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Foreword – Vorwort

Foreword — Dear SCENARIO Readers,

This issue opens with country reports that examine the extent to which the performative arts and pedagogy have moved towards each other in recent decades, and also how much a performative orientation has in the meantime found its way into education. These country reports have emerged from the International Performative Arts and Pedagogy Project, which was covered in the last SCENARIO issue. It features the following five countries and rapporteurs:

Germany (Ulrike Hentschel, University of the Arts, Berlin; Ole Hruschka, Leibniz University Hannover; Friedhelm Roth-Lange, Bundesverband Theaterpädagogik e.V., Cologne; Florian Vaßen, University of Hannover)

United Kingdom (Meretta Elliott, Brunel University, London; Mike Fleming, University of Durham; Katja Frimberger, University of Strathclyde)

Ireland (Annie Ó Breacháin, Dublin City University; Róisín O' Gorman, University College Cork; Erika Piazzoli, Trinity College Dublin; Manfred Schewe, University College Cork; Fionn Woodhouse, University College Cork)

Austria (Ulrike Hatzer, Mozarteum, Salzburg; Dagmar Höfferer, BAG TiS / IDEA Austria, Vienna; Julia Köhler, University of Vienna; Sieglinde Roth, University of the Arts, Graz: Michael Wrentschur, University of Graz)

Switzerland (Andreas Bürgisser, University of Arts, Zurich; Georges Pfründer, University of Applied Sciences Northwestern Switzerland, Windisch; Mira Sack, University of Arts, Zurich).

The country reports are followed by seven articles and an interview.

Catalina Villanueva (Trinity College Dublin) and **Carmel O'Sullivan** (Trinity College Dublin) examine the concept of critical pedagogy that goes back to the work of Paolo Freire (1921-1997). In their paper *Analyzing the Degree of Consensus in Current Academic Literature on Critical Pedagogy* the authors argue that it is relevant to reflect on educational processes in order to theoretically justify performative teaching and learning.

Andreas Wirag (University of Göttingen) deals with the widespread but insufficiently proven assumption that theatre work makes a valuable contribution to personality development. In his essay *Experimental Studies on Theatre Work and Personality Development: The Current Findings* he gives an overview of recent studies that examine the positive effects of theatre work or drama on the development of personality traits like creativity, openness, and empathy.

The following five articles relate to foreign language pedagogical contexts.

Garett Scally (University of Manchester) refers to four workshops in which adults from different linguistic and cultural contexts developed a play in the foreign language English. On the basis of a systematic evaluation of these workshops, his article entitled *Let Me Hear Your Body Talk: 'Experiencing the Word' for Additional Language Development* emphasises the central role that the body plays in foreign language learning.

In *Performance for Introverts? The results of their research project in the field of German as a Foreign Language*, **Silja Weber** (Columbia University, New York) responds to the widespread assumption that performative teaching is a major hurdle for shy, introverted students. Her contribution strongly suggests that performative approaches can create a classroom atmosphere in which introverted students open up and become more actively involved in the classroom.

Virginie Privas-Bréauté (University of Lorraine) uses a study as a starting point which has shown that many French business people find professional situations that require communicating in English highly stressful. In her article *Drama Activities in a French Undergraduate Business School to Manage Speaking Anxiety in English* she discusses how, at French universities, drama pedagogy approaches can better prepare for language related requirements in the business world and specifically reduce fears of speaking.

Steven Leigh (University of Toronto) is dedicated to a performative teaching / learning context that has not yet been studied systematically, i.e. the training of professional opera singers, especially singers who need to be prepared to sing in the foreign language Italian. With his contribution entitled *The Seven Point Circle and the Twelve Principles: An Evidence-based Approach to Italian Lyric Diction Instruction*, the author sets the course for the development of a training concept for this particular target group.

In an Italian-speaking context, **Simona Floare Bora** (University of Essex) shows how strongly interactive and collaborative drama pedagogical approaches have impacted on secondary school pupils. In her article entitled *Exploring Learners' Perceptions Towards Collaborative Work Through Drama in Foreign Language Learning: A View from a Mandatory Italian high-school Curriculum* she reports on how drama pedagogy created a positive attitude towards learning a foreign language, and, in particular, promoted students' readiness to speak.

This issue closes with an interview with the artist **Adrien Segal** (Oakland, California). The title of the interview *Turning Scientific Data Into Physical Art – Sculpture as an Aesthetic Language* reflects SCENARIO's dedication to interdisciplinary perspectives as well as the need to sharpen the view that the arts can provide valuable impulses for pedagogical practice.

We wish all of our readers a pleasant end to the year and look forward to meeting many of you in person at our 3rd International Conference (May 21-24, 2020).

The SCENARIO Editorial Team

Manfred Schewe, Susanne Even, Dragan Miladinović

* * *

Vorwort — Liebe Scenario-Leserinnen und -Leser,

zu Beginn dieser 26. Ausgabe wird beleuchtet, inwiefern die performativen Künste und die Pädagogik sich in den letzten Jahrzehnten aufeinander zubewegt haben und inwieweit inzwischen von einer performativen Ausrichtung von Bildung die Rede sein kann. Die in dieser Ausgabe vorgestellten Länderberichte sind aus dem internationalen *Performative Arts and Pedagogy Project* hervorgegangen, über das bereits in der letzten Scenario-Ausgabe berichtet wurde. Es geht um die folgenden fünf Länder und Berichterstatter*innen:

Deutschland (Ulrike Hentschel, Universität der Künste, Berlin; Ole Hruschka, Leibniz Universität Hannover; Friedhelm Roth-Lange, Bundesverband Theaterpädagogik e.V., Köln; Florian Vaßen, Universität Hannover)

Großbritannien (Meretta Elliott, Brunel University, London; Mike Fleming, University of Durham, Durham; Katja Frimberger, University of Strathclyde)

Irland (Annie Ó Breacháin, Dublin City University; Róisín O'Gorman, University College Cork; Erika Piazzoli, Trinity College Dublin; Manfred Schewe, University College Cork; Fionn Woodhouse, University College Cork)

Österreich (Ulrike Hatzer, Mozarteum, Salzburg; Dagmar Höfferer, BAG TiS/IDEA Austria, Wien; Julia Köhler, Universität Wien; Sieglinde Roth, Universität der Künste, Graz; Michael Wrentschur, Universität Graz)

Schweiz (Andreas Bürgisser, Universität der Künste, Zürich; Georges Pfründer, Fachhochschule Nordwestschweiz, Windisch; Mira Sack, Universität der Künste, Zürich).

Auf die Länderberichte folgen sieben Artikel und ein Interview.

In ihrem Beitrag *Analyzing the Degree of Consensus in Current Academic Literature on Critical Pedagogy* beleuchten **Catalina Villanueva** (Trinity College Dublin) und **Carmel O'Sullivan** (Trinity College Dublin), inwieweit das auf Paolo Freire (1921-1997) zurückgehende Konzept einer Kritischen Pädagogik nach wie vor für eine Reflexion von Bildungsprozessen relevant ist und dabei helfen kann, performatives Lehren und Lernen theoretisch zu begründen.

Andreas Wirag (Universität Göttingen) setzt sich mit der weit verbreiteten, aber bislang ungenügend belegten Annahme auseinander, dass Theaterarbeit einen wertvollen Beitrag zur Persönlichkeitsentwicklung leistet. In seinem Beitrag *Experimentelle Studien zu Theaterarbeit und Persönlichkeitsentwicklung: Die aktuelle Befundlage* gibt er einen Überblick über aktuelle Studien, die eine Förderung der Persönlichkeit der Teilnehmer*innen durch Theaterarbeit bzw. Theaterspiel (z.B. ihrer Kreativität, Offenheit, Empathie) untersuchen.

Die folgenden fünf Artikel beziehen sich auf fremdsprachenpädagogische Kontexte.

