was so courageous. We had a camera and he sat down and talked straight to it, told his story.

The scene ends with Ramses telling the off-stage voice to stop its remarks about the love letter from the past, angrily asking what the off-stage voice could possibly know about him.

Not all the children could speak English equally well, so a translator was used. This element – using the voice as a way of framing the production – was also of pivotal importance.

The use of the "canned" voice as well as the use of video on stage, partly recorded beforehand, partly live during the performances, makes us aware of a difference between the live situation and the interaction with video projections in the theatre play with regard to the experience of space/time; I/the self/the other. Both audio and video reflect and mirror the difference between the actual performance and the lifetime. Thus it is a calculated "gameplay" with present, past and future. Here, theatre is employing media for reflection of an unusual interaction with oneself. In an interview at a performance in Geneva in 2011, Berit Stumpf, one of the members of the group, speaks about the connection between real space and theatre space:

> So we are constantly in the box. The children grow and grow, we kept it on the video. They asked themselves questions about the future. When I am 40 what will it be like to be older? We realized that there was a constant dialogue between themselves and the older self. They confront themselves with their expectations. What we do is confront the artificial part with the real world. Either we go outside, really like put some theatre out into the street, and we bring it back into the theatre. We always bring these two worlds together.

It becomes clear that this is not a theatre that reproduces existing content in the classical sense, but a theatre of *showing oneself*, as an interweaving of multiple time-spaces: transforming media space-time, stage time-space and biographical time.

2.5 The stage as a mirrored room

The basis of the play we described above is a stage situation that – and this is to be understood with a touch of irony – is designed to observe living people, like through an aquarium at a zoo or at a research laboratory. It is a glass case with one-way mirrors on the inside walls, and which is not transparent to the front (as soon as the spotlights are trained on it), flanked on the right and left by large screens on which videos are projected, recorded by the children themselves

in the rehearsal process or during the stage performance – the fifth wall, to use Roselt's terminology (cf. Roselt 2005). The children are performing to an audience which is not visible to them and therefore only imagined, and can only see themselves reflected in the mirror or as their "past selves" on the video screen. At the same time the adult audience catch a reflection of themselves. The unique quality of the fourth wall is that it permits multiple meanings. First, it is a reference to conventional theatre. Here, however, turned around as a medium of reflection, the fourth wall can at the same time be interpreted as a paradox. The stage as a theatre-site is refracted through the self-referential manner of acting and combined with the extension of the acting space on a fifth wall in the form of screens for video recordings. Sarah Thom reflects on the confrontation in the rehearsals between I and me, self and other, as a process of differentiation:

> The other concept was to divide the kids and the audience, the kids viewing only a reflection of themselves, with the audience also viewing the kids, being allowed to see without being seen. As in social experiments, the audience becomes the scientist watching the subject. When we were rehearsing the kids were trying out everything, gazing at their own image, seeing how it looked. That "thing" we were trying on – they were testing it out. How does it feel? It's not me but it's like when you try on a persona and it's looking at how we create identities. Who is this? How do I get comfortable with this? How do we build this "thing"? How do we generate, create this identity, this person? How we look. How we stand. What we wear. How we try things out to see how they feel if they suit us — if it is us? We were very interested in that, this was very present, the trying on. Does this feel good, this "different me"? The children feel at home in the box, they say it is a "home from home", very comfortable.

The children's experience is: I see myself as who I am as another person. Lacan observed that viewing one's own image in a mirror fascinates children (Lacan 1973: 61f.). They sense in it the contrast between the sight of their body, as seen from the outside and as the other might see it, and the image that they have they of their own body, likewise the contrast between the "I" as object and the "I" as the experience of a consciousness. The children reflect on their experience in their self-referentiality and reflexiveness in the following way:

> So Aiko (10 years) tells us: 'Everything gets videoed and actually we grow throughout the performance.' And Tasja (14 years) says: 'It seems to me that you discover things about yourselves while doing it, things you didn't know yet about yourself. When they ask you questions, you have to look deep inside of yourself and then you find answers which you didn't know you had inside you or that it was even a thought inside you, you only discover it while performing in this piece.' (Mousonturm Programme 2012)

3 Conclusion

The characteristic feature of performance models such as the one presented here is that they open a crack between the world of children and the world of adults. By taking the children seriously, the group of artists allow the children to participate in their "craft" and greater experience of life. Instead of play-acting encountered in many children's theatres, with the aim of imparting of moral values and specific meanings, the result is a play that unfolds its particular explosive power in the recognition of the underlying structural inequality between the adult and the child. The relationship between the child and the adult is neither levelled out nor resolved nor fixed in its deviation, but is kept alive – not least for the children and youngsters themselves on their way to adulthood, i.e. towards a future self, the development of which can be known neither by they themselves nor by adults.

Furthermore, working with and through media – both as a research tool and as a medium for experiences with oneself (and experiencing oneself as another person) – opens up new ways of dealing with and investigating medial practices (cf. Westphal & Jörissen 2013; Westphal 2013; 2015). The investigation of differences in written, video and aural media spaces is experienced as an intertwining, crisscrossing relationship from a range of different perspectives and employing different nuances. As such, it would seem to be, as indicated above, a future-oriented project for accompanying children – in their experience of themselves, others and the world – on their way to adulthood in the experimental sense of a "self-empowerment" or "creating oneself" in a future that appears confusing.

In the example outlined here, the notion of "self-empowerment" is not reflected upon from a purely theoretical position. Rather, the starting point is a performance practice creating an event and a community whose peculiar experiences are described by considering the *theatre as a site of self-empowerment*. At the beginning, we presented performance pieces such as those of Tim Etchells, where two actors (following the classical model of antiquity) step out of the group and directly address the audience. In contrast to this is the experimental piece by LIGNA with an open space and an audio and textual space and, by means of instructions requiring action, itself prompts *response*-ible participation in what is taking place. And finally, in the example of Gob Squad, we examined a configuration that not only reverses the traditional relationship between the generations, but also signifies a self-mirroring style of acting where the theatre acts becomes a site for children, where they can elaborate upon fantasies of self-empowerment. All three examples deal, in different ways, with the subject of relationship with the self. Thus our perspective is directed less towards holding onto concepts and more to the "presentness" that comes into being or emerges between the child and the adult, the production and its reception, the actor and the spectator.

Translated by Stuart Amor

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Theatre and Obstinacy – a Friend's Perspective [1]

Manfred Schewe

1. Special thanks to Heiko Steffens, Rachel MagShamhráin and Stephen Boyd for this translation of the original German language version which is due to appear in the Zeitschrift für Theaterpädagogik (Schewe 2015).

If somebody living in Dublin and preparing a solo-performance for an academic audience in Cork retreats to a location in Berlin to rehearse for his upcoming show – isn't that somewhat peculiar?

> One evening in the winter of 1801 I met an old friend in a public park.[2]

That is the beginning of the text my friend Peter was reciting as he strolled through the *Kleistpark* in Berlin. I imagine the way he circles, at a leisurely pace, around the green, time and again pausing at a verge or under one of the mighty beech-trees to practise a gesture or test a graceful move.

> Each movement, he told me, has its centre of gravity; it is enough to control this within the puppet. The limbs, which are only pendulums, they follow mechanically of their own accord, without further help.[3]

Walkers, joggers and Turkish women and children sitting on the grass and having their picnic catch the odd word or sentence and may wonder about this elderly gentleman in an Irish sweater.

