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Foreword

Dear SCENARIO Readers,

We are pleased to introduce our SCENARIO 2016 summer issue.

The issue starts off with three articles with a focus on Teaching English as a Second and Foreign Language.

Anne Smith (Redbridge, UK) presents a British Applied Theatre project based on forms of improvisation. Her contribution, *Creative English: Balancing Creative and Functional Language Needs for Adult Refugees, Asylum Seekers and Migrants,* targets functional as well as creative needs of adult learners in order to support communication skills in the second language.

In the third part of her article series[1] in SCENARIO, **Eucharia Donnery** (Shonan Institute of Technology, Japan) explores with *Process Drama in the Japanese University Classroom: Phase Three, The Homelessness Project* both the opportunities and limitations of process drama for foreign language education at Japanese universities.

In her article. *Step into Drama and Teach English Affordably*, **Konstantina Kalogirou** (Aristotle University of Thessaloniki, Greece) addresses the impact of the Greek economic crisis upon foreign language education in that nation's school system. She argues that, given the current sociopolitical situation there, drama pedagogy could provide significant impulses for both education and educational policy.

Robin Reid (Baiko Gakuin University, Japan) introduces practical exercises designed to make the analysis of theatrical plays more accessible to students. His contribution, *Performative Script Analysis for Additional Language Classrooms,* appears in the rubric *Window of Practice*.

In *„Oser dépasser les frontières" – Fronten aufbrechen im DaF-Unterricht durch kooperative Arbeit zwischen mehrsprachigen SchülerInnen und Studierenden im Oberelsass*, **Nina Kulovics & Aline Vennemann** (Université de Haute-Alsace, France) describe a multilingual arts project in the context of German as a Foreign Language. This project is the result of a cooperation between secondary schools and higher education, featuring the examination and exploration of original German and French texts (in part unpublished reports by soldiers and civilians) from World War I. Performative approaches are meant to dissolve "not only geographical . . . but also mental and social, i.e. internalized, invisible fronts."

Simone Hein-Khatib (University of Regensburg, Germany) contributes an essay entitled *Ohne Panzerhemd der Gewohnheiten – Über das Wahrnehmen der Stimme und den Stellenwert von Spracherfahrungen im Fachbereich ‚Deutsch als*

[1] See also her complementary contributions in Issues IV/2 und VIII/1, as well as an introduction to the topic in Issue III/1.

Zweitsprache'. Following Fischer-Lichte's claim that the human voice is an important element in an aesthetics of the performative (2004), the author reflects on the extent to which her auditory perceptions of voice are influenced by her language competencies in German, Arabic, and Czech.

This issue also launches our new rubric, *Student Voices*. A journal with the main focus on performative teaching and learning of languages, literatures, and cultures certainly lends itself to also include the student perspective. In his contribution, *Of Empathy, Imagination and Good Gloves*, the Erasmus student **Marvin Schildmeier** gives an account of his personal experiences with drama and theatre at University College Cork and illustrates how drama and theatre pedagogy methods afforded him new ways to approach literary texts. SCENARIO would hereby like to explicitly invite students to share their experiences with performative forms of teaching and learning at their respective institutions.

This issue closes with three book reviews. **Barbara Schmenk** (University of Waterloo, Canada) discusses Helga Tschurtschenthaler's *Drama-based Foreign Language Learning. Encounters between Self and Other* (2013), **Florian Vaßen** (Leibniz University Hanover) the volume *Auftritte. Strategien des In-Erscheinung-Tretens in Künsten und Medien*, edited by Annemarie Matzke, Ulf Otto & Jens Roselt (2015), and **Dragan Miladinovic** (University College Cork, Ireland) reviews the recent publication, *Sprache durch Dramapädagogik handelnd erfahren. Ansätze für den Sprachunterricht*, edited by Anica Betz, Caroline Schuttkowski, Linda Stark, and Anne-Kathrin Wilms (2016).

On the topic of publications, we would like announce two new volumes in the SCENARIO book series (http://www.ucc.ie/en/scenario/scenariobooks/): *Performancekünste im Hochschulstudium* by **Micha Fleiner** (2016) and the bilingual anthology, *Performatives Lehren, Lernen, Forschen – Performative Teaching, Learning, Research*, edited by **Susanne Even** and **Manfred Schewe** (2016).

In closing, we would like to notify our readers of the 2nd International SCENARIO Forum conference, *Performative Spaces in Language, Literature and Culture Education,* which takes place at University College Cork, May 25-28, 2017. For more details see http://www.ucc.ie/en/scenario/scenarioforum/scenarioforum-conference2017/. You will also find the Call for Papers at the end of this issue.

Wishing all SCENARIO readers a restful end to the summer!

Manfred Schewe & Susanne Even

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Vorwort

Liebe SCENARIO-Leserinnen und Leser,

wir freuen uns, hiermit die SCENARIO-Sommerausgabe 2016 kurz vorzustellen.

Sie beginnt mit drei Artikeln, in denen die Autorinnen sich auf Englisch als Fremd- und Zweitsprache beziehen.

Anne Smith (Redbridge, Großbritannien) stellt in ihrem Beitrag *Creative English: Balancing Creative and Functional Language Needs for Adult Refugees, Asylum Seekers and Migrants* ein auf Formen der Improvisation basierendes britisches Applied-Theatre Projekt vor, in dem es darum geht, funktionale und kreative Bedürfnisse von erwachsenen Lernenden auszubalancieren, um auf diese Weise gezielt die Kommunikationsfähigkeit in der Zweitsprache zu fördern.

Eucharia Donnery (Shonan Institute of Technology, Japan) liefert unter dem Titel *Process Drama in the Japanese University Classroom: Phase Three, The Homelessness Project* in dieser Ausgabe den dritten Teil ihrer intensiven Auseinandersetzung mit den Möglichkeiten und Grenzen von Process Drama im Rahmen der Fremdsprachenvermittlung an japanischen Universitäten.[1]

Konstantina Kalogirou (Aristotle University of Thessaloniki, Griechenland) bezieht sich in ihrem Beitrag *Step into Drama and Teach English Affordably* auf die – durch die ökonomische Krise in eine prekäre Lage geratene – Fremdsprachenvermittlung an griechischen Schulen und argumentiert, dass gerade in der gegenwärtigen (schul)politischen Situation wichtige Reformimpulse von der Dramapädagogik ausgehen könnten.

Robin Reid (Baiko Gakuin University, Japan) stellt in der Rubrik *Window of Practice* in seinem Beitrag unter dem Titel *Performative Script Analysis for Additional Language Classrooms* eine Reihe von praktischen Übungen vor, die darauf abzielen, Studierenden den Zugang zur Analyse von Theaterstücken zu erleichtern.

Nina Kulovics & Aline Vennemann (Université de Haute-Alsace, Frankreich) beschreiben in „Oser dépasser les frontières“ – *Fronten aufbrechen im DaF-Unterricht durch kooperative Arbeit zwischen mehrsprachigen SchülerInnen und Studierenden im Oberelsass* ein mehrsprachiges Kunstprojekt im DaF-Unterricht im Rahmen einer Kooperation zwischen Sekundar- und Hochschule, in dem mit deutsch- und französischsprachigen Schriften (teils handelt es sich um unveröffentlichte Berichte von Soldaten und Zivilisten) aus dem Ersten Weltkrieg gearbeitet wurde. Durch performative Zugänge, so die Autorinnen, sollten „nicht

[1] Siehe die komplementären Beiträge in Ausgabe IV/2 und VIII/1 und zur Einführung in das Thema auch ihren Beitrag in Ausgabe III/1.

nur geografische ..., sondern auch mentale und soziale, d.h. verinnerlichte, unsichtbare Fronten" gelöst werden.

Simone Hein-Khatib (Universität Regensburg) steuert unter dem Titel *Ohne Panzerhemd der Gewohnheiten – Über das Wahrnehmen der Stimme und den Stellenwert von Spracherfahrungen im Fachbereich ‚Deutsch als Zweitsprache'* einen essayisten Text bei. Auf dem Hintergrund der Tatsache, dass laut Fischer-Lichte (2004) die Stimme ein wichtiges Element in einer Ästhetik des Performativen darstellt, dürften die introspektiven Reflexionen der Autorin, in denen sie sich auf das Wahrnehmen der Stimme in den Sprachen Deutsch, Arabisch und Tschechisch bezieht, von Leserinnen und Leser dieser Zeitschrift von besonderem Interesse sein. Sie geht der Frage nach, inwiefern ihr Zuhören und ihr Wahrnehmen der Stimme von ihrer Sprachkompetenz in den genannten Sprachen geprägt werden.

In dieser Ausgabe geben wir den Startschuss für die neue Rubrik *Stimmen von Studierenden*. Für eine Zeitschrift, die sich schwerpunktmäßig mit dem performativen Lehren und Lernen von Sprache, Literatur und Kultur auseinandersetzt, bietet es sich an, auch Perspektiven von Studierenden einzuholen. So reflektiert der Erasmus-Student **Marvin Schildmeier** in seinem Beitrag *Von Empathie, Fantasie und guten Handschuhen* über seine persönlichen Erfahrungen mit Drama und Theater am University College Cork und schildert dabei, wie drama- und theaterpädagogische Methoden ihm einen ganz neuen Zugang zu Texten ermöglicht haben. Hiermit seien Studierende ausdrücklich dazu ermutigt, in dieser Zeitschrift über Erfahrungen mit performativen Lehr- und Lernformen an ihren jeweiligen Institutionen zu berichten.

Diese Ausgabe schließt mit drei Buchbesprechungen. **Barbara Schmenk** (University of Waterloo, Kanada) rezensiert Helga Tschurtschenthalers *Drama-based Foreign Language Learning. Encounters between Self and Other* (2013), **Florian Vaßen** (Leibniz Universität Hannover) den von Annemarie Matzke, Ulf Otto & Jens Roselt (2015) herausgegebenen Band *Auftritte. Strategien des In-Erscheinung-Tretens in Künsten und Medien* und **Dragan Miladinovic** (University College Cork, Irland) die neuere Veröffentlichung *Sprache durch Dramapädagogik handelnd erfahren. Ansätze für den Sprachunterricht*, herausgegeben von Anica Betz, Caroline Schuttkowski, Linda Stark und Anne-Kathrin Wilms (2016).

Im Kontext von Buchveröffentlichungen sei an dieser Stelle auch darauf hingewiesen, dass in der SCENARIO-Buchreihe (http://www.ucc.ie/en/scenario/scenariobooks/) zwei neue Titel erschienen sind: **Micha Fleiner** (2016): *Performancekünste im Hochschulstudium* und **Susanne Even/Manfred Schewe** (Hrsg.) (2016): *Performatives Lehren, Lernen Forschen – Performative Teaching, Learning, Research*.

Abschließend möchten wir darauf aufmerksam machen, dass unter dem Titel *Performative Spaces in Language, Literature and Culture Education* vom 25. bis 28. Mai 2017 die 2. Internationale SCENARIO Forum — Konferenz der Universität Cork stattfinden wird (weitere Details unter: http://www.ucc.ie/en/scenario/scenarioforum/scenarioforum-conference2017/). Der *Call for*

Papers erscheint auch am Ende dieser Ausgabe.

Wir wünschen allen SCENARIO-Leserinnen und Lesern einen erholsamen Restsommer!

Manfred Schewe & Susanne Even

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Creative English: balancing creative and functional language needs for adult refugees, asylum seekers and migrants

Anne Smith

Abstract

This article argues that play and creativity are cornerstones of a person-centred approach to adult second language education. However, when learners are refugees, asylum seekers or migrants already living in the country where the language is spoken, it is important that language learning also addresses their functional needs. *Creative English* is an applied theatre programme for adults in the UK that balances these functional and creative needs while developing confidence in English language communication skills. Drawing on participant-led, practice-based research which resulted in the development of *Creative English*, this article purports the benefits of an approach that combines playful emotional engagement with pragmatic subject matter. *Creative English* is based on improvisation. It reduces inhibitions and creates a state highly conducive to learning and taking the risk to communicate in a second language. It also offers the opportunity to rehearse language in everyday life situations. When learners' perceived needs are met, Maslow's hierarchy of needs can then be inverted, as creativity allows opportunity to address needs in terms of self-esteem and belonging.

1 Introduction

At the start of the 21st century, the number of migrants into the UK attracted a disproportionate level of public concern (Duffy & Frere-Smith 2014). Public anxiety has been enflamed by negative representations of migrants in the media (Moore et al. 2012). Keen to respond decisively to these perceptions, UK government policy has increasingly limited opportunities for migrants, which make it difficult for them to achieve a sense of belonging (Kesete et al. 2015).

Refugees may also have experienced torture or other extreme suffering, and the dislocation and powerlessness created by migration itself means high levels of mental health issues that remain prevalent amongst all migrants in comparison with the host population (Tidyman et al. 2004: 26). The ability to access services and a community of friendship and support is integral to

well-being and cannot be achieved in the UK without being able to speak the English language, which is the first step towards functional and then emotional integration. Research conducted by the Refugee Council and the University of Birmingham identified the ability to speak English as a key element in integration and a sense of belonging in the UK (Atfield et al. 2007: 7).

In 2006, NIACE found that English for Speakers of Other Languages (ESOL) provision was "critical to the success of a range of other key government policies, including the child poverty agenda, health, sustainable communities, regeneration, and community integration and cohesion" (ESOL Inquiry Executive Summary 2006: 5). Despite this report, funding for ESOL was removed in 2007, except for priority groups who were unemployed or receiving income-based benefits. This remaining funding has been steadily eroded. Despite the fact that 850,000 migrants self-reported on the 2011 census that they could not speak English well or at all, DEMOS identified a further 40% reduction in ESOL funding between 2009 and 2014 (Paget 2014). There is an exigency, therefore, for holistic approaches which address well-being, as well as access to services, integration and functional language skills.

This article argues that impact on wider well-being is achieved through an applied theatre approach which emphasizes play, creativity and laughter, and that learning through playing is as valuable for adult refugees and migrants as it is for children. Thompson (2009) argues that most applied theatre projects take place within a framework of social utility, thus preventing the foregrounding of the pure joy they can bring, and the political importance of this type of intervention. The focus of funding on predetermined outcomes has resulted in "a certain atrophying of the practice, which now needs to be countered with, what I am calling *attention to affect*" (ibid. 117). Thompson defines "affect" as "the bodily sensation that is sustained and provoked particularly by aesthetic experiences. It is a force that emerges from attention to pleasure, astonishment, joy and beauty" (ibid. 135). Thus he argues for performances of beauty, which inspire happiness in the participants and claims that this part of their radical nature: "safety, protection and care (particularly when translated to situations of conflict) are not a retreat from some imagined politics of freedom, but the heart of its radical vision" (ibid. 118-9). He argues that:

> [...] dancing, and other forms of aesthetic expression, might be places of respite, but the argument here suggests something more radical – they are also integral and necessary parts of change itself. In a world of inequality, social injustice and endemic violence, they could be acts of resistance *and* redistribution, made in an intimate and sensory key. (ibid. 11)

When forced migration, the inability to speak English and unfamiliarity with the culture and systems within the country of residence creates a feeling of powerlessness, an act of creative resistance and redistribution may be of particular importance. Thompson believes that affect lasts beyond the moment of performance. He encourages readers "to maintain their commitment to working with groups and communities in dynamic and joyful performance

projects – and to continue to make real everyone's right to *beautiful, radiant things*" (ibid.). *Creative English*, an applied theatre initiative for adult refugees and migrants in the UK, foregrounds the importance of joy and playfulness for the wider well-being it can bring.

Examples from *Creative English* presented in this article were documented as part of three years of participant-led, practice-based research. The research involved 62 women across four different projects in East London, in mixed-ability groups ranging from beginners to Entry Level 2 (equivalent language skills of a 7-9 year-old). Some of the women were recent migrants, where others had lived in the UK for more than twenty years without learning English. Participants in each group came from a diverse range of countries including Afghanistan, Albania, Bangladesh, Democratic Republic of Congo, Ethiopia, India, Somalia, Poland and Turkey. During the initial 18 months of practice-based research, a variety of drama-based approaches were explored from functional role-play to purely creative and imaginative tasks. An ethnographic approach was adopted to workshop documentation. Participants were interviewed in their first language, or English, as desired, and commented on activities and their feelings of integration throughout the project. Feedback generated during this research shaped the development of what has become the main '*Creative English* 38 week informal education programme,' delivered in faith and community settings across the UK, and a range of *Creative English* short courses with specific objectives, such as improved health literacy. The following section identifies learners' cultural expectations about learning that can result in skepticism towards learning through play and creativity, and explains how becoming aware of these barriers has shaped the approach of *Creative English*.

2 Negotiating motivation and expectations

All learners arrive at the workshop with preconceptions about what they need to learn and how best to do it. These preconceptions may come from previous learning experiences, peers or cultural backgrounds. As an informal education programme, *Creative English* engaged some of the most vulnerable learners, many of whom were illiterate in their first language, as well as those who may already have achieved an Entry-level 2 certificate in ESOL but lacked the confidence to speak much English elsewhere. Some learners used the sessions as an alternative to a formal ESOL course, with the clear objective to gain paid employment. Others simply hoped to be able to attend a doctor's appointment on their own, or to speak English with their grandchildren, who were the second generation born in the UK. To meet different learning styles and expectations, it is important to understand and address diverse motivations.

2.1 Pre-conceptions of learning through play

Much has been written about child-centred learning and how play is a core element of this approach (Tassoni & Beith 2002; Doddington & Hilton 2007;

Entwistle 2012). However, this article argues that an emphasis on play should also be central to adult education, as it impacts on wider needs. Play has only comparatively recently been recognised by neuroscientists as a primary emotional function of the mammalian brain (Panksepp 1998: 281). Montagu (1998) argues that, in the Western world, there has "been a failure to recognise that the need to play remains a necessity *throughout one's life, a biosocial necessity*" [my emphasis]. He claims that the "four great chords of mental health are the ability to love, to work, to play and to think soundly," and that "it is remarkable how closely interwoven each of these abilities is with one another" (quoted in Blatner & Blatner 1988: 7). Cohen (2006: 178) points out that adults frequently feel uncomfortable playing as they consider this something only a child should do. He argues that adults need to play more frequently and without feeling uneasy about it (ibid. 13).

The unease Cohen identifies with play as a legitimate learning medium, may be particularly prevalent for learners who have expectations of formal desk-based learning by rote derived from their country of origin. A British Pakistani ESOL tutor, who was trained in the UK but would not initiate or participate in play activities herself, explains:

> "All they want to do is learn and function in their everyday lives and to a certain extent I always think the method of 'to play games' is very childish based . . . It's as if it's aimed for children but for them, as adults at home, as mums who have children, it's got to be more of a constructive way of learning: sitting down and blackboard and books . . . if you're aiming to cater for the different culture side we have and that's what the purpose of the classes are, it's got to work for them." (Interview with the author, No. 44)

While the notion of education rooted in "sitting down and blackboard and books" has long since disappeared from the British education system, this is not the case for most non-European participants. The *active learning* approach, popularised by Bonwell & Eison in 1991, requires students to perform meaningful learning activities and to think about what they are doing, as opposed to passively receiving knowledge from a teacher or a textbook. While evidence from the practice-based research for *Creative English* showed that active learning through playing was very successful for adults, it was still necessary to make learners feel secure by addressing concerns about not learning enough, since a number of the participants in the practice-based research did express suspicion of active-learning techniques prior to engaging in the project. As a consequence, the learning objectives of play-focussed activities were made explicit, and opportunities to take notes or refer to photocopied worksheets were made available. Additionally, warm-up activities included explicit language-learning elements.

The necessity of highlighting the educational benefit even influenced the naming of the programme. Without a reference to English in the name, few adults are prepared to join an arts programme. For example, when the Refugee Arts Project sought to recruit adults for a theatre project in 2009, without

an explicit reference to learning English, all the participants turned out to be between 13 and 20 years old and had previously been involved in school or youth theatre in the UK (Interview with the author, no. 54). The importance of including a reference to English language learning in the course title is reflected in other applied theatre projects such as Rewrite's 'Creative ESOL' and Richmond Theatre's 'Learning English through the Arts.' Abraham Maslow's theory of human motivation helps to explain the necessity for this emphasis, as the following section shows.

2.2 Addressing motivation to attend

The impact of a course name on attendance clearly suggests a prioritization of the language learning over arts in the minds of the learners. This preference is consonant with Maslow's theory of human motivation.

Maslow (1987) theorised human motivation to be dictated by a hierarchy of needs. According to the hierarchy, in the first instance, physiological needs have to be met, such as food and sleep. Safety needs, like health and employment, are the next priority, followed by love and belonging, then self-esteem, and finally self-actualisation, which is where creativity features. The need to be able to communicate in English when living in the UK is a fundamental safety need. If 'relative gratification' of a tier is not achieved, the thoughts and behaviour of an individual are completely dominated by this goal. The impact of this phenomenon is demonstrated beyond the field of applied theatre. The charity The Open Doors Project, for example, has tried to engage isolated refugees and migrants through activities such as keep-fit, card-making and 'Time Out for Women,' a course addressing social needs through health and beauty issues. In line with the hierarchy of need, the only activities that generated high levels of attendance are those marketed as addressing the safety need of improving English language skills. In accordance with Maslow's theory of motivation, interviews with participants with English of Entry Level 2 standard or below clearly expressed a preference for drama activities which improved their English in functional situations, despite enjoying the purely creative drama work.

Awareness of participants' need to develop competence in functional language prompted drama activities which addressed everyday events. At first the results were disappointing: the atmosphere was flat and the language used was unnecessarily simple and stilted. Aristotle identified conflict as integral to the very nature of drama. Without conflict, everyday situations do not make interesting drama, as there is not enough tension (Fleming 1998: 151). Exploration of creating tension through problem-solving in a form such as Forum Theatre (where audience members are invited to intervene in a scenario in role as the protagonist to try to change the outcome) was beyond the linguistic comprehension of many members of the group. The introduction of a family of archetypal characters finally provided the necessary tension. The plotline for this family and their neighbours evolved through the sessions, engaging with everyday situations but also involving humour and melodrama, similar

to a soap opera. A visit from a long-lost brother, for example, provided a context for exploring practical language related to doctors, hospitals and blood tests, but also the emotional engagement of whether his family should forgive him a past betrayal. The combination of familiar characters and an episodic structure helped to support the learning of those who were unable to attend regularly, which is characteristic of more vulnerable learners. The structure gave participants freedom to shape outcomes of the storyline while also maintaining the facilitator's ability to supply the appropriate *realia* and costumes to support the understanding of the least able in the mixed-ability session. Props and costumes also increased the sense of having permission to play as adults, especially when involving artefacts characterized by some element of exaggeration, such as colourful wigs and toddler puppets.

According to Maslow's definition, 'relative gratification' implies that needs have to some extent been met in each tier before progressing to the next level. However, if this were the case, applied theatre work in contexts such as refugee camps and homeless shelters, where unresolved physiological and safety needs remain, would remain unattended unless participants were coerced. Refugees and vulnerable migrants may have quite extreme and long-term physiological and safety needs, owing to experiences in their country of origin or within the UK. Despite the relative safety of the UK, exposure to hostility from an unwelcoming host community, enflamed by the rise of Islamophobia post 9/11, and the uncertainty generated by the asylum process and its outcomes may result in significant physical and psychological issues (Tidyman et al. 2004; Palmer & Ward 2006; Moore et al. 2008). In the context of long-term physical and emotional challenges, I argue that 'relative gratification' may be acceptance rather than resolution of the current need or circumstance. If there is no immediate possibility of remedying one's homelessness, illness or safety, the choice to participate in a creative project may be an empowering and liberating one, refusing to be defined by restrictions of personal circumstance.

Although 'relative gratification ,' when defined as acceptance of existing needs may release participants into an arts project as a source of joy and resistance, this will not apply at the moment of crisis itself when a fundamental physiological or safety need becomes known. Having built relationships with others within the creative project, a lack of access to other sources of help may also mean that participants attend, even at the moment of crisis. On attending, however, their concentration will not be on the arts activities. Moreover, if their situation is not resolved by the next session, this may be their last appearance, as the importance of this need dominates their thoughts. For this reason, partnerships and links with other organisations are very important, as they can fulfil practical needs and offer specialist advice. In one session, for example, a Congolese participant arrived at a workshop distraught because she had just become homeless, and could not focus on drama activities. What was more beneficial was to introduce her to someone from the partner charity, Lifeline Projects, who could help her access emergency accommodation and support her in negotiating the application process for further financial assistance. The following week,

crisis overcome, she was back participating in the drama sessions with full enthusiasm. This woman described the *Creative English* group as her "spiritual family," recognising the value of having what another participant described as "friends for help not just for fun" within the group. Where practical support for basic needs was being provided by Lifeline Projects and The Open Doors Project, the aesthetic experience of the *Creative English* sessions simultaneously enabled the emotional need for friends and provided a sense of belonging. While Maslow's theory of human motivation explains why learners engage with the sessions, playful aesthetic experience actually allows these needs to be met in the reverse order.

3 Play and creativity meeting the language 'safety' need

According to Maslow, creativity involves "here-now self-forgetfulness and other-forgetfulness" (1971: 67). He lists the attributes of this 'forgetful' state as: "less fear, less inhibition, less need for defence and self-protection, less guardedness, less need for artificiality, less fear of ridicule, of humiliation and of failure" (ibid.). Less fear and inhibition is highly beneficial when learning to speak a second language. Despite Maslow's association between creativity and the highest tier of self-actualisation, creative improvised tasks provide an opportunity to address the fundamental 'safety need' of the ability to communicate in line with Krashen's theory of adult second language acquisition.

3.1 Building confidence in speaking in English

Krashen (1981: 1) argues that adult second language acquisition is very similar to the process that children go through when learning language for the first time:

> [. . .] it requires meaningful interaction in the target language – natural communication – in which speakers are concerned not only with the form of their utterances but with the messages they are conveying and understanding."

Krashen (2003: 4) renamed this theory the Comprehension Hypothesis to emphasize the role played by understanding in acquisition. Drama provides a context in which meaningful communication takes place; there is something to be achieved by listening, understanding, and responding. It is, therefore, an ideal way to facilitate language acquisition.

Kao (1994) and Wilburn (1992) conducted studies which found that the language produced in drama is more authentic and close to that of a native speaker than language produced in other traditional classroom oral activities (Kao and O'Neill 1998: 59). However, when Kao analysed improvisation transcripts, it became apparent that "compared with their fluency, the accuracy of the students' language use did not appear to be that impressive" (ibid. 63). The study focused on first year university students in Taiwan who were a

much more educated participant group than those participating in the *Creative English* research: the majority of whom only had a primary school or no formal education and were at an early stage of learning English. In *Creative English*, one would therefore expect this characteristic to be further exaggerated. As in everyday life, Kao found that the inaccuracies did not seem to affect the development of the drama, as the context helped make the meaning clear to the participants. As in real-life communication, there was an emphasis in *Creative English* on building confidence through communicating and understanding the gist, rather than every word.

Unlike the traditional role-play of the language classroom, physical engagement in improvisation forces participants to draw on and experiment with the language they are learning. In a *Creative English* improvised scene, police refused to allow a Queen to pass through a police cordon. While one of the police actors spoke little English and was reluctant to speak, she could gesture her denial of entry to the Queen. However, the Queen and her entourage were determined. "No come," the policewoman articulated adamantly, as her attempts to shoo away the visitors failed. As an aid to language learning, this repeated pressure to respond in an improvised scene is one of its strengths, as it forces participants to explore previously untested solutions to the situation they face. Active participation forces learners to draw on what they already know and to push themselves to be more specific. In the traditional classroom, there is plenty of time for learners to sit quietly. If they are disengaged from the process, they are not learning from it. Being passive when presented with a second language simply does not result in language being retained, as research into the extent people learn language from watching television shows (Garza 1991: 239; Bravo 2008 193). Output promotes more 'noticing' (Swain 1995: 100). In producing the target language, learners may notice differences between their output and either ask questions to clarify when they are receptive to learn or self-correct. In rehearsal for the above scene, for example, the woman playing the Queen initially said, "I want go." She then corrected herself, "I want *to* go?" Encouraged by a nod from the facilitator, she then used the correct preposition in her performance to the rest of the class.

Despite the grammatical imperfection of the other performer's "No come", the combination of word, tone and gesture provided the reluctant speaker with the confidence boost of communicating the desired meaning, which could be transferred into their next attempt to speak. The ability to communicate was far more important than technical language accuracy. This illustrates the relative value of 'Focus on Meaning' over 'Focus on Form' for the *Creative English* research participants. 'Focus on Form' is based on the assumption that learners' accuracy improves when grammar taught as it arises within communicative language practice (Long 1991). Long (1996: 451) suggests that negotiating meaning, especially negotiation that triggers interactional adjustments by the native or more competent speaker, facilitates acquisition. This is because it connects input, internal learner capacities (especially selective attention), and output in productive ways. Piazzoli (2011: 560) argues that process drama can generate

Long's focus on form while actually balancing negotiation of meaning with fluency and accuracy. Whilst agreeing with this view, I argue that for beginners and low-level English speakers, focus on meaning is of primary importance in building confidence and fostering a sense of belonging. Piazzoli's students were third-year university students learning a foreign language. Their immediate goals and prior experience of the language were therefore very different to the women participating in *Creative English* in an informal, community learning context. Rather than language competence in an academic context, these learners want to be able to go shopping, make a complaint, talk to teachers, seek help from doctors, and chat to neighbours in their street. Fluency, not accuracy, is therefore their primary and most pressing goal.

3.2 The impact of engaging the emotions

Participation and the desire to communicate about personal experience releases language. In drama, this occurs both within improvisations and when reflecting on experiences afterwards, particularly when emotions were touched. In improvisation, the trigger may be empathy with a particular character or situation. An improvisation retelling the Greek legend of *Persephone* provides an example. A previously quiet, middle-aged Turkish woman released a torrent of language at her character's husband, who had not yet attempted to recover their daughter from Hades:

> "So find my daughter. Why aren't you doing anything, yeah? All you do is sit there. You don't do nothing. What are you waiting for? Go find her. Don't sit on your big fat arse. Get my daughter. I miss her. You don't do nothing. You don't know what is happening to her. She is with bad man. Why you still sit there? You are lazy husband. Bring her back to me! Safe! Go, now!"