Derek Scally (University of Manchester) bezieht sich in seinem Artikel *Let Me Hear Your Body Talk: 'Experiencing the Word' for Additional Language Development* auf vier Workshops, in denen Erwachsene aus unterschiedlichen Sprach- und Kulturkontexten ein Theaterstück in der Fremdsprache Englisch entwickelten. Bezugnehmend auf eine systematische Auswertung dieser Work-

shops akzentuiert er die zentrale Rolle, die der Körper beim Erlernen einer Fremdsprache spielt.

Silja Weber (Columbia University, New York) reagiert mit ihrem Beitrag *Performance for Introverts?* auf die verbreitete Annahme, dass ein performativ ausgerichteter Unterricht für scheue, introvertierte Studierende eine große Hürde darstelle. Die Ergebnisse ihres Forschungsprojekts im Bereich Deutsch als Fremdsprache legen hingegen nahe, dass durch performative Ansätze eine Unterrichtsatmosphäre geschaffen werden kann, in der introvertierte Studierende sich durchaus öffnen und zusehends aktiver am Unterrichtsgeschehen beteiligen.

Virginie Privas-Bréauté (University of Lorraine) benutzt als Ausgangspunkt eine Studie, in der nachgewiesen wurde, dass viele französische Geschäftsleute unter großem Stress stehen, wenn sie sich in beruflichen Kontexten auf Englisch verständigen müssen. In ihrem Beitrag *Drama Activities in a French Undergraduate Business School to Manage Speaking Anxiety in English* thematisiert sie, wie an französischen Universitäten künftig durch den Einsatz dramapädagogischer Verfahren eine gezieltere Vorbereitung auf die sprachbezogenen Anforderungen in der Geschäftswelt erfolgen kann und dabei speziell Sprechängste abgebaut werden können.

Steven Leigh (University of Toronto) widmet sich einem performativen Lehr-/Lernkontext, der bislang noch nicht systematischer untersucht worden: der Ausbildung von professionellen Opernsänger*innen, speziell von Sänger*innen, die auf das Singen von Opern in der Fremdsprache Italienisch vorbereitet werden müssen. Mit seinem Beitrag unter dem Titel *The Seven Point Circle and the Twelve Principles: An evidence-based approach to Italian Lyric Diction Instruction* stellt der Autor die Weichen für die Entwicklung eines Ausbildungskonzepts für diese spezielle Zielgruppe.

Ebenfalls in einem italienischsprachigen Kontext bewegt sich **Simona Floare Bora** (University of Essex), die in ihrem Beitrag *Exploring learners' perceptions towards collaborative work through drama in foreign language learning: A view from a mandatory Italian high-school curriculum* aufzeigt, wie durch eine stark interaktiv und kollaborativ ausgerichtete dramapädagogische Unterrichtsgestaltung bei italienischen Sekundarschüler*innen eine positive Einstellung zum Erlernen einer fremden Sprache bewirkt und insbesondere deren Sprechbereitschaft gefördert werden konnte.

Diese Ausgabe wird durch ein Interview mit der Künstlerin **Adrien Segal** (Oakland, California) abgerundet. Der Titel des Interviews *Turning Scientivic Data into Physical Art – Sculpture as an Aesthetic Language* spiegelt wider, dass unsere Zeitschrift Wert auf interdisziplinäre Perspektiven legt und speziell den Blick dafür schärfen möchte, dass von den Künsten wertvolle Impulse für die pädagogische Praxis ausgehen können.

Wir wünschen allen Leser*innen einen angenehmen Jahresausklang und freuen uns darauf, vielen von Ihnen/Euch bei unserer 3. Internationalen Konferenz (21.-24. Mai 2020) persönlich zu begegnen.

Das Scenario-Herausgabeteam

Manfred Schewe, Susanne Even, Dragan Miladinović

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Country Report

Performative Arts & Pedagogy: A German Perspective [1]

Ulrike Hentschel, Ole Hruschka, Friedhelm Roth-Lange & Florian Vaßen

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This report resulted from a number of meetings in the context of *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary* (for further details see the report by Woodhouse 2019). Representatives from five different countries (Austria, Germany, Great Britain, Ireland, Switzerland) have contributed to the project, engaging in an interdisciplinary and intercultural exchange that aims at an increased awareness of (culture-)specific concepts and associated terminologies that are applied in Performative Arts and Pedagogy contexts.

1 Theatre and Pedagogy – Theatre Pedagogy

Theatre pedagogy involves professional theatre educators putting on theatre with non-professional actors, conveying to them the art of theatre both in terms of production and reception, initiating learning processes and thus enabling the development of aesthetic, social and individual skills, which include the ability to reflect on theatre education from different theoretical perspectives. This understanding of the concept is to be situated within the context of the "aesthetic turn" of the 1990s, which followed on from the dominant role that in the preceding period had been afforded to personality development, collective learning processes and the passing on of political awareness. Functional applications are not to be excluded here, such as sociocultural application, theatre for personal development processes, social interventions and foreign and second language acquisition, although the difference between the art of theatre as an aesthetic field and theatre methods as a tool used within social, mental or learning processes should still always be kept in mind. The term "applied theatre" also is appropriate in this context, whereby application is understood in terms of usefulness.

Theatre educational work usually takes place within projects that aim at the presentation of the results of the working process, that is, in the form of

a performance in front of selected members of the public or before a larger, largely unknown audience.

Since the beginning of the 21st century, theatre pedagogy has enjoyed a considerable upswing as a professional field in Germany, including the creation of new academic courses of study in theatre pedagogy at Bachelor and Master level.

The following conclusion can be drawn from the description above: there is no *one* theatre pedagogy. As in other application-based disciplines, different practices, fields of work and theoretical approaches exist alongside one another within theatre pedagogy. These are dependent on the respective historical and cultural development and differ according to their underlying tenets as far as subject, the art of theatre, pedagogy and learning processes are concerned. Over and above that, all approaches are shaped by fundamental ideas about the relationship between pedagogy and theatre. Before this backdrop, theatre pedagogy can be described as a discursive field determined by shifting developments in arts-based and academic contexts.

2 Traditions and Historical Development

Although the concept has been around for a considerable time now, theatre pedagogy in the sense we understand it today first emerged in the late 1960s and early 1970s, evidently within the context of the politicisation of the student protest movement of the era. It is no coincidence that – following the *Wandervogel* movement and avant-garde theatre approaches at the start of the 20th century – progressive education, Bertolt Brecht's attempts with the "learning play" (*Lehrstück*) and Jacob Levy Moreno's "Theatre of Spontaneity" (*Stegreiftheater*) all developed around the same time in the 1920s and 1930s; an initial indication of how art and pedagogy would converge became visible here, just as it did in the Bauhaus movement or in the work of Orff or Hindemith, among others. National Socialism destroyed these innovative approaches or integrated several elements from progressive education and so-called non-professional theatre in conspicuously superficial fashion, including that of theatre pedagogy. The period of restoration in post-war West Germany did not reconnect with the ideas of the Weimar Republic, but rather continued the practices of the National Socialist era, although these had allegedly been stripped of ideology. It was only when theatre became politicised from the 1960s onwards and intervened in the most diverse areas of society – such as in children's theatre à la *Grips*, the *Lehrlingstheater*, critical attempts at popular theatre, Boal's forum theatre and the application of Brecht's conception of the *Lehrstück* – and when pedagogy focused less on instruction and adjustment and more on the emancipation of children and young people that new productive connections between theatre and pedagogy emerged and developed into theatre pedagogy.