During his days in Berlin, Peter will be fully absorbed in his studies of Kleist's *On the Marionette Theatre* (1810) and he will scrutinise each word (e.g. 'rapier'or 'vis motrix'), each dot and comma that its eloquent and articulate German author used, thus arriving at his very own version of the text. He is passionate about discovering – à la Kleist – how, from the centre of gravity, *proportion, flexibility, lightness* can be achieved in performance.

A week later at University College Cork, the eyes of students of German are fixed on the lips of this actor – as in previous years when he recited Heine, Kafka, Grimmelshausen to them. The students are clearly moved by the rhythm of his speech, by the timbre of his voice, by how the sentences become a melody. I would like to implore the moment to stay: you are so beautiful ... Lingua Germanica.

Eigensinn, stubbornness, in the sense of doing something against all odds, was obviously at work on that fateful day many years ago when Peter Jankowsky – then a student at the Hermann Hesse-Senior High School in Berlin – recognized

2 Heinrich von Kleist (1810): *On the Marionette Theatre* (translated by Idris Parry); http://southerncroissreview.org/9/kleist.htm; 13.06.2015.

3 (ibid.)

the art of acting as his true calling. In an autobiographical text entitled *Defeat and After*, he recalls his teenage years and an incident that would have an impact on his whole life: The drama group at his school had decided that a competition was needed to determine which of two candidates would be chosen to recite a particular poem. The choice was between him and a fellow student.

> I had lost when and where it counted, and I felt absolutely vanquished. But, strangely, not weakened, not discouraged. Rather the opposite: a surprisingly nourishing, forward-looking stubbornness arose in me out of my failure, a conviction that I had found what gave me the greatest satisfaction, perhaps even a sense of direction . . . I continued doing that which brought with it the joy of self-discovery time and again – serving the word, the poetic word, with the limited means at my command – voice, insight, imagination. Reading and reciting poems or stories became the red thread that has run through my entire life, perhaps even kept it from unravelling . . . The thread even helped me across the gulf between two countries, two cultures – two languages.[4]

From 1959 to 1962, Peter Jankowsky was a student at the Max Reinhardt School of Acting in Berlin and immediately after graduation took up his first acting position at a theatre in Hanover. He continued his career at theatres in Cuxhaven and, finally, Kiel, before deciding to change direction and withdraw from the professional theatre altogether. What motivated him to do so? From the perspective of Irish author Brian Lynch, a close friend of his, it may have been because Peter Jankowsky was too solitary for the theatre. Having worked with him on various projects, including the translation of texts by Paul Celan, Lynch became acutely aware of Peter's deep belief in the enabling power of loneliness.

On his travels through the Ireland of the 1950s and 60s, Peter Jankowsky fell in love with the island – just as Heinrich Böll had done. And it seems he was in the right place at the right time: in the early 1970s, the Goethe-Institute in Dublin offered him a job as a resident German language teacher, a position he gladly accepted and which left him sufficient leeway to pursue his specific interests in German literature and culture.

Considering the often controversial discussions about the relationship between pedagogy and theatre, the example of Peter Jankowsky is significant. Here we have a professional actor who did not distance himself from the field of pedagogy; on the contrary, he felt very much at home in it.

He continued to be active in his new professional environment until his retirement and always found ways to satisfy the return of his great hunger for the stage, something he did for the last time in May 2014, at a conference on *Performative Teaching, Learning and Research* in Cork. He suggested a solo-performance on one of the nights of the conference.

I doubted whether his idea, which was to perform the entire *Apology of Socrates* under the title *Life and/or Death – A Classic Case* at Cork's Granary

[4] Peter Jankowsky (2000): Myself / Passing By. Dublin: New Island Books, 55-56.

Theatre, would be at all viable in the context of the conference. But I sensed that he was passionate about appearing as Socrates, and about playing the role in which he had started his career as a reciter.

Even while planning the event, I had a slight presentiment of something, but it is only now, in retrospect, that I realise what that presentiment was about: with this performance (which closed with the words, *Well, now is the time to be off, I to die and you to live*) Peter Jankowsky consciously performed his valediction to life.

Luckily, there is a YouTube-video of his appearance, and, by chance, an Irish lady living in Germany came across it. When I let her know that three months after the event, Peter had suddenly passed away, she wrote back to say that this teacher who lived and breathed the theatre, was 'the best, most entertaining and most cunning teacher'

she ever had. And she added: 'On minute 9.30 of the video when talking about death, I felt, he was expressing his very own sentiments.'

Peter Jankowsky lived (obstinately) without a car, without internet, mobile phone or television. In his attempts to escape the overstimulation pervading our modern world, he succeeded in maintaining contact with his inner self. Is this a key-competency – maybe the key to an outstanding achievement in the world of theatre and pedagogy?

At the end of my walk down memory lane in the Kleistpark, I pass a couple of pillars which once carried a heavy load. Close by, there is a plaque bearing the inscription:

> In this building there met the infamous People's Court, which sentenced to death the members of the July 20, 1944 resistance to the Nazi regime.

It was not far from this park that Peter spent his war- and post-war years in Berlin. For RTÉ, the Irish State Broadcasting Company, he wrote and narrated deeply moving short stories about those days, thus winning himself his first real fanbase. His approach to presenting the history of his town and native country, reflected in the mirror of his personal experiences, was unique.

I am convinced that Peter would have been an ideal participant in any discussion about obstinacy. More than anyone, he would have been able to go beyond the personal to look at things from a higher level, from, for instance, the lofty perspective of the philosophy of history.

I imagine him turning the pages of his favourite Irish newspaper to discover a review of a relatively new book entitled *History and Obstinacy*, a translation of the German 1200-page original, *Geschichte und Eigensinn*, co-authored by Oskar Negt and Alexander Kluge. Immediately his mind would engage with the big issues: What does *obstinacy* really mean? Maybe the kind of resistance that has emerged in the course of our European history? Or, global history? Or, in the history of mankind? But, is *obstinacy* in fact the right translation?[5]

[5] Oskar Negt Alexander Kluge (1981): Geschichte und Eigensinn. Frankfurt/M.: Zweitausendundeins – Alexander Kluge Oskar Negt (2014): History and Obstinacy. New York: Zone Books (English Translation by Richard Langston).

My friend makes up his mind to carefully examine in the coming days what exactly Oskar Negt and Alexander Kluge meant by the word 'Obstinacy'!? For me, Peter Jankowsky embodied obstinacy in an exemplary way, both in his professional career and in his attitude towards the whole of life.

An Irish saying:

Nothing can harm a good man, either in life or after death . . .

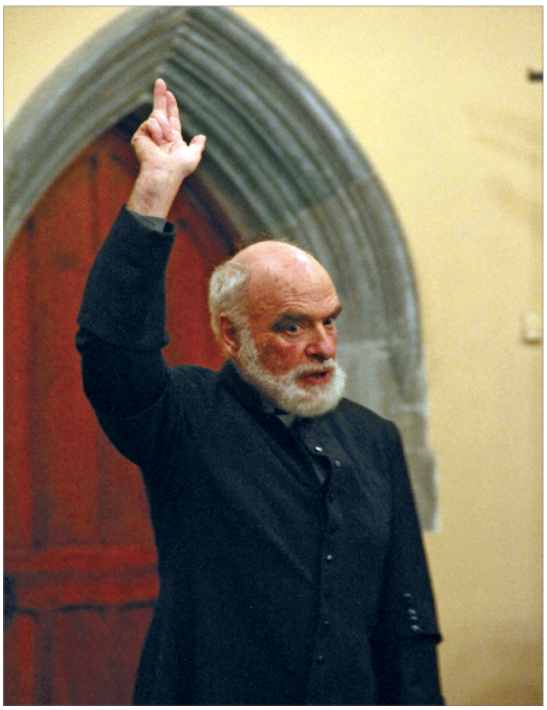

Figure 1: Manfred Schewe & Stephen Boyd (2012): *Welttheater*–übersetzen, adaptieren, inszenieren. *World Theatre*–translation, adaptation, production. Berlin, Strasburg (Um.), Milow: Schibri, 136.