Her character's distress at losing her daughter and her frustration at her husband's apathy connected with her emotions; this enabled her to express herself with an eloquence neither she nor the rest of the group expected. As a speechless Zeus sloped off the stage, the woman laughed with surprise at her own outburst and authority. Her emphasis took the plot on to a whole new dimension, as Zeus became a weak character, too lazy to act without the passionate insistence of his wife. Her unexpected eloquence gave the woman a new confidence in her capacity to speak that impacted upon future interactions outside the session. According to her teacher, this included her willingness to speak in the formal ESOL sessions that she was attending.

The ability to play roles of different status also has a value to participants. One participant explained how she felt "empowered": "It's like feeling you could be somebody and saying things that you wouldn't say normally, as you're being a different version of you." According to Blatner (1988: 38), people get tired, bored or burnt out when restricted to certain dominant roles:

> Excessive or prolonged enactment of authoritative, submissive, controlling, competent, helping, helpless, or any other general type of role generates a type of psychic fatigue. It is a relief to engage in an activity that embodies a role that contrasts with a previously extensively enacted role.

Recent migrants need to break out of patterns of behaviour associated with struggling to survive. Refugees are constantly prescribed the role of victim by both society and the way they are represented in art, which foregrounds passive vulnerability and experience of trauma. They thus benefit psychologically from transcending what Jeffers (2008: 219) describes as "demonstrations of victimhood." The mental release of alternative roles not only explores alternative possibilities which may be enacted in their lives but also helps them to cope better mentally with their current reality. Blatner & Blatner (1988: 38) argue that playful adoption of a variety of roles is psychologically beneficial: "To balance your roles, through actively expressing them generates an experience of wholeness in your psychological existence that nourishes and heals your psyche." For the usually timid woman playing the Queen, the improvisation where she overcame the police allowed a joyful subversion of her usual self-expectations. Despite having expressed a fear of police in real life, triumph over them in the fictional context energised and refreshed her, causing her to leave the session with a spring in her step, chatting animatedly. The apparently frivolous 'playing' in role with a sparkly plastic crown and blond wig could challenge the sense of powerlessness generated by an inability to communicate. This freedom in fictional social roles and exploration of language in a variety of contexts could open up other possibilities in real life. As one participant explained: "After these lessons I start studying at Redbridge Institute, Adult Education, and if I didn't come maybe [to the *Creative English* class at] Lifeline Centre maybe I didn't feel confident to make test in Institute" (Interview with the author, no. 12). Confidence and possibility generated in fiction can have a definite impact in life.

3.3 Spontaneity and laughter generating transferable language

Creative English sessions are characterized by laughter. Humour features within most of the plots within the sessions and the playful tone encourages light-hearted exploration of the topics. For one research participant, this was her imperative for attending: "I have to come," she said. "This is the only place I laugh."

A playful approach aided memory on serious topics. One session, for example, dealt with how to contact the emergency services. Within the session, a story was improvised that involved the wife spotting smoke coming from a neighbour's house and calling the fire brigade. As a warm-up activity, various tableaux were responded to with improvised phone calls to the emergency services. The atmosphere was light-hearted. Another session included making a report to the police about a snatched bag. In contrast to a Redbridge conversation class on this theme, which magnified the fear of crime and encouraged participants not to go out in the dark, there was again laughter, as the would-be thief sprinted

around the room in a desperate attempt to evade capture. Many weeks later, one of the participants became separated from her three-year-old while shopping. Despite having arrived in the UK only recently, she was able to phone the police and get them to recover her child, who had got onto a bus travelling away from home. The mother firmly related her ability to cope with the situation to her participation in the drama session:

> "I was worried but I remembered what to do. I rang the police and the police came and they sorted everything out and we were together again and that was only because I knew what to do. Your session taught me that." (Interview with the author no. 15)

Even though the drama-rehearsed language was for different specific situations, she was able to transfer the knowledge she had gained, even under pressure, to be able to solve the problem she faced. Improvisation equips people particularly well in this way. Exploration of a serious subject through play creates a relaxed context where more language is likely to be absorbed and be available for use in other situations. Opportunities to play maintains both creativity and flexibility which enhance the ability to solve problems and improves resilience, as enjoyment is experienced as well as relentless challenge. Brown (2009: 71) argues that

> [...] if we stop playing, we share the fate of all animals that grow out of play. Our behaviour becomes fixed. We are not interested in new and different things. We find fewer opportunities to take pleasure in the world around us.

The difficulties many of the research participants had faced had destroyed their time/inclination to play, which in turn made life more difficult for them. The opportunity to reconnect with a sense of play and joy in the sessions makes it easier to respond creatively to problems faced. It also enhances the ability to build positive relationships with people from different backgrounds, as the following section explores.

4 Play and creativity addressing self-esteem

When everyday life is imbued with risk and challenges in ordinary situations, play can be an invaluable source of well-being. Furukawa & Hunt (2011: 199) highlight that many immigrants experience shame as a consequence of appearing incompetent because of their limited language skills, lack of education or job skills, or unfamiliarity with the host country's cultural practices. The inability to negotiate even simple tasks like shopping, using public transport, or helping their children with homework erodes self-esteem. These situations threaten their role as parents, providers and protectors and can lead to feelings of worthlessness. By contrast, play and creativity generate safe spaces in which one can be uninhibited. In play, there is no right or wrong. All participants

are equal, regardless of language competence. Play dismantles the usual social hierarchy.

The methodology used within the practice-based research projects encompassed a range of art forms and drama activities that did not rely on the spoken word. Consequently, all participants were able to play, create, and contribute fully, regardless of language skills. An example from a *Creative English* short course, where the object was to write a children's story, illustrates how needs are met through the arts in the opposite sequence to Maslow's hierarchy. A Pakistani woman in the group spoke no English and struggled to learn, owing to her lack of previous schooling and illiteracy in her own language. When interviewed in Urdu about the sessions, she simply stated: "I enjoy your classes. I like you but unfortunately I don't understand" (Interview with the author no. 16). However, the use of puppets in the session enabled her to understand and communicate more effectively than her peers. During a session where participants were sharing traditional stories from their countries, the use of animal puppets and props enabled her to recognise a fable that was being shared. She then instigated the retelling of a fable she remembered. In her operation of the main character, a crow puppet, she created a huge amount of mirth. No words were needed but she introduced some well-timed comic squawks from the squeaker in the puppet's beak. The class roared with laughter and the woman's eyes shone. She positively glowed with delight as she took centre stage in the group in a way she had never been able to before. Her sense of humour and ability to entertain the group won her admiration from the rest of the class, which in turn gave her more confidence. After making little progress in her spoken English, her language skills now began to improve significantly, as she took more risks in speaking out and interacting with others. As she built better relationships with others in the group, she gained more opportunities to practice English outside the sessions. In this example, the woman was motivated to attend by the 'safety' need to learn English in accordance with Maslow's hierarchy. However, in addressing her needs, the hierarchy was completely upturned. It was the creative activity, which gave her the self-esteem to build relationships, and it is these relationships that then supported her in improving her English language skills. Although not evidenced within this research project, it is conceivable that, having improved basic language skills or had other safety needs met, this may allow a participant to achieve the physiological needs of Maslow's base tier. Without the framing of the context to learn English however, this learner would not have attended the creative session in the first place.

5 Play and creativity as a generator of belonging

As identified in the Introduction, Thompson (2009) expresses the value of participation in an arts project in times of need. Despite *Creative English*'s focus on language necessary for functional interactions, its power lies in the joy and playfulness of the encompassing character's storylines. The characters not only create a protective distance for learners where they are not obliged to

represent themselves but also provide common ground. Relationships within fictional families create empathy across cultures due to shared characteristics, roles and values. The playful tone and shared character creation process removes strong identification with particular cultural traditions. As an example: In a session which had the functional language goal of empowering learners to access Children's Centres, Rebecca meets volunteer Tom. In subsequent sessions, participants often enjoyed developing a romance between these two characters. In the role of Rebecca's family, participants utilized a variety of question structures, motivated by a genuine desire to assess the character's suitability as a partner: "Do you have money?" "How will you behave with wife?" "Why are you not married now?" This often resulted in women with arranged marriages themselves approving the 'love match.' Despite the preconceived outline of the session, the outcomes for the characters were not prescribed – so, in one group, Tom's character could actually turn out to be hapless and unpleasant. His disrespectful attitude towards his girlfriend's parents made the group cry with laughter, as he described his career goal as being to sit on the sofa and watch television. The participants have ownership over the material, which motivated them to practice functional language. However, it is the joyfulness of the shared experience which compelled all members of the group to engage. The shared emotion created a temporary feeling of communitas, a sense of solidarity even with strangers. Although the moment of spontaneous communitas may be short-lived, it enables what Turner describes as 'normative communitas' to develop. Spontaneous communitas has something "magical" about it when individuals "become totally absorbed into a single synchronized, fluid event", where status is abolished, and all are equal (Turner 1982: 47f). When status is temporarily removed, a particularly exhilarating sense of belonging can temporarily occur. Turner defines the paradox of communitas as being that the "*experience* of communitas" becomes the "*memory* of communitas." In striving to replicate itself, communitas then historically develops a social structure, "in which initially free and innovative relationships between individuals are converted into norm-governed relationships between social *personae*" (ibid. 47). It is in this context that one finds normative communitas. Normative communitas is "a subculture or group which attempts to foster and maintain relationships of spontaneous communitas on a more or less permanent basis" (ibid. 49). Moments of spontaneous communitas can exist within the normative and it is these moments that continue to bind existing relationships and help to draw new members into a place of belonging in the group. *Creative English*, as developed in its original model, allows participants to join the group at any point. The themes within the sessions are self-contained, with continuity provided by familiar characters in each episode of the plot. The structure accommodates the erratic attendance typical of the most vulnerable, due to illness, childcare and appointments with professionals. Moments of spontaneous communitas help to bind the group, whether one has attended many times before or whether this is one's first week. These moments of spontaneous communitas can be so compelling that those on the fringes want to join in. One participant explained

how she had become involved: "I'd never heard such guffaws of laughter. I had to keep sticking my head out of the door [from an office elsewhere in the venue] to see what was going on." In this way, the applied theatre workshop space can become a liminal space where a sense of community emerges within the group and moments of spontaneous communitas are a catalyst for normative communitas to occur.

6 Conclusion

Exploring functional needs through play and creativity does so much more for learners than addressing their language skills. It breaks through their isolation, creates a sense of belonging and impacts upon their well-being. Aesthetic experiences are not dependent on the hierarchy of need having been fulfilled. Moreover, they can in fact contribute to the gratification of these needs, reversing the sequence. Creativity may build self-esteem, which in turn may facilitate making friends and achieving a sense of belonging, which in turn allows safety needs to be addressed. A programme such as *Creative English* supports adults by providing a context to experience the benefits of play, while also addressing functional needs through generating confidence in the language they need in order to function holistically within their communities. Fun and laughter is integral to making this a success. However, while this programme succeeds in its objective to increase confidence in speaking English, the improvement in accuracy demanded by higher level speakers is not addressed. Therefore, for those requiring higher level language skills, this programme may be more effective as a bridge into other sources of language provision or as a programme parallel to more formal learning opportunities, to increase confidence in using what has been learnt. For many isolated learners, *Creative English* may be the only context where they meet with supportive English speakers. While the educational and psychological benefits of this way of working are clearly recognized in this article, the positioning of the project within the wider context of the organization is important if an aesthetic experience is to facilitate safety and physiological needs. Strong partnerships are essential with other agencies who can support participants, if necessary, in meeting basic needs.

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Process Drama in the Japanese University Classroom: Phase Three, The Homelessness Project

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Abstract

The purpose of this paper is to describe the third phase of a process drama project, which focused thematically on the social issue of homelessness. Two classes of the elective English Communication course took part in this project twice weekly for ten weeks, in which the students examined homelessness from the perspectives of Japanese-Americans incarcerated in internment camps during World War II. The goal of the project was for students to develop an understanding of homelessness, while simultaneously losing awareness of English as a dreaded examination subject, and using the target language as a viable communicative tool instead. The techniques used in this project were manifold: tableau, family role-play, class role-play, writing-in-role, reaction-writing, research online in both Japanese and English to examine the nature of propaganda, online class discussions, as well as a guest lecturer session with a refugee speaker[1]. The trajectory of this discussion moves along a traditional Japanese *Noh* theater three-part narrative arc, called *Jo-Ha-Kyu,* "Enticement [U+30FB] Crux [U+30FB] Consolidation".

1 Introduction: Setting the Scene

Over three semesters from 2008 until 2010, I conducted three process drama projects thematically centred on the issue of bullying[2], emigration[3] and homelessness as part of the elective programme of English Communication at the School of Human Welfare Studies in Kwansei Gakuin University situated in the Kansai region of Japan. The thematic choice of the latter project, that of homelessness, was decided by the students themselves at the end of the

[1] Retrieved on March 29, 2016 from jalt-publications.org/files/pdf-article/jalt2010proc-30.pdf.

[2] Retrieved on March 29, 2016 from http://research.ucc.ie/scenario/2010/02/donnery/03/en.

[3] Retrieved on March 29, 2016 from http://publish.ucc.ie/journals/scenario/2014/01/Donnery/04/en.

Emigration Project. The departmental majors of the students were Social Welfare, Social Enterprise and Human Sciences, all of which focused on social issues and, therefore, it was unsurprising that the majority of students stated that they wanted a deeper understanding with the social issue of homelessness. In addition to the focus on social issues in their core studies, there were three other possible reasons for the sudden and cohesive interest in this particular issue. Firstly, the Kansai region of Japan has had the highest rates of homelessness in Japan, which Aoki (2011: 361) attributes to "the gradual disappearance of day-labourers ... and the disemployment of casually unskilled worker." In Osaka City in particular, homelessness is pervasive, yet most people studiously avoid noticing the people asleep on the streets, stepping over the sleeping bodies. There is a "blue-tent encampment area", so-called as the local government provides each homeless person with a certain amount of blue plastic sheeting, which people use both as ground covering and protection from the elements. At the time this project took place in the autumn semester of 2009, there were blue tents on the banks of many of the rivers in the Kansai region. Thus, the problem was highly visible to the students, the majority of whom came to the university by trains that traversed at least two bridges over rivers. Secondly, because the express aim of all three departments was to develop social consciousness, there was a keen interest in the fallout from the recession, which hit the most vulnerable in society first and saw the numbers of those made homeless soar. Lastly, each of the three departments had experts in the field from various academic disciplines, with a commitment to serving society as a whole academically, spiritually and practically, and communicated these ideas to the students in their lectures. Therefore, it was unsurprising that these socially conscientious students would opt for this topic.

In consultation with the English Coordinator, Dr. Nakano, regarding the students' choice of theme, we decided, for ethical and safety reasons, that the students were not to do primary research by interviewing the local homeless people. It seemed an insurmountable task to find a point of access into this area that these socially conscious students had chosen and there was a sense of mounting frustration on my part as I struggled to find a way to explore the theme in a conscionable and secure manner.

When I arrived in Japan initially on the JET Programme in 1998, I had come across a book called "The Harvest of Hate" by Georgia Day Robertson (1986), which was quite an unusual book for a number of reasons, some of which Wasden (1988: 162) notes:

> Published forty years after its completion, Georgia Day Robertson's The Harvest of Hate is a novel about the experiences of a California Japanese American family, the Satos, who were interned at the Poston relocation camp in Arizona from 1942 to 1945. Drawing upon the author's personal experience and a little research, the work is not based on oral history. In an appended interview with the editor, Arthur A. Hansen, done in 1979, Robertson, then 93, says that while teaching at Poston she didn't interview the internees. She listened.

From my upbringing in Ireland, I had no knowledge at all about World War II from either Asian or Japanese-American perspectives and this was the impetus for researching informally for many subsequent years in order to understand what it had meant for the Asia-Pacific region as a whole and what its impact on the region was today. While Japan had committed some terrible atrocities throughout the war such as the Rape of Nanking, Unit 731, and the use of Korean and Filipina "comfort" women, the average Japanese university student is unaware of all of these brutalities, due to the whitewashing of Japanese history textbooks. Even today, this alone can cause conflict to flare up between domestic students and international students from Korea and China. However, the other gap in information for Japanese students is that of the relationship between them and the Japanese descendants in other countries. As one student wrote at the end of the Emigration Project, "I did not know about people who migrated from Japan because I thought that there was no reason why Japanese migrate to other countries."

With respect to the Homelessness Project, an idea began to take shape. For English Communication IV, the process drama project would be from the perspectives of Japanese-Americans who were forcibly made homeless by their incarceration in internment camps during World War II. While there is an enormous body of work, both literary and academic, exploring issues around the unjust incarceration of this group, the goal was to personalise homelessness in a context with which the students could imagine and empathize.

2 Literature Review

Homelessness, Aoki (2011: 365) also reports, has also been the cause of social unrest in the Osaka region and has been

> ... regarded as an eyesore by pedestrians and neighbouring residents and often violently harassed by them. They organise themselves in order to resist the demolition of their shacks by policemen. So the clashes between homeless people and the police sometimes happen.

The Kamagasaki area of Osaka City has the dubious honour of being as near as one can get to slum conditions in Japan, but unlike slum areas in other parts of the world, and due to it historically being a day-labourers' area, it is inhabited by men. There is an attempt at gentrification in one part of Kamagasaki called Nishinari, which is, in the words of Okazaki, "the largest slum in Japan ... attracting a new breed of visitor: backpackers". Whatever it is about foreign backpackers taking advantage of cheap accommodation within Japanese society, in the words of Giamo (1994: 14),

> ... there seems to be even less tolerance or compassion for those who, for one reason or another, slip off the ladder of social obligation. To even hear about, let alone encounter, the yoseba (day-labourers district) inhabitants evokes a sense of fear and loathing.

3 Cultural Context

Until after World War II, there was no word for "homeless" in Japanese and the word used today is the loan word from English *homuresu*. Okamoto (2007: 526) divides this word into three further categories:

> Historically, Japan has had three types of blighted residential areas, which may fall under this broader definition of homelessness. The first is made up of substandard housing tied to employment. Examples include accommodation for seasonal work called Dekasegi, spinning mill dormitories after the Meiji Restoration, coal mine houses, houses for the people who fish for herring and construction camps. Conditions in this housing were exacerbated due to their instability, as they were tied to seasonal or temporary work.

With respect to the *degaseki*, or migrants, many Japanese-Brazilians, the descendants of the Japanese migrants to Brazil of the Emigration Project, were mostly employed in the car industries and other industries associated with "3Ds"[4]. However, due to the economic downturn, in the words of Masters, "the Japanese government started the program to pay $3,000 to each jobless foreigner of Japanese descent (called *Nikkei*) and $2,000 to each family member to return to their country of origin." The only issue is the stipulation that these Brazilians can never return to Japan, not even if the economy improves. Therefore, at the initial stage of the recession, there was official encouragement on the part of the Japanese government to send this particular group of migrant workers to their home country in a bid to keep the Japanese migrant homelessness issue from spreading into the foreign community.

To a certain extent, the problem of homelessness is becoming less visible, as Okamoto (ibid. 528) points out:

> The number of rough sleepers has been decreasing and their characteristics have been changing since 2002. However, the number of invisible homeless people, who stay at Internet cafés, comic book shops, or coffee shops all night is increasing.

Another factor in the homelessness issue is its aging population. Marr (1997: 243) reports that

> . . . in Kamagasaki, 66.3% of all laborers were over 50 by 1994. This increase in the number of older workers is alarming because when jobs are scarce, younger, healthier laborers are more likely to be chosen for work while older laborers are most likely left unemployed.

From a personal perspective, moving to the Kansai region after living for one year in rural Hiroshima and eight years in the very international region of Oita in the southern island of Kyushu was responsible for the worst culture shock

[4] Taken from the Japanese term of "3Ks"- Kitsui [U+30FB] Kiken [U+30FB] Kitanai and roughly translates as Demanding (physically) [U+30FB] Dangerous [U+30FB] Dirty.

I have ever experienced. Firstly, because of the very pronounced sense of a Kansai Inside identity, for the first time I was incessantly made to feel Other. As Ohnuki-Tierney (1984: 40) argues,

> ... one important inside: outside classification is between *miuchi*[5] and *tanin*[6]. The distinction often extends to the public domain... [it] also operates at the broadest sphere of social interaction, distinguishing between acquaintances and strangers. The Japanese attitude towards strangers is easily seen by the neglect towards strangers in public places, such as on the bus."

On the mistaken assumption that a foreigner could not possibly speak Japanese, in Kansai people made reference openly to physical appearance before moving into a more general diatribe about how useless the study of English had been for them and/or stereotypes of America. The other thing that contributed to culture shock was seeing the casual disregard of passers-by as they stepped over sleeping homeless men outside the main Osaka train station on a busy Saturday afternoon. To a certain extent, I found that Japanese colleagues and Kansai people in general find it easier to talk about the taboo subject of *burakumin*[7], the untouchable class, than the homelessness issue. However, homelessness was the topic that my students wanted to tackle.

In setting up a process drama project based on this topic, it was extremely challenging to find a suitable setting which would emotionally engage the students, yet have an objective space in which to analyse the concept of involuntary homelessness. Dr. Nakano and I had many discussions about how the project was to be framed and how students would conduct their research. She stressed that primary research whereby students would interview the homeless was out of the question because of issues of safety and ethics. As mentioned earlier, the stimulus for the project came from Georgia Day Robertson's *A Harvest of Hate*. This novel, a piece of fiction written by an American mathematics teacher at one of the Japanese Internment Camps during World War II, was the impetus for my own private research into the history of World War II in both North America and the Asia-Pacific region in general. My findings indicated that the oppressor and oppressed dichotomy was by no means limited to the European context. While the Japanese military were not blameless for the brutal atrocities across the Asia-Pacific region during WW II, this third part of the process drama project at large, however, was to consider Otherness from the perspective of a group who were deliberately constructed as the Other — the Japanese-Americans. This group alone – not any other groups that the United States was at war with – were interned because their ethnicity was readily visible, and they were subsequently rejected by the governments of both America and Japan. In 1988, the U.S. Civil Rights Act awarded redress to the internees

[5] Miuchi [U+30FB][U+8EAB][U+5185][U+30FB] Relatives, literally "inside my body."

[6] Tanin [U+30FB][U+4ED6][U+4EBA][U+30FB] Others/ strangers/ people with no connection, literally "other people."

[7] Burakumin [U+30FB][U+90E8][U+843D][U+6C11][U+30FB] The untouchable class who worked with death: butchers, executioners, undertakers. Literally, "the group underneath."

and/or their relatives, who received an official apology and 20,000 dollars from President George Bush in 1990 (Daniels 2002: 297). As indicated by many of the students before the emigration project, attitudes toward Japanese descendants bordered on unsympathetic, as Japanese-Americans fall into the cultural category of what Ohnuki-Tierney calls "'marginal outsiders'... toward who the Japanese feel ambivalent or downright negative" (1984: 43).

4 Classroom Context

This process drama project pertaining to homelessness took place twice weekly in the autumn semester of 2009, for Class 1 and Class 2 of the elective course of English Communication who were second year, second semester students. Whereas some students, especially in Class 1, were motivated and enthusiastic about developing English language skills by focusing on communicative strategies and had attended both the Bullying and Emigration projects, it was the first time for many of the students in Class 2. There were 22 students in Class 1, 13 females and 9 males. In Class 2, there were initially 19 students, 10 females and 9 males (later: 18, when one student dropped out of university completely. All the students were from the Kansai region of Japan, and therefore had a shared regional identity. With regard to age, all of the students but one were 19, the exception was a mature student of 27. As KGU is one of the top four private universities in the Kansai area, the students were from the middle to upper-middle classes and most did not have part-time work. Despite the English Communication Course being an elective one, many students were there not because of high levels of motivation, but rather because the Japanese sign language course was oversubscribed and they did not want to start a new language such as Korean or French.

5 *JO*: Enticement

5.1 Research Phase

In the first class, students were given the case of one homeless girl in a US context. First, students were randomly assigned groups, and these groups were to remain in these 'family' groups for the entire semester. In these groups, students were then asked to discuss, with the benefit of knowledge gained in the earlier Emigration Project, the possibilities of how and why this girl had become homeless. As a homework assignment, the students read four opinion-based articles on homelessness, and then formed their opinions based on research. They posted their reactions and opinions in paragraph format in the class online discussion Google Group.

In their reaction papers, the students demonstrated a growing awareness about the importance of reliable sources for research.

6 *HA*: Crux

6.1 Role-play 1: "My Home"

In the following class, the students, in their family groups, were asked to decide on their individual character roles within the family group, before designing the floor plans of their ideal home. Many of the students were *au fait* with the concept of floor plans as Japanese real estate agents usually send potential renters a number to choose from before taking potential clients to visit their top three choices. Students were exhilarated to be able to make their own homes without any financial constraints and these floor plans turned out to be very elaborate. They introduced their houses to the other groups, and each student explaining what was in each room.

When all the groups had performed, to much hilarity as many had swimming pools and private gyms as in opulent Hollywood-style mansions, the video-clip of the Yasutake family in their house[8] was shown. This audio clip was played to show what had happened to an ordinary middle-class Japanese-American family on the day of Pearl Harbor, December 7th, 1941.

6.2 Role-play 2: "Get on the Bus"

The next class opened with the students making a tableau within their family group of what time of the day or night it was when the FBI representative came knocking on the front door of their family homes. Students slept, studied, read books, practiced musical instruments, cooked and did other domestic chores. Then each student added a line of dialogue to describe their thoughts for that exact moment. To prepare for the role-play, the students decided what they had been doing five minutes prior to that moment. Then, the students performed their role-play and I, in the role of unknown police official, knocked on the door. For the next part, the students opened the door to me, in-role as the official, who ordered them to get on the waiting bus, one row of desks and chairs that had been cordoned off. The students reacted to this in various ways: some tried to hide out of sight, others packed their one bag for the journey and obediently waited on the bus, while some wanted to open the door and reason things through, telling the official that they were not Japanese, not the enemy and were naturalized American citizens as can be seen in the transcript below:

> Teacher (T): All people of Japanese descent are, by order of the US government, to get on the bus in order to be taken away.
>
> Student (S): But I am American.
>
> T: Yes, but you have Japanese blood.
>
> S: But Japanese is no relation.
>
> T: Anyone who has Japanese blood, according to this document, MUST get on the bus. You have Japanese blood, your name is Suzuki, you MUST get on the bus.

S: My father. . .

T: You can go on the bus or go to jail.

S: But my father is dead and later I was born here so it's no problem.

T: You still have Japanese blood so your thinking is Japanese and you MUST come with me.

S: Okay. . .

The students waiting on "the bus" were asked to think of questions that they would like to ask the "police officer." As more and more students got on the bus, the atmosphere got extremely tense, and the innate class cheerfulness grew darker. By the time I addressed the class-in-role as FBI Agent Gretta O'Connell, the students were ready to find out what exactly was going on, as can be seen in Digital Recording 2 below:

S1: Can we live with only our family, away from other families?

T: Yes, you will have your own family. . . space. And your neighbours will be very. . . close. Any other questions?

S2: Can we go to school?

T: Mmm, at the moment, the government is trying to find teachers, but we will make a school. So, if, in your family, your mother or father has experience in teaching, please let us know, please contact us.

S3: When we arrive, will we have freedom?

T: In the camp, you are free and it is a very, very big open space. A big, big camp.

S4: Will we get food?

T: Oh yes, the government will give you. . . enough. . . food.

S4: Japanese food?

T: Japanese-style food and others.

S5: Are there any amusements?

T: You have to make your own amusements. (Class groans)

S6: What is the role of the American army there?

T: Well, the American government will protect you from angry Americans.

S6: Is it safe?

T: Yes, very safe. It will be safe for you – and also for America.

S7: Will there be places to buy items for daily living or will you give them to us?

T: In your bag, you should have one change of clothes and linen for the bed. Now, we don't know how long the war will last, but these clothes have to last you the entire war.

S7: It's not enough for us and we need more clothes.

T: We will ask the Salvation Army to give you some clothes.

S7: We cannot buy ANYTHING?

T: You don't have money. All of your banking has been frozen so you have no money. The US government is going to hold your money in a safe place so you have no money.

S7: I cannot believe you. (Class makes angry sounds)

T: Anyone of Japanese ancestry, all your banking has been frozen. You cannot use your bank anymore.

S5: Are there electrical facilities like the Internet?

T: It's 1942. . .

S5: Radio?

T: Radio, yes there's radio! You will have radio. TV is too expensive. Any other questions?

S8: Are there structures of society there?

T: You will have to build your own Japanese society, you will need to find leaders, you will need to find teachers, you will need to find doctors – within your Japanese society.

S: Can we leave there anytime?

T: No. For your American friends, you are now the enemy.

S5: Can we send letters from there?

T: Yes, you can send letters, but we will check what you write. We don't want any terrorists. Any other questions? (No, okay, let's imagine we have arrived in the camp so please take your bag and go back to your seats.) [9]

[9] Out-of-role.

Despite the Japanese culture of respect to figures of authority, the students knew there was something amiss and that there was something unjust about what had just happened. As can be seen in the above recording, students called upon me in-role to explain why this was happening to them, hardworking Japanese-Americans who had never broken any laws. They demanded to know where they were been taken, what the conditions would be like, and what the food would be like. In my in-role capacity of FBI agent, I answered their questions evasively, emphasizing that they were now the enemy and that the US government was taking them to a safe place for their own protection. As the role-play continued, the body language of the students changed, from alert postures to being bent over the desks, as if in despondency.

Even students who were unmotivated to speak in English under normal circumstances seemed to be under the spell of this class-in-role play and it seemed that their emotional engagement with the world of the role-play provided the impetus to articulate their thoughts. These students, who usually asked other more able students to "interpret" for them and tried to be the non-verbal communicative actors in the group role-plays, were suddenly telling me in my role as FBI agent and the other members of the class group that this was "unfair" and this was "not human rights". One student, in particular, who had never been heard to even try to speak English, put her hand up and asked the pertinent question "Is this true?"

6.3 Research and Development Phase

For the weekend homework assignment, students were asked to research this event in both Japanese and English, on the grounds that reporting of this event would be skewed between the two languages, and because of the historical nature of the event and the intervening politics. What the students found had them abuzz with indignation at the start of the following class. They reported that there was indeed a gap in the way in which the Japanese-American camps were reported on from the past to the present day. Reporting within the Japanese media of the past was scant, whereas nowadays the reporting leaned towards the rhetoric of victimization. In the case of the American media of the day, propaganda was rife and interest in the event was expressed only by the release of movies and the publication of books.