3 Theatre Pedagogy as Aesthetic Education

The renewed discussion of the aesthetic in the arts and social sciences in the 1980s and 1990s – taking the much-propagated "actuality of the aesthetic" in the wake of post-modernist philosophy as its starting point – also led to this topos taking on a prominent role in education studies and other subjects concerned with communicating art. Before this backdrop, the aesthetic education approach brought about a shift in perspective or emphasis within theatre pedagogy to be explained in summary in the following:

- The theatre pedagogical approach to aesthetic education focuses on the specific contribution made by the art of the theatre to educating non-professional actors. Theatre pedagogy is thus conceived of by taking its own subject, that is theatre, as its starting point. In this context, aesthetic education is understood as referring to the process of the individual engaging with themselves and their contexts within the medium of the art of theatre. At the same time, this allows the materiality unique to theatre to come into focus, which had previously been neglected in the predominantly didactics-centred discussions surrounding aesthetic education.

- The perspective thus shifts from theatre pedagogical approaches that are more skills-oriented and formulate desirable educational goals for subjects or particular target groups in advance, to approaches based on the assumption that specific educational opportunities are inherent in the very process of theatrical creation.

- The experience of difference is regarded as a decisive characteristic of aesthetic education.

This experience of difference can appear at various different levels of theatre production: between the actor and the character, between onstage communication and communication between actors and audience, between "having a body" and "being a body", between sense and sensuality. The pre-requisite here, however, is that the theatre reality is understood as an independent reality located within a particular frame rather than being in ontological contrast to reality as a sort of "quasi"-reality. In this sense, theatre acting is always connected with the creation and acceptance of different realities. It is only when an independent theatrical reality is created by the performance that the "between" can be experienced, an experience of difference, which can be regarded as a key pre-requisite of aesthetic education.

4 Fields of Work

4.1 Theatre Pedagogy at City and State Theatres and in the Independent Scene

Programmes offering practical theatre work for children, adolescents, senior citizens or generation-spanning groups have not just become a fixture at city theatres, but also within the so-called independent scene. Diversifying the sort of programmes on offer for adolescents in particular is seen as an important task, so that not just university-track high school students, but also young people from immigrant backgrounds, refugees and those with disabilities can equally get involved. These acting clubs offer creative spaces for the actors to develop their own productions, which can incorporate their experiences, interests and points of view in the rehearsal process under professional guidance.

4.2 Theatre Pedagogy at Schools

In more and more German states, theatre/drama is being introduced as a third aesthetic subject alongside music and art. In the meantime, most federal states have implemented the 2006 recommendation of the *Kultusministerkonferenz* (Conference of State Cultural Ministers) to also offer a university-track examination (*Abitur*) in this subject. In Hamburg, an education plan has been passed that makes drama a regular subject from primary school to secondary school. Theatre also continues to exist at school in the traditional form of free working groups or an (ungraded) optional subject, but is increasingly entering normal curricula and school structures as a full subject of its own, with the accompanying grading and examination.

In other subjects too, the repertoire of theatre educational methods has grown in importance enormously, which is based on physical and role play approaches, forms of cooperative teaching and learning and targeted use of creative techniques and means of presentation. The corresponding forms of performative instruction are not just used in politics, history or foreign language classes, but also offer an ideal training ground for didactically innovative forms of science teaching. In an immigration society, inter- and transcultural drama and theatre pedagogy are being taken into increasing consideration, not least in how multilingualism can be dealt with productively.

The ultimate starting point and goal of theatre pedagogical work in the subject of theatre is the art of the theatre. This is its unique characteristic and distinguishes it from all other fields in which theatre pedagogical methods are employed in ancillary function as a means of social learning. In the various preambles, curricula and handouts developed since the end of the 1990s, there is widespread consensus that the core content of the subject consists of "trying out theatrical possibilities in practice and reflecting on their effects."[2]

The most important goals and pre-requisites of the subject – which distinguish it from all other school subjects – include the fact that through peformative

[2] Freie und Hansestadt Hamburg, Behörde für Schule und Berufsbildung (ed.): Bildungsplan Gymnasium Sekundarstufe I: Theater, Hamburg 2011, p. 11.

activity potentially all of the adolescents' life experiences, including their needs, wishes and preferences, can be explored. Working with the staging procedures of theatre and other media is not aimed at merely reproducing everyday experiences and media stereotypes, but also at transcending and transforming them in artistic fashion.

Part of the core business of the intersection of theatre and school includes the reception of professional performances alongside the pupils' own artistic productions. If theatre is seen as a process of interaction with open results that offers communication of a variety of different meanings, the function of attending a performance cannot, however, be about explaining to the pupils what they have seen. The focus should lie instead on conveying the openness of meaning and contingency of aesthetic productions.

4.3 Theatre in Social Fields

At the start of the 21st century, an EU-wide theatre pedagogy initiative was started by a group of colleagues from Austria: "Theatre Work in Social Fields" is the name of the concept, with a special curriculum available to this end (see Koch, Roth & Vaßen 2004). It combines the many different theatre pedagogical approaches rooted in the social sphere, such as target group theatre, community theatre, theatre for development and the 'Theatre of the Oppressed'. Traditional theatres also increasingly understand themselves as sites of social and artistic learning and experience and develop theatre pedagogical programmes for audiences young and old (such as via youth groups at theatres – headed by theatre teachers). This is not merely a consequence of theatre educational activities of others external to theatre, but rather stems from the fact that the self-conception of theatre has itself become broader: think of performance art, so-called post-dramatic theatre, audience participation and interactive theatre and the mixing of genres: film, image, music, object and material theatre, circus, variety, the incorporation of indigenous forms into popular theatre within artistic theatre, the inclusion of theatre traditions from other countries and cultures, theatre expeditions, theatre as research and as theatre anthropological research and representation, as deconstruction, as a mixture of so-called professionals and so-called amateurs; the format "feature" has been used in documentary drama, narrative theatre is revived and applied, as is autobiographical theatre, and rehearsals are even carried out onstage and so on. Theatre now frequently shows its working process and airs doubts about its working procedures in public and thus provides a model for reflective practice in a public setting – in not dissimilar fashion to pedagogical activity.

5 Structures for Professionalisation

5.1 Theatre Pedagogy Courses of Study

Current situation: Since the end of the 20th century, numerous courses of study in theatre pedagogy at Bachelor and Master level have been created. The following should be mentioned within the field of non-school educational work: the Bachelor courses in theatre pedagogy at the Hochschule Osnabrück, Campus Lingen (Ems) and 'Theatre in Social Contexts' at the Fachhochschule in Ottersberg, the Master course at the Universität der Künste Berlin. A Master course in "Cultural Communication" is also offered at the Universität Hildesheim, which includes an optional focus on theatre. There are currently three basic courses of study on offer for secondary teacher training (which lead to a Master of Education qualification): since 1999, the performing arts course offered jointly by the HBK Braunschweig, the Leibniz Universität Hannover, the Universität Hildesheim, the Hochschule für Musik, Theater und Medien Hannover and the TU Braunschweig and, since 2018, the teacher training course in theatre at the Universität der Künste Berlin and since 2019 a teacher training course at the Hochschule für Musik und Theater Rostock. Further education courses in theatre education/drama for teachers wanting to study an additional subject and gain certification are offered at universities in Koblenz-Landau, Bayreuth, Erlangen-Nürnberg and at the University of Education Ludwigsburg; at the University of Hamburg there is a primary school education learning block dedicated to theatre education/drama, and a course component on acting and theatre is offered for all those on teacher training courses. The Bundesverband Theater in Schulen has developed a core curriculum for theatre pedagogy and published an overview of all teacher training courses on its website, which is, however, incomplete.[3]

In addition, numerous universities of applied sciences offer a theatre education focus within social studies and cultural communication programmes.

Content: All of the Bachelor and Master courses mentioned above share a distinct focus on practice and, on activity- and project-orientation. The courses of study contain modules in the areas of theatre practice (space/scenography, time, voice and language, improvisation, body and movement, music and sound, text and special forms of theatre forms), communication (direction, drama didactics, cultural education, cultural management etc.) and theory (theatre theory and history, the aesthetics of contemporary theatre, dramaturgy, theories of theatre pedagogy) as well as independent artistic and theatre education practice. These are supplemented by internships and visits to theatres and festivals.

