

## Foreword- Vorwort

Dear readers,

We are delighted to announce the 33rd Scenario issue with four contributions in the article section, four in the window of creative and reflective practice section as well as two book reviews. For an overview of the contributions, please see the list of abstracts below.

We would also like to take this opportunity to direct your attention to the following:

- [Call for Papers](#) for the 3rd International Scenario Forum Conference “Presence in Performative Teaching, Learning and Research” which will take place from 9-11 May 2024 at Trinity College Dublin.
- New publication in the [Scenario book series](#): Franziska E. (2023). *Let's keep acting! Dramapädagogische Verfahren im Englischunterricht am Übergang von der Primar- in die Sekundarstufe*. Schibri.

With best wishes from the Scenario Editorial Team

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Liebe Leser:innen,

es freut uns sehr, Ihnen die 33. Ausgabe von Scenario zu präsentieren, die neben jeweils vier Beiträgen in der Artikel-Sektion sowie der Sektion „Kreatives und reflexives Praxisfenster“ auch zwei Buchrezensionen beinhaltet. Für einen Einblick in die Beiträge siehe die Liste der Abstracts am Ende dieses Vorworts.

Darüber hinaus möchten wir noch auf folgende zwei Punkte hinweisen:

- [Call for Papers](#) für die 3. Internationale Scenario Forum Konferenz “Präsenz im performativen Lehren, Lernen und Forschen“, die von 9. bis 11. Mai 2024 am Trinity College Dublin stattfinden wird.
- Neue Publikation in der [Scenario-Buchreihe](#): Franziska E. (2023). *Let's keep acting! Dramapädagogische Verfahren im Englischunterricht am Übergang von der Primar- in die Sekundarstufe*. Schibri.

Mit den besten Wünschen von den Scenario-Herausgeber:innen

## Abstracts

**Sandra Fischer:** Dramapädagogische Aufwärmübungen und ihr Einfluss auf die Sprechangst und Sprechbereitschaft von Schüler:innen im L2-Englischunterricht. Eine quantitative Untersuchung. <https://doi.org/10.33178/scenario.17.1.1>

*Im Fremdsprachenunterricht frei zu sprechen, ist für viele Schüler:innen mit einem Gefühl der Beklemmung verbunden. Zur Reduzierung dieses Gefühls der Foreign-Language Anxiety (FLA) schlägt die fremdsprachliche Lehr- und Lernforschung die Verwendung von dramapädagogischen Methoden vor. Vor allem die erste Phase des dramapädagogischen Prozesses, das Aufwärmen, ist vergleichsweise leicht in den schulpraktischen Alltag zu integrieren. Daher wurde in der vorliegenden Untersuchung geprüft, ob bereits die regelmäßige Anwendung von dramapädagogischen Aufwärmübungen einen positiven Einfluss auf die FLA und die Sprechbereitschaft von Schüler:innen haben kann. Dafür wurden mithilfe eines Messwiederholungsverfahrens zwei Hypothesen überprüft. Zunächst wurden 43 Schüler:innen zu ihrer FLA im Kontext des alltäglichen Englischunterrichts befragt. Diese Befragung wurde nach mehrmaliger Anwendung von Aufwärmübungen zu Beginn des Unterrichts wiederholt. Des Weiteren wurde die mündliche Beteiligung von acht Schüler:innen sowohl ohne also auch mit Einfluss der Aufwärmübungen beobachtet und erfasst. Die Auswertung zeigt, dass sich die FLA der Schüler:innen bereits nach zweiwöchiger Anwendung der dramapädagogischen Aufwärmübungen reduzierte, während die mündliche Beteiligung der ausgewählten Schüler:innen anstieg.*

**Katharina Delius:** Film scenes and role-playing. Potentials and empirical findings on the use of audio-visual texts in foreign language teaching. <https://doi.org/10.33178/scenario.17.1.2>

*Role-plays are a popular task format in foreign language teaching, among other things to promote speaking. Teachers often assume that their learners have already acquired ideas about the scene to be portrayed or that they can draw on knowledge from their first language. However, this is not always the case. To successfully perform a role-play and thus an interaction, learners need knowledge about the underlying generic characteristics, such as the structure or the verbal, but also non-verbal design of the scene. Referring to a process model for learning social interaction situations (Hallet, 2015), this paper argues for the use of film scenes to model different kinds of interactions and prepare learners for role-playing activities. After a presentation of the theoretical framework, selected results from a design-based research study, which focussed on promoting speaking in two Year 6 English classes (a total of 52 learners aged 11-12 on a pre-mediate level) via a synthesis of genre- and drama-based approach, are presented.*

**Chris Andre Schneider:** Fantasy-Rollenspiele und Dramapädagogik. Eine kritische Analyse und Anwendungspotentiale. <https://doi.org/10.33178/scenario.17.1.3>

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*Fantasy-Rollenspiele können plausibel in Fremdsprachenlernszenarien integriert werden, benötigen jedoch didaktische Überlegungen vor deren Einsatz. Wenn das Ziel die Betonung dramatischer Aspekte des Spiels zur Verwendung im Fremdsprachenlerngeschehen ist, bietet sich der Bezug zur Dramapädagogik an. Nach einer Erörterung, inwieweit sich Fantasy-Rollenspiele dem dramapädagogischen Repertoire zuordnen lassen, werden anhand theoretischer Überlegungen, Beispielen aus Rollenspielsystemen, praktischer Erfahrungen aus einer Rollenspiel-AG und weiteren Projekten der Forschungsliteratur unterschiedliche Verwendungsmöglichkeiten aufgezeigt.*

**Eucharía Donnery, Yasuko Shiozawa, Yuka Kusanagi & Aiko Saito:** Mixing paper and digital: 2020 online summer English drama kamishibai workshop.