6.4 Role-play 3: "Arrival at the Camp"

Firstly, the trailer from the 1990 film "Come See the Paradise"[10] was shown to the students, followed by a clip showing the arrival of Japanese-Americans to the camp by the documentary film "Rabbit in the Moon", which showed the real living situation of the new arrivals.[11] Each family group read one of the "Letters from the Camp", before brainstorming ideas for the role-play entitled, "Arrival at the Camp." For homework, each student wrote-in-role about his or her arrival at the camp, and many showed the Japanese cultural adherence to cleanliness

and food.

All students personalized their "experiences" from the role-plays, showing a deepening of engagement with the issues of homelessness and human rights.

6.5 Class Role-play 4: "Life at the Camp"

In the next class, the students were given the United Nations Bill of Human Rights, which was not new information to most, except that it was in English, rather than Japanese. Attention was drawn to the phrase uttered by Eleanor Roosevelt that "no one can put you down unless you allow them to" and, with this in mind, students commenced to build the microcosm of Japanese-America, which they performed as a class-in-role (without my intervention in-role)as the role-play "life at the camp". One person was voted to organize the camp into a working entity with schools, shops, farms, canteens etc. Again, there was a cultural reticence towards volunteering for all the positions, so the organizer, in exasperation, asked people to move into groups in which they had an interest and could contribute towards: school-related, shop-related, farm-related or canteen-related. Interestingly, and in keeping with Japanese traditional culture, it was the father-figure in each family who made the decisions and then the family tended to follow. After this class role-play ended, I pointed out that all the older men were stripped of their positions of authority, as the American authorities saw them as the possible enemies. Many of the older generation were genuinely unable to speak in English and, as communication in Japanese was forbidden, there was a shift in power-relations from the father to the children. Another clip from the documentary film highlighted this point and students were asked, for their weekend assignment, to reflect on how they would feel if their language was torn away from them.

6.6 Role-play 5: "Your Language is Dead"

At the start of the next class, students were given an excerpt from Harold Pinter's "Mountain Language", that started with "your language is dead" (1989: 25). Each family group was asked to create a situation in which people were forbidden to speak in their mother tongue and produce a short role-play for the class. Some students stayed within a contemporary context. For example one group demonstrated how the use of Japanese local dialects was overtly discouraged in more urban areas. One group showed an average English-only policy EFL class and how frustrated students were when a teacher denigrated their mother tongue of Japanese. Other groups delved into historical contexts and showed the annexation of Korea by Japan in post WWI. From performing and watching these role-plays, students gained a deeper understanding of the emotions surrounding linguistic loss, one with which they were all familiar, to a certain extent, as cleverly demonstrated by the EFL class role-play. Then, the students watched the video-clip again about the loss of power by the authority father figure in the Japanese-American camps. This time, there seemed to be a

deeper empathy with the frustrations and humiliation of cultural and linguistic losses.

6.7 Role-play 6: "Dealing with the Americans"

The authority figure from each family, the father or grandfather in most cases, formed a separate group, while the other students formed a community to construct the mini-society. One person from each group was designated to deal with "the Americans", and this was, in most cases, the children, whose English was better than that of their parents. Students then regrouped into their original family groups for a discussion on the implications of altering power-relations for their families. For the weekend assignment, students were asked to research, in Japanese and English, original reports at this time about the changing of family structures within the camps.

6.8 Role-play 7: "Life in the Camp II"

The following class opened with a more up-beat video-clip, whereby some of the internees broke out of the camp, not to escape, but merely to go fishing. The humble fish, in the Japanese context, has been part of the traditional diet for thousands of years and part of the Shinto religion, which is similar to Irish paganism in its worship of nature. Therefore, the students could immediately identify with the need to break out in a bid to be one with nature as a measure of existing in the present while simultaneously hoping for a better future. Also, given the Christian ethos of KGU, many students saw fishing in terms of the Christian parable of hope.

Afterwards, students were asked to brainstorm the worst possible thing that could happen to their family while incarcerated, and to perform their role-play for the class. Role plays tended towards death, whether that of a grandparent, parent or child and the means in which this came about ranged from old age, to illness with no available medical care, which is a contemporary fear for most Japanese, to being shot by the US military. Students were asked to write up the diary of their character while in-role for the weekend assignment.

6.9 Role-play 8: "Returning Home"

To prepare for this last role-play, half the students were asked to leave the classroom for a few minutes. In their absence, the other half of the class were asked to appropriate the absent students' belongings, including their table and chairs. Being Japanese, the returning students first dealt with this by laughing nervously, then, as the other students politely but firmly refused to return their wallets, keys, mobile phones, grew quite angry and distressed. Once the atmosphere changed, I intervened to stop the role-play and ask the students to reflect what they felt. For homework, students researched what had happened to the interned Japanese-Americans at the end of World War II to prepare for their last role-play called "returning home." Students endeavoured to rationalise

the repossession of their family homes in fascinating ways: one group had a white grandparent who had kept their houses in their absence, another featured the parents who had been killed in the previous role-play, "Life in the Camp II", giving spiritual guidance from heaven, while many groups accepted their fate and looked to their Japanese spirit of *yamato-damashii* and strong family bonds to help them build a new life.

7 *KYU*: Consolidation

7.1 Student Observations

All of the students in both classes produced a final report, three paragraphs that were written during the course and one final paragraph outlining their reactions to the project. This meant that there was both writing-in-role and their own reactions to the theme of homelessness and the topic of human rights. All students submitted their two-page reports, and demonstrated engagement with the plight of the Japanese-Americans, which they were able to link to human rights in a contemporary context.

7.2 Teacher Observations

The homelessness project moved far beyond what I had initially envisaged. There is a strong possibility that the students' engagement with the topic in terms of human rights can be linked to student involvement with the Students In Free Enterprise (SIFE) Conference held in Berlin on October 4-6, 2009. For the first time, a team of students from Japan were invited to this global competition to report on their social enterprise project, which helped women from the Philippines, both legal and illegal, into the Japanese job market. With respect to the homelessness project, students from the Department of Social Enterprise in particular felt ready to take leadership roles and were able to share their theoretical knowledge from their lectures and the practicalities from the SIFE project.

In Class 1, about 80 per cent of the course was conducted in English and Japanese was used to guide weaker students so that they too could also have a part to play. With respect to Class 2, there was a greater tendency to talk to the teacher in English and talk to one another in Japanese; however there was a marked improvement in English speaking and writing skills in comparison to the emigration project. Students in both classes wrote favourable comments about the project in their final report and they reported development with respect to communicative styles in the Byram's five areas of Intercultural Communicative Competence- attitudes, knowledge, skills and critical awareness towards other cultures while simultaneously and self-reflexively examining the norms of Japanese culture (1997: 34).

8 Summary: Reflections

Throughout the Homelessness Project, classes became more learner-centred and learner-led, and my role as teacher became more like that of a sports coach than an English teacher, as students' confidence and determination to communicate through English, rather than for English, grew. There were setbacks and sometimes parts of the course fell behind and were abandoned, likewise as opportunities arose such as the willingness of a guest speaker to share his experiences of being a refugee from Afghanistan to the UK aged 11. The students compensated for this by engaging with the topic at a deeper level and showed compassion and understanding for those who became homeless. Throughout the course, students wrote a paragraph in-role, describing their situation before the camp, at the camp and the return home. To complete the two-page final report, students wrote a final paragraph out-of-role, in which they were free to analyse the project overall. In every single report, the three paragraphs in-role provide clear evidence that the students deeply engaged with their role in the family. The fourth paragraphs report on each student's reaction and learning journey, with emphasis on human rights, Japanese-American fighter pilots, conditions at the camps such as lack of sanitation and ensuing illnesses, the nature of Japanese stoicism, the destructiveness of war, among many more. These reports also show the enormous strides that the students made in expressing themselves so clearly and poignantly through English. As shown in the evidence above, the holistic nature of process drama projects can have very profound effects on the students linguistically, socially, and psychologically.

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Step into Drama and Teach English affordably

A Case Study from Greece.

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Abstract

This paper demonstrates how drama was used as a teaching tool in an English as a Foreign Language class in a Greek primary school. This paper presents, in particular, the origins, values and principles of Drama in Education (DiE) while exploring why drama is considered a suitable and efficient learning medium in a country that currently struggles with an economic crisis, which undoubtedly affects the education sector. While Greek schools suffer from staff shortages and limited equipment, there is an urgency for innovative, motivating, and affordable teaching methodologies that activate learners, bridge the gaps left by current teaching approaches, and encourage learners to safely immerse themselves in the target language. Finally, this paper sketches the motivating, engaging, and efficient contribution of DiE to language learning processes and claims it to be an adaptable and affordable teaching medium for any language teacher.[1]

Tell me and I forget,
teach me and I may remember,
involve me and I learn.
Benjamin Franklin

1 Introduction

This paper has a threefold scope: firstly, to introduce Drama in Education (DiE) as a term; secondly, to outline its principles; and thirdly, to discuss its approach to teaching English as a foreign language in the Greek educational system. Readers will be introduced to the Greek educational system, its grading, and the current teaching methods of English as a Foreign Language, in order to explain why DiE is considered a different, innovative and motivating teaching tool. Secondly, this paper will point out the reasons for DiE being an auspicious foreign language approach in the context of a financial crisis where funds for staff, resources and equipment are limited. Finally, this paper will outline the

[1] This paper has been presented by the writer in the 8th World Congress of IDEA – the International Drama/Theatre and Education Association, Paris, July 8-13, 2013.

benefits not only for educators but also for learners by implementing DiE as a teaching medium; the former with respect to lesson planning, the curriculum and budgetary concerns; and the latter with respect to interactive, inclusive, engaging, participatory and fun learning.

According to the Greek Constitution, the government is required to offer a mandatory, public, and free nine-year educational system for all children aged six to fifteen years. Private education in all grades is also offered (The Archive of Ministry of Education 2012).

Greek primary school (Dimotiko) consists of six grades (year 1 – year 6), lasts for six years, and caters for children aged six to twelve years. In the majority of all the educational grades, from primary school to high school, English language teaching (ELT) is mandatory. , English was first introduced into the Greek curriculum as a result of its widespread use as the most prevailing language of trade in the beginning of the twentieth century (Evaggelia 2007). Today, a multi-fold reform programme under the title *The New School – the School of the Twenty-first Century* concerning primary and secondary public education, has been introduced by the Panhellenic Socialist Movement (PASOK) in 2009 (Sotiropoulos 2012: 115). A part of this project includes a pilot programme, ESPA 2007-2013, which was developed under the aegis of the National and Kapodistrian University of Athens and Ministry of Education, Religious Affairs, Culture, and Sports. It involves ELT in the first three years of public primary schools, aiming at cognitive development, cognitive skills, personal and social development, diversity and multilingualism, and setting the base for a further language learning development (RCEL, University of Athens 2012). Accordingly, Greek pupils are exposed to the English language from an early age. However, Greece is one of the European countries that have been significantly affected by the financial turmoil beginning in 2007. According to Lyritzis (2012), Greece is currently struggling with a severe and protracted economic crisis, with strikes against austerity measures, and is facing unstable political conditions. Consequently, several shortages in teaching equipment, such as interactive whiteboards and the latest publications of textbooks, are widespread. Due to insufficient funds there is also limited employment of new, young, and highly qualified staff, especially for ELT in primary schools. In other words, Greece is considerably weakened facing sizeable cuts in all kinds of welfare spending, in education, and in health services (Tzotze 2012: 8).

Thus, it is essential to provide teachers with teaching methodologies that are affordable for schools and, at the same time, will engage and motivate learners. This paper advocates DiE to be such a methodology.

2 Drama in Education

The term 'Drama in Education' was first presented in the 1950s as part of the Progressive Education movement in the British educational system (Newsome 1963). More precisely, the positive contribution of theatre and drama and their beneficial impact on the social and intellectual development of children

continued to grow as it is mentioned in John Newsom's report (1963). According to Röhrs and Lenhart (1995), the cornerstone of Progressive Education was the child's experiential and active learning in school, which should be a vital and vibrant space whereby the child could develop itself, nurture its talents and improve its skills. It is also worth noting that Progressive Education advocated that learners should learn by doing, because 'play' and 'arts' in the school environment significantly contribute to the child's creative and free self-expression, and to the holistic development of its personality. Not only teachers but also learners needed a new educational model that would value play and collaborative learning and would also transform the teacher-centred educational system into a student-centred one (Nicholson 2009: 13).

Generally, the arts in education challenge the notion of the educator as 'the one who knows', obliged to transfer his or her existing knowledge to the learner, 'the one who does not know' (Freire 1985: 114). As Freire states:

> In the 'banking' concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. (Freire 1996: 58)

In contrast to this top-down notion, DiE promotes young learners' imagination, creativity, critical thinking, flexibility and expressivity (Nicholson 2009: 14f), without restricting their own abilities, talents and without limiting their personalities. On the subject of critical thinking, Brecht explained in *Lehrstücke*, that drama can broaden pupils' horizons, let them explore and share their own ideas, arrive at solutions collectively, and make them think dialectically as productive members of a society (Willett 1964: 79). Thus drama can be the pathway that will lead the participant to knowledge, self-development, and critical thinking. Moreover, through drama, learners are encouraged to express themselves spontaneously and freely (Kalogirou 2012).

According to Maslow:

> If we hope for our children that they will become full human beings, and that they will move toward actualizing the potentialities that they have, then, as nearly as I can make out, the only kind of education in existence today that has any faint inkling of such goals is art education. (1971: 55)

DiE as a form of art includes various artistic aspects, and provides learners with another new, fresh and challenging pathway in order to gain the necessary knowledge and experiences. After all, "we learn through experience and experiencing" (Spolin 1999: 3), and this is one of DiE's major characteristics. It offers the opportunity of gaining experiences that are born spontaneously and are based on individual reactions and authentic improvisations.

3 Drama: A Teaching Tool for English Language in a Greek Primary School

The initial question that led to the following case study was to examine if drama can work in the Greek educational system, in which foreign languages are of great importance and the curriculum is, at the same time, very strict and narrow without allowing much space for innovation and experimentation. It is necessary to explain which teaching methodologies are currently being implemented in mainstream primary Greek schools. At the moment, the predominant method is Communicative Language Teaching (CLT) and Content and Language Integrated Learning (CLIL) (Richards & Rogers 2001). The post-communicative method, where the primary function of language is effective communication, is also used. (Ur 2012). All of these methods focus on communicative tasks in the target language, with explicit teaching of grammar, vocabulary, punctuation, and spelling. Technology is considered a key tool of modern teaching, and for that reason, Computer-Assisted Language Learning (CALL) is also used, with the Interactive Whiteboard (IWB) at its core. However, due to limited funds, the CALL is least developed because there are not enough resources with which to equip all schools. As a result, English in Greece is being taught with traditional methods in modern guise, with the aim to assist learners in achieving a high score in the Common European Framework of Reference for Languages Exams (CEFR) and should acquire, by the end of year 6, the B1 level (independent user).

CLT creates the impression that students learn to use the target language for their own communicative purposes, while authority and control continue to be in the hands of the teacher (Evans 1997). Teachers still appear to favour a top-down style of teaching, while the students' main classroom roles consists of listening to the teacher and working individually on examination-focused exercises. Moreover, according to Li (2001), low proficiency learners, and some beginners show lack of motivation for developing communicative competence due to the high level of stress they encounter to present high-quality communication skills in front of the rest of the class without having enough time for preparation and practice. This is understandable because CLT, while being a simulation of contexts in which the target language is used, fails to provide a safe learning environment. DiE, however, can be implemented as a supplementary teaching tool to support CLT, and together, a combination of these two approaches can lead to successful, productive, and enjoyable English lessons. More specifically, DiE is an adaptable tool that can keep up with the curriculum and the syllabus that has to be covered for the sake of the exams. Furthermore, DiE activities can be implemented and designed according to each school's budget and each class's needs which will satisfy the majority of teachers' requirements and learners' expectations, since DiE activities require neither special equipment nor expensive textbooks. DiE activities can be based on the use of everyday objects, props from classrooms, things from teachers' and pupils' households, and even from imaginary objects. After all, imagination and

creativity are endless and free.

4 The Case Study: Teaching English through Drama in a Greek Primary School

At the beginning of the school year, topics from first textbooks, such as "means of transport", "weather forecast", "organizing holidays in Africa", had been taught with the CLT method, following the conventional way of teaching, such as dictations, written examinations, listening to textbooks and CDs, and reading aloud chapter texts. DiE was chosen as the teaching medium for the topic "British culture and heritage", and a pre-evaluation took place, so as to ensure firstly, that pupils were not familiar at all with the topic, regarding information and vocabulary, and secondly, to examine DiE's efficiency as a teaching methodology.

Initially, the teacher began the lesson by asking the pupils to think of a game that would help them to introduce themselves. So they came up with the idea of "catch the ball and say your name". The prop for this game was a scrap-paper ball. It was a unique moment to see on pupils' faces the excitement of playing a game during an English lesson because it was the very first time they had a chance to play a name game in English. The teacher played a few drama games in order to examine dictation. Teacher and pupils played a devised version of a pantomime, in which the leader (a randomly selected person each time) had to describe physically, without speaking at all, one word of his/her choice from the dictation words, and the rest of the class wrote down on a piece of paper what word or person or action the leader was acting. Additionally learners played a devised version of hangman. In preparation for that game, paper collage puppets inspired from the famous personalities of Great Britain, had been made by the class. So while learners in groups of four were trying to figure out the given word and complete the missing letters, they were losing a part of their paper puppets for every unsuccessful attempt. So the winner group was the one which had the most pieces left of the puppets. The pupils enjoyed these participatory games a lot, which also helped to build vocabulary skills, spelling practice, self-expression, and use of imagination. Wrong guesses in pantomime and picking the wrong letters in hangman were not considered mistakes or lack of knowledge. Instead, pupils and teacher used the false attempts to boost the class to go on trying, and encouraged pupils who did not succeed in the first place not to give up or feel embarrassed. Moreover, the use of drama games and improvisation allowed learners to gradually and safely approach the target language with limited stress levels and significantly less anxiety for the outcome. After the target vocabulary had been introduced and experienced through games, it was apparent from their dictation scores that the vocabulary items had been successfully acquired. The next goal was to assist learners to put this target vocabulary into context. This goal would be achieved through DiE and team research, presentation, and discussion.

To do this, the whole class worked collaboratively to create a class magazine.

The task was designed around a variety of drama activities to demonstrate the British culture, heritage, greatest landmarks, famous people, and old-time customs.

In the first class, the teacher introduced the Wise Magic Hat, and then asked a random 8 of the 16 pupils to choose a card from the hat, without looking at any of the pictures that were inside the hat. Pupils had to respect Wise Magic Hat's decision, keep their card secret and stand in line. Then the rest of the class, namely the other 8 pupils, got together with a partner of their choice and work collaboratively, researching the picture they had in their hands and write a few facts about it. These pictures presented some of the main symbols of British culture, such as Queen Elizabeth II, London, Cricket, Scotland Yard, Winston Churchill, Stonehenge, Pounds, Harry Potter, and many others. This activity was designed in such a way that pupils would learn to deal with events without complaint and negative thinking, such as the possibility of choosing a card that might not be of their main interest. It also encouraged them to be active decision-makers and choose according to their personal criteria the partner with whom they could cooperate the best. So DiE as a teaching medium can provide a truly student-centered lesson as referred to by Nicholson (2009).

In the following classes, the pupils worked in pairs, collected information from relevant books and the internet, shared the information with their partners and created a range of fact cards about their topic. This process of collaborative research and collective work not only enhanced their research, scanning and skimming skills, and cultivated their synthetic thinking, but also enriched their knowledge about British culture. All these classes led smoothly to the part in which learners were asked to play a Taboo game as a class with the fact-cards they had created. In this game, pupils had to describe the person/object of the fact-card they had in their hand without naming it but using the written facts about it. As it turned out, the pupils truly enjoyed playing Taboo, and it was apparent from their responses and reactions that it had boosted their self-confidence and interest because they had invested personal time and energy on this game. This game offered a safe environment for pupils because during the game, pupils did not show any hesitation or worry about their pronunciation or accent because they felt that the most important requirement of the moment was to play, to use the language in order to pass on the message, and have fun. The reason the Taboo game had been chosen was because learners would be able not only to design the game themselves but also to revise, recycle and share the target information about the British culture in a creative and fun way. Last but not least, through this game, pupils improved their interpersonal relationships, learned from each other's mistakes, skills and talents, improved their manners, respected each other's opinion and preferences, and shared school resources and equipment such as: paper, crayons, glue, scissors and all the resources they needed to design the game. Moreover, linguistically speaking, this activity improved pupils' speaking skills and vocabulary because, in avoiding saying the actual names of the depicted pictures, they had to use all the already acquired vocabulary items in addition to the new ones, to communicate the word, and

win. One girl, while attempting to describe the Scotland Yard officer fact-card, stopped saying the provided information, because the class seemed to be stuck, and narrated a short scene from Sherlock Holmes' stories. To make it more obvious and easier for the rest of the class, she spontaneously asked two of her classmates to help her act out the scene she was narrating, in order to present a more detailed description of the job of a Scotland Yard officer, and win one point. It was remarkable to observe the children's free associations and the way their imagination led them from the symbol of a culture to the creation of a story.

At the end of the second month, and after having been exposed to various warm-ups and Taboo activities, pupils completed their allocated task successfully, and created a sixteen-page magazine that included a variety of British cultural information. In the last lesson, each pupil presented his or her topic in front of the class, and answered questions afterwards. All pupils appeared to be satisfied with the outcome and to feel proud of themselves. Pupils' speaking, reading, listening, and writing skills had been significantly improved, according to the post-evaluation that followed.

5 Method

5.1 Material

All props and artefacts such as a velvet hat, a ball from scrap paper, pencils, felt pens, card paper, crayons, sello-tape, glue, stapler, laminating pouches, printed photos, books from the school's library, course books, dictionaries and the school's computer for information research were materials used in their classrooms. They were of little or no cost and required minimum preparation on behalf of the teacher. Taking into consideration the struggling economic situation of Greek primary schools at the time, it has to be emphasised, that it was a distinct advantage that DiE as a teaching methodology did not require expensive equipment or high cost resources.

5.2 Participants

The case study took place in a Year 4 class in a Greek primary school where English is taught as a foreign language. The pupils were sixteen mixed-gender, native Greek pupils, aged nine to ten years. The majority of the class was B1 level according to CEFR with a few lower-level pupils. The case study lasted two months, took place two days per week, with the duration of each lesson being fifty minutes. In total, the project was completed in 16 teaching hours. The teacher was native Greek, in her mid-twenties, with a master's degree in Applied Drama in Education. She taught and examined exclusively in English. She had to follow an already-existing curriculum and course books which contained standard topics that would be assessed by the end of the school year.

Participation in the study was voluntary, and informed consent was gained from all participants. All pupils attended every lesson and took all pre-study

and post-study tests. Evaluation results were also taken into consideration for pupils' final grades in the English lesson. The post-study test scores were used as the chapter's test scores, and also helped pupils to achieve a good mark in their final exams because of the innovative and creative practice they had experienced.

The majority of the pupils achieved the following marks: 17, 18 and 19 out of 20 and proved good knowledge of the overall taught syllabus. The evaluation process was conducted in two parts in order to observe any progress regarding pupils' knowledge and competence about the target topic i.e. the British culture and heritage.

In the first part, a pre-evaluation test was administered to all pupils to assess prior knowledge of the target vocabulary and a post-evaluation test was given immediately after the final lesson. The aim of the pre-evaluation was to determine the class level in reading, writing, speaking, and listening, and particularly their vocabulary knowledge about the target topic.

5.3 Evaluation Form

The evaluation form consisted of three written activities. The first activity required pupils to answer, nine general-knowledge questions about the United Kingdom in complete sentences, such as "Who is the queen of the UK?" "Who is the author of Harry Potter?" "What is the currency in the UK?" etc. The second was a multiple choice vocabulary activity where learners had to choose the most appropriate adjective among four options, such as, "London has been always an important / impolite / impossible / impatient trade centre", "A ride on one of the world's tallest observation wheels offers an exciting / practical / exotic / breath-taking experience", etc. The third activity required pupils in pairs to play Taboo. In other words, they were given a picture and had to describe it to their partner, saying the facts they already knew about it without naming it. They were allowed to use physical actions and/or improvisations to enrich their descriptions.

The evaluation form, consisting of these three activities, aimed at examining learners in the same way they had been taught. Therefore, the first activity was based on general knowledge derived from research accomplished through reading books or websites, and also examined the writing skills of the pupils (structure of a sentence, punctuation, vocabulary etc). The second one was vocabulary-oriented because adjectives are key vocabulary tools that are required to describe people and places. The multiple choice activity examined whether pupils could make their own decisions. The third one was designed to examine pupils' communication skills, imagination and creativity which were all necessary to create an informative magazine in order to provide evidence that the pupils were informed on the topic they were writing about, that they were able to express themselves in the target language, and to what extent they could use it appropriately. Moreover, the task of collaboratively creating a class magazine highlighted a range of capacities and skills that a learner has to

develop, such as collaboration, cooperation, exchanging ideas, creativity and imagination.

6 Results

As it has already been explained above, in order to have results that were as accurate as possible, the same format was implemented both for pre-test and post-test evaluation. As expected, in pre-test all 16 pupils scored very low in each activity. This can be easily explained since practically none of the pupils knew the topic or knew about British culture and persona in general. Moreover, most of the pupils found the second question difficult as well, because they were familiar neither with the target vocabulary nor with the multiple choice assessment. Finally, in this particular Greek primary school, drama games and activities had never been implemented before as a teaching medium, so pupils found it strange to play taboo in an English lesson and give information about Queen Elizabeth II or pretend to be Sherlock Holmes.

In post- test all of the participants achieved very high scores and answered all of the questions, most of them accurately. They were able to write in full sentences all the necessary information about the person or the object they had been asked, since they had practiced their writing skills during these 16 lessons. They were also able to choose independently the right adjective to fill the gap in the given sentences because they had read and researched a lot about the target topic. Finally, they were familiar with playing Taboo after 16 lessons and were acquainted with the drama tools such as improvisation, imitation and acting. Consequently, based on these pilot research results, DiE appears to be a successful teaching tool for English Language in young learners. All of the pupils showed great improvement in post-tests regarding their general knowledge about British culture and heritage, in their reading, writing, listening and speaking skills, and in their cooperation, collaboration, active participation and self-motivation skills.

7 Satisfied Pupils

The pupils and I, as project teacher, agreed that DiE was worth our time and our attention as a teaching medium. In fact, learners expressed their interest in participating in similar projects and asked if drama activities could be integrated into the teaching of the rest of the textbook's topics. Even though the head teacher had been reluctant at the beginning of the project, she became convinced of DiE's value as a creative, motivating, and affordable tool that could be applied successfully, even in an English class whose main goal, apart from language learning, is high scores in the final tests.

As an English teacher, I support the notion that teaching should be student-centered and designed according to the needs of each class. In this project, the entire general frame for the activities was designed by the teacher, whereas the

actual process, duration and decision making was determined by the pupils. The pupils had the opportunity to suggest their own activities, such as the ice breaker 'catch the ball and say your name' or lead the warming up activities such as the pantomime and the hangman. Moreover, pupils demonstrated active participation in the decision-making which was required in the Taboo game. They had to choose their partners, decide what resources they would use to make their fact cards and what sources of information they would use to do their research. Furthermore, pupils took part in discussions, designed the structure of their own class project – the class magazine about British culture and heritage entitled 'OUR MAG' – and explored its topics by working collaboratively and creatively in groups. Additionally, the classroom desks were arranged in circles so that the small groups could communicate and cooperate better, rather than having rows of desks that faced the teacher.

Additionally, I reckon that learning should not only be about improving the four language skills, writing, reading, listening and speaking, but it should also be joyful, spontaneous, participatory, inclusive, interactive, and having the communication in the target language as its main goal. Thus, this paper presents DiE's beneficial contribution to the teaching of English as a foreign language, even within a strict, grade-oriented curriculum as the one in Greek primary schools. This paper also presents a case study that is interesting, appealing, and practical for every language teacher who struggles with tight curricula, and who looks for new ideas that would allow him or her to motivate and encourage young learners to actively participate in the lesson. The initial idea behind the implementation of DiE as a teaching medium is to promote collective work, student-centered learning and joyful use of the English language. Teacher and learners welcome a more creative, safe, fun and productive learning process and, according to the described project above, this change can be achieved successfully with DiE as a teaching medium. Language lessons in particular, whose aim it is to teach how to communicate in a foreign language, should encourage learners to discuss, ask, make decisions, and have a critical point of view on everything they read or listen to. In this project, we tried to cultivate this way of thinking in our pupils by having them to explore the English language through projects of their own preference, drama activities and physical interactions in order to become more confident in using the target language and to enjoy the learning process.

In sum, after regular evaluation of the pupils' learning progress throughout the school year and receiving their spontaneous feedback, I can happily confirm that this particular project, in which learners had the opportunity to lead activities, introduce their own ideas, learn the target information, key vocabulary, and the application of a grammar rule through DiE, revealed the best scores in evaluations by far, and most importantly, the most exciting comments from learners. My teaching team and I came to the conclusion that CLT and DiE can coexist and that, in fact, their combination offers educators the chance to have a more interesting, appealing, and interactive lesson that promotes collective work and learners' engagement. Last, but not least, the use of DiE as a teaching

methodology was very affordable, and did not cost anything extra to the school's budget since the materials which had been used were the already-existing class resources and learners' creativity. Consequently, this case study demonstrates that DiE can be implemented by English teachers as a learning medium at no extra cost, provide learners with interactive and stimulating lessons, and be the trigger for learners' engagement and active education even in the most challenging, demanding and poorly funded education systems, such as the one that currently exists in Greece.

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Appendix

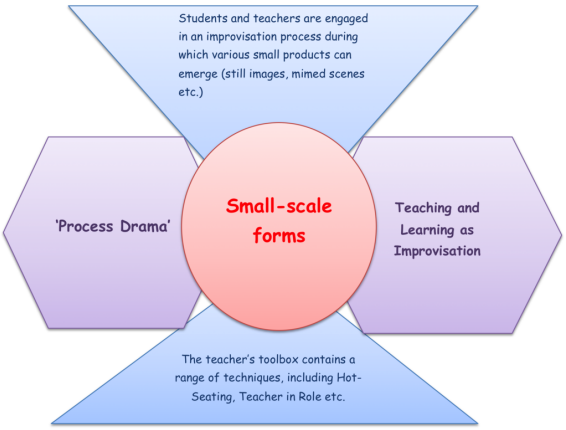


Fig. 1: The Class Magazine *Our Mag*.