Challenges: Theatre courses aim at professionalization and put a special emphasis on the skills needed within a given field of work. However, they also develop the students' ability to think conceptually and to carry out critical analysis, to tap into new fields of practice and thus make an active contribution to the development of the subject. Training people to take on a self-reflexive stance of this kind forms the basis for a critique both of a narrow understanding

[3] See https://bvts.org/2/fachentwicklung/studieng%C3percntA4nge.html

of education and certain exaggerated expectations of the effects of theatre education work, as well as of the ways in which theatre education work can potentially be monopolised in the context of cultural education.

5.2 Further Education and Training

A variety of different opportunities for further education and training for theatre educators exist in Germany. Alongside qualifications offered at theatre education centres and other further education and training organisations, the *Bundesverband Theaterpädagogik (BuT)*, founded in 1990, does not just provide its own set of courses to this end, but also developed an Theatre Education Framework in 1994 compiling the essentials for the career perspectives of theatre educators, including the following fields : theatres, theatre and music schools, higher education institutions and universities, organisations dedicated to theatre and the expressive and performing arts, schools, kindergartens, social work, the medical field, sport, economy, theatre education centres. A theatre educator should possess the following skills: expressive skills, decision-making and responsibility, balancing skills (in the sense of being able to maintain an equilibrium between emotional, expressive and cognitive dimensions), constructive abilities, ethical, communicative and aesthetic skills. In 1999, the Bundesverband Theaterpädagogik started a qualification campaign, which set out the basic guidelines for the training of theatre educators. According to these guidelines, theatre educators are supposed to receive basic training totalling around 600 hours of instruction, while the advanced training involves an additional 1100 hours of instruction. Such training programmes take place at institutions (private companies, charitable organisations) which have received a training license from the Bundesverband Theaterpädagogik. A license is granted on the condition that the relevant institution has enough qualified staff to offer a permanent training programme, usually running for one to two years. To ensure the development of sufficient artistic, pedagogical, reflexive and organisational skills, completing the course requires carrying out an individual theatre education project, while the final examination is co-assessed by specialists selected by the Bundesverband. Those completing the course receive a certificate with the title 'Theatre Educator' accredited by BuT.

6 Developments – Perspectives

Since the end of the 20th century at the latest, theatre has developed a variety of techniques and expressive forms that can be summarised under headings such as performance-oriented or post-dramatic theatre, discourse theatre, conceptual theatre, theatre of expertise and complicity, theatre of ethnological research, theatrical interventions, participatory theatre in the sense of a "relational aesthetic" (Bourriaud 2007) or others. These current developments in theatre have also blurred the boundaries between high culture and popular culture,

between the institution of theatre, the so-called "independent scene" and theatre educational productions.

Breaking with the exclusivity of what theatre offers and removing barriers for audiences that possess little cultural education or show little interest in bourgeois culture is hardly straightforward and requires time. The most prominent current example of this is the *Bürgerbühne* (Citizens' Stage) in Dresden where around 400 people of different ages regularly perform, alongside professional actors. This citizens' theatre has consolidated its place in Dresden over time and has already served as a model for several public theatres in Germany, Austria and Switzerland.

Contemporary expressive forms as demonstrated in the formats of biographical, documentary and site-specific theatre, narrative theatre, theatre installations and theatre put on by different groups of experts, accommodate the performative abilities of non-professional actors. Non-professional actors act in theatre productions by independent groups with increasing frequency, which are then performed at state and city theatres. Performances by theatre youth clubs are included in the main programme and can frequently no longer be distinguished from the rest of the repertoire in terms of the professionalism of the means employed. On the other hand, professional theatre with children and adolescents (e.g. *Before your very eyes* by God Squad, or *That night follows day* by Forced Entertainment) and by and with actors with physical and mental disabilities (Theater Hora) have also shaken up traditional views of what constitutes professional actor training.

Within this complex melange, the focus for theatre educators is, from an economic perspective, on defining fields of work within a competetive employment market. At the same time, the question arises as to whether these diverse performative formats should indeed be categorised according to different social fields or whether they just refer to different acting and theatre configurations which are not mutually exclusive but rather supplement and boost each other.

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Country Report

Performative Arts & Pedagogy: A British Perspective [1]

Meretta Elliott, Mike Fleming & Katja Frimberger

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This report resulted from a number of meetings in the context of *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary* (for further details see the report by Woodhouse 2019). Representatives from five different countries (Austria, Germany, Great Britain, Ireland, Switzerland) have contributed to the project, engaging in an interdisciplinary and intercultural exchange that aims at an increased awareness of (culture-)specific concepts and associated terminologies that are applied in Performative Arts and Pedagogy contexts.

1 Introduction

The aim of this report is to provide an overview of the history and current state of 'performative arts and pedagogy' in the United Kingdom (UK) and, in doing so, identify key terms that have been dominant in the associated discourse. In compiling the report, there are clear challenges that need to be acknowledged. The first of these is the danger of making over-generalised statements without acknowledging the diversity of contexts, for example: different sectors (school, higher education, community), different phases of schooling (pre-school, primary, secondary), different countries within the sovereign state of the UK (England, Wales, Scotland, Northern Ireland). Any statement about drama practice in a country can easily mislead if it is assumed to apply equally in all contexts. One possible solution would be to avoid too much speculation and attempt to stick to empirical data, numbers of drama courses in schools and colleges, numbers of trained drama teachers, etc. However, even the reporting of facts involves some selection, and therefore has the potential for bias. Moreover, the avoidance of opinion and analysis can sacrifice insight for a form of bland neutrality.

The dangers of over-generalisation in part determined the approach to the structure of this report, with the decision to address different sectors in separate sections rather than create a single chronological account. Having three authors

with different backgrounds and experience also provided a source of different insights (Mike Fleming: schools; Meretta Elliott: higher education; Katja Frimberger: community). It was also decided to include one specific case study to provide a concrete example of current practice and to balance the more general statements.

The identification of key terms was also challenging. This was not just to do with making a choice but rather because in many cases their meanings could not be described in simple definitions. Meanings evolve and change over time, as theoretical perspectives alter and more nuanced characteristics are identified. Even the meaning of a basic concept like 'drama' changes when it is being used to describe a type of literary genre or to make an ideological point about its relationship to 'theatre'. Such considerations serve once again to re-emphasise the relevance of context and the importance of analytical discussion rather than simple lists of terms and narrow definitions.

2 The school context

The growth of drama in the school context in the UK has its origins in the progressive ideas about education that were developing around the same time as compulsory elementary schooling was introduced in 1870. Although the predominant approach to schooling was traditional and authoritarian, there was growing interest in more child-centred approaches, including the value of play. Rousseau's ideas had influenced some of the educational publications, including Edgworths' *Practical Education* that had been originally published in 1798, advocating active approaches to learning. The use of drama was not widespread in the early part of the twentieth century but there were pioneering approaches in particular schools. Finlay Johnson (1911) used dramatisation as a means of 'arousing a keen desire to know' and as an 'incentive to learning' (Bolton 1998: 10). Caldwell Cook (1917) was an innovate teacher who used his 'play way' (active forms of dramatisation that produced a whole new culture in the classroom) to teach literature. Both of these approaches could justifiably be judged to be 'performative' (although the term was not used at that time), but the later advocates of drama in schools would not have accepted the use of this label.

Ideas which developed in the 1950s and 1960s moved away from the notion of drama as performance. The approach developed by Slade (1954) recognised 'child drama' as a separate art form and drew strongly on the value of dramatic play. The division between 'drama' and 'theatre' was reinforced by Way (1967) who declared that theatre was concerned with 'communication', while drama was more focused on the participants' 'experience'. Theatre (and associated activities such as rehearsal and acting) was considered inappropriate for young people because it was thought to result in stilted, unnatural performances employing none of the creativity, individuality and spontaneity favoured by the progressives.