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Rezension

Nils Bernstein und Charlotte Lerchner (Hrsg.): Ästhetisches Lernen im DaF-/DaZ-Unterricht. Literatur – Theater – Bildende Kunst – Musik – Film.

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Sabine Dengscherz

§

Die in Buchrezensionen vertretenen Ansichten und Meinungen sind die der jeweiligen Rezensentinnen und Rezensenten und reflektieren nicht notwendigerweise die Position von SCENARIO.

§

Das Potenzial ästhetischen Lernens könnte im Fremd- und Zweitsprachenunterricht noch viel stärker genützt werden. Dies ist der Grundtenor des von Nils Bernstein und Charlotte Lerchner herausgegebenen Sammelbandes „Ästhetisches Lernen im DaF-/DaZ-Unterricht“, in dem auch gleich viele Möglichkeiten aufgezeigt werden, wie dieses Potenzial ausgeschöpft werden könnte. Der Band geht auf einen DaF-Kongress im März 2013 an der Universidad Nacional Autónoma de México (UNAM) in Mexiko-Stadt zurück. Die Buchpublikation wurde um die Dimension DaZ erweitert und versammelt 25 Beiträge mit theoretischen Überlegungen, empirischen Forschungsergebnissen und vor allem vielen praktischen Anregungen zum ästhetischen Lernen im DaF/DaZ-Unterricht.

Dabei wird Ästhetik nicht nur im engen Sinne einer „allgemeinen Theorie des Schönen“, sondern auch in der ursprünglich viel weiter gefassten Bedeutung des altgriechischen Begriffs *aisthesis* verstanden, der „erst einmal nur wertfrei Wahrnehmung“ meint (vgl. u.a. den Beitrag von Susanne Even, S. 192). So können sinnliche Wahrnehmung und die damit einhergehenden Emotionen, Gedanken, Eindrücke als Voraussetzung für die Auseinandersetzung mit künstlerischen Qualitäten analysiert und fruchtbar gemacht werden. Der Band ist in Abschnitte zu Literatur, Theater, Bildende Kunst, Musik und Film gegliedert, wobei die Grenzen zwischen diesen Bereichen nicht immer klar zu ziehen sind, ebenso wenig wie die Grenzen zwischen „Hoher Kunst“ und „Ästhetik im Alltag“.

Der umfangreichste Abschnitt im Sammelband ist jener zur Literatur. Hier plädiert Carmen Schier für ästhetische Bildung als einen Wert an sich und für einen „Raum für emotional geprägte sinnliche Erfahrung und den Austausch darüber“ sowie „Gelegenheiten für den eigenen gestaltenden Ausdruck“ (S. 8), z.B. mittels der Erstellung von Masken, Hörbüchern oder Fotostrecken. Dazu passt auch die Position von Michael Dobstadt und Renate Riedner, die in ihrem Beitrag die Rolle von *symbolic Competence* und *literarischer Kompetenz* im Diskurs um den Kompetenzbegriff kritisch diskutieren und vor einer übermäßigen Instrumentalisierung ästhetischen Lernens warnen.

Es folgen einige konkrete Unterrichtsvorschläge: So stellt Julia Collazo ein Podcast-Projekt vor, bei dem eine Gruppe von Studierenden in Mexiko aus Rafik Schamis Erzählung „Eine deutsche Leidenschaft namens Nudelsalat“ ein gemeinsames Hörspiel erstellt hat. Heidi Hahn zeigt in ihrem Beitrag exemplarisch, wie mit Peter Schössows Bilderbuch-Adaption von Heinrich Heines Erzählgedicht „Der arme Peter“ didaktisch gearbeitet werden kann, in dem mehrere Aspekte einbezogen werden, die das Bilderbuch interessant machen: so werden Gegenwartsbezug und literarhistorischer Kontext sowie intermediale Aspekte (Text und Bild, Comic-Kunst und Theater) analysiert. Almut Hille und Johann Georg Lughofer diskutieren Poetry Slam im DaF-Unterricht, eine Kunstform, die noch viel Potenzial birgt, nicht zuletzt im Hinblick auf die Motivation, Texte immer wieder zu überarbeiten. Christiane Hochstadt wiederum zeigt exemplarisch anhand der Arbeit mit Rilkes Panther-Gedicht, wie mimetisch-ästhetisches Lernen die Lust an der Sprache weckt und fördert, indem der Klang von Wörtern für Lernende zu einer ästhetischen Erfahrung wird, die sie genießen und die dazu führt, dass die Wörter – auch in ihrer morphologischen Form – besser erinnert werden. Diesen Aspekt nützt auch Angelika Weber, die einen Grammatikunterricht skizziert, der beim induktiven Entdecken von Grammatikregeln ästhetische Aspekte einbezieht und so die Phantasie und Kreativität der Lernenden anregt: Gedichte werden nach dem Scaffolding-Prinzip zum Gerüst für eigene Textproduktion, durch Wiederholung und Variation werden Sprachstrukturen gefestigt.

Für Literatur braucht es u.a. Lesekompetenz. Antje Dohrn stellt ein Modell für literaturgestützte DaZ-orientierte Leseförderung vor, das sich nicht auf Lesemotivation beschränkt, sondern Sprachdidaktik und Literaturdidaktik verknüpft und Lesen als komplexen kognitiven Prozess begreift, bei dem Schüler*innen auf vielfältige Weise unterstützt werden können. Anhand des Beispiels von Fabeln rund um Fuchs und Rabe stellt sie konkrete Aufgaben vor für erste Textbegegnung, sukzessive Texterschließung, Textverstehen auf mehreren Ebenen sowie die eigene Textproduktion.

Einige Beiträge verorten (literarische) Texte in ihrer Beziehung zu anderen Künsten und geben Anregungen, wie mit dieser intermedialen Vernetzung im Unterricht gearbeitet werden kann. So geht Dietrich Rall der Bedeutung der Farbe Blau in der deutschen Sprache und in Literatur und Kunst nach und gibt Anregungen dafür, wie literarische Texte die Arbeit mit einem Lehrbuch ergänzen und bereichern können. Ulrike Pleß zeigt, wie mit der

Übersetzung von Liedern im DaF-Unterricht gearbeitet werden kann und wie der Übersetzungsprozess zu einem vertiefenden Textverstehen führt. Dazu kommt die ganzheitliche Wahrnehmung von Musik und Text als eine ästhetische Einheit. Anke Stöver-Blahak wiederum stellt ein Kurskonzept vor, bei dem Schritt für Schritt das selbstständige Interpretieren und Vortragen von Gedichten erarbeitet wird und nähert sich damit bereits der Dramapädagogik an, die den zweiten Schwerpunkt des Bandes bildet.