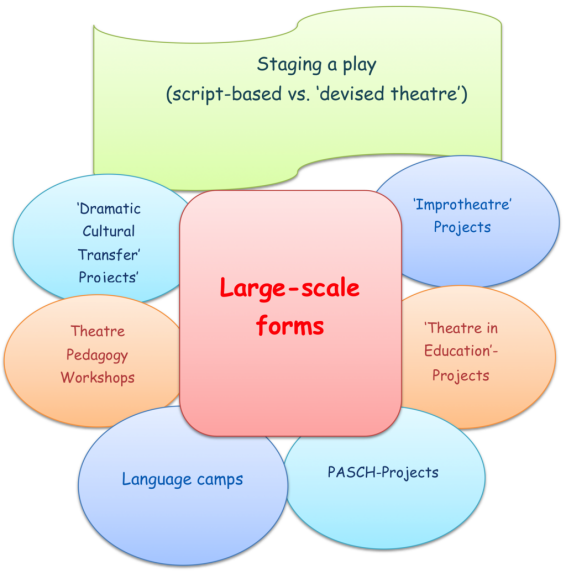
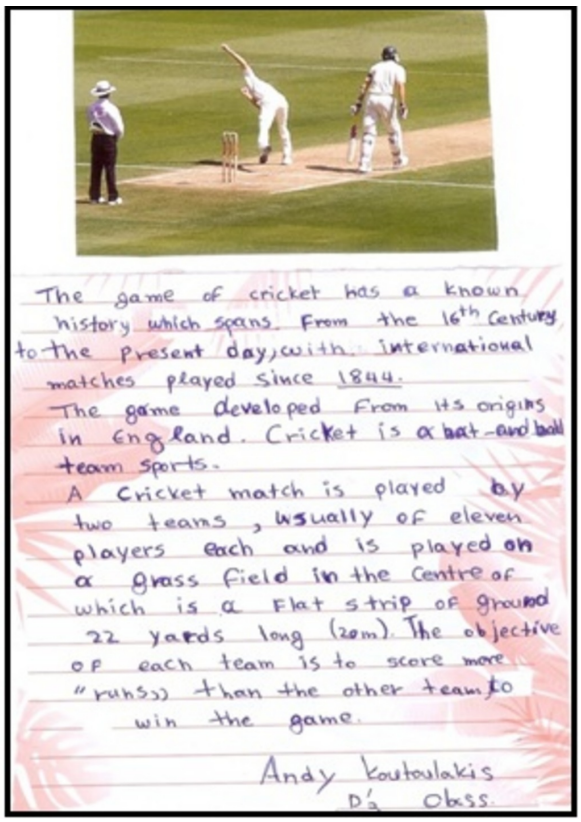


Fig. 2: Her Majesty The Queen Elizabeth II.
Fig. 3: Cricket
Fig. 4: Letter with feedback from the participants.



The game of cricket has a known history which spans from the 16th Century to the present day, with international matches played since 1844.
The game developed from its origins in England. Cricket is a bat-and-ball team sports.
A cricket match is played by two teams, usually of eleven players each and is played on a grass field in the centre of which is a flat strip of ground 22 yards long (20m). The objective of each team is to score more "runs" than the other team to win the game.

Andy Koutoulakis
D' obss.

Dear Ms Kalogirou

We are very sorry that our project is over.
We already miss you and hope to see you soon.
We want more drama in our lessons!

Lots of love
Year 4 class

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Window of Practice

Performative Script analysis for additional language classrooms

Robin Reid

Theatre offers a wide variety of activity that can be adapted for the language learning classroom. In recent decades, the primary focus of such activity has been improvisation and related techniques and games, with practices more specifically connected with conventional script-based theatre (and other forms of scripted role-play) receiving less attention. Building on top of several years of classroom experimentation, this paper describes a set of procedures for a script-based classroom activity that modifies the basic rehearsal practice of script analysis into a more deliberately sequenced series of tasks. This task sequence makes basic character and scene analysis more accessible to students without any theatre or other performing arts experience, and offers those students a collaborative, problem-solving task that is challenging and enjoyable. Student feedback from an exploration of this task indicates the intrinsic motivation that it provides and the opportunities it affords for language development.

1 Introduction

This paper discusses a variation of theatrical rehearsal practice that I adapted for a university level English for Academic Purposes (EAP) English course on which I taught and is also based, in part, on a workshop presentation I gave at the 2013 WATESOL conference in Wellington, New Zealand. The activity and its procedures, which are described in this paper, originated in my experiences and training as an undergraduate in theatre studies and also draws from my subsequent career in the performing arts. While the practice of script analysis is definitely not a new invention, being, as it is, one of the most fundamental activities that modern actors undertake in preparing for rehearsal, I feel this particular procedural variation of the practice is novel for second or additional (L2) language classrooms. I had wanted to experiment with scripted performance in my classrooms for some time, so I designed this activity to be feasible for students without any experience with the performing arts.This paper is arranged as follows: Firstly, I provide a brief background and rationale

for the activity. Next, I explain in detail the procedures of the task. Lastly, I will briefly discuss students' post-task feedback collected from an exploratory study in which students undertook two iterations of the script analysis task. I conclude this paper with a brief discussion of the findings of this study and offer some suggestions for future implementation.

2 Theatre and drama in L2 learning

While theatre in its unaltered form (i.e. a full-scale production such as the one described in Smith, 1984) is still quite rare in L2 contexts, numerous teachers throughout the L2 teaching field make use of activities that either mirror or draw inspiration from theatre practice without necessarily endeavouring to undertake a conventional theatrical process. Such activities are typically various skits and improvisation games like those found in the lesson manuals of Maley & Duff (1978) and Wessels (1987), for example. Coupled with this theatrical activity are role-play variants without artistic underpinnings or public exhibition, such as scenarios (Di Pietro, 1987) and simulations (Jones, 1982) and on top of these there has been an emergence in recent decades of 'drama'-based variants, such as process drama (e.g. Kao & O'Neill, 1998; Piazzoli 2010, 2011), which are centred around dramatic situations sustained through improvisational role-play and have been conceptualised as pedagogical approaches in their own right in both L1 and L2 contexts. As the wide variety of applications indicates, the past few decades has seen an increase in studies devoted to theatre and drama across subject areas (e.g. see Belliveau & Kim, 2013 for a review of studies in L2 contexts, and either Podlozny, 2000 or Mages, 2008 for L1 contexts) and there has been a particular emerging interest in utilising drama for English L2 learning in many East Asian contexts (e.g. Donnery, 2009; Stinson & Winston, 2011). The wide variety of forms that imaginative role-play has assumed in educational contexts all share a similar range of purported benefits, including language skills development, improvement of interpersonal communication and empathetic ability, sociological and psychological development (particularly for adolescent learners) and especially for its positive effects on aspects related to learner affect, such as self-esteem and motivation (Stern, 1980; Crookall, 1984; Smith, 1984; Morgan & Saxton, 1988; Kitson & Spiby, 1995; Wagner, 1998; Stinson & Wall, 2003).

Within all of this recent activity, conventional theatre and its particular process and methods often gets overshadowed, particularly in L2 learning contexts. Part of the reason for this is likely the strong association between conventional theatre and full-scale productions (i.e. with sets, lights, props and costumes); an association that perhaps discourages interested teachers from considering theatrical activity more earnestly. The current exploration, then, presents an accessible compromise: I introduce an activity that is still fundamentally theatrical in nature but abbreviates the rehearsal process into a manageable hour or two of work. In this way, it can be conceptualized as a 'small-scale' form of drama teaching, in the manner discussed in Schewe (2013). Such a

modified classroom task is, at its core, simply an introduction to scene analysis rather than a full process of rehearsal, but given the many restrictions on time and resources that teachers often face, I feel it works well as a compromise: the central focus is on theatre technique, but students have ample opportunity to explore and practice the language of the scripts as well. At the same time, one could argue that as long as the focus is on employing the results of analysis in a performance, the activity does not constitute an aberrant recontextualisation of the practice. That is to say, while the activity is removed from an actual theatrical process, it retains its intended function and its focus on performative analysis, as opposed to a literary analysis. We are, after all, still asking students to explore separate identities and patterns of discourse by embodying the source text and justifying their performance choices with evidence from that source text. With this in mind, I would reason that so long as the purpose of the activity is to inform performance of a given text, such an employment of theatre practice as a pedagogical instrument does not lessen the activity's transformative potential.

In order to correctly position this performative script analysis activity within the spectrum of existing activities, it is necessary to maintain the distinction, intimated above, between drama in the 'traditional' sense and drama in the 'pedagogical sense'. The former refers to performed narratives, an art form historically associated with the tradition of theatre that emerged in classical Greece (Brocket & Hildy, 2008). The latter, which can be collectively referred to as 'educational drama' (after the term in Wagner, 1998), is a broad category of similar approaches that prioritise the process of improvisation (within a dramatic context) over rehearsed performance. While it is not necessarily the case that these two distinct approaches to imaginative role-play are in direct opposition in terms of potential content, they are certainly in opposition in terms of the emphasis that educational drama puts on process and traditional drama puts on product. Scripted role-play, of which drama constitutes perhaps the most elaborate example, makes use of a set text, and this text effectively restricts the range of content and language to be covered, and places a greater premium on the performance of that script and the accuracy of the language therein. Thus, while educational drama is typically unconcerned with public presentation, scripted role-play, contrastingly, is concerned with how an audience will ultimately receive a performance (e.g. see Hornbrook, 1998 for a fuller discussion of the distinction between the two).

When one considers the emergence of educational drama in L2 learning contexts, one can get the sense that, for teachers, some of the appeal of (largely) unscripted role-play originates in the relative freedom and agency it affords its participants, in comparison to conventional scripted role-play, and also the fact that it lowers certain stakes for the participants by not requiring them to make a public performance. In terms of this agency, improvised role-plays require that the participants are actively engaged in content creation, otherwise the role-play (i.e. the 'drama' they enact for themselves) loses its vitality and cannot be sustained. In scripted theatre, one could argue that the nature of agency changes as performers are charged with embodying their roles with their own

personality while at the same time respecting the original author and using the information contained within the play to justify performance choices. This process of looking for information within the script is the key objective of the performative script analysis activity described in this paper.

3 Script analysis

The current study looks at a scripted role-play task with a form closely associated with the procedures and purpose it would have as part of a regular theatrical rehearsal. That is to say, within a process that leads to an eventual public performance, various warm-ups, improvisation exercises, drama games, techniques, and other rehearsal methods all serve the greater purpose of motivating and validating the performance choices for each scene. So in this way, the entire purpose of the script analysis task is to prepare for that eventual public performance. Those who are interested in learning more about the functionality of various rehearsal and actor training activity are encouraged to read further; as an example, in course books written specifically for high school drama courses (e.g., Mackey & Cooper, 2000; Baines & O'Brien, 2006; or Millard & Richardson, 2006). For the current study, it will suffice to say that the basic technique of script analysis (and reanalysis) described below emulates, in an abbreviated format, a typical process from a conventional rehearsal.

Script analysis is a fundamental part of performance preparation in theatre (and one would imagine this holds true for similar media as well, such as cinema, television, etc.). In its simplest form, it is a process by which actors and production staff (typically the director), both individually and collaboratively, work their way through a script to understand the story and themes of the play, to develop a strong sense of the characters and their respective motivations within the story, and to establish the nature of their particular character's relationships with other characters. To be certain, not all historical periods of theatre required such in-depth analysis, and many playwrights of previous eras often expressed thoughts, emotions, and motivations quite directly to the audience (Shakespeare certainly comes to mind here). So, to be accurate, the process of script analysis being described in this paper aligns more closely with contemporary (i.e. 20th and 21st century) theatrical practice (e.g., Perry, 2001) and, as it is an integral part of modern theatre training, it should be familiar to anyone who has taken acting classes anytime within recent decades. That being said, the scripts that were used in this exploratory study did not actually come from the theatre world, but from American television programs.

With the last point above, and in the interest of transparency, I will admit that my activity is not intended exclusively for the analysis of theatre plays. However, with that being stated, the scripts used in my activities were rehearsed and ultimately performed live before an audience (albeit a small one), so they became, in essence, theatrical performances rather than performances recorded on visual media. This decision to use these works from outside of theatre actually affords teachers access to a much greater variety of ostensibly authentic

target language as it widens the range of available texts to include television and film. Both of these genres of scripted role-play can be reinterpreted for the mode of theatre, allowing analysis of a given screenplay, for example, to maintain performative emphasis when recontextualised for a live exhibition.

There are two basic approaches to this script analysis activity, and which of the two the students attempt must be decided from the outset as this affects the materials that are required. For the sake of simplicity, I will call these two variations the 'one-text' and 'multi-text' versions. In my current exploration of this activity, as well as in my prior teaching workshop in 2013 and the original attempt of this task with EAP students in late 2011, my students did the 'multi-text' version. Therefore, I will describe it first.

4 Script analysis with multiple texts (scenes)

As I have designed it, there are nine required steps and one optional step to this activity. A list of these steps is provided below and is followed by a detailed explanation of each step.

I. Text selection
II. Cold reading
III. Comprehension check (gap noticing)
IV. Look for clues
V. Full read-thru
VI. Pair-up the scenes
VII. Second rehearsal and read-thru
VIII. Performances
IX. The 'reveal' (optional)
X. Consolidation

Step I: Text selection — As the initial text selection and preparation of materials for this activity is crucial to its success, in my opinion, I will discuss this first step in some detail. For my own exploration of this activity, I chose material that I felt was suitable to the level of my participants with situations that were relatively free of abstract concepts, and in doing so I was not targeting any specific theme or linguistic forms. That concession aside, the target material one selects will naturally depend on the course it is implemented into and it should match with student level and present desired content (themes, linguistic forms, sociocultural features, etc.). The teacher needs to select a story in which the same two (or three) characters appear together in multiple scenes. There should be at least two different scenes and, ideally, the scenes would represent contrasting portions of an overall storyline. For example, a teacher could select David Mamet's *Olleana* and use an excerpt from the first act and one from the third act (as I did previously for a seminar on this topic), as there is a clear shift in the relationship dynamic of the characters between those two acts. It is important that the characters are the same in each scene. In practice, this can be

difficult and I will admit that usually one will have to invest a substantial block of time to find suitable scripts. However, I do feel the ability to compare the same characters and how they interact in different scenes is an essential part of this activity. Therefore, if finding a play proves difficult, as I suggested above, teachers should consider using television programs or film script, as I did in the current study, if level-appropriate source material with contrasting scenes is not forthcoming. One additional reason for this suggestion should be obvious enough. For example, television comedies, and especially 'sitcoms', are episodic and character driven and typically tend to take place in a limited number of recurring locations. They usually feature many short scenes with the same characters, and these characters often have individual traits and relationships that are well-enough expressed in the language of the script. I find this makes them especially suitable for use in this activity, although teachers should take care and gauge whether or not they think that their students would understand the humour of each situation (although it is not strictly necessary that they find the scenes funny, of course).

Once a pair of scenes has been found, both texts should be reformatted to remove any use of the characters' names. These names should be replaced by simple pseudonyms, ones that are preferably gender neutral, such as 'A', and 'B'. To explain, while pseudonyms such as 'Man', 'Woman', 'Man 1', 'Man 2', and so on, would conceivably be fine to use, for my implementation of this activity, I never specify the sex of a character as this is the kind of additional information that I want the students to consider and look for when analysing their scripts.

I recommend that any stage directions which explicitly denote the location of the scene or some aspect of the characters' identities be removed as well. Simple directions such as 'laughs', 'looks down', or 'exits the room' can be left in the script so long as information about the character or location is not explicitly mentioned in those directions. All together, this process of paring down a script results in what is referred to as an 'open scene' in theatre. While certainly a number of interpretations are possible with a text as written, removing the names and directions encourages further exploration and multiple interpretations of the same scene by focusing attention solely on what information is provided in the dialogue.

Step II: Cold reading — With the scripts selected and prepared for use, the activity can commence. Each group of students is given one of the two prepared scenes (face down). Students should be arranged so that there is enough space between groups and, ideally, that groups working on the same scene are not seated directly next to each other. When prompted, each group turns over their scenes and begins reading it aloud with no preparation time. I typically treat this first attempt as a literal 'cold reading', meaning that the students work through the text without any warm-up with it at all, hence they are 'cold'. The time allotted for this will depend on the length of the text, but I aimed for ten minutes as the scenes I selected both times were longer in length due to my students slightly advanced proficiency.

Step III: Comprehension check (gap noticing) — Once the cold reading has finished, students spend a short portion of time going through the script together and resolving any comprehension problems they have. This is a move to push for deliberate awareness of language gaps encountered during the cold reading. If necessary, certain items can be discussed at the class level to promote awareness, otherwise this work is merely monitored by the teacher for the time being. Students have five minutes for this step.

Step IV: Look for clues — Once the language focus concludes, the next step is for each student to figure out what kind of person his or her character is by looking for 'clues' within the scene. In this case, these clues are not deliberately composed by the author to function as a puzzle. Rather, as an author writes a scene, certain features and aspects of each character will affect the way they communicate, including the type of language they use and do not use. In other words, students should look for any indicators of gender, occupation, status (or social class), and so on. Additionally, they should use the text to help deduce other details, such as where the scene takes place and what the characters are doing. Usually a scene will have just enough of this information expressed in language for the students to be able to make informed guesses. Students are given ten minutes to work through the script in this manner. At this stage, the teacher has the option, which I recommend, to discuss with the whole class what the students have discovered about their characters within their individual groups. This gives everyone a chance to share what they have understood about the scenes so far. I would allocate a further five minutes or so for this additional option.

Step V: Full read-thru — Once the clues have been found and discussed, the next step is for the groups to attempt the same scene again with the new understanding of their characters and the situation that they gained through looking for clues. They have ten minutes to further discuss possible performance choices and try their scenes again. Memorisation is not required, so students may freely consult their scripts. They are invited to parse their lines so that may glance down to remember a chunk of text but otherwise concentrate more on interaction with their partner(s) when they speak their lines. During this stage, teachers should monitor the rehearsals to ensure that students are, at the very least, starting to consider contextual aspects of the story in their rehearsals.

Step VI: Pair-up the scenes — After the full read-thru, each group is paired with a group that holds the alternate scene to their own. While the characters are the same in both scenes, this is not confirmed for the students until this point in the process. While it is not essential that this information be kept secret from the students during the first five steps, I have found that the delayed reveal does make students that much more curious about the content. Within each pairing of groups, students take turns performing their scenes for each other and then

discuss their opinions about their characters. During this discussion, the teacher should help guide them to consolidating the information in both scenes to help students arrive at a more 'definitive' set of performance choices for each scene. Therefore, certain assumptions about characters and their relationships, not to mention how they behave in a certain situation, should be compared with how these characters interact in a different context within the story. This discussion should help students decide if certain performance choices are valid for both their scene and for their characters given this new information. Under normal conditions, this step takes about ten to fifteen minutes depending on the length of the scenes.

Step VII: Second rehearsal and read-thru — After the prior discussion with their complementary groups, students should focus on their original scenes once again and use the information they have acquired up until this point to inform their performance choices and then they should read-thru their original scenes again. If they have time to do more than one read-thru during this step, I would recommend that they be encouraged to consider physical aspects of the scene (in other words, the 'blocking', or pattern of movement, within the scene) if such encouragement has not already been given. Considering what characters are physically doing, and deciding their proximity to each other, can help further "flesh out" how the language of the scene can be performed. This step should take about five to ten minutes, depending on script length.

Step VIII: Performances — Although the script will be familiar to the students by this point, each group will still have their own interpretations of their scenes. Therefore, sharing performances of each scene is a good way to further stimulate discussion of the scenes, the characters, and the story in general. So, as a penultimate mandatory step, students should perform their scenes for each other and then discuss their impressions of the activity and the reasons behind some of their performance choices. The duration of this step will depend on the number of groups performing.

Step IX: The 'reveal' (optional) — This optional step is only available if a recorded performance of the selected script already exists. After the students have presented their own versions of both scenes, they watch an 'actual' performance of the script (which in the case of a television show would be a video of the particular episode from which the script was taken). If this is done, it should be of some interest to the students as they can see to what extent their interpretations match those of professional actors. I would show such a performance not to establish an exemplar or rubric to assess desired pedagogical outcomes, but merely to show an assumedly well-rehearsed and authentic interpretation by native speakers (or non-natives speakers with native-like proficiency). A general discussion of the scenes, and of the activity itself, can follow this.

Step X: Consolidation — At the conclusion of the performances, and the optional 'reveal', the final step in the process is, of course, for the teacher to lead a discussion that focuses on language use within the activity. The content that gets covered here will depend on the performances, of course, but many teachers will likely want to devote some time at this final stage to demonstrating and discussing prosody- particularly in regards to sentence stress and how this can change the meaning of the utterance. If a teacher has selected a text in order to introduce or consolidate a grammar point or vocabulary set, this final step would naturally be an appropriate time to discuss those features, although such discussion can, of course, occur earlier if the teacher wants students to utilise this information during rehearsal. Although time pressures can often truncate or completely omit such a final step, I recommend at least ten minutes for this important discussion and language focus.

4.1 Variation with a single text (scene)

If just a single scene is to be used, the only change to the above procedures is in step VI. Instead of sharing two complementary scenes, two groups share their interpretations of the same scene and then discuss that scene together. Otherwise, the activity proceeds in exactly the same fashion.

One easy alternative procedure that comes to mind is to simply split the single scene in half. This is feasible so long as each half of the scene provides enough material (language and explanatory content) to work with, that is to say, the given situation and the relationship between the characters involved can be adequately understood even when split in half. What constitutes 'enough' and 'adequately' in this case will naturally depend on the individual learning context, but for my university student participants a one to two minute scene generally provided sufficient content for group discussion and performative analysis, so I imagine this figure could be offered as a baseline to follow when looking at potential single texts to split.

I had elected to design this activity originally with multiple scenes (involving the same characters) because that arrangement allows groups to work on different texts, which brings more input into the lesson. Moreover, the possible differences in context and character behaviour between different scenes makes an excellent prompt for discussion. However, even with these reasons being stated, if only one script (scene) is used, and regardless of whether or not it is split in half as well, the activity should still progress in much the same way.

5 Student Feedback

The four participants in this current initial exploration (and two additional participants who opted out of data collection) completed two 120 minute sessions. We met once a week for two weeks. For each session, a different source was used to obtain multiple scenes. Both sources were transcripts I made of scenes from popular American television sitcoms. For both days, we followed

the same procedures for the script analysis task as described in the previous section. At the conclusion of three hours of activity (two full iterations of the task), everyone was given the three questions as a short take-home, post-task survey and emailed their answers to me within 24 hours. The students provided answers in English and each student was given a pseudonym for the purposes of analysis.

The following three questions were included on the survey:

- How difficult did you find the two activities?
- What did you like about the activities?
- What can you say about your language learning in regards to doing these activities?

An analysis of the responses shed some light on the potential of this activity for language practice. Firstly, in regards to the difficulty of doing script analysis (question one), all four participants (as I expected) encountered unfamiliar vocabulary and expressions. In addition to this, Judy noted,

> . . . understanding the context and people's emotion [was hard] . . . [ ]. . . and [it was] difficult to express a character's feeling. (Judy, task survey)

Another student, Lucy, was alone in discussing rehearsals themselves as difficult. She reported,

> It is difficult for me to act it, because sometimes I feel embarrassed, especially when I make mistakes. (Lucy, task survey)

None of this is particularly surprising or outside of my expectations as most students would be encountering the scenes for the first time and, moreover, there was little expectation that any of them had substantial experience with acting. Thus, they have to contend with the situation of the scene, the new language therein, and the process of rehearsal all at the same time. Additionally, as all of them were inexperienced performers, it is to be expected that they would need some time to calm their nerves and become comfortable working with others on such an activity.

I used a television sitcom script for both sessions as I presumed that the language and situations were easier to understand than other options that I had found from contemporary theatre. I can concede that this was as much a consequence of a lack in quantity of available material that I had at hand as it was of any other constraint on the activity. Nevertheless, as an initial exploration of this task, I had wanted to make sure that the material being used was easy enough for my students to comprehend so that they could concentrate on the performative aspect of the task more from the beginning, rather than being overwhelmed at the onset by too much unfamiliar language. As a result, I deemed that the sitcom scripts suited the given teaching context well. In spite of

this decision, one of the students, Susan, admitted afterwards that she had not watched very many English language comedies before and, consequently, she sometimes found the lines difficult to say or difficult to imagine their meaning. This helps to remind us that humour may, in some cases, be harder for certain students to comprehend, certainly when cultural differences are taken into consideration.

Despite the difficulties they encountered, all four participants reacted very positively to the script analysis activities. Both Betty and Lucy enjoyed the fact that they could improve their language skills while working on something they found really fun to do. Judy enjoyed the opportunity to learn more about other cultures by assuming a new identity in the drama. Susan liked the moments she truly learned something the most, as she noted in her feedback, writing,

> I like to understand gradually. At first, I didn't understand what's happen[ing] [in] the script but through practice and discussing with friends, I can understand what's happen[ing]. That was [my] most favourite moment. (Susan, task survey)

Susan's reflection is valuable as it reminds us of the recursive quality of rehearsal. As she suggested, when actors rehearse a given scene, each execution of that scene builds upon the previous ones, allowing for more and more aspects of the scene, and importantly the language in the scene, to be revealed, considered, or further substantiated. For her, she was slowly able to fully understand the underlying structure and situation after rehearsing the scene with the other participants. I personally find her remarks here to be a simple but compelling example of the kind of experience anyone can have when they actually act out a text and give life to its language.

Practicing this process can also assist with relevant language skills development. Both Betty and Lucy mentioned pronunciation specifically as the area they could improve the most, and Lucy goes so far as to mention that this development makes her more confident to speak with native-speakers. This points to a potential value of theatre in its ability to afford students a 'risk-free' opportunity to imitate or approximate native-like speech using the ostensibly authentic language found in theatre, film and television scripts. Rather than just pronunciation, Susan felt that each script also exposed her to knew language that she could learn. Finally, Judy recognised the potential benefit of learning the type of English featured in the scripts, but she did wonder how much such study could help with academic English.

6 Conclusion

The short duration of the activity undertaken in the current exploration, and the experimental nature of this research, did impose certain limitations on analysis. The small number of participants and the minimal scope of my research design are the most obvious limitations, but the lack of a 'true' final public performance to a larger class was also notably absent from the task procedures of this

particular undertaking. To explain, there were never more than two groups participating, so, in truth, the closest thing to an actual performance for an audience was the final read thru of both scenes – but that was for my benefit alone. Thus, the participants were not able to watch the performances of other paired-up groups and see how those groups interpreted both the scenes and the characters featured within. Furthermore, the relatively advanced level of the participants (corresponding roughly to a B2 or C1 level on the CEFR), and their status as self-selected participants, may have rendered this initial exploration as more of an ideal undertaking of the activity rather than a more realistic or typical undertaking.

With the above limitations acknowledged, this activity does show potential for facilitating language development, certainly in relation to the speaking practice that recursive analytical rehearsal makes possible. As the earlier survey of literature indicated, it is well-established that drama exerts a strong and positive influence on various aspects of learner affect, especially the intrinsic value participants find in doing performance-based activities, even if they initially (and sometimes consistently) find the work to be challenging or embarrassing. The student feedback in the current exploration only further supports this claim and to a certain extent, this enjoyability continues to be the strongest appeal for using theatre and drama in L2 classrooms. From work on the current exploration and its antecedents in earlier classrooms of mine, I would like to offer my opinion that adding a stronger element of analysis into the proceedings, as I have done with the performative script analysis task here, creates additional learning opportunities by necessitating a recursive process of working with the text to discover more and more details. One of the participants in particular, Susan, found the script analysis work enjoyable specifically because she was able to slowly understand more and more about the scenes by rehearsing them a number of times with her classmates. I think that her experience can serve as a suitable exemplar of the type of learning experience that students can expect from such a task.

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„Oser dépasser les frontières“ – Fronten aufbrechen im DaF-Unterricht durch kooperative Arbeit zwischen mehrsprachigen SchülerInnen und Studierenden im Oberelsass

Nina Kulovics & Aline Vennemann

Zusammenfassung

Dieser Bericht stellt ein mehrsprachiges Kunstprojekt im DaF-Unterricht zwischen SchülerInnen des Gymnasiums Jean-Henri Lambert und Studierenden der Universität Haute-Alsace in Mulhouse vor. Von Januar bis Mai 2015 wurde im Rahmen der Kooperation zwischen Sekundar- und Hochschule mit deutsch- und französischsprachigen Schriften aus dem Ersten Weltkrieg gearbeitet. Die zum Teil unveröffentlichten Texte stammen von Soldaten an der Westfront sowie von Zivilisten, die in der jeweiligen Muttersprache (Elsässisch; Deutsch; Französisch) von ihren Kriegserlebnissen in vielfältiger Weise berichten. Inwiefern eignen sich solche Zeitdokumente als Medien für einen nicht frontalen Fremdsprachenunterricht? Können sich Überlegungen zum Erlernen einer Fremdsprache und zur Landesgeschichte gegenseitig befruchten? Der performative Ansatz beim Einsatz historischen Materials im DaF-Unterricht stand im Mittelpunkt der Projektarbeit, die nicht nur geografische, also sichtbare Grenzen aufbrechen sollte, sondern auch mentale und soziale, d.h. verinnerlichte, unsichtbare Fronten lösen. Die vorliegende Untersuchung berücksichtigt nicht nur die Rahmenbedingungen des groß angelegten Projektunterrichts, sondern auch ursprüngliche Zielvorstellungen und konkrete Ergebnisse.

1 „(E)cri(t)s de guerre – Im Krieg schrei(b)en“: Projektvorstellung

Ästhetische Erfahrungen wirken sich positiv auf das allgemeine Sprachbewusstsein und insbesondere auf das Fremdsprachenbewusstsein aus. Dies soll hier anhand eines fünfmonatigen DaF-Projekts gezeigt werden, das im Jahr 2015 in Mulhouse im Oberelsass durchgeführt wurde. SchülerInnen der gymnasialen Oberstufe und Studierende haben dort erstmals im Deutschunterricht innerhalb eines Kunstprojekts über den Ersten Weltkrieg zusammengearbeitet.