The strong division between drama and theatre was fairly short-lived but it

was in this period of innovation and growth of ideas (even though some of them were misplaced) that the term **drama in education** became established. It was originally used in a narrow sense to refer primarily to the work of Heathcote and Bolton that, although not performance oriented, was markedly different from the Slade/Way tradition. Their approach to drama has been described as a form of improvised play-making where the teacher and whole class constructed a 'living through' drama, aimed at exploring and understanding some aspect of the human condition. The approach had distinctive features in methodology as well as outcomes, most notably the involvement as the 'teacher in role' and the sustained combination of improvised drama and deep reflection on the process. This approach to drama was far from being universal in schools where a wide diversity of approaches could be found: games and exercises, movement and mime, small group play-making, work with script, theatre arts. Drama in education was not without its critics who argued that the emphasis on learning was a betrayal of the artistic/aesthetic elements of the subject. Abbs (1994: 123) argued that by focusing on 'issues', the emphasis on social and psychological outcomes was a form of instrumentalism that neglected the art form; he and similar critics thought that *learning in* the subject was being marginalised in favour of *learning through*. The issue of justification will be addressed further in the Community section of this report.

The original drama in education approach with its emphasis on whole group play-making, emotional depth and significant content was very demanding on the teacher and, not surprisingly, evolved into the more accessible genre, **process drama.** This approach also involved the teacher, frequently in role, leading the class through a made-up scenario but now using a wider variety of techniques, strategies or **conventions,** as they are commonly described (e.g. tableau, questioning in role, small group work, thought tracking, spotlight, etc.), that made the structure of the work more defined. The emphasis was still very much on experience rather than working towards a performance, but the strong antipathy to theatre receded. The use of conventions has been subject to criticism when used as stand-alone techniques to give structure to drama lessons because they can easily become decontextualized and treated as a series of superficial exercises.

The employment of drama as subject in its own right or as a method to teach other subjects in the curriculum has been the subject of much discussion as well as leading to some confusion about terminology. The term **drama for learning** is now sometimes thought to refer exclusively to the use of drama across the curriculum but this is to ignore much of its history when 'drama for learning' or 'drama for understanding' was a central goal of drama in education, where the learning was very much about the human condition embodied in the content of the work. Similarly, the phrase **drama as art** can be a source of confusion when it is used exclusively to refer to the teaching of drama as subject, with the unwarranted implication that the use of drama to teach subjects does not employ the full artistic and aesthetic dimensions of drama. In fact, the **mantle of the expert** approach invented by Heathcote that places learners in role as

experts to explore specific curriculum topics, when executed properly, is very much a case of using the art form of drama to further learning. Its use has grown considerably, particularly in primary schools.

The introduction of the first National Curriculum in 1988 had important consequences for drama in schools because of its exclusion as a separate subject (both music and visual art were given subject status), although it did appear as a component of the programmes of study for English. Some commentators saw right-wing conspiracy in the exclusion of drama because as a subject it offered a 'forum for independent thinking' (Davis & Byron 1988). Others thought its exclusion was a result of the emphasis by its exponents on drama as methodology rather than as subject (Hornbrook 1992). The references to drama have varied in different versions of the National Curriculum but in 2014 these were reduced further, even in the speaking and listening component of English.

One of the results of the wider reforms that accompanied the introduction of the National Curriculum was the diminution of the influence of local education authorities that has continued to the present day. This resulted in a reduction of the provision of in-service work and the support of drama advisers. National drama associations (notably 'National Drama' and 'The National Association of Teachers of Drama') do much valuable work to support teachers but cannot fully compensate for the absence of official infrastructure.

The approach to education changed with the introduction of the National Curriculum, with more emphasis on standards, national testing, clearly defined outcomes and a more instrumental approach to teaching. This has not been a comfortable climate in which the arts could grow and flourish. In 2017 there were 1,700 fewer drama teachers in UK schools than in 2010; there was also a 24% drop in students taking Drama GCSE. Despite these negative statistics, many schools are finding ways of keeping the arts alive. Participation in the Artsmark and Arts award schemes run by the Arts Council is strong and fosters innovative work both in drama and the arts more widely. Advocacy for drama and the arts is also strong. An increase in empirical research in drama has strengthened its academic standing. The current proposal to reform the system of national inspection of schools (OfSTED) provides some reason for optimism because the intention is to reduce the emphasis on data and outcomes, and evaluate the more general contribution a school makes to a child's education; this has the potential to strengthen arts provision.

Understanding of the relationship between drama and learning has been deepened through such concepts as 'constructivism' and 'embodied cognition', and through insights drawn from neurological research and aesthetics. Cognition is no longer viewed merely as a process of making formal operations on abstract symbols but is seen as a more embodied, active process that involves feeling and is highly situated. Because cognitive processes are rooted in the way the body interacts with the world, the case for performative approaches in education is strengthened.

It is probably fair to claim that whereas, at one time, the UK was a

leading influence in the world in the development of drama in education, the contemporary situation is fairly gloomy. Excellent, reative work continues to flourish in many schools, but this is despite, rather than because of, official policies and infrastructures.

3 The Higher Education Context

The impact of the marginalisation of drama in state schools (England), and creative arts practices in general, can now be seen in Higher Education. The introduction of the English Baccalaureate in 2010, set the government agenda for state education for the foreseeable future. It created a set of core subjects (English language and literature, maths, the sciences, geography or history, a language), while music, drama and art were designated as additional/ optional.[2] Schools therefore feel the pressure to prioritise these core subjects if they want to survive in the world of league tables, although there are many schools and individual teachers within schools who are working to maintain access to arts subjects. This climate of decline in participation in arts has necessitated universities to review their tariffs in relation to required subjects.

The arguments for the importance of studying creative practice in some form have had to be restated frequently. This is curious considering the success of the creative industries in the UK. 'From 2011 to 2017, employment in the DCMS Sectors grew at a faster rate than in the UK as a whole; 15.0% versus 9.3%' (Department of Culture Media & Sport 2017).[3] Students study at university to equip themselves for future careers; but they also study to satisfy their own desire for fulfilment and to develop personally. It is within this context that drama/theatre/performing arts undergraduate degrees are now operating.

Individual universities present data regarding performance indicators for individual programmes to applicants via a range of websites enabling quick comparisons. Potential earnings are emphasised as are 'student satisfaction' (National Student Survey) and 'employability' (Destinations of Leavers from Higher Education). Undergraduates can study single honours (one subject discipline) or joint honours (two disciplines). These programmes are named and focused in a range of ways: Drama Studies, Theatre, Performance, Applied Practice, Theatre Making, etc. When combined with another subject various combinations become possible: Theatre and English, Drama and Film Studies, etc. The teaching methods range widely: lectures, seminars, practical workshops, rehearsals, viewing productions, tutorials. Within drama-based programmes experiential learning is a central approach. Students are given opportunities to develop practical skills and theoretical understanding; the amount and depth will vary from programme to programme. The development of practical skills, to a greater or lesser extent, is available in universities

[2] https://www.gov.uk/government/publications/english-baccalaureate-eligible-qualifications [last accessed January 8, 2019].

[3] https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2017-employment [last accessed January 8, 2019].

where drama-based degrees are offered; actor training still remains within the conservatoire.