Auch der Abschnitt zum Theater ist relativ umfangreich. Siegfried Böhm verortet dramapädagogische Ansätze als konstruktivistisch sowie handlungs- und erfahrungsbasiert und zeigt damit Möglichkeiten selbst gesteuerten Lernens auf, bei dem nicht nur die vier Fertigkeiten, sondern auch nonverbales Verhalten trainiert werden. Manfred Schewe verortet das Theater und damit verbundenes performatives Lernen als Grundpfeiler für „ein didaktisches Gebäude", in dem „das Ästhetische einen angemessenen Ort hat" (S. 175). Das Theater kann als „vermittelnde Kunstform [...] Elemente aus anderen Künsten leicht integrieren" (ebd.), es eigne sich als Schnittstelle und könne, wie schon im Bauhaus eine Brückenfunktion einnehmen.

Allerdings sind „performativ-ästhetische Arbeitsformen im Bereich der universitären Ausbildung sowie der Fort- und Weiterbildung fremdsprachlicher Lehrpersonen nach wie vor nur in unzureichendem Maß integriert " (S. 187), wie Micha Fleiner in einer empirischen Studie herausgefunden hat. Dies sei umso erstaunlicher, als der Unterrichtssituation an sich bereits gewisse theatrale Elemente innenwohnen und der mehrdimensionale Charakter der Dramapädagogik „ein beachtliches Potenzial für die ästhetische Gestaltung fremd- und zweitsprachlicher Kommunikationsprozesse" (S. 186) darstellt. Allerdings ist nicht jede Unterrichtsaktivität, die performative Elemente enthält, auch schon Dramapädagogik oder Theaterpädagogik, denn oft werden die sinnlichen und ästhetischen Potenziale gar nicht ausgeschöpft. Dementsprechend plädiert Birgit Oelschläger dafür, auch im DaF-Unterricht Theater „deutlich von Rollenspielen und anderen Formen der Simulation zu unterscheiden" (S. 208) und nicht halbherzig zu präsentieren, sondern auch auf die Publikumswirksamkeit und die „Intensivierung der Darstellung durch bewusste Gestaltung" (S. 213) zu fokussieren. Dabei geht es nicht um Perfektionismus; Fehler sind natürlicher Teil des Prozesses, und die Angst vor Fehlern soll überwunden werden, sowohl im Hinblick auf die Fremd- bzw. Zweitsprache, als auch im Hinblick auf die Bühne. Dabei können u.a. spielerische Übungen hilfreich sein, wie sie von Magdalena Hafner und Annemarie Kuhfuß vorgestellt werden, die außerdem das Potenzial des Improvisationstheaters für einen kommunikativen Fremdsprachenunterricht analysieren: Den Lernenden soll „ein Raum gegeben werden, in dem ohne schulischen Beurteilungszwang experimentiert werden kann und in dem ihnen ein spielerischer Zugang zu neuen Wahrnehmungsmöglichkeiten eröffnet wird" (S. 220).

Performative Techniken können aber auch die Auseinandersetzung mit literarischen Texten vertiefen oder gezielt für die Arbeit mit Lexik verwendet werden. So reflektiert Maik Walter über Potenziale und Grenzen szenischer

Wortschatzarbeit und präsentiert Techniken dafür, wie etwa das *gesprochene Bühnenbild*. Und Susanne Even stellt ein Unterrichtsmodul vor, in dem sie Lernenden auf B2-Niveau mit dramapädagogischen Methoden (*Standbilder, Hotseating, Improvisation* o.ä.) Conrad Ferdinand Meyers Ballade „Die Füße im Feuer" nahebringt und erlebbar macht.

Bildende Kunst, Musik und Film sind in kleineren Abschnitten mit jeweils zwei bis drei Beiträgen vertreten. Im Bereich Bildende Kunst reflektiert Eva Veronika Chen über die Bedeutung von *visual Literacy* für DaF-Lehrende und zeigt, wie eine Lesekompetenz für die „Sprache der Dinge" entwickelt werden kann (vgl. S. 265) und Bilder und Objekte (Alltagsgegenstände ebenso wie Kunstwerke) nicht nur in ihrer Materialität, sondern auch auf den Ebenen ihrer aktuellen Verwendung sowie der Möglichkeitsräume, die sie eröffnen, begriffen werden können. So findet Kontextualisierung auf mehreren Ebenen statt, durch die kulturelles Sehen geübt wird. Studierenden als künftigen Lehrenden sollen damit Strategien vermittelt werden, die sie „beim eigenständigen Entdecken und Lesen ihrer Umwelt unterstützen" (S. 269), damit sie später auch ihre Lernenden bei der Entwicklung von *visual Literacy* begleiten können. Ein Beispiel für die Entwicklung von visual Literacy anhand von Bildern des deutschen Künstlers Gerhard Richter bringt Tristan Lay in seinem Beitrag. Er geht dabei u.a. auf Unschärfe als ein Stilprinzip ein, das Freiräume der Interpretation eröffnet und zeigt in den Übungen auch Möglichkeiten auf, wie die Lernenden die Bilder an ihre eigene Lebenswirklichkeit anknüpfen können.

Vorschläge für die Arbeit mit Musik machen Camilla Badstübner-Kizik und Matthias Perner in ihren Beiträgen, während Katrin Wild sich mit empirischen Belegen zum Einfluss von Musik auf das Fremdsprachenlernen beschäftigt und in einer eigenen empirischen Studie mit britischen Germanistik-Studierenden im ersten Studienjahr (Niveau A2–B1) u.a. nachweist, dass sich das Spielen eines Instruments – und noch mehr das Singen – positiv auf die Aussprache auswirkt: „musikalische" Studierende machen weniger Wortakzentfehler. Auch gezielte Rhythmusübungen konnten die Aussprache leicht verbessern (der Unterschied zur Kontrollgruppe ist aber nicht signifikant).

Camilla Badstübner-Kizik zeigt anhand der verschiedenen medialen Erscheinungsformen der *Dreigroschenoper* (Text, Musik, szenische Aufführung, Film), wie durch eine Verknüpfung von medialem und ästhetischem Lernen „die Reflexion der eigenen Wahrnehmung" (S. 299) in Bezug auf verschiedene mediale Erscheinungsformen von Kunstwerken angeregt werden kann: „Was kann ein literarischer Text, ein Musikstück, ein Bild besonders gut und was kann er in Bezug auf die durch ihn übermittelte Botschaft eben nicht? Durch welche Mittel prägt er/es die von ihm übermittelte Botschaft?" (S. 309)

Matthias Perner wiederum konstatiert enge Bezüge zwischen Sprache und Musik und stellt – darauf aufbauend – ein unkonventionelles Seminarkonzept vor, in dem das Genre RaP dazu dient, Sprechhemmungen abzubauen, Sprachmelodie und Sprachrhythmus zu üben.

Das Thema Film schließlich ist durch zwei Beiträge vertreten: Tina Welke zeigt anhand des Kurz(spiel)films „Hood" (Sylvia Dahmen, 2001), einer Adaption

des Rotkäppchenstoffs zu einem „modernen Schauermärchen", exemplarisch, wie mit filmischen Kurzformen (z.B. Titelsequenzen, Filmausschnitten, Trailern), im DaF-Unterricht gearbeitet werden kann und Informationsfülle wie ästhetische Aspekte des Films (u.a. durch „Strategien der Verlangsamung im Rezeptionsprozess", S. 361) in ihrer Wechselwirkung analysiert werden können. Und Mitherausgeber Nils Bernstein schließlich geht in seinem Beitrag auf zwei Filme über den RAF-Terror („Wer wenn nicht wir" und „Der Baader-Meinhof-Komplex") ein und zeigt, wie sich im DaF-Unterricht anhand von verfilmten historischen Ereignissen die „Fiktion des Faktischen" (S. 373) thematisieren und analysieren lässt, mit dem Ziel, eine kritische Medienkompetenz zu fördern, die Lernende dazu befähigt, „bei der Rezeption des mannigfaltigen Angebots an Informationsquellen" bewusst „ein eigenes, zwangsweise berechtigt subjektives Bild von vergangenen Sachverhalten zu erhalten" (S. 374).