Der interkulturelle Rahmen spielte dabei eine ganz besondere Rolle, insofern Lehrende und Lernende zum Teil elsässische, deutsche, schweizerische, österreichische und französische Wurzeln hatten und ihre sehr unterschiedlichen Sozialisierungshintergründe mit in den Fremdsprachenunterricht einbrachten. Deutsch als länderübergreifende Sprachvarietät wurde innerhalb eines Grenzen durchbrechenden und Konventionen aufhebenden Kunstprojekts produktiv eingesetzt, wobei Lehrende und Lernende sich differenziert auf empirischer und theoretischer Ebene mit unveröffentlichten Schriften von der Front im Ersten Weltkrieg auseinandergesetzt haben. Diese wurden sowohl musikalisch als auch sprachlich in Gegenwart der jeweiligen DaF-LehrerInnen[1] sowie des lokalen Musikers Daniel Muringer[2] für eine Performance im Mai 2015 aufbereitet. Das im Titel verankerte “Aufbrechen der Fronten"[3] bezieht sich folglich nicht nur auf die behandelten Stoffe und die besondere Lokalisierung, sondern auch auf die pädagogisch-didaktische Ausrichtung des Projekts, das sich gezielt von frontalen Unterrichtsformen entfernt und Polaritäten kollektiv abzubauen, bzw. positiv aufzuladen sucht.

2 „Oser dépasser les frontières“ – Fronten aufbrechen im DaF-Unterricht: Rahmenbedingungen und Zielsetzungen

2.1 Rahmenbedingungen

Die Zielgruppe setzte sich aus Germanistikstudierenden im ersten Studienjahr und GymnasialschülerInnen einer *AbiBac*[4]-Klasse zusammen. Der projektorientierte, dem Autonomieprinzip Rechnung tragende Unterricht an der Hochschule wurde im Teamteaching an zwei bis drei Unterrichtseinheiten pro Woche durchgeführt. Das Sprachniveau lag nach den Kriterien des Gemeinsamen europäischen Referenzrahmens (*GeR*) bei B1 bis C2. Als Zeitrahmen für die einzelnen Phasen zur Erarbeitung der dreisprachigen Aufführung im Mai 2015 wurden fünf Monate anberaumt.

[1] Der Bericht bezieht sich zwar auf unsere Erfahrung; allerdings waren weitere FachkollegInnen der Gymnasien Deck und Kastler in Guebwiller sowie eine Grundschule aus Saverne (Zabern) und Sélestat (Schlettstadt) an dem Projekt beteiligt. Am Tag der Aufführung waren aus logistischen Gründen leider nicht alle Schulen vertreten.

[2] Vgl. http://daniel.muringer.pagesperso-orange.fr/ und http://geranium-alsace.com/ [zuletzt aufgerufen 31.03.2016].

[3] Dies ist nicht zuletzt auch das Motto von NovaTris, dem Zentrum für grenzüberschreitende Kompetenzen an der UHA Mulhouse, das unser Projekt unterstützt und subventioniert hat. Näheres siehe: http://www.novatris.uha.fr/ [zuletzt aufgerufen 31.03.2016].

[4] Seit 1994 kann an Schulen in Deutschland und Frankreich gleichzeitig das französische Baccalauréat und das deutsche Abitur erworben werden, vgl. http://www.france-allemagne.fr/AbiBac-Gleichzeitiger-Erwerb-der,1433.html [zuletzt aufgerufen 31.03.2016].

2.2 Zielsetzungen

Vorrangiges Ziel war das Aufbrechen von pädagogisch-didaktischen, institutionellen, kulturellen, sprachlichen, historischen und musikalischen Fronten. Oberste Priorität wurde dem selbst gesteuerten Lernen, der Teamarbeit in Projektgruppen und dem ästhetischen Lernen in einem dramapädagogisch-literarisch-musikalisch orientiertem Setting eingeräumt. Durch handlungs- und projektorientierte Lehr- und Lernformen im kooperativen Teamteaching, das sich über strukturelle Fronten zwischen Schule und Universität hinweg setzte, wurden auch sprachliche Grenzen aufgebrochen.

Das Elsass ist eine mehrsprachige Region Frankreichs (vgl. Morgen 2004). Bei der Projektkonzeption wurde deshalb davon ausgegangen, dass standardsprachliches Deutsch eine plurizentrische Sprache ist und der Dialektvielfalt im alemannischen Dreiländereck auch im Deutschunterricht Respekt gezollt werden sollte.

Durch die spezielle Themenwahl wurde einerseits die historische Bedeutung des Elsass (nicht nur) im Ersten Weltkrieg zwischen deutschen und französischen „Fronten" (vgl. Lienhard 2011) berücksichtigt, andrerseits die lokale Erinnerungskultur durch eine globale erweitert.

3 Vom Klassenzimmer ins Audimax: Pädagogischer Aufbau, Arbeitsprozess und Ergebnisse

3.1 Pädagogischer Aufbau

Das Projekt bestand aus drei Arbeitsphasen. Zuerst stellten Lehrende und Lernende mit Einverständnis des Musikers einen Text- und Liederkorpus zusammen, wobei nicht nur auf die Interessen der Beteiligten geachtet wurde, sondern auch auf den Bekanntheitsgrad und die Performativität der ausgewählten Schriften und Werke. Die musikalische Annäherung und Aneignung der größtenteils unveröffentlichten Materialien stand bei der endgültigen Auswahl im Vordergrund. Die Folgesitzungen widmeten sich der Text- und Spracharbeit, da es sich um eine Sammlung von Liedern, Gedichten, Fragmenten aus Memoiren und autobiographischen Schriften sowie freier Prosa aus der Zeit des Ersten Weltkrieges handelte, die in sowohl deutscher als auch französischer Sprache vorlagen. Die meisten wurden nämlich von elsässischen Soldaten an der Front[5], SchriftstellerInnen, DichterInnen und Zeitzeugen verfasst, die von den traumatischen Kriegserlebnissen in ihrer Muttersprache berichten.

Eine intensive Auseinandersetzung mit jenen Zeitdokumenten setzte voraus, dass die Lernenden über genügend Kenntnisse über die Epoche und die AutorInnen verfügten. Neben der konzeptuellen und konkreten Aneignung der Werke mussten daher im Unterricht auch Entstehungsgeschichte und Kontext

[5] Auch hier tritt die Ambiguität des Begriffes *Front* zutage, insofern es sich aus deutscher Perspektive um die Westfront und französischer Perspektive um die Ostfront handelt.

behandelt werden. Als besonders spannend erwiesen sich die unterschiedlichen Erfahrungshorizonte der SchülerInnen und Studierenden, die ja größtenteils aus dem Dreiländereck stammten und sich mit einer zum Teil unbekannten Heimatgeschichte befasst haben. Zu interkulturellen Missverständnissen konnte es durchaus kommen, als z.B. elsässische Texte in bilingualen Klassen durchgenommen wurden, die bisher keinen wirklichen Kontakt mit der Regionalsprache hatten. Vorurteile (auch der Eltern) mussten anfangs abgebaut werden, um dem Sprachunterricht, in dessen Rahmen das Projekt durchgeführt wurde, gerecht zu werden. Konkrete Arbeit mit Texten wie dem dreisprachigen Näsdla[6]-Dialog (vgl. Schittly 2013) wo es gleich zu Beginn in elsässischer Mundart heißt:

> Ich kann nicht mit ihnen sprechen, man versteht sie ja nicht! Sie sprechen nicht wie wir! – Ja, hast du die Franzosen nicht gern? – Doch, ich hab' sie gern, besonders die Kavallerie, aber ich kann nicht mit ihnen sprechen[7],

ermöglichten nur begrenzt, Hemmschwellen und Voreingenommenheit zu überwinden. Eine positive Erfahrung war hier das *„Coming-Out"* einiger SchülerInnen und Studierender, die auf einmal ihre emotionale und linguistische Verbundenheit zur Regionalsprache zeigen und ausleben konnten.

Auf die eher mühsame Phase der Auseinandersetzung mit den Zeitdokumenten folgte die Etappe der Aneignung und Verkörperung. Um die Einzigartigkeit der Stoffe zu bewahren, mussten die Lernenden eine jeweils andere Form der Interpretation finden: Gesang, Theater, Rezitation oder Projektion. Dabei stand nicht das Endprodukt, sondern der Lernprozess im Mittelpunkt. SchülerInnen und Studierende sollten möglichst autonom arbeiten. Selbstinitiative und Teamgeist wurden insbesondere gefördert, gewohnte Rahmen und Rollenverteilungen aufgebrochen, so dass frontaler Unterricht notwendigerweise zu Lernbegleitung wurde. Die Lernenden mussten Titel und Inszenierungskonzepte selbständig entwickeln. Einzelne Arbeiten näherten sich sogar bestehenden Werken, wie z.B. das Projekt der „Todesharmonie", wo die SchülerInnen des Lycée Lambert auf ähnliche Mittel zurückgriffen wie Einar Schleef in seiner berühmten *Sportstück*-Inszenierung am Burgtheater Wien im Jahre 1998.

Schließlich mag festgehalten werden, dass die Verlagerung des DaF-Unterrichts vom Klassenzimmer ins Audimax sich als eine Erfahrung besonderen Werts herausstellte, die alle TeilnehmerInnen nicht nur zu einer breit gefächerten Gemeinschaft zusammenschloss, sondern auch den Orten, dem universitären Hörsaal, die ursprüngliche Funktion einer „maximalen Audienz" zurück verlieh.

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[6] Teile des 1976 erschienenen Romans von Louis Schittly, einem 1938 geborenen dreisprachigen elsässischen Arzt, der *Ärzte ohne Grenzen* mitbegründete, können unter folgender Adresse angehört werden: http://lefuretmulhousien.fr/evenements/nasdla-ou-un-automne-sans-colchiques-lecture-publique-chez-bisey [zuletzt aufgerufen 31.03.2016].

[7] Originalzitat: *„Ech kà jo nét reeda médana; ma frschteet sa jo nét! Si reeda nét wia mér! – Ja hàsch dü d'Franzoosa nét garn? – Doch! éch hà sa o garn; bsunders d'Kàvalrii; àwr' éch kà nét reeda médana."*

Abbildung 1: „Von der Vorlesung zur Performance“

Abbildung 2: „Vom begrenzten Klassenraum ins Audimax“

3.2 Arbeitsprozess und Ergebnisse

In den unterschiedlichen Arbeitsphasen wurden nicht nur die Einbindung und Progression der SchülerInnen und Studierenden mitberücksichtigt, sondern auch – gemäß den neuen Lehrrichtlinien eines kompetenzorientierten Sprachunterrichts – den einzelnen Fähigkeiten aller TeilnehmerInnen volle Aufmerksamkeit geschenkt. Die unterschiedlichen Herangehensweisen sollten die Wahrnehmung der Spielenden sowie des Publikums abwechselnd anregen, wenn auch hauptsächlich auf der akustischen und visuellen Ebene gearbeitet wurde. Um die Autonomie der Lernenden zu stärken, haben die Projektleiterinnen die jeweiligen Aufgaben je nach Erfahrungshorizont und Neugierde der TeilnehmerInnen vergeben. Dies erforderte nicht nur auf der kommunikativen Ebene Teamgeist, Toleranz und Absprache, sondern auch reziproke Ehrlichkeit und Kompromissfähigkeit. Als besonders spannend hat sich dabei die Zusammenarbeit von Studierenden und SchülerInnen am Tag der Präsentationen herausgestellt.

Performative Prozesse fördern bekanntlich die Auseinandersetzung mit Sprache(n) in mündlicher und schriftlicher Form nachhaltiger als der traditionelle Frontalunterricht. Denn im interaktiven, kreativen und kooperativen prozess- und produktionsorientierten Sprachunterricht wird die „vierte Wand" durchbrochen und die künstlerische Seite der Lernenden und Lehrenden begünstigt. Ziel war u.a. ein spielerischer Einstieg in die ästhetische Als-ob-Realität, um die bei französischen SchülerInnen meist verdrängte Kreativität zu wecken. Somit versteht sich das DaF-Projekt als Alternative zu frontalen und linearen Unterrichtsformen. Die Ober- und HochschülerInnen hatten sichtlich Spaß an dieser neuen zweistimmigen und mehrsprachigen Unterrichtsgestaltung. Für die Projektleiterinnen war dies ein sichtbares Zeichen des erhofften Erfolgs.

Durch rhythmisches Sprechen, Stimm- und Sprechtraining (mit Rückgriff auf Übungen aus dem Gesangsunterricht und der Theaterpädagogik) unter Anleitung ihrer Lehrerinnen sowie des Musikers prägten sich die Lernenden die Texte selbständig ein. Ein Wegfall von Sprechhemmungen konnte zunehmend vermerkt werden. Außerdem wurde dadurch die Gruppendynamik gefördert.

Ein wesentlicher Teil des Projekts bestand in der grafischen Arbeit, die an die Hochschüler delegiert wurde (ohne die Ideen der SchülerInnen auszublenden): Es mussten Flyer[8] entworfen werden, Werbetexte geschrieben und ein offizielles Plakat[9] angefertigt werden. Viel Kreativität zeigten die Studierenden bei der Titelfindung, denn es mussten ja beide Sprachen berücksichtigt werden. Nicht nur phonetische Aspekte spielten eine Rolle, sondern auch poetisch-literarische sowie grafisch-praktische. Die Studierenden entschlossen sich für ein elliptisches Wortspiel, dass durch farblich gekennzeichnete Aussparung von

[8] Der Flyer wurde von den Germanistikstudierenden gestaltet und ist einsehbar unter: http://www.novatris.uha.fr/wp-content/uploads/2015/03/BAT_Flyer_EcritsDeGuerre.pdf [zuletzt aufgerufen 31.03.2016].

[9] Das Plakat wurde von den Germanistikstudierenden gestaltet und ist einsehbar unter: http://www.novatris.uha.fr/wp-content/uploads/2015/03/BAT_Affiche_EcritsDeGuerre.jpg [zuletzt aufgerufen 31.03.2016].

einzelnen Buchstaben zwei unterschiedliche Bedeutungen hervorbringt, die sowohl im Deutschen als auch im Französischen funktionieren.

Abbildung 3: Flyer

Somit konnte auch stilistisches Grundwissen und dessen Anwendung in den Sprachunterricht eingebunden werden, ohne künstlich oder aufgesetzt zu wirken. Die kreative Gestaltung der Flyer und Plakate, des Layouts und der Drucksetzung sowie die gesamte Werbekampagne wurden von den Lernenden selbst durchgeführt und trugen zum selbstgesteuerten Lernen merklich bei. Sowohl für die SchülerInnen als auch für die Studierenden bedeutete diese Erfahrung eine grundlegende Ablösung von der gewohnten Unterrichtsform.

4 Fazit und Ausblick

Neben der historischen Einbettung und des regionalen Bezugs wurden durch dieses Kooperationsprojekt Fronten und Hemmschwellen in Bezug auf Institutionen, historische Gegebenheiten, Sprache(n), Unterrichtsmethoden, Interdisziplinarität und Altersunterschiede aufgehoben – denn auf der Bühne sind alle gleich und gemeinsam sind wir stark! Lehren und Lernen „mit Kopf, Herz, Hand und Fuß“ (vgl. Schewe 1993: 44ff.) angereichert mit Teamgeist, Kreativität, Autonomie, Projektarbeit, Motivation, Offenheit, gegenseitigem Austausch und Performativität rückte den Lernprozess in all seinen Facetten in den Mittelpunkt.

Dank des bereichernden Projekts wurde nicht zuletzt von der Schul- und Universitätsleitung ein erhöhtes Interesse an Dramapädagogik im Fremd-

Abbildung 4: Flyer

sprachenunterricht bekundet. Auch die vielseitige Wirkung performativer Lernprozesse auf Deutschlernende sowie die Attraktivität für zukünftige Germanistikstudierende wurde hervorgehoben und das Potential performativer Lehr- und Lernformen positiv bewertet. Dies führte in weiterer Folge zu einem neuen Projekt im Studienjahr 2015/16 rund um das Leben des zweisprachigen elsässischen Arztes, Theologen, Musikers und Tierliebhabers Albert Schweitzer, wobei der TeilnehmerInnenkreis auf Anfrage der SchülerInnen und Studierenden ausgeweitet wurde. Am 4. Mai 2016 wurden die Ergebnisse in der Universitätsbibliothek erstmals von den GermanistInnen des 1., 2. und 3. Studienjahres sowie von den SchülerInnen der *Seconde Abi-Bac* und der Theatergruppe der *Seconde 8* vorgestellt.[10]

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[10] Es handelt sich u.a. um zwei Theaterinszenierungen, eine deutsch-französische Schüler- und Studierendenzeitung und eine aus den Arbeiten der Studierenden der UHA und der Abi-Bac-SchülerInnen des *Lycée Lambert* bestehenden Comicausstellung.

Abbildung 5: Plakat

Flyer zum Projekt „(E)cri(t)s de guerre – Im Krieg schrei(b)en“: http://www.novatris.uha.fr/wp-content/uploads/2015/03/BAT_Flyer_EcritsDeGuerre.pdf [zuletzt aufgerufen 31.03.2016]

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Stimmen von Studierenden

Von Empathie, Fantasie und guten Handschuhen

Erfahrungen mit Drama and Theatre am University College Cork

Marvin Schildmeier

Während meines viermonatigen Auslandssemesters am University College Cork (September – Dezember 2015) habe ich nicht nur das irische Studentenleben hautnah miterlebt, sondern durfte auch eine Menge über drama-/theaterpädagogische Methoden lernen, die mir einen ganz neuen Zugang zu Texten ermöglicht haben. Die praktische Arbeit hat mir geholfen, am eigenen Leib zu erfahren, was Theater bewirken kann und warum Menschen ohne Kunst wie Handschuhe sind, von denen selbst die besten nicht ewig halten.[1]

1 Theater und ich – ein schwieriges Verhältnis

In dem Moment, in dem ich zum ersten Mal durch die Tür unseres Seminarraums getreten bin, war mir bewusst: Ich war fremd hier. Das lag nicht nur an der Tatsache, dass ich mich aus meinem vertrauten Hannover hinaus in ein Erasmussemester am University College Cork begeben hatte, sondern besonders daran, dass ich mit der Wahl des Kurses *Drama and Theatre of the 20th and 21st Century* bislang unerprobtes Terrain betrat. Was Theater und Darstellendes Spiel angeht, war ich in der Tat ein unbeschriebenes Blatt. Meine Bühnenerfahrung beschränkte sich auf den Joseph beim weihnachtlichen Krippenspiel, mein Kanon an gelesenen Dramen auf das, was in der Oberstufe zum Kerncurriculum gehörte. Ich war fremd. Ich fühlte mich unwohl bei der Vorstellung, mich auf eine Theaterbühne zu begeben und hatte das Gefühl, meine Körpersprache in Momenten, in denen Augen auf mich gerichtet waren, nicht mehr angemessen kontrollieren zu können.

Da man sich aber manchmal neuen Herausforderungen stellen muss und ich fand, dass es keinen besseren Zeitpunkt für einen solchen Blick über den eigenen Tellerrand geben konnte als ein Auslandssemester, in dem man ohnehin viele neue Erfahrungen macht, setzte ich mich auf einen Platz und wartete in stiller und dennoch aufgeregter Erwartung auf den Beginn der ersten Sitzung.

[1] Die folgenden Ausführungen basieren auf Einträgen aus meinem Lerntagebuch im Rahmen des Moduls *Drama and Theatre of the 20th and 21st Century*. Die Modulbeschreibung ist unter dem Kürzel GE2129 hier abrufbar: http://www.ucc.ie/modules/descriptions/page032.html (zuletzt aufgerufen 25.06.2016).

Dabei wusste ich, dass es sich bei dem Seminar *Drama and Theatre of the 20th and 21st Century* um eine Lehrveranstaltung handelte, die die Vermittlung theoretischer Grundlagen zu Konzepten des Welttheaters, historische Rahmenbedingungen des Entstehens und Wirkens von Theater und die Lektüre ausgewählter deutschsprachiger Stücke des 20. und 21. Jahrhunderts mit praktischer Arbeit an und mit Texten zu verbinden gedachte. Als Schnittstelle zwischen Theorie und Praxis versuchte das Seminar, Antworten auf Fragen wie etwa *Wie kann es zu verschiedenen Interpretationen eines Stückes kommen?* und *Was kann uns Theater lehren?* durch eigene Erfahrungen beim Konzipieren, Proben und Spielen von Szenen zu finden.

Demonstrate how selected extracts from a dramatic text could be performed, lautete dabei der Satz in der Modulbeschreibung, den ich mir ein ums andere Mal durchlas und der mir zunehmend Kopfzerbrechen bereitete. *Performed?*, dachte ich. Dieses Wort erzeugte einen Nachhall in meinem Kopf, der noch in der ersten Sitzung anhielt, mich sogar ein wenig einschüchterte. Doch schon vier Monate später legte ich dann eine *Performance* hin, die ich mir zu Beginn des Semester niemals zugetraut hätte.

2 Wer braucht schon eine Bühne?

Einen Einstieg in die Welt des Theaters fanden wir mit Christoph Ransmayrs *Eine Bühne am Meer.* Schon bald wurde mir klar, warum wir mit diesem Text beginnen sollten, denn er ist mehr als nur ein literarisches Werk über einen Mann, der sich seine eigene kleine Bühne gebaut und damit das Theater vor seine Haustür geholt hat. Ransmayr führt uns zurück in das Irland des 19. Jahrhunderts und damit in eine Zeit, in der das Theater speziell für die verstreut auf dem Lande lebenden Einwohner eine wichtige, gemeinschaftsstifende Funktion hatte. Er entwirft in seinem Text ein Bild eines Theaters für jedermann. Auf einer Bühne, die „bis in die jüngste Vergangenheit und an sechs Tagen der Woche tatsächlich nur eine Viehweide mit großem Blick aufs Meer“ war, „konnte sich am Sonntagabend jeder aus dem Publikum von einem Zuschauer in einen umjubelten Darsteller verwandeln.“[2] Nicht nur, dass man weder einen prunkvollen Saal noch eine beeindruckende Bühne mit Dekoration, Lichteffekten und Kunstnebel benötigt, es wird auch deutlich, dass sowohl der Genuss als auch die aktive Teilnahme am Theater nicht mehr das Privileg einer bestimmten Gruppe von Menschen sind; jeder, der Interesse, Leidenschaft und Begeisterung für das darstellende Spiel hat, kann seinen Beitrag leisten. Theater ist somit mehr als nur eine künstlerische Ausdrucksform, es ist gar eine Form des sozialen Miteinanders und schafft Gruppenidentität und Gemeinschaftsgefühl.

Der Mangel an technischer Ausstattung und dekorativer Kulisse sowie die Tatsache, dass aufgrund der ohrenbetäubenden Brandung hinter jener provisorischen Bühne nur gewisse Instrumente, wie die Harmonika und Blechflöte, zum Einsatz kommen können, tun der Wirkung des Theaters, das

[2] Christoph Ransmayr (2007): Eine Bühne am Meer. In: *Scenario* I/2, 1-3.

Ransmayr beschreibt, keinen Abbruch. Es kommt den Zuschauern trotzdem so vor, als hörten sie zusätzlich eine Fidel oder eine Harfe. Imagination, Fantasie und Kreativität sind zentraler Bestandteil von Theater.

Eine Frage, die ich mir persönlich an diesem Punkt gestellt habe: Entspricht vielleicht das, was dort auf der provisorischen Bühne geschieht, die nicht wirklich als Bühne bezeichnet werden kann, vielmehr dem eigentlichen Sinn des Theaters? Sind Vorstellungskraft und Fantasie nicht der Kern dessen? Und wird dieser Kern nicht viel stärker in den Vordergrund gerückt, wenn man auf einer simplen Bühne keinerlei Requisiten oder Kulisse findet? Ist es vielleicht genau das, was Theater vom Film unterscheidet: die Notwendigkeit der eigenen Vorstellungskraft, die hier so essentiell ist und beim Film aufgrund aufwändiger Computeranimationen an Bedeutung verliert?

So viel steht zumindest fest: die Intensität der Erfahrung aller Akteure in *Eine Bühne am Meer* leidet nicht unter mangelnder Visualisierung. Ransmayr schreibt, dass sie bei einem Schritt auf die Bühne doch „eine ganze Welt hinter sich lassen." (ibid.)

3 Theater und Empathie

3.1 Ein Stück, viele Blickwinkel

Während Fantasie und Vorstellungskraft die einen intellektuellen Leistungen sind, die Theater fordert, ist die Fähigkeit, sich in andere hineinzuversetzen, ebenso von zentraler Bedeutung. Um dies am eigenen Leib zu erfahren, entwickelten wir Standbilder auf der Grundlage von *Der goldene Drache*, einem Stück des führenden deutschen Gegenwartsdramatikers Roland Schimmelpfennigs.[3] In Zweiergruppen galt es, die Aspekte des Stückes darzustellen, die wir jeweils für essentiell hielten. Dabei beeindruckte es uns, wie unterschiedlich die Ergebnisse ausfielen: Es wurde deutlich, dass es zwar einige Szenen gab, die wir alle für zentral hielten, sich die einzelnen Gruppen jedoch in weiten Teilen in ihrer Szenenauswahl stark voneinander unterschieden. Es faszinierte mich, wie sehr unsere Wahrnehmungen doch voneinander abwichen.

Als wir uns anschließend darüber unterhielten, wieso wir welche Szene für nennenswert und wichtig hielten, wurde deutlich, dass jeder *Der goldene Drache* – auf dem Boden individueller Lebenserfahrung – mit seinen eigenen Augen und seinem ganz persönlichen Hintergrundwissen gelesen hatte. Das Zusammentragen von verschiedenen persönlichen Interpretationen in Bezug auf die Wichtigkeit der einzelnen Szenen half, neue Perspektiven einzunehmen und sich selbst Scheuklappen von den Augen zu nehmen.

Zudem wurde mir bewusst, dass man sich intensiv mit einer Szene auseinandersetzen muss, um sie darstellen zu können. Man muss derart in die Tiefe gehen, dass sich einem – quasi als angenehmer Nebeneffekt – ganz viele neue Interpretationsmöglichkeiten erschließen. Unterschwellig beginnt man

[3] Schimmelpfennig, Roland (2014): *Der goldene Drache*. Berlin: Fischer Verlag.

dann, darüber nachzudenken, was die Figuren tun würden, wenn die weitere Handlung nicht so verliefe, wie es geplant war. Durch das Hineinfühlen in die Figur, die man darzustellen gedenkt, findet man leichter Antworten auf Fragen wie etwa: Wie würde ich reagieren, wenn jetzt etwas Unerwartetes geschieht? Was würde ich in anderen Situationen tun?

Sich auf andere Interpretationen einzulassen, kann einen zudem dahingehend öffnen, andere Perspektiven und Blickwinkel auf den gemeinsamen Betrachtungsgegenstand einzunehmen und gegebenenfalls eigene Standpunkte zu hinterfragen.

Dies trieben wir in einer späteren Sitzung mit einer anderen Methode auf die Spitze. Nun waren wir nicht mehr angehalten, nur Standbilder zu erstellen, sondern in Partnerarbeit eine Szene aus *Der goldene Drache* zu spielen. Besonders wichtig für diese Aufgabe war es wieder, sich speziell in seine Figur hineinzufühlen. Dass man dies nur dann in fruchtbarem Maße vollbringen kann, wenn man sich intensiv mit der Figur beschäftigt, erklärt sich von selbst. Als Raster – oder vielmehr als eine Art kleine Strickleiter, an der wir langsam tiefer in unsere Figur hineinklettern konnten – bekamen wir einen Bogen mit einer Vielzahl an Fragen über sie: *Wie alt bin ich? Wie sehe ich aus? Welche Tätigkeit ist typisch für mich?*, aber auch Fragen wie etwa *Welche allgemeine Einstellung zum Leben habe ich? Was mag ich an mir? Mit welcher Absicht handele ich?* Rundum: Es waren Fragen, die wirklich in die Tiefe gingen.

Je mehr ich über meine Figur zu beantworten versuchte, desto stärker wurde mir bewusst, dass ich recht wenig über sie wusste, da das Theaterstück nicht viele Hintergrundinformationen bot. So musste ich mir diese selbst zu schaffen. Doch durfte ich das überhaupt? All die von mir zusammengestellten Informationen über die Lebensgeschichte meiner Figur waren von Schimmelpfennig so doch nie vorgesehen? Schon bald aber wurde mir bewusst, dass ich ihr die notwendige Tiefe geben musste, die sie brauchte, damit ich mich wirklich in sie hineinversetzen konnte.

So lernte ich, wie wichtig es ist, sich als Schauspieler – selbst als jemand, der lediglich eine etwa zweiminütige Szene spielen soll – mit seiner Figur zu beschäftigen. Im Prozess dessen drängte sich mir fast von allein eine Frage auf: Wie kann Theater dabei helfen, sich in andere Menschen hineinzuversetzen?

Dass dieses Hineinversetzen zum Kern des Theaters gehört, davon war ich zu diesem Zeitpunkt bereits überzeugt. Nur versetzen sich die Schauspieler in der Regel nicht in andere Menschen hinein, sondern in die Rollen, in die Figuren, die sie spielen. Letztendlich bin ich aber davon überzeugt, dass jemand, der die Fähigkeit besitzt, sich in eine Figur hineinzudenken, dies ebenso bei realen Menschen tun kann – nur spricht man dann von Empathie. Um andere Perspektiven und Sichtweisen einnehmen, aber auch das Leid und die Gefühle anderer Menschen nachempfinden zu können, hilft Theater, sprich: die Erfahrung, dies bereits bei Figuren, in deren Haut man geschlüpft ist, getan zu haben. Und damit wird dieser Kern des Theaters zu einer wichtigen Kernkompetenz menschlichen Miteinanders.

Gerade in Zeiten der Flüchtlingskrise ist Empathie von entscheidender

Bedeutung. Es ist die Fähigkeit, sich in die Situation jener Fliehenden hineinzuversetzen, deren Angst nachempfinden und ihre Probleme und Sorgen erkennen zu können, die den Unterschied zwischen Ablehnung und Hass auf der einen Seite und auf der anderen Seite all den Freiwilligen macht, die alles Menschenmögliche tun, um konstruktiv an einer Willkommenskultur mitzuwirken.