Students can also study Applied Drama Practice as their main degree focus or as a part of their studies. This introduces students to the range of approaches and techniques that can be utilised when working with different communities. The term 'applied' (as in **applied theatre**) is an umbrella term first coined in the 1990s encompassing a wide range of practices: **Theatre in Education,** Theatre in Prisons, Reminiscence Theatre, Theatre for Development. Theatre in education has a long tradition in the UK and has been described as constituting the historic roots of applied practice. It typically involved a theatre company performing and interacting with young people in pursuit of learning goals. The applied programmes and modules have proved popular with students as they provide a different set of challenges and experiences; they give students the opportunity to see how their drama-based experience can be used to enhance the lives of others, in other contexts, beyond more conventional roles, e.g. actors, writers, directors, teachers, arts administrators, therapists, etc. Some of these students will then go on to further study in one of the Applied Practice MAs offered across the UK. Students wanting to go into the teaching profession also find that they benefit from these experiences.

The drive to foreground employability and the wider application of drama/theatre-based skills has meant that institutions encourage work experience/placements in the creative industries. These opportunities for real-world experience in a career they may choose to pursue in the future are valuable. There is also a growth in apprenticeships, education/training schemes that allow entry into careers for school leavers or facilitate people who want to change careers and study while working. Typically, they spend one day per week studying while engaged in full-time work.

Some of the more detailed processes involved in these types of courses can be illustrated by a concrete example. In July 2018, Brunel University recruited its first cohort of apprentices. This was achieved through the collaboration of the Central and North West London Health Authority (NHS). The objective of the programme is for these students to learn about Arts in Health, in order to increase their knowledge and understanding of the possibilities of arts therapies including drama. Their job title is Assistant Health Practitioner and they are all based in Mental Health units. Their experience ranges from working with acute patients through to patients preparing to go back into the community.

The apprentices studied drama in an existing undergraduate module alongside BA Theatre students who had chosen the module. The workplace experience of the older apprentices and the openness of the younger students created a very fruitful dialogue. The objective of the module is to introduce students to both, the theory and some of the practice associated with applied work. This is taught mainly through practical workshops but there is also some lecture/seminar input in the first term. The second term focuses on the forming of student groups/companies. These companies research a specific client group (in the case of the apprentices the patients they already work with), in order

to develop and deliver a tailor-made workshop/s for this group. This process draws on the knowledge they have gained so far and requires them to make research visits in the field, as well as liaise closely with the specific organisation. Projects have taken place in prisons, a range of schools, care homes, refugee centres, etc. The needs of clients, and therefore projects, varies from year to year. The students themselves select who they want to research and design their project for.

The application of drama-based skills in an off-campus setting makes significant demands on students. They have to manage the process and each other while out of the comfort zone of the university. In order to function in their chosen environment they are taken through a series of workshops to develop the relevant skills and awareness they will need. One of the workshops they experience is entitled "How to Run a Successful Workshop", and takes place in week three of the course. The aims of the workshop are to develop:

- an understanding of team working
- an awareness of drama techniques of use in applied drama contexts
- an awareness of research and workshop structuring processes
- confidence in running drama-based activities for a client group
- a practical understanding of forum theatre

At the beginning three chairs are placed around the room and the group are asked what they think are the three key things they need to keep in mind as facilitators**.** Three volunteers sit in the chairs. Each volunteer/chair is labelled as: time management, the planned activities, and awareness of the participants' responses. By physicalising each key concern, students are offered an embodied image rather than a simple label. The central theme/action for the workshop is **forum theatre**. This technique, pioneered by Augusto Boal (1979), is very useful for increasing the students understanding of applied practice and its possibilities. At its simplest forum theatre involves the enactment of a scene that can be stopped and replayed by any of the spectator/participant members of the audience who show how the scene might be changed. It is widely used and allows them to practice their skills on the floor in a safe setting.

The challenge within the workshop is to deliberately 'interrupt' their participation in the pleasure of the creative process, to allow for a different kind of engagement. This is the hinge of the whole experience: "Experiential learning is a process in which an experience is reflected upon and then translated into concepts, which in turn become guidelines for new experiences" (Saddington 1992). For most students this is a challenge they enjoy and respond to quickly. However, there are always a few students who are less appreciative of the reflective phase and want the momentum and energy of the workshop to run on uninterrupted; this always comes up as part of the discussion. The partnership

between undergraduates and apprentices adds much to the experience. The apprentices are implicitly encouraged to take their lead from the confidence of the undergraduate students to ask questions themselves and challenge what is happening and why. This adds an extra layer of excitement in learning to the dynamic of the workshop.

The above example seeks to demonstrate the richness of the experiential, performative learning experience. The role of the facilitator is to provide an appropriate environment for learning, and this is a creative act in itself.

4 The Community Context

Engagement with performative arts is not confined to formal educational settings but can also be found in various community contexts. The term most commonly used in UK cultural policies and by practitioners working in community contexts today is **participatory art.** Since (roughly) the 1990's participatory art has acted as an umbrella term for a diversity of artistic and cultural practices and terms (applied theatre is one of them) that have at their heart the creation of small or large scale artworks that involve professional and non-professional artists in the creative process (Matarasso 2019: 19). Practitioners and the multiple participatory art sub-terminologies they use to describe their work (dialogic practice, co-production, relational aesthetics, community art etc.) can be found in a variety of areas. Museums and galleries, the prison education service, community festivals/carnivals, health care environments, cultural centres and referral units are only some of them.

Participatory, artist-led art is welcomed in prestigious cultural institutions like the Tate Modern and is a vital part of the programme of National Theatres. It even features in the **socially engaged artworks** of Turner-prize winning contemporary artists like the London-based Assemble Collective "who work across the fields of art, design and architecture to create projects in tandem with the communities who use and inhabit them"[4]. At the same time, short and long-term participatory arts projects are flourishing in less high profile and less well-resourced community spaces. There is Boalian **community theatre** made by *Active Inquiry* in Leith (Edinburgh) "enabling grassroots communities to make and use excellent theatre as a catalyst to uncover and challenge injustice"[5]; Scotland-based KIN, an arts collective of young people who "have lived through having a parent or sibling in prison" and make art to challenge stigma and offer support to others[6] and **participatory filmmaking** projects like *Scotland, Our New Home,* which worked with refugee-support group *The New Young Peers Scotland* to offer training to young people who wanted to make films for other new arrivals making a home in Glasgow[7].

[4] https://www.tate.org.uk/whats-on/other-venue/exhibition/turner-prize-2015/turner-prize-2015-artists-assemble [last accessed June 20, 2019].
[5] https://www.activeinquiry.co.uk/ [last accessed June 20, 2019].
[6] https://www.voxliminis.co.uk/projects/kin/ [last accessed June 20, 2019].
[7] http://showmanmedia.co.uk/scotland-our-new-home/ [last accessed June 20, 2019].

Cultural engagement plays a role in the integration of refugees (New Scots: Refugee Integration Strategy 2018; England's Integrated Communities Action Plan 2019) and participatory arts activities are valued for their potential to "transform places and quality of life through imagination, ambition and an understanding of the potential of creativity" (Scotland's Creative Learning Review 2017: 17). The Refugee Council's yearly celebration of *Refugee Festival* (Scotland) and *Refugee Week* (in England, Wales and Norther Ireland) is based on the rights-based notion of cultural participation laid out in Article 27 of the Universal Declaration of Human Rights (New Scots: Refugee Integration Strategy 2018-2022: 64). *Refugee Festival* aims to "bring people from refugee and local communities together to celebrate the contribution of refugees"[8]. During this year's Scottish Refugee Festival (20-30 June 2019), there will be more than 100 events taking place all across Scotland, ranging from community-led cultural celebrations to artist-led contemporary artworks and CPD (Continous Professional Development) events for teachers and community workers who want to use participatory arts in their work.