Insgesamt bietet der Band eine breite Palette fundierter theoretischer Auseinandersetzung mit der Rolle sinnlich-ästhetischer Wahrnehmung im DaF/DaZ-Lernen und eine Fülle an Vorschlägen für die praktische Umsetzung. Es ist wahrscheinlich überzogen, nach der kommunikativen und der kognitiven gleich eine ästhetische Wende einzuläuten, aber ein Grundstein ist sicherlich gelegt dafür, dass ästhetisches Lernen und sinnliche Wahrnehmung breiterer Raum im Unterricht und in der Lehrer*innen-Aus- und Fortbildung eingeräumt wird. Es gibt hier sicherlich noch viel zu entdecken.

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Rezension

J. Passon: Shakespeare in der Realschule inszenieren. Theatre Education zur Förderung von Kommunikativer und Performativer Fremdsprachenkompetenz

Reihe: Fremdsprachendidaktik in globaler Perspektive - Bd. 3, 2014, 296 S., 29.90 EUR, 47.90 CHF, br., ISBN 978-3-643-12801-0

Stefanie Beckmann

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Bei diesem Band handelt es sich um eine empirische Studie, deren Ziel es ist darzulegen, dass die von der Autorin formulierte English Theatre Class–Theorie (ETC) die kommunikative und performative Fremdsprachenkompetenz von Mittelstufenschülerinnen und -schülern fördert und verbessert. In acht Kapiteln beschreibt Passon das Design ihrer außercurricularen englischsprachigen Arbeitsgemeinschaft (English Theatre Class) an einer Realschule in Baden-Württemberg sowie die in diesem Rahmen vorgenommene Aktionsforschung mit Hilfe unterschiedlicher Datenquellen. Ein Online-Appendix mit Transkriptionen und Beobachtungsnotizen findet sich auf der Webseite des LIT-Verlags. Vorläufer dieser Datenerhebung sind Erkenntnisse aus einer explorativen Studie (Passon 2008) und einer Pilotstudie (Passon 2011).

Nach einer Einleitung (Kapitel 1) gibt Passon im zweiten Kapitel („Das Untersuchungsfeld Fremdsprachenunterricht in der Realschule“) einen Abriss über den aktuellen Stand der Fremdsprachendidaktik in der Sekundarstufe 1. Ihr zufolge ist zwar ein Trend zu drama- bzw. theaterpädagogischen Mitteln zu erkennen, aber eine performative Kompetenz als kommunikative Fertig- und Fähigkeit (skill) sei im Gemeinsamen Europäischen Referenzrahmen für Sprachen und den Bildungsstandards Baden-Württembergs bisher nicht formuliert.

Im dritten Kapitel („Shakespeare und Fremdsprachenunterricht“) beleuchtet Passon die Relevanz von Shakespeares Werken im Fremdsprachenunterricht und legt dar, dass Realschüler mit literarischen Texten generell und mit

Shakespeare im Besonderen wenig in Kontakt kommen. Sie plädiert für einen Einsatz Shakespeares in der Realschule im Sinne eines dramatic approach, der eine analytische Herangehensweise an Romeo and Juliet ausblendet und stattdessen „eine doppelte Perspektive Hinwendung zum Text und zu den Reaktionen auf den Text“ erlaubt (40).

Im vierten Kapitel („Theatre education und Fremdsprachenkompetenzen“) versucht Passon eine Definition und Abgrenzung von drama education, theatre education, drama in education und theatre in education, um ihr methodisches Vorgehen und ihre ETC-Theorie zu erklären. Sie folgert: „Daraus ergibt sich zunächst, dass zwischen drama in education und theatre education insofern unterschieden wird, als dass mittels theatre education eine theaterästhetische Differenzerfahrung gefördert werden soll. Aus dieser Annahme heraus wird die ETC-Theorie hergeleitet, die – so meine These – in der praktischen Umsetzung durch eine englischsprachige Theater-Arbeitsgemeinschaft (AG) auch zur Förderung von Fremdsprachenkompetenzen führen kann.“ (4) Es ist dieses „kann“, das Passons' Studie durchgehend begleitet und relativiert (siehe weitere Ausführungen).

Passon erläutert, dass sie Theater als autonomes Mittel im Sinne einer Ermöglichungspädagogik nach Martens (2008) nutze, in der „die Förderung von Fremdsprachenkompetenzen eine sekundäre Rolle spielt“ (249), aber positive Effekte auf diese anerkenne. Sie führt aus, dass es im Gegensatz zu anderen Bundesländern — in Baden-Württemberg kein theateraffines Fach in der Sekundarstufe 1 gebe und schließt daraus, dass „theatre education [...] nicht im Regelunterricht gefördert werde. Es müssten folglich Alternativen gefunden werden, um den Austausch von Theaterpädagogik und Fremdsprache – mit dem Ziel einer kreativ-schöpferischen Arbeit – zu ermöglichen“ (44).

Ihr Unterrichtsdesign der Arbeitsgemeinschaft benutzt den gekürzten Originaltext, der adaptiert wird in eine moderne Fassung mit Bezug zur Lebenswelt der Schülerinnen und Schüler – Romeo and Juliet – a local football version -, die nach sechsmonatiger Probenarbeit zur Aufführung gebracht wird. Sie erläutert nachvollziehbar die Relevanz der Shakespearischen Themen für heutige Jugendliche (Schnittmenge von Rollenträger und Rollenfigur nach Ruping 2011) – warum allerdings im lokal verorteten Stück Romeo nach Mantua verbannt wird, bleibt unverständlich (113) –, um im Anschluss das methodisch-didaktische Vorgehen im ETC-Unterricht zu schildern, in dem die Lerner als Schauspieler behandelt werden und der folgenden didaktischen Aufbau umfasst: theatre training, storytelling, role-taking, scene work, scene performance, dress rehearsal, performance nights, reflection. Die Unterrichtsstruktur besteht aus warm up, scene work, scene performance, cool down.

Der Unterricht findet in englischer Sprache statt, wobei Passon betont: „Die Besonderheit der ETC-Arbeit ist jedoch, dass der Fokus gerade nicht auf der Sprachvermittlung liegt.“ (64). Um feststellen zu können, ob und inwieweit die kommunikative Fremdsprachenkompetenz in diesem Ansatz gefördert werden kann, argumentiert Passon für eine Eingrenzung des kommunikativen und performativen Kompetenzbegriffs und folgt in ihrer Studie zur Analyse

der kommunikativen Kompetenz weitgehend dem Modell von Bachman und Palmer (1996) und einem performativen Kompetenzbegriff, der auf den Kriterien 'Wissen über Inszenierungen,' 'Erkennen künstlerischer Qualität' und 'Selbstvertrauen' basiert .