3.2 Der grüne Drache – eine 'empathische Zerreißprobe'

Dabei ist die Fähigkeit, richtig mit dem Fremden und Unbekannten umzugehen, keineswegs etwas, das jedem in die Wiege gelegt ist. Von offener Ablehnung über stille Unsicherheit bis hin zu freundlicher Begrüßung findet man in der Gesellschaft gerade in der heutigen Zeit alle Extreme. Dass Theater und drama-/theaterpädagogische Übungen dabei helfen können, Menschlichkeit und Offenheit zu leben, zeigte ein Beispiel, dem wir uns im Laufe des Semesters ebenfalls widmeten.

Wir beschäftigten uns mit dem Text *Seeing the dragons dance together on the wind at sunset*, in dem es genau um diese Konfrontation mit dem Unbekannten geht. Grundlage ist die imaginäre Annahme, man sitze in seinem Zimmer, bis plötzlich ein grüner Drache hineinkommt.[4]

Fast schon zufällig schwang daraufhin unsere Tür auf und ein Gast trat in den Raum, der interessiert auf unsere Reaktion wartete. Während eine Kommilitonin aufsprang, schrie und sich mit schnellen Schritten über Tische und Bänke springend davonmachte, blieben andere wie in Schockstarre auf ihren Stühlen sitzen und versuchten, keine hektischen Bewegungen zu machen, in der Hoffnung, nicht bemerkt zu werden. Wieder andere richteten sich auf, stellten sich dem Drachen entgegen und drohten ihm, er solle keinen weiteren Schritt auf uns zu machen, während es ebenso jemanden gab, der sich unserem Gast langsam aber sicher näherte, mit ausgestreckter Hand und einem freundlichen Ausdruck in den Augen.

In dieser Improvisationsübung waren wir dazu gezwungen, in Sekundenschnelle auf den imaginären Unbekannten, der zudem in seinem kompletten Wesen und Erscheinungsbild fremdartig war, zu reagieren. So verschieden wir alle charakterlich waren, so unterschiedlich und vielfältig waren auch die Reaktionen auf den grünen Drachen. Eine ähnlich vielseitige Palette an Verhaltensweisen wird in dem oben genannten Text beschrieben, der Reaktionen von University College Cork First-Year-Students auf den unerwarteten Gast enthält:

Aussagen wie etwa „I'd try to talk diplomatically with the dragon, try to reason with it and make peace with it" – „I'd keep on reading or working and ignore the Dragon because it didn't have the manners to knock on the door before entering [...]" – „I would tell the dragon that I was just about to put the kettle on and ask him if he would like a cup of tea [...]" – „Pull out my revolver

[4] Beug, Joachim Schewe, Manfred Lukas: Seeing the dragons dance together on the wind at sunset. An aesthetic approach to understanding another culture. In: *Fremdsprachenunterricht* 6, 418-422.

which I had lying conveniently under my mattress and shoot the dragon [...]" – „I'd laugh, I'd shout, I'd scream [...]" zeigen auch unter den First-Year-Students unterschiedliche Reaktionen auf das Fremde und Unbekannte.

Das Beispiel des imaginären grünen Drachen hilft, sich die Vielfalt an möglichen Verhaltensweisen bewusst zu machen, die einem bereitstehen und zeigt Alternativen für das eigene Verhalten auf. Es fordert einen dazu auf, seinen eigenen Umgang mit dem Neuen und Ungewohnten zu reflektieren und somit sein eigenes Verhalten und damit verbundene persönliche Einstellungen zu hinterfragen:

Muss ich wirklich Angst vor dem Drachen haben? *Ist Angst vor Flüchtlingen wirklich gerechtfertigt?* Habe ich das Recht, den Drachen zu ignorieren, nur weil es scheinbar in seinem Heimatland nicht zur kulturellen Praxis gehört, an Türen zu klopfen, bevor man durch diese eintritt? *Darf ich die Menschen aus Syrien und Afrika dafür abstrafen, dass sie mit unseren Sitten, Verhaltensweisen, Bräuchen und Gepflogenheiten nicht vertraut sind, während ich selbst ebenso wenig über deren Kultur weiß?* Diese Liste an Fragen ließe sich selbstverständlich noch weiterführen. Natürlich lassen sich keine Pauschalantworten geben, die in jedem Einzelfall korrekt sind. Es wird aber deutlich, dass es immer Alternativen für das eigene Verhalten gibt und aus einer intensive Beschäftigung mit anderen Kulturen neue interkulturelle Möglichkeiten entstehen können.

In diesem Kontext finde ich die folgende Reaktion auf den imaginären Drachen besonders nennenswert:

> The dragon plodded in the door with a charming smile on its face. lt sat down on the bed, curled its scaly tail around its big green clumpy feet and stared intensely at me. I was shivering like an aspen leaf from head to foot and offered my hand out to greet the dragon. The dragon looked anxiously at my outstretched hand. Slowly still peering deep into my eyes, which were gaining its trust it began to extend its own gnarled, scaly hand until it was parallel to my own. I gazed into the anxious eyes, knowing that the next move was in my court. Not wishing to distract the dragon with my quick movements and break the fragile thread of trust built on a stare, I slowly moved my hand closer to that of the dragon. It's penetrating eyes flickered momentarily and then the dragon's hand moved to meet my own. Then the moment arrived, a meeting based on trust. Two hands, one gnarled and scaly, the other pink and smooth clasped together and both pairs of eyes seemed to shed a cloud of distrust. (ibid. 422)

4 Über gute Handschuhe

Dass Theater in gewisser Weise eine Art Lehrmeister der Menschlichkeit sein kann, machten wir uns auch an einem Auszug aus Bertolt Brechts *Furcht und Elend des Dritten Reiches* deutlich: Eine jüdische Frau packt ihre Koffer, telefoniert mit Freunden, informiert sie darüber, dass sie fortgehen werde, und plant, mit welchen Worten sie ihrem Mann verständlich machen will, dass sie ihn verlassen werde. Sie verbrennt das Buch, in dem sie all die Nummern ihrer

Freunde notiert hat und nähert sich ihrem Gatten, um ihn mit ihrem Plan zu konfrontieren. Dieser ist ein Arzt in hoher Position. Aufgrund der keimenden NS-Ideologie, die sich während jener Zeit, in der das Stück spielt, in Deutschland verbreitet, erfährt er jedoch zunehmend schlechtere Behandlung durch seine Kollegen. Ihm wird sogar gedroht, seine Oberarztstelle könne ihm aufgrund seiner Ehe mit einer Jüdin weggenommen werden. Der Plan der Frau, ihn zu verlassen, ist demzufolge eine Reaktion auf das sich stetig weiter ausbreitende nationalsozialistische Gedankengut, das nicht nur sie, sondern ebenso ihren Mann in Gefahr zu bringen droht. Während sie die Worte, die sie zu ihm sagen möchte, formuliert und probt, wird deutlich, dass sie ihn, obwohl sie ihn auf der einen Seite zu lieben scheint, ebenso verachtet. Er sei wie ein guter *Handschuh*, der lange halte, aber eben nicht für die Ewigkeit gemacht sei. Auch der stärkste, noch so aufgeklärte Geist sei nicht für immer unantastbar für Propaganda und jenes Gedankengut, das ihr nun so gefährlich wird. Und für diese Anfälligkeit verurteilt sie ihren Mann, für diese Schwäche beginnt sie ihn zu hassen.

Als Vorbereitung auf die Lektüre des Textes bekamen wir einen kleinen Textausschnitt vorgegeben, der sich mit dem Kern der Szene – dem Verlassen der gewohnten Umgebung, der eigenen Heimat – beschäftigt. In kleinen Gruppen galt es nun, diese kurze Dialogsquenz improvisierend zu einer vollen Szene auszugestalten. Von Zeit zu Zeit wurden wir unterbrochen und bekamen Vorgaben und Impulse von außen, die unsere Improvisation in eine neue Richtung – genauer: in die Richtung der originalen Szene – lenkten, sodass wir uns im Spielprozess unbewusst immer mehr an jene Szene aus *Furcht und Elend des Dritten Reiches,* die wir zu diesem Zeitpunkt noch gar nicht kannten, annäherten.

Das hatte zwei interessante Wirkungen, als wir nach den Improvisationsübungen Szene 9 (Die Jüdische Frau) aus dem Brecht-Text gemeinsam zur Kenntnis nahmen:: Zunächst einmal lasen wir wesentlich aufmerksamer, da wir es faszinierend fanden, wie sehr uns die Impulse unseres Professors, ohne dass wir es merkten, auf die Fährte der Originalszene gebracht hatten. Zum Anderen versetzten wir uns durch das Spielen der Improvisationszene in die jeweilige Figur, bzw. in die jeweiligen Figuren, hinein, sodass wir uns bis zu einem gewissen Grad mit ihnen identifizieren konnten. Das hatte zur Folge, dass einen Schicksale und Handlungen tiefer bewegten und ein Stück weit persönlich betroffen machten. Durch diese praktische Vorarbeit bekamen wir einen Zugang zu dem Text, der uns das Verhalten der Figuren stärker und vor allem bewusster hinterfragen und reflektieren ließ.

Aus diesem Grund dachte ich umso intensiver über das Verhalten der Frau nach. Ich begann zu überlegen: Sind die Menschen auch heute noch wie *Handschuhe*, von denen selbst die guten nicht ewig halten? Wie stark ist unsere Gesellschaft? Wie gut ist sie aufgeklärt? Schaffen wir es, das neu aufkommende rechte Gedankengut in Deutschland und weiten Teilen Europas zu ersticken?

Das Beispiel des Mannes aus dem Stück, der noch einige Jahre zuvor stolz auf seine jüdische Frau gewesen war, später jedoch ebenso rassistische Ideen aufnahm, ließ mich darüber nachdenken, wie sehr sich Menschen verändern

können.

Kann Theater einen Beitrag dazu leisten, Werte in der Gesellschaft hoch zu halten? Davon bin ich überzeugt. Nicht nur, dass Kunst Auswüchse des Menschlichen vorführen und der Gesellschaft aufzeigen kann, sie kann ebenso all jenen, die davon überzeugt sind, niemals der Unmenschlichkeit anheim zu fallen, deutlich machen, dass sich niemand grundsätzlich immun gegen Beeinflussung des Geistes von außen glauben darf. Theater und Kunst an sich kommt aus diesem Grund die Rolle zu, unsere Menschlichkeit zu schützen und zu bewahren.

5 Die Schimmelpfennige

Dass Theaterarbeit sozialdynamische Früchte tragen kann, erlebten wir als Gruppe im Laufe des Semesters am eigenen Leib. Was Ransmayr in *Eine Bühne am Meer* so feinfühlig vermittelt hat, geschah auch mit meinen Kommilitonen und mir im Laufe unserer Vorbereitung auf die praktische Abschlussprüfung: Wir wurden zu einer richtigen Gemeinschaft, mit der ich mich noch immer verbunden fühle. In Anlehnung an *Der goldene Drache* von Roland Schimmelpfennig, das als Grundlage für unsere praktische Prüfung diente, nannten wir uns deshalb auch *Die Schimmelpfennige*. Dieser Name sollte ein besonderes Zeichen dafür sein, dass wir als Gruppe tatsächlich eins geworden sind.

Abbildung 1: Gruppe “Die Schimmelpfennige” im Modul Drama and Theatre of the 20th and 21st Century, University College Cork

Und ich bin mir sicher, dass man das auch gemerkt hat, als wir unser kleines Stück präsentieren durften. Ich persönlich spürte es auf jeden Fall. Man fieberte mit jedem mit, hoffte darauf, dass er seinen Part so gut es geht über die Bühne bringen würde und war am Ende glücklich, etwas vorgeführt zu haben, auf das wir alle gemeinsam stolz waren.

Zudem habe ich nicht nur viele Denkanstöße bekommen, die weit über Theater an sich hinausgehen und mich über generelle Fragen zu Menschlichkeit und Verantwortung nachdenken lassen. Ich habe innerhalb der vielen praktischen Übungen auch gemerkt, wie sehr ich mich in Sachen Selbstbewusstsein und Körpersprache weiterentwickelt habe. Das freie Sprechen vor Menschen, das wir besonders durch praktische Elemente und Improvisationsübungen geübt haben, half mir nicht nur bei Referaten, die ich während des Semester in anderen Seminaren vorzutragen hatte, sondern auch bei der abschließenden *Performance* unseres Stückes, die mir gezeigt hat, wie sehr ich in vier Monaten gewachsen bin.

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Student Voices

Of Empathy, Imagination and Good Gloves

Experiences with Drama and Theatre at University College Cork

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During my four-month semester abroad at University College Cork (September – December 2015), I not only experienced Irish student life first-hand but also had the chance to learn a lot about dramatic and theatrical pedagogical methods, which afforded me an entirely new approach to texts. The practical work helped me to physically experience what theatre can achieve and why people without art are like gloves, of which not even the best last forever.[1]

1 Theatre and I – A Difficult Relationship

From the moment I first stepped in the door to our seminar room I was aware that I was a foreigner here. That was not just due to the fact that I had set out from my familiar Hannover on an Erasmus semester at University College Cork, but rather particularly due to the fact that in choosing the course *Drama and Theatre of the 20th and 21st Century,* I set foot in hitherto untested territory. As far as theatre and the performing arts were concerned, I was, in fact, a blank page. My stage experience was limited to playing Joseph in the Christmas nativity play, the canon of plays which I had read to those which were a part of the core curriculum in secondary school. I was a foreigner. The mental image of going up on stage made me feel uneasy and at moments when eyes were focused on me, I had the feeling that I could no longer properly control my body language.

However, as you must sometimes set yourself new challenges, and as I thought that there could be no better point in time for such a peek outside the box than a semester abroad, in which you have many new experiences in any case, I took a seat and waited in quiet but nevertheless excited anticipation for the beginning of the first session.

I knew in so doing, that the Drama and Theatre of the 20th and 21st Century seminar aimed to introduce students to (excerpts from) works of 20th and 21st

[1] The following observations are based on entries from my learning journal in the setting of the module, *Drama and Theatre of the 20th and 21st Century*. The module description is available at the following link http://www.ucc.ie/modules/descriptions/page032.html — GE2129.

century dramatists who have had a considerable impact on the development of German language theatre. As an interface between theory and practice, the seminar tried to find answers to questions such as, 'how can it come about that there are differing interpretations of a play?' and 'what can theatre teach us?' through first hand experience with the planning, rehearsing and performing of scenes.

Demonstrate how selected extracts from a dramatic text could be performed, ran the sentence in the module description which I read over to myself time and again and which increasingly gave me a headache. *Performed?* I thought. This word generated a reverberation in my head which still lasted in the first session, even intimidating me a little. Yet as early as four months later, I turned in a performance which I would never have dared attempt at the beginning of the semester.

2 Who even needs a stage?

We found an entry point to the world of theatre with Christoph Ransmayrs' *Eine Bühne am Meer (A Stage by the Sea)*. It very soon became clear to me why we should begin with this text, because it is more than just a literary work about a man, who builds himself his own small stage and so brought the theatre to his doorstep. Ransmayr leads us back to 19th century Ireland and thereby to a time, in which the theatre had an important role in the building of communities, especially for the inhabitants who lived scattered around the country. In his text, he conceived of an image of a theatre for everybody. On a stage, which "until the very recent past and six days of the week still was only a cattle run with a great view of the sea," [...]"anyone from the audience could transform into a celebrated actor on Sunday evening."[2] It is not only that one needs neither an ostentatious hall nor an impressive stage with decorations, lighting effects and stage smoke, it also becomes clear that both the enjoyment of and the active participation in theatre are no longer the privilege of a certain group of people; everyone who is interested in, passionate and enthusiastic about the performing arts can contribute. Theatre is thus more than just an artistic form of expression, it is really a form of social togetherness and it creates group identity and feelings of community.

The lack of technical equipment and decorative scenery as well as the fact that only certain instruments such as the harmonica and the tin whistle can be used as a result of the deafening surge of the waves behind that makeshift stage, do no harm to the functioning of the theatre which Ransmayr describes. It still seems to the spectators as though they we're hearing a fiddle or a harp. Imagination, fantasy and creativity are central elements of theatre.

A question which I personally asked myself at this point was:

Does that which occurs there on the makeshift stage, which cannot really be

[2] Christoph Ransmayr: Eine Bühne am Meer. In: *Scenario* I/2 (2007), 1-3.

termed a stage, conform far more to the actual meaning of theatre? Are the power of imagination and fantasy not the heart of the latter? And does this heart not come more strongly to the fore when one finds no props or scenery whatsoever on a simple stage? Is that perhaps exactly that which distinguishes theatre from film: the necessity of using one's imagination, which is so essential here and which is becoming less important in film, because of sophisticated computer animation.
This much is certain: the intensity of all the actors' experience in *Eine Bühne am Meer* does not suffer from insufficient visualisation. Ransmayr writes that with one step onto the stage, they actually "leave an entire world behind them" (ibid.).

3 Theatre and Empathy

3.1 One Play, Many Perspectives

While fantasy and the power of imagination are basic intellectual capacities which theatre requires, the ability to put yourself in someone else's position is of equally central importance. In order to experience this first hand, we developed still images on the basis of the *Der goldene Drache (The Golden Dragon),* a play by the leading, contemporary, German dramatist Roland Schimmelpfennig.[3] In groups of two, we had to depict aspects of the text which in each case we thought captured the essence of the play. In the process, we were impressed by how differently the results turned out. It became clear, that there were definitely some scenes which we all thought were central, however, the individual groups differed largely from each other in their choice of scenes. It fascinated me how much our perceptions actually differed from each other.

As we talked afterwards about why we found certain scenes to be noteworthy and important, it became clear that everyone had read *Der goldene Drache* with their own eyes, with their own wholly personal background knowledge and their individual life experiences. Collecting the various, personal interpretations concerning the importance of the individual scenes helped us to take on new perspectives and to remove from our eyes the blinkers which guided our interpretations.

Furthermore, I became aware that you have to discuss a scene intensively in order to able to perform it. You must thus go into depth, so that many new possibilities for interpretation are revealed to you — almost as a pleasant side effect. Then you begin to subliminally reflect on what the characters would do, if the rest of the plot were not to proceed as it had been planned. Through the process of feeling your way into the character which you intend to portray, you find easier answers to questions such as: how would I react if something unexpected were to happen now? What would I do in different situations?

[3] Schimmelpfennig, Roland (2014): *Der goldene Drache*. Berlin: Fischer Verlag.

Being open to other interpretations can moreover open you up to the extent of accepting other perspectives and points of view on the one object of reflection and if necessary, of questioning your own attitudes.

We carried this to extremes with other methods in a later session. Now we were no longer encouraged to just construct still images, but rather, working in pairs, to act out a scene from *Der goldene Drache*. It was once again especially important in this task to specifically feel our way into our characters. It is self explanatory that this can only be achieved when you concentrate intensively on the character. As a framework — or far more as a kind of small rope ladder, on which we could slowly climb deeper into our characters — we received a sheet with a multitude of questions about them: *How old am I? What do I look like? Which activities are typical for me?* but also questions such as, *which general attitudes to life do I have? What do I like about myself? With what aim do I act?* All in all: they were questions which really went into depth.

The more I tried to answer about my character, the more strongly aware I became that I knew really little about them, as the play did not provide much background information. So, it was now up to me to create this for myself. However, was I really allowed to do that? All this information about my character's biography and personal history had never been envisaged like that by Schimmelpfennig. I soon became aware that I had to give them the necessary depth they needed, so that I could really put myself in their shoes. This is how I learned how important it is as an actor — even as someone who is only playing a two minute scene — to engage with your character. During that process, the following question occurred to me almost by itself: How can (?) theatre help us to put ourselves in other peoples' shoes?

At that point in time, I was already convinced that this act of putting yourself in someone else's place is part of the essence of theatre. It is just that actors do not, as a rule, put themselves in someone else's position, but rather in those of the roles, of the characters whom they play. In the end, I am, however, convinced that someone who possesses the ability to feel their way into a character can do this just the same with real people — it is just that, we are then speaking of empathy. Theatre, that is, the experience of having done this already with characters, into whose roles we have slipped, helps us to take on other perspectives and viewpoints, but also to be able to empathise with other peoples' suffering and feelings. And so, the core element of theatre becomes an important core element of being competent in living together as humans.

It is precisely in the times of the refugee crisis that empathy is of vital importance. It is the ability to empathise with the perspective of those fleeing people, to share their fear and to be able to understand their problems and worries, which makes the difference between rejection and hatred and everything done by volunteers, who do all that is humanly possible to build a culture of welcome.

3.2 The Green Dragon — A Crucial Test of Empathy

Yet the ability to treat strangers and unknown people properly is in no way something with which everybody is born. In today's times, we find all extremes in society from open rejection to quiet uncertainty right up to friendly welcome. We ourselves spent some time on an example which shows that drama-based exercises can help us to live in an open and humanitarian way. We were dealing with the text *Seeing the dragons dance together on the wind at sunset*, which was about exactly this confrontation with the unknown. The basis is the imaginary assumption that you're sitting in your room when suddenly a green dragon comes in.[4]

Thereupon, almost by coincidence, our door swung open and a visitor, who waited with interest for our reaction, stepped into the room. While one classmate jumped up, screamed and bolted with quick steps over desks and benches, others remained sitting in their chairs as though in a state of shock and tried not to make any violent movements, in the hope of not being noticed. Others again stood up, confronted the dragon and warned him not to come one step closer to us, and there was also someone who drew slowly but surely closer to our guest, with an outstretched hand and a friendly expression in their eyes. In this improvisation exercise, we were forced to react within seconds to an imaginary unknown, who was, moreover, alien in his entire being and appearance. The reactions to the green dragon were diverse and varied as our temperaments were different. A similarly multifaceted range of ways of behaving is described in the above-mentioned text, which contains the reactions of University College Cork first year students to the unexpected guest.

Statements such as "I'd try to talk diplomatically with the dragon, try to reason with it and make peace with it", "I'd keep on reading or working and ignore the dragon because it didn't have the manners to knock on the door before entering [...]," "I would tell the dragon that I was just about to put the kettle on and ask him if he would like a cup of tea [...]," "Pull out my revolver which I had lying conveniently under my mattress and shoot the dragon. [...]" or "I'd laugh, I'd shout, I'd scream. [...]" show differing reactions to the foreign and the unknown even among the first year students.

The example of the imaginary green dragon helps to make us aware of the multitude of possible ways of behaving which are available to us and shows alternatives to our own behaviour. It invites us to reflect on the way we handle the new and unfamiliar and as a consequence, to question our own behaviour and the related personal attitudes:

Must I really be afraid of the dragon? *Is being afraid of refugees really justified?* Do I have the right to ignore the dragon, just because knocking on doors before one enters is apparently not part of the cultural practice of his homeland? *May I punish the people from Syria and Africa for not being familiar with our ways,*

[4] Beug, Joachim & Schewe, Manfred Lukas: Seeing the dragons dance together on the wind at sunset. An aesthetic approach to understanding another culture. In: *Fremdsprachenunterricht* 6, 418-422.

modes of behaviour, customs and habits, while I myself know just as little about their cultures? The list of questions could go on. Naturally, there are no hard and fast answers, which are correct in every individual case. It becomes clear, however, that there are always alternatives for our own behaviour and that interculturally competent conduct need not fail because of differing languages and cultures. In fact, chances and possibilities, which would not otherwise be open to us can arise from openness and our own engagement with other cultures.

For this reason, I find the following reaction to the imaginary dragon especially noteworthy:

> The dragon plodded in the door with a charming smile on its face. lt sat down on the bed, curled its scaly tail around its big green clumpy feet and stared intensely at me. I was shivering like an aspen leaf from head to foot and offered my hand out to greet the dragon. The dragon looked anxiously at my outstretched hand. Slowly still peering deep into my eyes, which were gaining its trust it began to extend its own gnarled, scaly hand until it was parallel to my own. I gazed into the anxious eyes, knowing that the next move was in my court. Not wishing to distract the dragon with my quick movements and break the fragile thread of trust built on a stare, I slowly moved my hand closer to that of the dragon. It's penetrating eyes flickered momentarily and then the dragon's hand moved to meet my own. Then the moment arrived, a meeting based on trust. Two hands, one gnarled and scaly, the other pink and smooth clasped together and both pairs of eyes seemed to shed a cloud of distrust. (ibid. 422)

4 On Good Gloves

That theatre can in certain ways be a kind of teacher of humanity was brought home to us by an extract from Bertolt Brecht's *Furcht und Elend des Dritten Reiches (Fear and Misery in the Third Reich):* a Jewish woman packs her luggage, telephones her friends, tells them that she is going away and plans the words she will use to explain to her husband that she is leaving him. She burns the book in which she keeps all her friends' numbers and approaches her spouse to confront him with her plans. He is a doctor with an important position, however, due to the germinating Nazi ideology which was gaining currency in Germany at the time in which the play is set, he is experiencing increasingly bad treatment from his colleagues. He was even threatened that his position as senior physician could be taken away because of his marriage to a Jewish woman. The wife's plan to leave him is consequently a reaction to the steadily spreading Nazi ideology, which threatens to put not just her but likewise her husband in danger. While she formulates and rehearses the words which she would like to say to him, it becomes clear that although she seems to love him on the one hand, she despises him just as much. According to her, he is like a good *glove,* long lasting but not made for eternity. She thinks that even the strongest, the most enlightened mind is not forever untouchable against propaganda and

that ideology which is now becoming so dangerous to her. She condemns her husband for his susceptibility to it and begins to hate him for this weakness.

As a preparation for reading this text, we were given a small text excerpt which dealt with the core of the scene — leaving your familiar surroundings, your own homeland. In small groups, we were tasked with fleshing these short dialogue sequences out into a full scene by improvisation.

Now and then, we were interrupted and were given prompts and ideas from outside, which steered our improvisation in a new direction — more precisely: in the direction of the original scene — so that with what we were acting out, we unconsciously drew ever closer to that scene from *Furcht und Elend des Dritten Reiches,* which at this point, we knew nothing about.

That had two interesting effects on the subsequent, actual reading of the above described scene about the woman packing: for one thing, we read significantly more attentively, as we found it fascinating how close our professor's prompts brought us to the track of the original scene without our noticing. For another, through acting out the improvised scene, we put ourselves in the positions of our respective characters, so that we could identify with them to a certain degree and as a result, fates and actions moved us more deeply and personally affected us, to a certain extent. Through this practical groundwork, we received a way of accessing the text, which let us question and reflect on the behaviour of the characters more intensely and above all more consciously.

For this reason, I reflected all the more intensively on the woman's behaviour. I began to consider: Are people even today still like *gloves,* of which not even the best last forever? How strong is our society? How well enlightened is it? Will we manage to smother the newly emerging right wing mindset in Germany and in large parts of Europe?

The example of the husband in the play, who was proud of his Jewish wife only a few years before, however, later assimilated equally racist ideas, led me to reflect about how dramatically people can change.

Can theatre therefore contribute to keeping values high in our society? I am convinced that it can. It is not just that art can demonstrate the excesses of humanity and show up society, it can also make clear to all those who indulge in the grand belief that they will never fall prey to barbarity that no one may believe themselves fundamentally immune to external manipulation of the mind. For this reason, the role of protecting and preserving our humanity is assigned to theatre and art themselves.

5 The Schimmelpfennigs

We as a group experienced first hand over the course of the semester that theatrical work can bear socio-dynamic fruit. That which Ransmayr so delicately demonstrated in *Eine Bühne am Meer* also happened with myself and my classmates during our preparation for the practical final exam: we became a proper community, with which I still feel connected. As a reference to *Der goldene Drache* by Roland Schimmelpfennig, which served as the basis for our

practical exam, we also named ourselves the *Schimmelpfennigs*. This name was supposed to be a special sign for the fact that we as a group had actually become one.

Figure 1: "The Schimmelpfennigs" group in the *Drama and Theatre in the 20th and 21st Century* module at University College Cork

And I am sure that we also noticed this when we got to put on our little play. I personally felt it in any case. We rooted for everybody, hoped that everyone did their part as well as possible on stage and were happy at the end to have performed something of which we were all proud.

In addition, I not only got much food for thought which went far beyond the scope of theatre itself and let me reflect on general questions on humanity and responsibility. I also noticed, during the many practical exercises, how much progress I had made in the areas of self confidence and body language. Being able to speak freely in front of people, which we had especially practised through improvisation exercises and practical elements, helped me not only in the presentations, which I had to give during the semester in other seminars, but also during the final performance of our play, which showed me how much I had grown in four months.

Translated by Máiréad Jones

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Review

Helga Tschurtschenthaler: Drama-based foreign language learning. Encounters between self and other.

Münster: Waxmann, 2013, 289 pages. ISBN: 978-3-8309-2955-0

Barbara Schmenk

Book reviews reflect the views and opinions of the respective reviewers and do not necessarily represent the position of SCENARIO.

Helga Tschurtschenthaler's study is one of the most important scholarly contributions in recent years to the field of drama-based foreign language teaching. She conducted her research in an EFL class in an upper secondary school in multilingual South Tyrol and presents a plethora of data that demonstrates the impact of drama in foreign language education on students' sense of self as emerging multilingual subjects (Kramsch 2009). What stands out about this study, besides its detailed presentation and analysis of student data, is the fact that Tschurtschenthaler succeeds in connecting recent theoretical contributions to the fields of language education and identity to more practical considerations. Overcoming the gap between theory and practice in this domain is one of her signal achievements.

"You are not you when you speak Italian. It's as if you become someone else when you change into Italian. You don't only sound different, but you even behave differently. Then, you're not the person I know." (11) These are the opening lines of the book, leading the reader directly to its main subject. Tschurtschenthaler explains that it was a friend of hers who made these comments when she heard her speak Italian on the phone. And it is precisely this connection between language use and identity that lies at the heart of her study: "[W]hat does another language do to the individual who learns and uses it? How is the individual's idea of self affected by the other language?" (15) These two questions, Tschurtschenthaler explains, were the starting point of her project.

The underlying premise of her study is that the presumed nexus between identity and foreign language (FL) learning/use seems to be particularly salient in drama-based FL classrooms. This nexus is intuitively appealing and has often been claimed, yet there are hardly any empirical studies that set out to investigate it more thoroughly. This is why Tschurtschenthaler's study is such a pioneering work; it seeks to "explore and describe the implications of drama-based foreign language learning for the learners' ideas of self and to

establish to what extent drama-based foreign language learning may foster existential competence" (15).