<https://doi.org/10.33178/scenario.17.1.4>

*This paper discusses the results of an intervarsity picture kamishibai-storytelling workshop that integrated communication skills and art via the online real-time conference system, Zoom®. As in previous years, the goal of the annual summer drama workshop was to support the participants' communication and leadership skills. In the light of the COVID-19 pandemic however, the chief purpose of the 2020 Online Summer English Drama Kamishibai Workshop was to support the mental well-being of students. Thirteen low-to-intermediate level English language students, both English language majors and non-majors from three different universities in Japan worked together for the workshop project in three 90-minute online slots over two days in August 2020. After learning the basic theory and techniques of the storytelling art, students were divided into groups to create their original English kamishibai story to perform online. In the preparation stage, each student created their own work using simple A4 paper sheets and pens, and these were amalgamated with other members of their group to form a coherent narrative. At the end of the third session, each group presented their work on Zoom®, and these performances demonstrated the students' creativity through unique plots and characters. Their feedback indicated that they developed stress-tolerance and resilience, both features of negative capability.*

**Christian Ludwig & Michaela Sambanis:** Mind needs body! Practicing positive psychology in English language teaching. <https://doi.org/10.33178/scenario.17.1.5>

*Positive emotions are recognised as important for successful foreign language learning. Learners develop a positive attitude towards a language, are motivated to learn, and experience enjoyment through regular, meaningful, and positive engagement. Little attention, however, has so far been paid to the links between Positive Psychology, one of the reasons for the growth of interest in emotions, and embodied cognition which advocates the importance of the body and positive sensations for successful learning. While methods such as Total Physical Response (TPR) can help to get learners moving in class, learning through drama seems to be particularly apt to facilitate embodied learning. Students physically engage with situations, characters, and feelings as they inhabit different spaces, often collaboratively. This paper first introduces embodied cognition. It then discusses the links between embodiment and Positive Psychology, taking Seligman's PERMA MODEL as a point of reference. Following*

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*this, it shows how embodied learning can be integrated in the English as a foreign language classroom by using techniques from improvisational theatre.*

**Serena Cecco:** Soft skills or digital skills: Is This the Question? Genesis of a workshop

<https://doi.org/10.33178/scenario.17.1.7>

*Demand for skills building is increasing more than ever and it has only been accelerated by the COVID-19 pandemic. Digitalisation and globalisation are the driving factors, thus requiring not only digital skills but also soft skills. New and ever-changing contexts require new and flexible training approaches. Performative teaching and learning has proven to be instrumental in helping to develop emotional and social skills, but it is best suited for face-to-face pedagogical contexts, or is it? This article will describe the elements of a workshop that aimed to train soft skills. It was inspired by an online training module in which the teachers applied a performative approach to train digital skills. The module was an integral part of an innovative, interdisciplinary, and interactive workshop, Active Learning Lab (ALL-EM), organised at Ca' Foscari University. An abridged and adapted version of this workshop was presented at the 8th Scenario Forum Sore back, square eyes? Going performative in digital teaching and learning spaces (18/19 June 2021, online).*

**Mona Eikel-Pohen & Catherine Nock:** Improvisation activities in online language courses.

<https://doi.org/10.33178/scenario.17.1.6>

*This report describes a semester-long project in which two university language instructors applied a variety of improvisation activities in their online classes in the spring of 2021 to facilitate active engagement, foster social community, and heighten oral fluency in the synchronous online learning environment. The authors describe the exercises, as well as their approaches, observations, and recommendations, and reflect on their possible impact on the aforementioned aspects. They show that engagement and community can be promoted through improvisation activities, despite the two-dimensional online experience.*

**Modesto Corderi Novoa:** Performing El Camino (The Way) of Santiago de Compostela. An embodied performative language teaching practice.

<https://doi.org/10.33178/scenario.17.1.8>

*The author reports about a concrete example of embodied performative practice in the language classroom that can be adapted to different language levels. This workshop allows students to become pilgrims on Spain's El Camino (The Way) de Santiago de Compostela, a pilgrimage route with a long history that ends in the medieval city of Santiago de Compostela, located on the Northwest region of Galicia in Spain. While participating in the workshop Performing El Camino (The Way) of Santiago de Compostela, students must collaborate and complete several tasks while using the target language in a context similar to the real world. It is hoped that this proposal is helpful for language teachers and learners in the quest for fresh approaches to using embodied performative teaching in the classroom.*

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**Olivera Rančić:** Rezension von Dorner-Pau, M. (2021). Spielend (be)schreiben. Performative Verfahren zur Förderung deskriptiver Kompetenzen in sprachlich heterogenen Grundschulklassen. Walter de Gruyter. <https://doi.org/10.33178/scenario.17.1.9>

**Dragan Miladinović:** Rezension von Bryant, D. & Zepter, A. L. (2022). Performative Zugänge zu Deutsch als Zweitsprache (DaZ). Ein Lehr- und Praxisbuch. Narr Francke Attempto. <https://doi.org/10.33178/scenario.17.1.10>