Im fünften Kapitel („Das Forschungsprojekt Shakespeare in der Realschule inszenieren") erläutert die Autorin die quantitativen und qualitativen Datenerhebungs- und Auswertungsmethoden unter Beteiligung der Perspektiven der Autorin selbst, vier anderer Lehrpersonen und 18 Schülerinnen und Schüler der Jahrgänge 8 und 9. Passon sammelt Daten in Form von informellen Beobachtungsnotizen, Fragebögen zu unterschiedlichen Zeitpunkten innerhalb des Projekts, Fallanalysen, Interviews, und Videosequenzen und räumt ein: „Insgesamt ist die Studie hauptsächlich im qualitativen Paradigma anzusiedeln, die die Sichtweise der Schüler und der forschenden Lehrkraft in den Mittelpunkt stellt." (4). Sie verzichtet auf Zielformulierungen, Hypothesen und Indikatoren, aber formuliert folgende vier Forschungsfragen: „1. Welche Auswirkungen hat theatre education auf die kommunikative Fremdsprachenkompetenz der teilnehmenden Realschüler? 2. Welche Auswirkungen hat theatre education auf die performative Fremdsprachenkompetenz der teilnehmenden Realschüler? 3. Können kommunikative und performative Fremdsprachenkompetenz an der Realschule auf der Basis der ETC-Theorie entwickelt werden? Wie wirkt sich die Arbeit am Shakespeare–Text basierend auf der ETC-Theorie auf die persönliche Haltung der Schüler aus, Englisch zu lernen?" (79). Die Videosequenzen basieren inhaltlich auf der Improvisationsübung bus stop von Kurtz (2001), die zu zwei Zeitpunkten im Laufe des Projekts aufgezeichnet und durch externe Lehrkräfte mit Hilfe eines Bewertungsbogens in Anlehnung an den 'Test of Spoken English' (126f) ausgewertet wurden.

Im sechsten Kapitel („Datenanalyse und Ergebnisse") wertet Passon die einzelnen Ergebnisse ihrer Studie hinsichtlich des Mehrwerts des Projekts für die Schülerinnen und Schüler aus und inwiefern es „einen subjektiven Lernzuwachs" (5) befördert. Sie räumt ein, dass nicht alle erhobenen Daten verwertbar seien. Passon listet die Mittelwerte aus Pre- und Post-Fragebogen und den Grad der Veränderung im Regelunterricht. In den Lehrerfragebögen überschreiten die Veränderungen den Wert von +0,4 nicht, von schwachen positiven Veränderungen im in der Kategorie Verstehen (Erschließungsstrategien) bis zu etwas stärkeren positiven Veränderungen in den Kategorien Performanz (Selbstvertrauen), Haltung, Sprechen (Flüssigkeit), Verstehen und Sprechen (Wortschatz). Erstaunlich sind im Vergleich die Ergebnisse der Schülerfragebögen, die mehrfach negative Veränderungen im Verhalten im Regelunterricht aufweisen.

Im siebten Kapitel („Diskussion der Ergebnisse") diskutiert Passon die Antworten auf die anfangs gestellten vier Forschungsfragen (siehe oben). Aus ihrer Sicht als teacher-researcher, v.a. anhand der von ihr ausgewählten Fallanalysen, „kann von einer starken positiven Auswirkung von theatre education auf die allgemeine kommunikative Fremdsprachenkompetenz ausgegangen werden" (239). Sie wertet die Ergebnisse der Triangulation der Daten aus und

beantwortet alle vier Untersuchungsfragen positiv.

Im achten Kapitel („Zusammenfassung und Ausblick") fasst Passon die vorangegangenen Kapitel zusammen und wagt dann auf fünf Seiten einen Ausblick auf mögliche fachdidaktische Konsequenzen ihrer Arbeit. Sie stellt zunächst fest, dass das „Themenfeld performative Fremdsprachenkompetenz" (251) noch zu wenig erforscht sei und ein Kompetenzmodell samt Operationalisierung noch ausstehe. Angelehnt an Hallet (2010) und Bachman und Palmer (1996) entwirft sie ein Modell, das einige ihrer Forschungsbereiche (Kategorie 4: Selbstvertrauen, Kategorie 5: Erkennen der künstlerischen Qualität, Kategorie 6: Wissen über Inszenierungen, Kategorie 7: Haltung) integriert, aber zu den für den Fremdsprachenunterricht relevanten Kategorien Verstehen (K1), Verstehen und Sprechen (K2), Sprechen (K3) keine differenzierten Aussagen macht. Sie plädiert dafür, die ausgewiesene Kompetenz Sprechen in den Bildungsplänen die Komponente "performative Kompetenz" hinzuzufügen und macht Vorschläge zur Erweiterung des Gemeinsamen Europäischen Referenzrahmens für Sprachen: „Die Schülerinnen und Schüler (SuS) können Szenen über vertraute [...] Themen ästhetisch-expressiv darstellen, im Rahmen von inszenierten Wirklichkeiten ihre Meinung ausdrücken und Informationen austauschen" (254).

Folgende Aspekte sind in Passons Arbeit kritisch zu sehen:

- Passons Recherche zur Verbreitung von theatre education mit den unterschiedlichen Schulfachbezeichnungen wie Darstellendes Spiel, Darstellen und Gestalten oder Kultur und Künste in den einzelnen Bundesländern ist in Zahlen zu niedrig. Das Land Nordrhein-Westfalen fehlt in ihrer Listung (44).

- Passon folgt in ihrem AG-Design dem üblichen theaterpädagogischen Vorgehen und betont folgerichtig die notwendige theaterpädagogische Vorbildung der Fremdsprachenlehrkraft. Eine eigene Theorie (die von ihr genannte ETC-Theorie) lässt sich hinter diesem Ansatz auch mit viel Wohlwollen nicht erkennen.

- Den Ausführungen der Autorin zufolge liegt ihr Schwerpunkt auf dem Ansatz der theatre education; soziale Kompetenz werde demnach nicht berücksichtigt. Dies bleibt unverständlich, denn Theaterarbeit ist Interaktion, ein Zusammenspiel von Aktion und Reaktion, das Aufnehmen und Umwandeln von Impulsen.

- Warum die Autorin sich weigert, aktive Förderung und Erweiterung von Wortschatzspektrum durchzuführen, bleibt unverständlich. Gerade, wenn es darum gehen soll, die ästhetischen Momente im Sinne einer performativen Kompetenz zu unterstreichen, die Schülerinnen und Schüler zur selbstständigen Erarbeitung von Szenen anzuleiten und die Szenen auszuwerten, ist ein Fachjargon, der zum Beispiel Bewegungsarten oder Sprechweisen beschreibt, unerlässlich. Von ausgesuchten Fachtermini

dieser Art profitieren die Schülerinnen und Schüler auch im Regelunterricht (z.B. in Bildbeschreibungen, Charakteranalysen, im kreativen Schreiben, in Planung und Auswertung von Rollenspielen, . . .).

- Das Datenmaterial ist insgesamt widersprüchlich. Bei den eingesetzten Fragebögen für die Schülerinnen und Schüler fällt auf, dass sie einzelne Items Wertungen wie „flüssig“, „mühelos“, „ich glaube“ enthalten. Diese in den Items enthaltenen Beurteilungen machen die Skala redundant: „Eine neue Grammatik kann ich mühelos mündlich anwenden“ ist bereits die beste Leistung, die erreicht werden kann und macht eine Angabe von „trifft voll zu“, „trifft überwiegend zu“ etc. überflüssig. Die Skala enthält 5 Abstufungen, was mittlerweile eher unüblich ist, weil sie die Tendenz zur Mitte („trifft teilweise zu“) verstärkt (120f). Bei der Bewertung der Videosequenzen wird deutlich, dass sich die Einschätzungen der externen Lehrer erheblich unterscheiden (153). So wäre es sicherlich sinnvoll gewesen, für die Evaluation bzw. Messung der Progression zur Verfügung stehende externe Instrumente wie die landesspezifischen Vergleichsarbeiten zu nutzen oder die Informantenzahl zu erhöhen. Zum Abschluss des Projekts führte Passon 15-minütige Befragungen in Form eines Leitfrageninterviews mit jeweils zwei Schülerinnen und Schülern durch. Die Fragen erscheinen, trotz Gegenrede der Autorin, suggestiv, z.B. „Seht ihr darin Vorteile, eine Fremdsprache auch durch ein englischsprachiges Theaterstück zu lernen? Wenn ja, warum?“, „Ist ETC hilfreich, um das Sprechen vor einem Publikum zu [Wort fehlt]. Wenn ja, warum?“ (130).