The book is divided into three main parts. Part I introduces "Drama and foreign language learning," the second part comprises a range of theoretical considerations of "Foreign language learning and the individual's sense of self," and part III offers a detailed description and discussion of the actual study, entitled "Drama-based teaching and learning and its implications for the learner's personal identity and existential competence: a case study at a South Tyrolean upper-secondary school."

Part I presents a solid overview of the state of the art in drama-based language education, taking the 'drama versus theatre' debate as a starting point, followed by a brief historical overview of drama in FL classrooms and a description of classroom activities. Tschurtschenthaler proceeds to identify open questions related to the study of drama in classroom-based FL learning, focusing on the potential links between language learning experience and drama, and experiential learning through drama. At this point her study is geared chiefly towards establishing and exploring those domains of language education that are generally ignored in 'traditional' classrooms. She elaborates that "drama should not just be used as a tool for meeting the functions of language teaching"; rather, "acting out [...] a scene or the dramatic representation of a situation" may trigger "active reflection [...] upon the subject matter, the different characters involved in it as well as the relation between oneself and the imaginary other, [which] may lead to a more profound understanding of self" (67) – a notion that Tschurtschenthaler proceeds to theorize in-depth in the second part of her book.

She approaches the nexus between identity and language through a post-structuralist lens and reiterates the view of "the self as [...] heterogeneous, multifaceted and in-progress rather than homogeneous, static and invariable" (70). Subsequently, she turns towards theoretical works on the role of language(s) in identity construction (Kresic 2006; Kristeva 1986) and highlights the connection between multiple languages and multiple identities (Franceschini 2009; Kramsch 2009; Kresic 2006). Finally, she links these theoretical considerations to the world of classroom language learning and carves out two concepts she wishes to focus on in her study of the learners' selves in the drama-based language classroom: 1. the notion of Existential Competence as promoted in the CEFR (Council of Europe 2001), and 2. the notion of Symbolic Competence coined by Kramsch (2006). Both ideas, Tschurtschenthaler elaborates, considerably exceed traditional FL learning goals as they are not based on the assumption that efficient communication is the ultimate goal of language learning (112), thus allowing the researcher (and curriculum planner) to consider language learning as an experience that includes linguistic and cultural as well as aesthetic and emotional dimensions.

At this point, Tschurtschenthaler's theoretical outline has come full circle; she has presented a model that links the domains of language education, drama-based teaching and learning, and theories of identity/selfhood. In

other words, the first two parts of the book can be regarded as an attempt to provide a theoretical basis for the study of drama in language education that is based on a range of readings from the fields of language education, sociology, psychology, and cultural studies. As such, Tschurtschenthaler's (interdisciplinary) theoretical outlines may serve as a most helpful basis for future studies that seek to adequately theorize the drama-based language classroom and the role of the individual learner.

The actual study Tschurtschenthaler conducted consists of two different parts; namely, the development of a teaching sequence in collaboration with the EFL teacher who taught the course; and the research project she pursued that combined classroom observations, several questionnaires, video recordings, and stimulated recall sessions. This set-up indicates the complexity of the project, as well as the wealth of data Tschurtschenthaler has collected, which she presents and analyzes in the remainder of her study. While the chapter on her research methodology is notably short (and the notion of "case study" and explanations pertaining to the methods of data analysis, remain vague), the actual data presentation and analysis comprise almost 150 pages and are quite detailed. Starting with a description of the drama sequences (the actual lesson plans are provided in an appendix, which include many practical ideas for drama-based FL classes), Tschurtschenthaler proceeds to present demographics and language biographical data of the 18 student participants. Not only do we get an impression of a multilingual EFL classroom in South Tyrol (where most students speak and/or are exposed to Ladin, German and Italian on a daily basis), but also a glimpse of what the students report about their sense of themselves as multilingual subjects. During the teaching sequences, the students had to complete a set of self-evaluation questionnaires, which included questions regarding the actual subject matter, the use of drama, their attitudes and feelings towards the class, role-taking and role-making. The last part of the teaching sequence required the students to act in scenes from a play, an activity they had prepared prior to the actual performance in class. It was videotaped as well, and the videotapes were used during stimulated recall sessions with individual students and the teacher.

It is impossible to give a full account of the manifold results this study has brought about. However, suffice it to say that the classroom activities allowed all students to take on a variety of different roles and to negotiate their parts with their classmates both within the dramatic space of "as if" and outside of it in the classroom setting. Furthermore, the many reflection-focused elements of the class and the research design (questionnaires and stimulated recall) invited the students to report on their respective struggles and attitudes throughout the sequence. Tschurtschenthaler was thus able to collect a vast amount of data which serves to illustrate the level and complexity of student reflections on learning English through the use of drama; on themselves as English learners and speakers; and as multilingual selves. What parts I and II of the study outlined in theory therefore comes to life in the last part of the book. Tschurtschenthaler gives a detailed account of the results of each of the research instruments

utilized, which may invite many readers to rethink their own teaching and assessment practices when it comes to the use of drama in FL classrooms.

The results clearly suggest that the use of drama leads to a heightened self-awareness of learners as multilingual subjects. This also reveals – even though this was not at all a focus of the study – that in a classroom focused chiefly on improving language proficiency, many teachers' views of their students as persons, as well as their judgments of their respective communicative competence do not adequately acknowledge the learners' reflections and their emerging awareness of themselves as multilingual subjects (200ff).

Turning back to the student data, Tschurtschenthaler concludes:

> The dramatic as-if situation provides a safe framework within which learners of a foreign language are confronted with the Other in many ways: the other role, the other reality, the other language, and the other within themselves. It is the space in which learners can experiment with solutions to real and fictitious problems, find out about various subjects, reflect upon who they are, how they are and who they might be [...]. This learning process allows them to experiment with different selves, experience different realities and reflect upon them." (244)

The reader is invited to explore this further: Tschurtschenthaler presents myriad ideas that can be implemented in any language classroom. Her focus on the learner's self and how it is impacted in a FL drama classroom in particular, offers many new perspectives and will hopefully inspire practitioners and researchers alike.

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Rezension

Annemarie Matzke, Ulf Otto & Jens Roselt (Hrsg.) Auftritte. Strategien des In-Erscheinung-Tretens in Künsten und Medien

Bielefeld: transcript 2015 (= Theater, Bd. 58), 249 Seiten.
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Florian Vaßen

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

Der Auftritt ist einer der wichtigsten Momente in einer Theateraufführung, eine Schwelle wird dabei überschritten, und es finden entscheidende Veränderungen statt. Dieser Wechsel von Nicht-Präsenz zur Präsenz, vom Off zum On wird in dem vorliegenden Sammelband in 12 Texten zum Theater und anderen „Künsten und Medien" unter den verschiedensten Gesichtspunkten untersucht.

Ausgehend vom „Harlekin-Prinzip" – das „Auf*treten*" selbst ist seine „Botschaft" –, stellen die Herausgeber in ihrer Einleitung „K(l)eine Theorie des Auftritts" drei Dimensionen des Auftritts als „Keimzelle von Theater" (7) vor. Erstens: Auftritt als Ostentation „ist *Ausnahmezustand* und *Gesellungsereignis*" und führt zur „Trennung von Handelnden und Schauenden" (9). Zweitens: „Aus dem Auftritt geht eine Figur hervor [...]: eine Gestalt", bestimmt von „Sichtbarkeit" und „Aufmerksamkeit" (9f.); diese Figuration führt zu „Gemeinschaftsbildungen", zugleich aber auch zu „Ausnahme" und „Alleinstellung" (9). Drittens: „Ein Auftritt erlangt seine Bedeutung erst mit seiner medialen Zirkulation." (11); dabei gibt es nicht „*den* Auftritt", sondern eine große Vielfalt. Entsprechend ist eine klare Definition ebenso schwierig wie die entsprechende Theoriebildung komplex ist. „Nicht was ein Auftritt ist, ist eine sinnvolle Frage, sondern was man damit machen kann" (11). Ausgehend von diesen knappen, aber überzeugenden theoretischen Überlegungen präsentiert sich im Folgenden ein breites Spektrum an Fragen, Problemstellungen, Aspekten und Untersuchungsgegenständen.

Gabriele Brandstetter bildet mit ihrem Text „Wundertheater. Der Auftritt des Theaters" (17-32) den Ausgangspunkt: Das Theater tritt selbst auf, markiert durch „Evidenz" und einen räumlichen und zeitlichen sowie einen Als-ob-Rahmen, der übertreten werden kann, aber auch ganz einfach als „ein Akt des *Eintretens*" (25) im Sinne von *enter* oder *entering* eines „Fremden oder Anderen" (26) erscheint.

Einen anderen Ausgangspunkt wählt *Christopher Wild* in seiner Analyse der „Royal Re-Entries. Zum Auftritt in der griechischen Tragödie" (33-61), in der er,

ausgehend von der Szene des Wartens, zunächst den „erste(n) Königsauftritt des abendländischen Theaters“ (35) und die damit zusammenhängenden tragischen Ereignisse in Aischylos‘ „Die Perser“ sowie die Dekonstruktion des „ersten Glanzauftritt(s) der abendländischen Theatergeschichte“ (44) in „Agamemnon“ desselben Autors darstellt. Dem entgegen stellt Wild die Heimkehr (*nostos*) von Odysseus und Orest, die verkleidet als Fremde aus fernen, gefährlichen Räumen zurückkehren und entsprechend dem göttlichen Recht der Gastfreundschaft (*xenia*) aufgenommen werden. Mittelpunkt dieses Auftritts ist die *anagnorisis* als Moment des Wechsels von Unkenntnis in Kenntnis. Der Ursprung des Auftritts findet sich in Dionysos‘ Ankunft bei den Theaterfestspielen.

Auf das *entering* und den Auftritten in der antiken griechischen Tragödie folgt in *Annette Kappelers* Untersuchung „Attraction universelle. Opernauftritte zwischen Ancien Régime und Aufklärung (63-83) die *entrée*, d.h. die erlernte Choreographie des richtigen Eintretens als Zeremonie und „Herrscherinszenierung“ (64) am Hofe Ludwig XIV. und die sich daran orientierenden Theater-Auftritte. Mit der Aufklärung jedoch findet in der *tragédie en musique*, der Oper des Ancien Regime, einer „der elementarsten Umbrüche der europäischen Auftrittskultur“ statt, beeinflusst durch „neue naturphilosophische Diskurse“ (64). Die prunkvolle *entrée*, deren vertikale Struktur sich mit einem „solaren Auftritttsmodell“ (67) verbindet und so den „eintretenden Herrscher zum Mittelpunkt ihrer Bühnenfiguration“ „macht“ (68), wird abgelöst durch eine neue „theatrale Bewegungsästhetik“ (69). Pantomime, *légèreté* und *pesanteur*, also „Leichtigkeit und Körperschwere“ (73), sowie Beschleunigung, Niederfallen und Schweben bestimmen die Bühne und stehen z.B. bei dem Opernreformer Christoph Willibald Gluck im Zentrum.

Nach diesen historischen Untersuchungen, die aufzeigen, wie stark die Theater-Auftritte von kulturellen Gegebenheiten abhängig sind und zugleich auf sie reagieren, wendet sich *Ulf Otto* in seinem Beitrag „Auftritte der Sonne. Zur Genealogie des Schweinwerfens und Stimmungsmachens“ (85-104) der Theatertechnik, der „Bühnenmaschinerie“ (85), zu und zeigt den großen Einfluss der Technik auf die Theaterästhetik: „am Ende einer langen Entwicklung“ sind die Auftritte seit ca. 1880 „einer steigenden technischen Zurichtung ausgesetzt“, was zur „Unterscheidung zwischen theatralem *Auftreten* und medialem *Erscheinen*.“ (86) führt. Die Überdachung des Theaters verändert grundlegend die Situation: Das natürliche Licht ist ausgesperrt, und man kann Beleuchtung an der Decke befestigen, was dazu führt, „Licht, Raum und Publikum konsequent als zusammenhängende Teile einer konsistenten ästhetischen Produktion“ zu begreifen (92). Die Sonne ist kein „Himmelskörper“ mehr, sondern ein “Lichtschein“ (93). Otto zeichnet die technische Entwicklung nach bis zu dem Wendepunkt mit Thomas Edison: Das „Glühlicht“ kommt „erstmals ohne Flamme“ aus (95) und damit gibt es keine Feuergefahr mehr, keinen Ruß, kein Flackern und weniger Hitze (vgl. 96). „Mit der Elektrifizierung der Theatersonnen hat sich anno 1895 das Verhältnis von Natur, Technik und Ästhetik im Theater grundlegend gewandelt: Das Licht beginnt zu erscheinen

und die Sonnen werden vertrieben.“ (101)

Juliane Vogel kehrt in ihrer Untersuchung „Sinnliches Aufsteigen. Zur Vertikalität des Auftritts auf dem Theater“ (105-119) zu der historischen Dimension zurück und zeigt, dass sich „(i)m Lauf der politischen Geschichte wie der Theatergeschichten [...] erfolgreiche Auftrittsformen zu Auftrittstopoi oder Auftrittsprotokollen“ „verfestigen“ (108). Besonders wichtig „für die Entwicklung der europäischen Auftrittskulturen [...] war vor allem das römische Triumphalprotokoll“ (109), das die *actio* des Auftritts als körperliches Handeln des „aufrechten Gang(s)“ und der „kontrollierte(n) Setzung der Füße“ (107) zeigt. „Kontrafaktisch“ zu diesen „jubilatorischen Auftrittsformen“ stehen „moderne Schritt- und Bewegungsformen“ mit ihrer „radikalen Informalisierung oder Depotenzierung“ (112), besonders deutlich bei dem hinkenden, stolpernden und fallenden Richter Adam in Kleists „Der zerbrochene Krug“ (vgl. 113). Die vertikale Form des aufrechten Gangs ist damit nicht mehr der alleinige Maßstab, sie wird konfrontiert mit den „nicht-souveränen Auftrittsformen“ mit ihren „durch Mangel bestimmte(n) Schrittmuster(n)“ (114), was zur Folge hat, dass im heutigen Theater eine ständige Auseinandersetzung zwischen beiden Auftrittsformen zu beobachten ist.

Um das Stolpern als „Selbstentzug der Bewegung“, wie Waldenfels formuliert, geht es auch in Gerald Siegmunds Text „Die verfehlte Anrufung. Der verstolperte Auftritt in Peter Steins *Torquato Tasso*“ (121-139). Siegmund zeigt in seiner Aufführungsanalyse Tassos dreimaliges „Stolpern im Angesicht der Macht“ als „ein Mechanismus der fehlgeschlagenen Anrufung“, als Verweigerung der „normative(n) Subjektivierung“ im Sinne von „Integration von Sprache, Stimme und körperlichen Gesten“ (128f.). Gegen die „Eleganz der Bewegungen“ und gegen die „Schönheit der Goethe[U+02BB]schen Verssprache“ ist das Stolpern „ein ungehöriger Vorgang“ (130), der „die schöne Ordnung“ „durcheinander bring(t)“, und steht damit zugleich für den „Einbruch der Phantasie“ (134).

Jens Roselt thematisiert in seinem Text „ Phänomenologie der Rampensau“ (141-156) zunächst so wichtige Aspekte wie Lampenfieber, Schadenfreude angesichts des „Misslingens“ eines Auftritts, „Pleiten-, Pech- und Pannen-Formate“ (141) sowie das negativ beurteilte Phänomen der „Rampensau“ (143), um sich im Folgenden beispielhaft René Polleschs Inszenierung „Ich schau dir in die Augen, gesellschaftlicher Verblendungszusammenhang“ zuzuwenden, der sich in einem „anderthalbstündige(n) Auftrittsversuch“ (149) manifestiert und sich gegen „Mitmachtheater“ und den „Repräsentationsanspruch“ (150f.) von Theater wendet. Die „Annahme, dass sich im Theater eine Gemeinschaft konstituiert“, stellt für Pollesch eben einen „Verblendungszusammenhang dar“ (151).

Der Beitrag „Das Loch im Vorhang. Zu den Auftritten des Publikums“ (157-169) von Annemarie Matzke ist insofern besonders interessant, als hier die Perspektive des Blicks zum Auftritt der Zuschauer*innen wechselt, so dass sichtbar wird, wie in der Performance „der Eintritt der Zuschauer in den Theaterraum [...] ausgestellt und als mehr oder weniger freiwilliger Auftritt inszeniert [wird], betrachtet von jenen, deren Auftritte die Zuschauer später betrachten werden“

(157). Dabei spielen „Raumordnungen“ und die „Konventionen der Institution Theater“ „in Abgrenzung zum Alltag“ eine besondere Rolle. Es findet also eine „„doppelte Grenzziehung[U+02BB] [...] zwischen Zuschauern und Akteuren und zwischen „Theater und außertheatrale(r) Öffentlichkeit“ (159f.) statt. Das Publikum hat seine Auftritte neben den von den Akteuren inszenierten auch in Zwischenrufen, Störungen, Standing Ovations und ähnlichem. Matzke unterscheidet zwischen Theaterbesuchern, Publikum und Zuschauern, eine Differenzierung, die nicht nur in Bezug auf den Auftritt von Interesse sein könnte. In einer „Theatergeschichte des Publikums“ (162) korrespondieren die verschiedenen Formen eines Auftritts mit der Theaterarchitektur, z.B. mit der Entwicklung von der barocken Theaterarchitektur zur Guckkastenbühne, bzw. mit der Raumstruktur, etwa in Performances von Abramović oder Gob Squad.

Auch Geesche Wartemann präsentiert in ihrem Text „Auftritte von Kindern. Vorführung, Inszenierung, Teilhabe“ (171-182) einen veränderten Zugang zum Aspekt Auftritt, sie fragt: Wie treten Kinder auf, wie werden sie inszeniert? „Und welche Figuren, welche Konzepte von Kindheit gehen aus diesen Auftritten hervor?“ (171) Ausgehend von einer „antipädagogischen Tendenz“ im aktuellen Kinder- und Jugendtheater, die Kinder werden von „*becomings*“ zu „*beings*“, zeigt Wartemann zunächst, wie Kinder in der „Blütezeit des Kindertheaters“ im 18. und 19. Jahrhundert zwar berühmt waren, aber zugleich als fremdbestimmte und dressierte Darsteller*innen auftraten. Heute ist dagegen an die Stelle eines „defizitären Blick(s) auf Kinder“ (177) eine Reflektion „der Projektionen der Erwachsenen“ (175) getreten, wie vor allem am Beispiel von Gob Squads Inszenierung „Before your very eyes“ dargestellt wird. „Die Wahrnehmungen und das Wissen der Kinder werden ernsthaft als ein *alle* bereichernder Beitrag zu den jeweiligen Themen und Fragestellungen gesehen“ (179). Darüber hinaus wäre sicherlich interessant gewesen, in welchem Verhältnis die historischen antipädagogischen Versuche von Asja Lacis, Walter Benjamin und Bertolt Brecht zu den heutigen Experimenten stehen.

Stefan Krankenhagen entfernt sich in seiner Untersuchung „Der Aufritt der Dinge. Zu epistemischen und relationalen Objektbegriffen im Museum“ (183-197) vom Theater; er beschreibt, wie „anhand von Objekten in Museen, Ausstellungen und Sammlungen“ gezeigt wird, wie „Dinge ihren Zustand ändern“, wenn sie „zu historischen Objekten mit spezifischen, semantischen Qualitäten“ werden (183), d.h. zu „epistemische(n) Objekten“ mit „Erkenntnisanspruch und -gehalt“ (187). Als Theaterwissenschaftler hätte mich allerdings mehr interessieren, welchen ‚Auftritt[U+02BB] Dinge auf der Bühne haben und welche Funktion sie damit in Inszenierungen erhalten.

In ihrem Text „Im Off. Dhorasoo und Rosencrantz und Guildenstern“ (199-212) beschäftigt sich Stefanie Diekmann mit dem Off „als Ort eines Auftritts“, also der „Mise en Scène des Off“ (199), sowie mit der Teichoskopie „als ein Verfahren [...], Schauplätze, Orte, Ereignisse im Off der Bühnenhandlung existent zu setzen“ (205). Hier wird zwar „*enter*“ durch „*exeunt*“ (204) ergänzt, also durch den „Gang ins Off“ (208), aber die grundlegende theatrale Bedeutung des Abgangs in Opposition zum Auftritt kommt doch nur sehr begrenzt in den

Blick.

Bettine Menke setzt mit ihrer Darstellung „Suspensionen des Auftritts. *Lulu* – Pollesch“ (213-244) einen wichtigen Schlusspunkt des Sammelbandes und analysiert die „*Suspendierung* des Auftritts“ als „physischer und symbolischer Vorgang“ (213). Die „Verweigerung“ des Auftritts in Wedekinds Theaterstück verweist auf den „*Raum*“, in dem sich die dramatische Handlung entwickelt, dabei aber „auf ihre Grenze und damit ihr konstitutives Außen bezogen“ bleibt (216). Der „Übertritt über die Schwelle“ vom Dort nach dem „*Hier*“ (217) basiert auf Bewegung, Unterbrechung und Anwesenheit. Menke erinnert daran, dass „das Vor- und Heraustreten eines Sprechers aus dem Chor“ (219) das antike Theater konstituiert habe, heute jedoch, etwa in Marthalers Inszenierungen, sich auflöst in „verzögerten Übergängen und multiplen Zonen des Übergangs“ sowie im „Sprechen als Zitation“ (220), was insbesondere in Polleschs Theaterarbeiten von Bedeutung ist, in denen offen bleibt, ob die Schauspieler*innen dramatischen Personen entsprechen oder ein Teil der Sprachflächen sind.

Die Autor*innen geben in ihren Untersuchungen und Analysen ein weit gefächertes Bild des ‚Auftritts[U+02BB]. Aus den verschiedensten Perspektiven wird die Relevanz dieses theatralen Phänomens sichtbar, sowohl in Bezug auf die Theatergeschichte als auch für die heutige Situation. Von besonderer Bedeutung ist dabei die enge Verflechtung von Theater, Medien und kulturell-gesellschaftlichem Kontext. Wünschenswert wäre es allerdings gerade bei diesem Thema gewesen, anschauliches und aussagekräftiges Bildmaterial stärker in die Analysen einzubeziehen. Überrascht hat mich auch, dass das Verhältnis von Auftritt und Abtritt/Abgang sowie Anwesenheit nur sehr am Rande, vor allem in dem Beitrag von Diekmann, in den Blick geraten ist. Gerade die spezifische Semantik von Abtritt – auch als „einfachem Abort“ (Deutsches Universalwörterbuch) – bzw. die Differenz von Auf-*Tritt* und Ab-*Gang* scheint mir grundlegende Überlegungen wert. Kritisch anzumerken ist schließlich, dass, abgesehen von der kurzen Einleitung und wenigen Theorie-Passagen in einzelnen Beiträgen, keine ausführliche und differenzierte theoretische Fundierung des theatralen Phänomens Auftritts stattfindet, auch wenn sich, wie es in der Einleitung heißt, *der* Auftritt nicht „definieren“ lasse und sich auch nicht zur „Theoriebildung“ eigne (11). Insgesamt bietet dieser Sammelband aber für Theaterwissenschaftler*innen, -praktiker*innen und auch Theaterpädagog*innen wichtige informative und neue Einsichten und Anregungen in die Auftrittsstruktur von Aufführungen und Inszenierungen.

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Rezension

Anica Betz, Caroline Schuttkowski, Linda Stark, Anne-Kathrin Wilms (Hrsg.): Sprache durch Dramapädagogik handelnd erfahren. Ansätze für den Sprachunterricht

Baltmannsweiler, Schneider Verlag Hohengehren 2016, 142 Seiten. ISBN: 978-3-8340-1569-3

Dragan Miladinovic

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

Das vorliegende Buch liest sich wie ein Plädoyer für den Einsatz dramapädagogischer Methoden im fremd- und muttersprachlichen Unterricht. Die Dramapädagogik, so der Tenor, ebnet nicht nur mehrere Wege, Unterricht motivierender, emotionaler und erfolgreicher zu gestalten, sondern ist auch dazu geeignet, etwaige Hindernisse zu überwinden und Lernenden in der Sprach-, Literatur- und Kulturvermittlung neue und individualisierte Lernwege zu bieten. Der von Anica Betz, Caroline Schuttkowski, Linda Stark und Anne-Kathrin Wilms herausgegebene Sammelband gewährt seinen Leserinnen und Lesern Einblicke in sowohl theoretische Überlegungen als auch in die praktische Umsetzung von performativen Ansätzen im Unterricht, die Beiträge widmen sich vor allem der Rolle und dem Einsatz sowie dem Potenzial dramapädagogischer Methoden. Einigkeit besteht bei den Autorinnen und Autoren auch insofern, dass, obwohl die Dramapädagogik ein großes und vielschichtiges Potential innehat, sie dennoch in gewisser Weise ein Schattendasein fristet, und zwar sowohl in der Lehrendenausbildung[1] als auch im Unterricht. Damit entgehe dem Bildungssektor eine großartige Gelegenheit, Unterricht zu gestalten, der Lernende nicht nur motiviert und emotional anspricht, sondern auch durch die in den Unterrichtsprozess integrierte Reflexionsphase seine volle Wirkung entfaltet.

Der Band steht in enger Verbindung zu einem Workshop zu Dramapädagogik und Grammatik, der an der Ruhr-Universität Bochum gehalten wurde. Dass Grammatik ein Hauptaugenmerk dieses Buchs ist, merken Leserinnen und Leser auch daran, dass die Herausgeberinnen in der Einleitung die Grammatikvermittlung besonders betonen. Außerdem nehmen sich darüber hinaus

[1] Vgl. in diesem Kontext die Untersuchung *Performancekünste im Hochschulstudium* von Fleiner (2016).

zwei weitere Beiträge ebendiesem Thema an. Das Buch wurde schließlich mit Überlegungen zu anderen Domänen des Unterrichts, beispielsweise zum kulturellen Lernen, erweitert, sodass das vorliegende Manuskript entstand. Die Beiträge beginnen allesamt mit einer theoretischen Einleitung, gefolgt von praktischen Beispielen für die Umsetzung und/oder Praxisberichten, lediglich Manfred Schewe (63-77) tanzt sprichwörtlich aus der Reihe und beschäftigt sich mit einer terminologieorientierten Diskussion.

Den Fokus auf Grammatik legen Susanne Even (7-22) und Anna Brod (119-137). Even bezieht sich auf ihre Dissertation zur „Dramagrammatik" (vgl. Even 2003) und zeigt, wie durch dramapädagogische Methoden Grammatikunterricht modifiziert werden kann. Durch eine Abfolge in sechs Phasen (8), die mit einer, wie weiter oben erwähnt, Reflexionsphase abschließt, werden „Lernwelten zugänglich [ge]macht, die über die Aneignung von Wissen über Fakten und Prozeduren herausgehen" (9). Der theoretischen Diskussion folgt eine praktische Umsetzung, an diese anschließend nimmt die Autorin einen möglichen Kritikpunkt selbst vorweg: Es gibt aktuell noch zu wenig empirische (Langzeit-)Studien, die belegen, inwiefern „von einem definitiven (und nicht nur ‚gefühlten') Zuwachs an Wissen und Können gesprochen werden kann" (19).

Anna Brod (119-137) stellt in ihrem Beitrag einige von Expertinnen und Experten erarbeitete Methoden vor, die sie im Rahmen des Grammatikworshops an der Ruhr-Universität Bochum kennenlernte, und vergleicht sie miteinander. Der detaillierten Beschreibung der praktischen Umsetzung unterschiedlicher Grammatikthemen sowie der Reflexion als Teilnehmerin folgt abschließend eine Einordnung, u.a. nach Schwierigkeitsgrad und Gegenstand, der praktischen Beispiele in eine Tabelle. Im Schlussplädoyer verweist die Autorin ebenfalls auf einen möglichen Kritikpunkt: Dass „ein performativer Zugang zu Grammatik [...] rein kognitive Zugänge [wohl] nicht ersetzen, aber sinnvoll ergänzen" (136) kann.

Dass Sprach-, Literatur- und Kulturdidaktik Hand in Hand mit nonverbaler Kommunikation gehen, darauf macht Carola Surkamp in ihrem Beitrag aufmerksam. Sie unterstreicht die Bedeutung von Einsatz, Wahrnehmung und Interpretation nonverbaler Phänomene für die Konstruktion von Bedeutung, aber auch, wie wichtig nonverbale Kommunikation für das interkulturelle Lernen ist. Trotz dieser Tatsache scheint das nonverbale Kommunizieren in der Fremdsprachendidaktik nach wie vor eine untergeordnete Rolle zu spielen. Das Weglassen dieser Dimension führe aber zu „künstliche[n] kommunikative[n] Situationen, die im starken Kontrast stehen zu lebensweltlichen Begegnungssituationen in der Fremdsprache" (28). Im Vordergrund stehe auch hier nicht das Vermitteln von Wissen, sondern eine Sensibilisierung für die körperliche Kommunikation. Gerade dafür eigne sich besonders die Dramapädagogik, so argumentiert die Autorin und demonstriert dies anhand von praktischen Beispielen für die Umsetzung im Unterricht.

Einblick in dramapädagogische Projekte bieten sowohl Franziska Elis (47-61) als auch Anastasia Moraitis (79-98) sowie Heike Mengele, Isabella Wlossek und

Andreas Bülow (99-118). Elis stellt ihr Dissertationsprojekt vor, in dem sie sich für einen durch dramapädagogische Methoden unterstützten kontinuierlichen Übergang von der Primar- in die Sekundarstufe im Fach Englisch, aber auch darüber hinaus, einsetzt. Die aktuelle Diskrepanz in der Methodik der zwei Schultypen müsse überwunden werden, indem ein methodischer Grundstein in den vierten Klassen gelegt werde, auf den dann in der fünften Schulstufe aufgebaut werden könnte. Dazu müsse allerdings auch die Ausbildung von Lehrenden für die Primar- und auch Sekundarstufe hinterfragt werden.