Participatory arts activities are also promoted as a "springboard for positive change within the criminal justice system"[9]. The *National Criminal Justice Arts Alliance* "represents a (UK-wide) network of 900 individuals and organisations that deliver **creative interventions** to support people in prison, on probation and in the community"[10]. In Scotland, the *Scottish Prison Arts Network* SPAN (now called *Justice and Arts Scotland*) and *Creative Scotland* (the development body for the arts and creative industries in Scotland) delivered a three year programme of arts activties aimed to "support the integration and normalization of arts & creative activities within the education service provision (Learning Centres) in Scottish prisons and communities affected by crime" (Naylor & Lewis 2015: 2). This resulted in "the first ever arts festival in a Scottish prison, the accreditation of the long running Drama programme in HMP Perth and the establishment of the multi-award winning STIR magazine, produced across a number of prisons with an editorial board in HMP Shotts" (Thorpe 2015: 3).

As can be seen from this (admittedly rather eclectic) summary of current practice, "participatory art is everywhere" (Matarasso 2019: 25). The pioneering arts practice of 1960's and 1970's 'outsider' artists collectives like *Welfare State* (1968-2003) and agit-prop inspired radical theatre groups like *Red Ladder* (founded in 1968), with their outspoken socialist politics and "site-specific theatre in landscape, lantern processions, spectacular fireshows, community carnivals and participatory festival"[11] have moved from the margins into the cultural centre of government policy and institutions. The **community art movement** of the 60's and 70's wanted to distinguish itself from the 'bourgeois' art of established cultural institutions (Matarasso 2019: 20). Their ways of working were often underpinned by leftist concerns for economic

[8] http://www.scottishrefugeecouncil.org.uk [last accessed June 20, 2019].
[9] https://www.artsincriminaljustice.org.uk [last accessed June 20, 2019].
[10] https://www.artsincriminaljustice.org.uk/ [last accessed June 20, 2019].
[11] http://www.welfare-state.org/pages/aboutwsi.htm [last accessed June 20, 2019].

justice and a belief in the individual's and community's autonomy as creators of art. Community art's experimental processes and outcomes, even if not always leading to high-quality results, were often considered political experiments in participatory democracy. Non-hierarchical work processes and horizontal decision-making procedures deliberately functioned outside of state-sanctioned artistic practices, hierarchical organisational structures and representative models of decision-making (ibid: 53ff).

In contrast to the principles of self-governance that underpinned community art then, the value of participatory art in cultural and social policy today is often described in the language of amelioration, of 'giving access' and 'social inclusion'. Participatory art as an **intervention**, or tool for social inclusion is aimed at individuals and groups who are considered 'at risk', because they are, for example, culturally marginalised, socially excluded, vulnerable to social discrimination, or have been affected by mental health issues. Matarasso (2019) describes participatory art's move into the centre of power (and policy) as a double-edged sword:

> The normalisation of participatory art presents opportunities and threats. It is a remarkable achievement to which countless people have contributed over decades. As a result, many others have benefited through participating in artistic work. Millions of lives have changed for the better, in small ways and large. At the same time, the growing acceptance of participatory art in centres of power risks making it another arm of institutional control, its purposes, goals and methods dictated from outside rather than negotiated between the people concerned. (ibid. 25)

In the UK, the language of amelioration (over community empowerment) has evolved as part of the politics of privatisation and the neoliberal premises of policy embedded since Margaret Thatcher's Conservative government in 1979 (Matarasso 2013: 216). In the 1990's, New Labour defined 'cultural participation' as the individual's responsiblity "to conform to full employment, have a disposable income, and be self- sufficient" (Bishop 2012: 13f). This neoliberal recasting of poverty, not as a problem arising from class-based inequalities of resources and opportunities (Evans & Tilley 2017: 9), but as a biographic problem, gave rise to a notion of *social efficacy* as the betterment and self-improvement of the individual, rather than the fair redistribution of resources for the common good.

In this last section of the report, we will look at the ethical tension that can arise for our practice from participatory art's move into social policy, for example when put in service for the project of integration of migrants and refugees. EU-commissioned reports like *How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis'*(European Agenda for Culture 2017) and the European Expert Network's communiqué *The Role of Culture and the Arts in the Integration of Refugees and Migrants* (McGregor & Ragab 2016) emphasise the arts' role in delivering identified key aspects of integration, such as cultural integration, language acquisition, well-being and economic opportunities (ibid. 19). The task of social inclusion and cultural

integration, and the associated release of the individual refugee's potential, is also intimately linked to the value of the hosting state's economic productivity:

> Failure to release the potential of third-country nationals in the EU would represent a massive waste of resources, both for the individual concerned themselves and more generally for our society and economy. There is a clear risk that the cost of non-integration will turn out to be higher than the cost of investment in integration policies. (European commission 2016: 4)

Martinez-Guillem (2015: 438) argues that the concept of integration performs an ideological role, when it naturalizes, as in this European commision statement, the relationship between migrants' and refugees' *cultural otherness* (in their non-integrated state) and their (potential) *economic productivity* in their integrated state. This unfortunate split of the term integration into 'challenging cultural aspects' and 'positive economic aspects' can run the danger of turning an individual's economic marginalisation and exploitation into a biographic and cultural problem (ibid. 436). Economic marginalisation then becomes a problem of cultural integration rather than a sign of systemic, precarious labour conditions and a "necessary component of a particular economic system" (ibid. 439). The association of cultural otherness with notions of economic non-productivity equally implies that "some cultural characteristics make some migrants less suitable for profitable labour than others" (ibid: 436).

Participatory art today is a valued, accepted and ever-growing, innovating practice. In light of its move into the centre of cultural power and social policy, we have to however be mindful to not unreflectively claim its transformative power for a project of integration and its associated social aims "intercultural dialogue, the celebration of multiculturalism, the fostering of diversity in an open society" (McGregor & Ragab 2016: 19), when these important objectives are bound to a logic of the state's economic productivity that could potentially justify migrants' and refugees' economic marginalisation and harden an already reductive public debate around who is a deserving 'good' or undeserving 'bad' refugee and/or migrant.

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Country Report

Performative Arts & Pedagogy: An Irish Perspective [1]

Annie Ó Breacháin, Roisín O'Gorman, Erika Piazzoli, Manfred Schewe, Fionn Woodhouse

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This report resulted from a number of meetings in the context of *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary* (for further details see the report by Woodhouse 2019). Representatives from five different countries (Austria, Germany, Great Britain, Ireland, Switzerland) have contributed to the project, engaging in an interdisciplinary and intercultural exchange that aims at an increased awareness of (culture-)specific concepts and associated terminologies that are applied in Performative Arts and Pedagogy contexts.

1 Prologue

In terms of size of population Ireland is the smallest of the countries represented in the Performative Pedagogy Glossary project (see population estimates below):

- Ireland: 4.8 million
- Switzerland: 8.2 million
- Austria: 8,8 million
- UK: 66 million
- Germany: 82 million

Whenever reference to infrastructure is made in our discussions it needs to be borne in mind that the countries represented in this project differ (significantly) in terms of historical developments, cultural traditions, institutions, economic performance etc. Even though Ireland might be very ambitious, it is to be expected that economically stronger countries have a more solid infrastructure in a number of areas, including the arts and education.

As within our project frequent reference will be made to *theatre as an art form*, it is noteworthy that Austria founded its first national theatre in 1741 ('Burgtheater', from 1776 referred to as 'Teutsches Nationaltheater'),

in Germany the 'Hamburger Nationaltheater' was founded in Hamburg in 1767, the Berlin 'Königliches Nationaltheater' in 1786. Ireland's first and only National Theatre, the 'Abbey Theatre' was founded in 1904. Despite the rich theatre tradition in the UK (for example, Shakespeare's Globe) it seems that the first National Theatre building opened in London in 1976/77, in Switzerland the Zurich Schauspielhaus (beginnings date back to 1892) would be considered the nation's main theatre.

The question raised here is: *In what sense and to what extent is theatre as an art form valued in our countries?* To what extent is the appreciation, for example, reflected in the physical infrastructure (prestigious theatre buildings)? Is the bulk of the funding in support of 'high art' (National Theatres, Operas etc.), and *what exactly is education's share of the funding*? To what extent do our education systems connect to, develop or resist this visible 'high art' cultural capital.