- Beim Vergleich der Bewertung der Videosequenzen durch beobachtende Lehrpersonen und der Schülerantworten in den Interviews fallen immer wieder Diskrepanzen auf, die von Passon nicht zufriedenstellend geklärt werden. So meint zum Beispiel S1 (Schülerin 1), dass sie „jetzt im Englischunterricht wesentlich mehr verstehe als vor ETC“ (155). Sie gibt an, dass sie nun mehr Wörter kenne und mehr auf Englisch sagen könne. In den Übungen bus stop hingegen wurde von den beobachten Lehrkräften keine positive Veränderung festgestellt. Ähnlich verhält es sich beim Vergleich der Fallanalysen mit den anderen Daten. Zum Beispiel wird S4 der Klassenstufe 8 von der Autorin als eine Schülerin mit sehr guten Leistungen genannt, aber S8 als Beispiel für eine Schülerin der Klassenstufe 8 mit guten bis befriedigenden Leistungen wird in beiden Videosequenzen wesentlich besser bewertet als S4. Als Fallanalysen hätten S1 (keine Veränderung der kommunikativen Leistungen der Schüler während ETC per Videobewertung), S3 (sehr starke positive Veränderung der kommunikativen Leistungen der Schüler während ETC per Videobewertung) und S14 (negative Veränderung der kommunikativen Leistungen der Schüler während ETC per Videobewertung) sicherlich mehr interessiert als die von Passon ausgewählten. In den Beobachtungsnotizen der zweiten Woche schreibt Passon, dass S3 sie durch

deren ihr unbekannte Lebhaftigkeit während bus stop erstaune, in der Bewertung durch die externen Lehrkräfte schneidet die Schülerin aber mit einem Mittelwert gegen 0 ab. Über S10 schreibt Passon: „[. . .] ist sehr bemüht. Seine fremdsprachlichen Grenzen werden trotz seiner deutschen Redseligkeit deutlich“ (199). Dieser Schüler liegt in der Bewertung der externen Lehrkräfte im oberen Drittel der Gruppe.

- Eine Umgestaltung des GER wurde bereits von Fonio & Genicot (Scenario 2/2011) vorgeschlagen. In den konkreten Umsetzungen des GER bzw. den Bildungsplänen der einzelnen Bundesländer finden sich Ansätze, die den Vorschlägen der Autorin entgegenkommen. Zum Beispiel Im Kernlehrplan Englisch der Realschule NRW (http://www.schulentwicklung.nrw.de) finden sich folgende Vorgaben: „Sprechen: an Gesprächen teilnehmen. Die Schülerinnen und Schüler können sich in einfachen themenorientierten Gesprächssituationen des Unterrichts sowie in Grundsituationen des Alltags verständigen, vorausgesetzt sie sind hierauf sprachlich vorbereitet. Sie können [. . .] in Rollenspielen Perspektiven unterschiedlicher Personen vortragen.“ und „Handeln in Begegnungssituationen. Die Schülerinnen und Schüler können in fiktiven und realen Begegnungssituationen im eigenen Umfeld und auf Reisen ihr Repertoire an kulturspezifischen Verhaltensweisen (z. B. Höflichkeitsformeln, Modalverben beim meinungsbetonten Sprechen) anwenden und erweitern.“ Interessant wären an den Lehrplänen konkret ausgerichtete Vorschläge zur performativen Kompetenz, die auf die sprachlichen Vorgaben bzw. zu erreichenden Kompetenzstufen differenziert Bezug nehmen. Ein Blick über die eigenen Landesgrenzen hinaus und auf das, was Lehrpersonen in ihrem Unterricht tatsächlich tun, erscheint für eine mögliche weitere Forschungsarbeit der Autorin durchaus lohnenswert.

- Eine Untersuchung, die die kommunikativen Kompetenzen im Regelunterricht misst und in der Folgezeit (nach der Teilnahme an ETC) eine Stabilisierung der positiven Effekte durch ETC zeigt, steht aus.

In dieses Buch ist offensichtlich viel Arbeit geflossen. Nichtsdestoweniger haftet Passons Werk eine Unentschiedenheit an. Sie möchte zeigen, dass Shakespeare in der Realschule funktioniert – das glauben wir ihr gerne – und dass die Schülerinnen und Schüler einen Mehrwert durch die Beschäftigung mit Shakespeare erfahren. Diesen Beweis erbringt Passon allerdings nicht und bietet darüber hinaus auch zu wenig konkrete Hilfen an. Der Leser sucht vergebens nach den genannten Rollenkarten, Redemitteln, Empfehlungen für vereinfachte, gut einsetzbare Textversionen etc. Weiterhin hört diese Studie an der Stelle auf, an der es eigentlich interessant wird und der Forschung bedarf. Dass Drama und Theater sowohl muttersprachliche als auch fremdsprachliche Schülerinnen und Schüler in vielerlei Hinsicht fordern und fördern, ihnen andere Fähigkeiten und Fertigkeiten, Lernzugänge und Bearbeitungstiefen abverlangen und bieten als der Regelunterricht, ist in der Literatur hinreichend diskutiert

und gezeigt worden. Es fehlt, wie Passon selbst schreibt, eine Verankerung im Englischunterricht (256). Dieser Herausforderung hat sich die Autorin selbst nicht gestellt. Mit ihrem außercurricularen Design umgeht sie die ausstehende Formulierung und Erprobung von Kompetenzbereichen, Qualitätskriterien, Indikatoren und Vorschlägen zur Leistungsmessung performativer Kompetenz. Dies ist der Hauptkritikpunkt an dieser Arbeit. Zusätzlich plädiert Passon für eine Reform der (baden-württembergischen) Bildungsstandards und für eine neue Lehrerausbildung. All dies sind unbestritten wichtige Aspekte, die aber in ihrem Buch nicht in ausreichender Breite und Tiefe diskutiert werden (können). Das ist ganz schön „much ado“.

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About the Authors – Über die Autoren

Stefanie Beckmann unterrichtet Englisch, zwei bilinguale Sachfächer sowie das bilinguale Wahlpflichtfach Drama in der Doppeljahrgangstufe 8 und 9 am Ricarda-Huch-Gymnasium in Gelsenkirchen. Sie ist Moderatorin in der lokalen Lehrerfortbildung, Fachberaterin für die Bezirksregierung Münster und leitet die Abteilung Weiterbildung in der Studio-Bühne Essen, in deren Rahmen sie u.a. dramapädagogische Seminare und Workshops für FremdsprachenlehrerInnen durchführt.