Das sehr aktuelle Thema der Bildungsgerechtigkeit greift Moraitis' Beitrag auf. Die Autorin sieht kulturelle Bildung als „weitere, unabdingbare Schlüsselkompetenz für angestrebte Bildungsprozesse" (79) und deren Grundstein sei spätestens in der Schule zu legen. Die Schichtzugehörigkeit entscheide viel mehr über den späteren Karriereerfolg als die Leistung, weswegen sie stark dafür plädiert, eine Lernumgebung zu schaffen, in der SchülerInnen „vielfältige Chance[n] erhalten, ihre individuellen Neigungen zu erkennen und auch selbstbestimmend auszubauen" (83). Damit könne der Bildungsungerechtigkeit entgegengewirkt werden und Schülerinnen und Schüler, an denen kulturelle Angebote normalerweise vorbeigehen, können auf diese Weise kulturelle Bildung erfahren. Dies könne unter Einsatz dramapädagogischer Methoden bewerkstelligt werden, da sie ein gruppenorientiertes und binnendifferenziertes Lernen ermöglichen. Anhand des Modellprojekts „Lampenfieber" (ab 89) zeigt sie, wie die Ideen in die Tat umgesetzt werden können.

Mengele, Wlossek und Bülow (99-118) verweisen in ihrem Beitrag einerseits auf die Bedeutung der Dramapädagogik für das kulturelle Lernen, andererseits auf die Wichtigkeit der Einbeziehung von Herkunftssprachen im Sinne der Mehrsprachigkeit. Die Autorinnen sehen das Potenzial dramapädagogischer Methoden darin, einerseits interkulturelle Bildung, andererseits durch den gleichzeitigen Einbezug von Mehrsprachigkeit eine Anerkennung und Aufwertung der Herkunftssprachen und eine Identitätsstärkung zu ermöglichen. Anhand des Augsburger Projektseminars (107), bei dem ‚Regelklassen' und getrennt unterrichtete ‚Übergangsklassen' aufeinandertreffen, erläutern sie, inwiefern die von ihnen dargelegte Theorie praktisch umsetzbar ist.

Manfred Schewe (63-77) bietet im ersten Teil seines Beitrags einen fachgeschichtlichen Abriss der Dramapädagogik und wirft die Frage auf, inwiefern die britische Dramapädagogik fremdsprachenpädagogische Diskussionen in anderen Ländern beeinflusst hat und vice versa. Im zweiten Teil widmet er sich der in Fachdiskussionen häufig anzutreffenden Polarisierung zwischen Kunst und Wissenschaft, die sich letztlich auch in der aktuell verwendeten Terminologie widerspiegelt. Der Autor bezieht sich beispielhaft auf einige häufig als Gegensatzpaare konstruierte Begriffe (z.B. Prozess vs. Produkt), problematisiert das vorschnelle Konstruieren von Gegensätzen und gibt zu bedenken, dass „die Art und Weise, wie begrifflich gehandelt wird, ‚fremdsprachpädagogische Wirklichkeit'" (63) schafft.

Der Sammelband ist besonders für Leserinnen und Leser, für die die Theorie und Praxis der Dramapädagogik ‚neu' ist, eine erste Anlaufstelle. Der Beitrag lässt

sich aufgrund des Umfangs relativ schnell lesen und bietet einen grundlegenden theoretischen Überblick, den praktische Beispiele begleiten. Es werden aber auch versierte Dramapädagoginnen und -pädagogen sowohl Neues als auch Altes für sich (wieder)entdecken können, sodass sich die Lektüre für ein breites Publikum empfiehlt. Insgesamt ist dieser Band ein gelungenes Werk, dass nicht nur, wie der Titel verspricht, „Ansätze für den Sprachunterricht", sondern auch über den Sprachunterricht hinausgehende Perspektiven bietet.

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Call for Papers

SCENARIO FORUM Call for Papers

Performative Räume in der Sprach-, Literatur- und Kulturvermittlung — **Zweite Internationale SCENARIO FORUM Tagung anlässlich 10 Jahre SCENARIO – Zeitschrift für performatives Lehren, Lernen und Forschen (University College Cork, Irland – 25.-28. Mai 2017)**

Die SCENARIO Forum Tagung 2017 reagiert auf zunehmende Anzeichen für eine stärkere performative Ausrichtung in der Bildung und beleuchtet das Potential PERFORMATIVER RÄUME in sprach-, literatur- und kulturbezogenen pädagogischen Kontexten. Die Themengebiete umfassen, sind aber nicht begrenzt auf:

- **Körperräume'**. Wie kann die Rolle des Körpers als integrales Element des Lernprozesses stärker akzentuiert werden? Welche Wirkung hat die Verkörperung auf den Lernerfolg?

- **Physische Räume**. Welche Herausforderungen stellen bzw. Möglichkeiten bieten bestehende physische Räume (Klassen- und Seminarräume, Vortragssäle etc.); inwiefern lassen sich diese ‚performativ verwandeln'?

- **Mentale Räume**. Was für Räume entstehen im Kopf, wenn performativ gelehrt und gelernt wird? Wie können diese Räume wahrgenommen, beschrieben und reflektiert werden?

- **Leere Räume**. Welche spezifischen Bildungsbereiche können besonders von performativen Zugängen zum Lehren und Lernen profitieren? Wenn „leere Räume" Räume sind, „in denen Theater stattfindet" (Peter Brook), wie können leere Räume zu Orten künstlerischer bzw. ästhetischer Erfahrung in der Sprach-, Literatur- und Kulturvermittlung werden?

- **Interkulturelle Räume**. Wie können sowohl unterschiedliche Kultur- und Sprach- als auch Sprachlernhintergründe produktiv in das performative Lehren und Lernen integriert werden? Inwiefern gehen performative Ansätze über die gegenwärtige Praxis interkultureller Bildung hinaus?

- **Curriculare Räume**. Inwiefern haben performative Lehr- und Lernkulturen bereits Einfluss auf bestehende Curricula genommen? Was sind Desiderate in der Curriculumsentwicklung?

- **Forschungsräume.** Welche Leerstellen bestehen zwischen theoretischen Überlegungen und der praktischen Umsetzung von performativem Lehren und Lernen und wie können diese zu Bezugsräumen für performative Forschung werden? Inwiefern hat die Erforschung performativen Lehrens und Lernens bereits einen Einfluss auf die Forschungsmethodik genommen? Wie kann performatives Lehren und Lernen beobachtet, kodifiziert und bewertet werden?

- **Definitionsräume**. Welche terminologischen Herausforderungen und transkulturellen Überlegungen gilt es bei der Entwicklung eines internationalen Glossars zu berücksichtigen?

- **Visionäre Räume**. Nach 10 Jahren SCENARIO: Inwiefern wurde der Weg zu einer performativen Lehr- und Lernkultur geebnet? Welche Entwicklungen sind in den nächsten 10 Jahren wünschenswert/zu erwarten?

Wir begrüßen Beiträge von Lehrenden, Forschenden sowie von Kunstschaffenden und -vermittelnden aus verwandten Praxisfeldern und Disziplinen, einschließlich Pädagogik, Drama und Theater, Film/Neue Medien, Musik, Tanz und Bildende Kunst. Das Organisationsteam ist offen für folgende Formate, einschließlich 25-Minuten-Vorträge, 90-Minuten-Workshops, Kurzfilme und Performances.

Schicken Sie uns einen Abstract (max. 300 Wörter auf Englisch oder Deutsch) **mit Angaben zu Ihrer Person** (max. 50 Wörter) **bis zum 1. Dezember 2016 an** scenario@ucc.ie. Über die Auswahl werden Sie bis 15. Januar 2017 informiert. Aktuelle Konferenzinformationen stehen Ihnen unter http://www.ucc.ie/en/scenario/scenarioforum/scenarioforum-conference2017/ zur Verfügung. Ausgewählte Beiträge werden in der Zeitschrift SCENARIO (http://scenario.ucc.ie) und/oder der SCENARIO Buchreihe (http://www.ucc.ie/en/scenario/scenariobooks/) veröffentlicht.

Die Konferenz wird durch das Department of German, University College Cork organisiert – in enger Zusammenarbeit mit der CASiLaC Forschungsgruppe *Culture as Performance – Performance as Culture* der *UCC School of Languages, Literatures and Cultures* und dem *Centre for Interdisciplinary Research in Performance Practices*.

Organisationsteam: Eucharia Donnery (Shonan Institute of Technology, Japan), Susanne Even (Indiana University, Bloomington, USA), Micha Fleiner (Xiamen University, China), Dragan Miladinovic (University College Cork), Erika Piazzoli (Trinity College Dublin), Manfred Schewe (University College Cork).

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Call for Papers

Performative Spaces in Language, Literature and Culture Education

— 2nd International SCENARIO Forum Conference marking 10 Years SCENARIO – Journal for Performative Teaching, Learning, Research (University College Cork, Ireland – May 25-28, 2017)

The 2017 SCENARIO Forum conference responds to increasing signs of a performative shift in education and explores potential PERFORMATIVE SPACES in language, literature and culture-related pedagogical contexts. We invite contributions with a focus on (but not limited to):

- **Embodied spaces**. How can the role of the body be accentuated more as an integral part of the learning process? What effects does embodiment have on learning outcomes?

- **Physical spaces**. What are the challenges and possibilities of existing physical spaces (classrooms/seminar rooms/lecture halls etc.) and how can performative teaching approaches impact and possibly transform those spaces?

- **Mental spaces**. What new spaces in the mind emerge from working performatively in education? How can those spaces be perceived, described, and reflected upon?

- **Empty spaces**. Which specific areas in education could particularly benefit from performative approaches to teaching and learning? If "empty space" is "any space in which theatre takes place" (Peter Brook), how can empty spaces become rooms for artistic/aesthetic experiences in language, literature, and culture education?

- **Intercultural spaces**. How can different cultures, languages and language learning backgrounds be productively integrated into performative teaching and learning? To what extent do performative approaches go beyond existing practice in the area of intercultural education?

- **Curricular spaces**. In what way have performative teaching and learning cultures already shaped existent curricula? What are the desiderata?

- **Research spaces**. What gaps exist between theoretical considerations and practical applications of performative teaching and learning, and how can these gaps become viable spaces for performative research? In what ways has research into performative teaching and learning already made an impact on research methodologies? How can performative teaching and learning be observed, codified, and/or assessed?

- **Definitional spaces:** What terminological challenges and transcultural considerations need to be focused on in the development of an international glossary of terms?

- **Visionary spaces**. After 10 years of SCENARIO: To what extent has the way towards a performative teaching and learning culture been paved? What has been achieved in particular cultural contexts? What developments are desirable/expected over the next ten years?

We welcome contributions from teachers, scholars, as well as artists and practitioners in related arts-based disciplines and professional fields of practice, including Education, Drama and Theatre, Film/ New Media, Music, Dance, Visual Art. The organisers are open to a variety of presentational forms, including 25-minute papers, 90-minute workshops, short films, and performance pieces.

Please send your proposal (max. 300 words in English or German) **together with a short bio** (max. 50 words) **by December 1, 2016 to** scenario@ucc.ie. Prospective contributors will be informed by January 15, 2017. Updated conference information can be accessed at http://www.ucc.ie/en/scenario/scenarioforum/scenarioforum-conference2017/.

Selected papers will be published in SCENARIO Journal (http://scenario.ucc.ie) and/or the SCENARIO Book Series (http://www.ucc.ie/en/scenario/scenariobooks/).

The conference is organised by the *Department of German*, University College Cork, in close collaboration with the CASiLaC research cluster *Culture as Performance – Performance as Culture* in UCC's *School of Languages, Literatures and Cultures* and the *Centre for Interdisciplinary Research in Performance Practices*.

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„Oser dépasser les frontières“ – Fronten aufbrechen im DaF-Unterricht durch kooperative Arbeit zwischen mehrsprachigen SchülerInnen und Studierenden im Oberelsass

Nina Kulovics & Aline Vennemann

Zusammenfassung

Dieser Bericht stellt ein mehrsprachiges Kunstprojekt im DaF-Unterricht zwischen SchülerInnen des Gymnasiums Jean-Henri Lambert und Studierenden der Universität Haute-Alsace in Mulhouse vor. Von Januar bis Mai 2015 wurde im Rahmen der Kooperation zwischen Sekundar- und Hochschule mit deutsch- und französischsprachigen Schriften aus dem Ersten Weltkrieg gearbeitet. Die zum Teil unveröffentlichten Texte stammen von Soldaten an der Westfront sowie von Zivilisten, die in der jeweiligen Muttersprache (Elsässisch; Deutsch; Französisch) von ihren Kriegserlebnissen in vielfältiger Weise berichten. Inwiefern eignen sich solche Zeitdokumente als Medien für einen nicht frontalen Fremdsprachenunterricht? Können sich Überlegungen zum Erlernen einer Fremdsprache und zur Landesgeschichte gegenseitig befruchten? Der performative Ansatz beim Einsatz historischen Materials im DaF-Unterricht stand im Mittelpunkt der Projektarbeit, die nicht nur geografische, also sichtbare Grenzen aufbrechen sollte, sondern auch mentale und soziale, d.h. verinnerlichte, unsichtbare Fronten lösen. Die vorliegende Untersuchung berücksichtigt nicht nur die Rahmenbedingungen des groß angelegten Projektunterrichts, sondern auch ursprüngliche Zielvorstellungen und konkrete Ergebnisse.

1 „(E)cri(t)s de guerre – Im Krieg schrei(b)en“: Projektvorstellung

Ästhetische Erfahrungen wirken sich positiv auf das allgemeine Sprachbewusstsein und insbesondere auf das Fremdsprachenbewusstsein aus. Dies soll hier anhand eines fünfmonatigen DaF-Projekts gezeigt werden, das im Jahr 2015 in Mulhouse im Oberelsass durchgeführt wurde. SchülerInnen der gymnasialen Oberstufe und Studierende haben dort erstmals im Deutschunterricht innerhalb eines Kunstprojekts über den Ersten Weltkrieg zusammengearbeitet.

Der interkulturelle Rahmen spielte dabei eine ganz besondere Rolle, insofern Lehrende und Lernende zum Teil elsässische, deutsche, schweizerische, österreichische und französische Wurzeln hatten und ihre sehr unterschiedlichen Sozialisierungshintergründe mit in den Fremdsprachenunterricht einbrachten. Deutsch als länderübergreifende Sprachvarietät wurde innerhalb eines Grenzen durchbrechenden und Konventionen aufhebenden Kunstprojekts produktiv eingesetzt, wobei Lehrende und Lernende sich differenziert auf empirischer und theoretischer Ebene mit unveröffentlichten Schriften von der Front im Ersten Weltkrieg auseinandergesetzt haben. Diese wurden sowohl musikalisch als auch sprachlich in Gegenwart der jeweiligen DaF-LehrerInnen[1] sowie des lokalen Musikers Daniel Muringer[2] für eine Performance im Mai 2015 aufbereitet. Das im Titel verankerte “Aufbrechen der Fronten"[3] bezieht sich folglich nicht nur auf die behandelten Stoffe und die besondere Lokalisierung, sondern auch auf die pädagogisch-didaktische Ausrichtung des Projekts, das sich gezielt von frontalen Unterrichtsformen entfernt und Polaritäten kollektiv abzubauen, bzw. positiv aufzuladen sucht.

2 „Oser dépasser les frontières“ – Fronten aufbrechen im DaF-Unterricht: Rahmenbedingungen und Zielsetzungen

2.1 Rahmenbedingungen

Die Zielgruppe setzte sich aus Germanistikstudierenden im ersten Studienjahr und GymnasialschülerInnen einer *AbiBac*[4]-Klasse zusammen. Der projektorientierte, dem Autonomieprinzip Rechnung tragende Unterricht an der Hochschule wurde im Teamteaching an zwei bis drei Unterrichtseinheiten pro Woche durchgeführt. Das Sprachniveau lag nach den Kriterien des Gemeinsamen europäischen Referenzrahmens (*GeR*) bei B1 bis C2. Als Zeitrahmen für die einzelnen Phasen zur Erarbeitung der dreisprachigen Aufführung im Mai 2015 wurden fünf Monate anberaumt.

[1] Der Bericht bezieht sich zwar auf unsere Erfahrung; allerdings waren weitere FachkollegInnen der Gymnasien Deck und Kastler in Guebwiller sowie eine Grundschule aus Saverne (Zabern) und Sélestat (Schlettstadt) an dem Projekt beteiligt. Am Tag der Aufführung waren aus logistischen Gründen leider nicht alle Schulen vertreten.

[2] Vgl. http://daniel.muringer.pagesperso-orange.fr/ und http://geranium-alsace.com/ [zuletzt aufgerufen 31.03.2016].

[3] Dies ist nicht zuletzt auch das Motto von NovaTris, dem Zentrum für grenzüberschreitende Kompetenzen an der UHA Mulhouse, das unser Projekt unterstützt und subventioniert hat. Näheres siehe: http://www.novatris.uha.fr/ [zuletzt aufgerufen 31.03.2016].

[4] Seit 1994 kann an Schulen in Deutschland und Frankreich gleichzeitig das französische Baccalauréat und das deutsche Abitur erworben werden, vgl. http://www.france-allemagne.fr/AbiBac-Gleichzeitiger-Erwerb-der,1433.html [zuletzt aufgerufen 31.03.2016].

2.2 Zielsetzungen

Vorrangiges Ziel war das Aufbrechen von pädagogisch-didaktischen, institutionellen, kulturellen, sprachlichen, historischen und musikalischen Fronten. Oberste Priorität wurde dem selbst gesteuerten Lernen, der Teamarbeit in Projektgruppen und dem ästhetischen Lernen in einem dramapädagogisch-literarisch-musikalisch orientiertem Setting eingeräumt. Durch handlungs- und projektorientierte Lehr- und Lernformen im kooperativen Teamteaching, das sich über strukturelle Fronten zwischen Schule und Universität hinweg setzte, wurden auch sprachliche Grenzen aufgebrochen.

Das Elsass ist eine mehrsprachige Region Frankreichs (vgl. Morgen 2004). Bei der Projektkonzeption wurde deshalb davon ausgegangen, dass standardsprachliches Deutsch eine plurizentrische Sprache ist und der Dialektvielfalt im alemannischen Dreiländereck auch im Deutschunterricht Respekt gezollt werden sollte.

Durch die spezielle Themenwahl wurde einerseits die historische Bedeutung des Elsass (nicht nur) im Ersten Weltkrieg zwischen deutschen und französischen „Fronten" (vgl. Lienhard 2011) berücksichtigt, andrerseits die lokale Erinnerungskultur durch eine globale erweitert.

3 Vom Klassenzimmer ins Audimax: Pädagogischer Aufbau, Arbeitsprozess und Ergebnisse

3.1 Pädagogischer Aufbau

Das Projekt bestand aus drei Arbeitsphasen. Zuerst stellten Lehrende und Lernende mit Einverständnis des Musikers einen Text- und Liederkorpus zusammen, wobei nicht nur auf die Interessen der Beteiligten geachtet wurde, sondern auch auf den Bekanntheitsgrad und die Performativität der ausgewählten Schriften und Werke. Die musikalische Annäherung und Aneignung der größtenteils unveröffentlichten Materialien stand bei der endgültigen Auswahl im Vordergrund. Die Folgesitzungen widmeten sich der Text- und Spracharbeit, da es sich um eine Sammlung von Liedern, Gedichten, Fragmenten aus Memoiren und autobiographischen Schriften sowie freier Prosa aus der Zeit des Ersten Weltkrieges handelte, die in sowohl deutscher als auch französischer Sprache vorlagen. Die meisten wurden nämlich von elsässischen Soldaten an der Front[5], SchriftstellerInnen, DichterInnen und Zeitzeugen verfasst, die von den traumatischen Kriegserlebnissen in ihrer Muttersprache berichten.

Eine intensive Auseinandersetzung mit jenen Zeitdokumenten setzte voraus, dass die Lernenden über genügend Kenntnisse über die Epoche und die AutorInnen verfügten. Neben der konzeptuellen und konkreten Aneignung der Werke mussten daher im Unterricht auch Entstehungsgeschichte und Kontext

[5] Auch hier tritt die Ambiguität des Begriffes *Front* zutage, insofern es sich aus deutscher Perspektive um die Westfront und französischer Perspektive um die Ostfront handelt.

behandelt werden. Als besonders spannend erwiesen sich die unterschiedlichen Erfahrungshorizonte der SchülerInnen und Studierenden, die ja größtenteils aus dem Dreiländereck stammten und sich mit einer zum Teil unbekannten Heimatgeschichte befasst haben. Zu interkulturellen Missverständnissen konnte es durchaus kommen, als z.B. elsässische Texte in bilingualen Klassen durchgenommen wurden, die bisher keinen wirklichen Kontakt mit der Regionalsprache hatten. Vorurteile (auch der Eltern) mussten anfangs abgebaut werden, um dem Sprachunterricht, in dessen Rahmen das Projekt durchgeführt wurde, gerecht zu werden. Konkrete Arbeit mit Texten wie dem dreisprachigen Näsdla[6]-Dialog (vgl. Schittly 2013) wo es gleich zu Beginn in elsässischer Mundart heißt:

> Ich kann nicht mit ihnen sprechen, man versteht sie ja nicht! Sie sprechen nicht wie wir! – Ja, hast du die Franzosen nicht gern? – Doch, ich hab' sie gern, besonders die Kavallerie, aber ich kann nicht mit ihnen sprechen[7],

ermöglichten nur begrenzt, Hemmschwellen und Voreingenommenheit zu überwinden. Eine positive Erfahrung war hier das *„Coming-Out"* einiger SchülerInnen und Studierender, die auf einmal ihre emotionale und linguistische Verbundenheit zur Regionalsprache zeigen und ausleben konnten.

Auf die eher mühsame Phase der Auseinandersetzung mit den Zeitdokumenten folgte die Etappe der Aneignung und Verkörperung. Um die Einzigartigkeit der Stoffe zu bewahren, mussten die Lernenden eine jeweils andere Form der Interpretation finden: Gesang, Theater, Rezitation oder Projektion. Dabei stand nicht das Endprodukt, sondern der Lernprozess im Mittelpunkt. SchülerInnen und Studierende sollten möglichst autonom arbeiten. Selbstinitiative und Teamgeist wurden insbesondere gefördert, gewohnte Rahmen und Rollenverteilungen aufgebrochen, so dass frontaler Unterricht notwendigerweise zu Lernbegleitung wurde. Die Lernenden mussten Titel und Inszenierungskonzepte selbständig entwickeln. Einzelne Arbeiten näherten sich sogar bestehenden Werken, wie z.B. das Projekt der „Todesharmonie", wo die SchülerInnen des Lycée Lambert auf ähnliche Mittel zurückgriffen wie Einar Schleef in seiner berühmten *Sportstück*-Inszenierung am Burgtheater Wien im Jahre 1998.

Schließlich mag festgehalten werden, dass die Verlagerung des DaF-Unterrichts vom Klassenzimmer ins Audimax sich als eine Erfahrung besonderen Werts herausstellte, die alle TeilnehmerInnen nicht nur zu einer breit gefächerten Gemeinschaft zusammenschloss, sondern auch den Orten, dem universitären Hörsaal, die ursprüngliche Funktion einer „maximalen Audienz" zurück verlieh.

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[6] Teile des 1976 erschienenen Romans von Louis Schittly, einem 1938 geborenen dreisprachigen elsässischen Arzt, der *Ärzte ohne Grenzen* mitbegründete, können unter folgender Adresse angehört werden: http://lefuretmulhousien.fr/evenements/nasdla-ou-un-automne-sans-colchiques-lecture-publique-chez-bisey [zuletzt aufgerufen 31.03.2016].

[7] Originalzitat: *„Ech kà jo nét reeda médana; ma frschteet sa jo nét! Si reeda nét wia mér! – Ja hàsch dü d'Franzoosa nét garn? – Doch! éch hà sa o garn; bsunders d'Kàvalrii; àwr' éch kà nét reeda médana."*

Abbildung 1: „Von der Vorlesung zur Performance“

Abbildung 2: „Vom begrenzten Klassenraum ins Audimax“

3.2 Arbeitsprozess und Ergebnisse

In den unterschiedlichen Arbeitsphasen wurden nicht nur die Einbindung und Progression der SchülerInnen und Studierenden mitberücksichtigt, sondern auch – gemäß den neuen Lehrrichtlinien eines kompetenzorientierten Sprachunterrichts – den einzelnen Fähigkeiten aller TeilnehmerInnen volle Aufmerksamkeit geschenkt. Die unterschiedlichen Herangehensweisen sollten die Wahrnehmung der Spielenden sowie des Publikums abwechselnd anregen, wenn auch hauptsächlich auf der akustischen und visuellen Ebene gearbeitet wurde. Um die Autonomie der Lernenden zu stärken, haben die Projektleiterinnen die jeweiligen Aufgaben je nach Erfahrungshorizont und Neugierde der TeilnehmerInnen vergeben. Dies erforderte nicht nur auf der kommunikativen Ebene Teamgeist, Toleranz und Absprache, sondern auch reziproke Ehrlichkeit und Kompromissfähigkeit. Als besonders spannend hat sich dabei die Zusammenarbeit von Studierenden und SchülerInnen am Tag der Präsentationen herausgestellt.

Performative Prozesse fördern bekanntlich die Auseinandersetzung mit Sprache(n) in mündlicher und schriftlicher Form nachhaltiger als der traditionelle Frontalunterricht. Denn im interaktiven, kreativen und kooperativen prozess- und produktionsorientierten Sprachunterricht wird die „vierte Wand" durchbrochen und die künstlerische Seite der Lernenden und Lehrenden begünstigt. Ziel war u.a. ein spielerischer Einstieg in die ästhetische Als-ob-Realität, um die bei französischen SchülerInnen meist verdrängte Kreativität zu wecken. Somit versteht sich das DaF-Projekt als Alternative zu frontalen und linearen Unterrichtsformen. Die Ober- und HochschülerInnen hatten sichtlich Spaß an dieser neuen zweistimmigen und mehrsprachigen Unterrichtsgestaltung. Für die Projektleiterinnen war dies ein sichtbares Zeichen des erhofften Erfolgs.

Durch rhythmisches Sprechen, Stimm- und Sprechtraining (mit Rückgriff auf Übungen aus dem Gesangsunterricht und der Theaterpädagogik) unter Anleitung ihrer Lehrerinnen sowie des Musikers prägten sich die Lernenden die Texte selbständig ein. Ein Wegfall von Sprechhemmungen konnte zunehmend vermerkt werden. Außerdem wurde dadurch die Gruppendynamik gefördert.

Ein wesentlicher Teil des Projekts bestand in der grafischen Arbeit, die an die Hochschüler delegiert wurde (ohne die Ideen der SchülerInnen auszublenden): Es mussten Flyer[8] entworfen werden, Werbetexte geschrieben und ein offizielles Plakat[9] angefertigt werden. Viel Kreativität zeigten die Studierenden bei der Titelfindung, denn es mussten ja beide Sprachen berücksichtigt werden. Nicht nur phonetische Aspekte spielten eine Rolle, sondern auch poetisch-literarische sowie grafisch-praktische. Die Studierenden entschlossen sich für ein elliptisches Wortspiel, dass durch farblich gekennzeichnete Aussparung von

[8] Der Flyer wurde von den Germanistikstudierenden gestaltet und ist einsehbar unter: http://www.novatris.uha.fr/wp-content/uploads/2015/03/BAT_Flyer_EcritsDeGuerre.pdf [zuletzt aufgerufen 31.03.2016].

[9] Das Plakat wurde von den Germanistikstudierenden gestaltet und ist einsehbar unter: http://www.novatris.uha.fr/wp-content/uploads/2015/03/BAT_Affiche_EcritsDeGuerre.jpg [zuletzt aufgerufen 31.03.2016].

einzelnen Buchstaben zwei unterschiedliche Bedeutungen hervorbringt, die sowohl im Deutschen als auch im Französischen funktionieren.

Abbildung 3: Flyer

Somit konnte auch stilistisches Grundwissen und dessen Anwendung in den Sprachunterricht eingebunden werden, ohne künstlich oder aufgesetzt zu wirken. Die kreative Gestaltung der Flyer und Plakate, des Layouts und der Drucksetzung sowie die gesamte Werbekampagne wurden von den Lernenden selbst durchgeführt und trugen zum selbstgesteuerten Lernen merklich bei. Sowohl für die SchülerInnen als auch für die Studierenden bedeutete diese Erfahrung eine grundlegende Ablösung von der gewohnten Unterrichtsform.

4 Fazit und Ausblick

Neben der historischen Einbettung und des regionalen Bezugs wurden durch dieses Kooperationsprojekt Fronten und Hemmschwellen in Bezug auf Institutionen, historische Gegebenheiten, Sprache(n), Unterrichtsmethoden, Interdisziplinarität und Altersunterschiede aufgehoben – denn auf der Bühne sind alle gleich und gemeinsam sind wir stark! Lehren und Lernen „mit Kopf, Herz, Hand und Fuß“ (vgl. Schewe 1993: 44ff.) angereichert mit Teamgeist, Kreativität, Autonomie, Projektarbeit, Motivation, Offenheit, gegenseitigem Austausch und Performativität rückte den Lernprozess in all seinen Facetten in den Mittelpunkt.

Dank des bereichernden Projekts wurde nicht zuletzt von der Schul- und Universitätsleitung ein erhöhtes Interesse an Dramapädagogik im Fremd-

Abbildung 4: Flyer

sprachenunterricht bekundet. Auch die vielseitige Wirkung performativer Lernprozesse auf Deutschlernende sowie die Attraktivität für zukünftige Germanistikstudierende wurde hervorgehoben und das Potential performativer Lehr- und Lernformen positiv bewertet. Dies führte in weiterer Folge zu einem neuen Projekt im Studienjahr 2015/16 rund um das Leben des zweisprachigen elsässischen Arztes, Theologen, Musikers und Tierliebhabers Albert Schweitzer, wobei der TeilnehmerInnenkreis auf Anfrage der SchülerInnen und Studierenden ausgeweitet wurde. Am 4. Mai 2016 wurden die Ergebnisse in der Universitätsbibliothek erstmals von den GermanistInnen des 1., 2. und 3. Studienjahres sowie von den SchülerInnen der *Seconde Abi-Bac* und der Theatergruppe der *Seconde 8* vorgestellt.[10]

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[10] Es handelt sich u.a. um zwei Theaterinszenierungen, eine deutsch-französische Schüler- und Studierendenzeitung und eine aus den Arbeiten der Studierenden der UHA und der Abi-Bac-SchülerInnen des *Lycée Lambert* bestehenden Comicausstellung.

Abbildung 5: Plakat

Flyer zum Projekt „(E)cri(t)s de guerre – Im Krieg schrei(b)en“: http://www.novatris.uha.fr/wp-content/uploads/2015/03/BAT_Flyer_EcritsDeGuerre.pdf [zuletzt aufgerufen 31.03.2016]

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