Email: beckmann.stef@gmail.com

Daniel Berghoff ist Spanisch-, Erdkunde- und DaZ/DaF-Lehrer sowie Theaterpädagoge. Er machte bereits als Jugendlicher erste Theater-Erfahrungen im Freilichttheater "Waldbühne Heessen". Der Zivildienst in Chile weckte das Interesse an der lateinamerikanischen Kultur. Bei weiteren Aufenthalten in Südamerika betreute er verschiedene Theaterprojekte in Bolivien, Ecuador und Chile. Im schulischen Bereich leitete er mehrere Theater-AGs sowie schulinterne Lehrerfortbildungen. Als Lehrer im Auslandsschulwesen entwickelte er ein Pilotprojekt zur Verbindung von Theaterarbeit und DaF-Unterricht an der DS Valdivia und konnte damit Theater im DaF-Curriculum der Schule etablieren. Außerdem nahm er als Referent zum Themenbereich "Theater und DaF-Unterricht" an Kongressen in Ecuador und Argentinien teil.

Email: danielberghoff@web.de

Philipp Botes is a PhD student in Education at the University of Roma Tre. He holds a Master's degree in Education from Libera Università di Bolzano, a Postgraduate degree in Art Therapy and in Special Education from University of Roma Tre. His research focuses on the relationship between foreign language learning and performing arts. His work experience includes working as Italian FL/SL teacher in different sectors: primary schools, language schools, companies. He is also an actor and conducts music-theater workshops for children.

Email: philipp.botes@uniroma3.it

Genie Bokja Cho completed her PhD at University of Essex, U.K. Previously, she worked as a manager and trainer at a few leading hotels in the U.K. and taught Tourism English at a few universities in Korea. Her research interests include teaching Tourism English, using role-play techniques in English language classrooms and teaching spoken skills.

Email: nupdak@daum.net, nupdak@hanmail.net

John Crutchfield is an American writer and theatre artist currently based in Berlin, Germany, where he teaches and conducts research in the Department of Didactics of the Institute for English Language and Literature at the Freie

Universität Berlin. His poems, essays, translations and reviews have appeared in a wide variety of literary and cultural journals, and his plays have been presented at the Dublin Fringe Festival, the New York International Fringe Festival, and at the Magnetic Theatre, among others. His current research focuses on aesthetic processes in the training of teachers of English as a Foreign language, and particularly on the experience of theatrical performance. For more information on past, present, and future projects, visit www.johncrutchfield.com
Email: jcrutchfield@zedat.fu-berlin.de

Sabine Dengscherz ist Lektorin an der Universität Wien (Zentrum für Translationswissenschaft und Intitut für Germanistik: DaF/DaZ) und leitet im Rahmen einer vom FWF (Austrian Science Fund) geförderten Elise-Richter-Stelle ein Projekt zum Thema „Strategien für professionelles Schreiben in mehreren Sprachen“ (prosims.univie.ac.at). Sie beschäftigt sich mit wissenschaftlichem, journalistischem und literarischem Schreiben.
Weitere Informationen: www.dengscherz.at.
Email: sabine.dengscherz@univie.ac.at

Peadar Donohoe is Artistic Director of Cyclone Rep, a TIE company, drama coach at Cork School of Music and is currently finishing his PhD on teacher usage of role-play to reduce bullying. As Artistic Director and founder of Cyclone Repertory Company, Peadar is best known for his versions of Shakespeare's plays entitled: "The Shakespeare Sessions" (Hamlet, Merchant of Venice, Romeo & Juliet and Macbeth) which are abridged versions of the originals which break the fourth wall, invite interaction and participation. He has also written the HSE supported Bullying Prevention Session for primary and secondary schools. Peadar has been an invited speaker at conferences, and has delivered lectures and workshops in academic and professional institutions. Articles for journals included "Assessing Learner Modalities" (Goethe Institute), "The Bullying Prevention Pack" (An Leanbh Og).
Email: cyclonerepertory@gmail.com

Carmel O'Sullivan is the Head of the School of Education in Trinity College Dublin. She is Director of the Arts Education Research Group, and organises an international Summer School in Drama and Theatre in Education each year (M.Ed.). She is a founding member of ADEI (the Association for Drama in Education in Ireland). Carmel is involved in several externally funded research projects. Her current research interests include drama with children and young people with an autism spectrum disorder (ASD), and drama as an approach to integrated teaching and learning in early years education. She is a regularly invited speaker at national and international conferences, and has delivered lectures and practical workshops for parents, teachers, health professionals, academics, arts educators and others in academic and professional institutions worldwide. Carmel continues to work with children and adults with ASD on a weekly basis throughout her professional career.
Email: Carmel.OSullivan@tcd.ie

Manfred Schewe holds a position of Professor at University College Cork (UCC). From 2005 to 2014 he served as Head of the Department of German. His

main research interests include: Drama and Theatre Pedagogy - Performative Teaching, Learning and Research; Literary and Cultural Analysis - Literature and Performance; Applied Linguistics / Sprach-, Literatur- und Kulturdidaktik. In 2013 he was awarded a Teaching Fellowship and the associated title *UCC Teaching Fellow* in recognition of his pionieering work in the area of *Performative Teaching and Learning*. He is Founding Editor of SCENARIO and currently coordinates the research cluster *Culture as Performance – Performance as Culture* within UCC's Centre for Advanced Studies in Languages and Cultures (CaSiLaC). Further details at: http://www.ucc.ie/german/schewe

Email: m.schewe@ucc.ie

Hanne Seitz ist Professorin an der Fachhochschule Potsdam im Bereich Theorie und Praxis ästhetischer Bildung [*Lehrschwerpunkte*: Ästhetische Bildung im Bereich Tanz, Theater und Performancekunst, Kulturarbeit im öffentlichen Raum, Jugendkulturarbeit, Projektarbeit, Spieltheorie, Kulturwissenschaften. *Forschungsschwerpunkte*: Künstlerische Interventionen im öffentlichen Raum, Site-specific Art and Performance, Pädagogische und Historische Anthropologie, Social Impact of the Arts, Performative Research].

Weitere Informationen finden sich hier

Email: seitz@fh-potsdam.de

Martina Turecek absolvierte das Lehramtsstudium Deutsch und Geschichte/Sozialkunde an der Universität Wien sowie eine Ausbildung für Deutsch als Fremd- und Zweitsprache. Unterrichtspraxis im Bereich Deutsch als Fremd- und Zweitsprache erwarb sie in unterschiedlichsten Kontexten, hervorzuheben ist ein DaF-Praktikum in Tiflis. 2003 bis 2013 arbeitete sie als Lehrerin an einer mehrsprachigen AHS in Wien und ist seit 2009 an der Pädagogischen Hochschule Wien in der Lehrer/innen Aus- und Fortbildung tätig. Zudem ist sie an der Universität Wien als Lehrbeauftragte eingesetzt. Seit 2014 ist sie ausgebildete Drama- und Theaterpädagogin.

E-Mail: martina.turecek@gmail.com

Kristin Westphal, born 1953, Professor of Educational Science at the University of Koblenz. Main areas of research: pedagogical anthropology and phenomenology; theoretical studies of media experiences with a focus on space, voice and media; aesthetics and learning: studies on perception in theatre, dance and performance. Research in the areas of cultural and aesthetic learning: Current projects: an evalutation of the *Jedem Kind seine Kunst* programme in the Rhineland Palatinate; *Kunst_Rhein_Main* joint project with tanzlabor_21/Künstlerhaus Mousonturm Frankfurt a. M., a teaching qualification for artists and performers. Academic monitoring. Funding: BMBF. Chief of the "Zentrum für zeitgenössisches Theater und Performance": Studiengang Darstellendes Spiel.

Email: westphal@uni-koblenz.de