Figure 1: The Abbey Theatre, National Theatre of Ireland. Image: Ros Kavanagh

This would need further research and goes beyond the scope of this report. However, should the information in an *Irish Times* article (O'Halloran 2016) entitled 'Shameful gap' in arts spending between State and Europe' be correct, then Ireland lags far behind, spending merely 1/6 of the European average on the arts.

Despite the significant underfunding of the arts, the good news is that generally speaking the arts seem to be well respected among the Irish population. Finneran (2016) refers to a report that states "that attendance at theatre is above the European average but it remains a minority pursuit with 45% of the adult population (15+) having attended theatre/opera/musical/comedy events in 2014, with only 24% of them having done so more than once. The report cites a significant correlation between participation in the arts and attendance in the arts" (110). Finneran concludes that in general, theatre attendance seems to be healthy and hypothesizes "that in Ireland there exists

for many people a broader embodiment and engagement with drama[2] which lies beyond the theatre walls. There also clearly exists in Ireland a belief in the importance of engagement with the arts, possibly in pursuit of a broad and balanced education, or perhaps for reasons of acquisition of the social capital that is associated with participation in the arts." (111)

The strong belief in the importance of engagement with the arts must be seen in the context of a rich aesthetic amateur tradition. In his short prose piece 'A Stage by the Sea' (1997), contemporary Austrian writer Christoph Ransmayr who was based in Ireland for many years, takes us back into a previous century and leads us to a place on the South Irish coast where, amidst beautiful nature, there is music and dance under the open skies. There, active participation in performing arts is experienced as a natural and integral component of everyday existence:

> For on Sunday evenings on Glaisín Álainn there gathered farmers, fishermen, beachcombers, turf-cutters, artisans and the Irish servants of English manor-houses, an audience that travelled for hours by foot or at best on their bikes from the farmsteads and hamlets of West Cork to take part here in something which under less modest circumstances and in less stormy places is called performing arts: what dancing there was at Liam O'Shea's! Dancing, singing, the telling of stories and recitation of ballads to the tune of the button-accordion or tin-whistle, and all that under the open skies on a stage that Liam O'Shea had built in the middle of his meadow from sea-sand and stones worn smooth by the tides and which his audience simply called the platform.
>
> On Liam O'Shea's platform on Sunday evenings every member of the audience could transform themselves into a wildly acclaimed performer, anyone who had just been listening in sadness or amusement could rise, reach for the accordion or tin whistle and begin to play or sing to the applause of singers and musicians about to lapse into attentive silence.

Christoph Ransmayr turns the spotlight on the rich Irish cultural tradition of storytelling, improvised music and performance. As our project focuses on the role of the performative arts in pedagogical contexts, it is noteworthy that *staging is accomplished with the simplest means*, and that within a simple setting transformative experiences become possible:

> O'Shea's stone stage had no roof, not a single wall that might shelter it from wind and rain, no curtain, no flight of steps. Hardly raised above the pasture surrounding it, performers could step onto it simply by clambering over gorse and grass, and with this one stride could leave a whole world behind them: they entered into a melody, a ballad, a burst of applause or laughter in which their lives suddenly seemed new and different, transfigured into chords and words.

[2] In the context of our project it is noteworthy that Finneran uses the terms drama and theatre interchangeably.

We cannot give a comprehensive account of the impressive contemporary Irish landscape of community-based theatre, including Irish language-based theatre, but in the following section will refer to examples of more recent projects

2 Performative Arts in the Community

There is a long and varied history of amateur dramatics across rural Ireland with a strong tradition of community participation in local productions. These local groups often take part in competitive regional and national festivals which have gained media visibility in recent years. Organisations such as Drama League of Ireland supports nearly 300 member groups (offering training, advice, scripts, insurance, etc), and Amateur Drama Council of Ireland organises national festival circuits (over 46 in 2018). With these types of community based activities there is clear engagement with and through the performative and an as such unnamed learning from participation. However, these performances normally happen in a competitive environment with a focus on how 'good' a production can be. This practice under the label of 'Amateur Drama' has an impact on how theatre arts are perceived across these communities. Companies such as Druid Theatre, which has toured many shows internationally, started out touring the amateur festival circuits outlined above showing that these organisations are pathways through to professional theatre. Indeed Sabina Higgins, wife of Michael D Higgins, President of Ireland, worked with Druid Theatre and has always been an avid support of Performative Arts

Noteworthy in the context of community theatre in an international framework is Eve Ensler's work which started out with what could be described as documentary theatre -based on interviews from which she developed a one-woman show- *The Vagina Monologues,* but which is now an international day of action, V-Day. Now this play is read by many voices around the globe and the events developed further into an activist movement called One Billion Rising with a call out for local communities to highlight issues of violence against women.[3] The play was be performed on the UCC campus as part of this international campaign in February 2019 organized by student groups. This event offers just one familiar model of local action within a global framework. In a further particular example at UCC, staff at the Theatre department have organized local dances for the worldwide event of Global Water Dances.[4] (Also discussed in the context of water rights and embodiment (see O'Gorman 2019)).[5]

The following examples of practice are focused on the work of some of the report's authors in a research/educational context that link back out from the academy into community/cultural spaces.

The Global Water Dances Cork event connected to over a 100 other international Global Water Dances worldwide through a shared vision of

[3] See: www.onebillionrising.org
[4] See: www.globalwaterdances.org

addressing local water issues through embodied engagement. The Cork group involved children, professional dancers, teenage youth theatre groups, and international students and local community members working together through an embodied performative practice leading to a public event as part of Cork Midsummer Festival in June 2017 and again in June 2019.

Figure 2: Finale of Global Water Dances Cork Event 2017. Image: Inma Pavon

Further at a local level in the Department of Theatre, UCC, Róisín O'Gorman and Fionn Woodhouse have developed classroom based work which they have taken to the streets as part of the Cork Community Artlink (CCAL) project, The Dragon of Shandon,[6] which is an annual night-time community parade at Samhain (an ancient Irish festival marking the start of winter on the 31st Oct) each year (see O'Gorman 2018). The parade involves diverse communities across Cork city coming together under the guidance of CCAL to create a parade led by large animated skeleton Dragon followed by troupes of bones collectors and other creatures of the dark night through the streets of Cork.

In the above picture students and staff from the Department of Theatre perform as Bone Whisperers interacting with the public as part of a module entitled 'Cultures of Movement and Place'. During this module students explore through embodied engagement a range of methods of movement practices in order to performatively understand place, movement and cultures.

Finally *Cork's World Theatre*, an adaptation of Swiss playwright Thomas Hürlimann's play *Das Einsiedler Welttheater 2007*, is an example of an intercultural community theatre project that began in a pedagogical context.

Stephen Boyd and Manfred Schewe who had translated and adapted

Figure 3: The Dragon of Shandon waking the living. Image: Dragan Tomas

Figure 4: The Bone Whisperers. Image: Marcin Lewandowski

Hürlimann's text tried out performative approaches to the English translation with BA students of Language and Literature and also with MA students of Drama and Theatre Studies. This opened their eyes to the specific qualities of the text and inspired concrete ideas about how it could be performed. At the centre of *Cork's World Theatre* is the threat of imminent climate change: The city's river Lee runs dark when an End Wind approaches. The audience follow the responses of seven characters who face ultimate ecological meltdown.

Figure 5: WORLD: *My skin's dissolving into a thousand wrinkles* ... Mairín Prendergast as WORLD. Photo: Stephan Koch

A creative cooperation between the University, the Cork School of Music and Cyclone Repertory Company resulted in public performances of *Cork's World Theatre* in UCC's Aula Maxima in 2010 (for further details see Boyd/Schewe 2010).

These events offer examples of theatre pedagogies which take to the streets in order to foster thoughtful communities both in and beyond the classroom.

3 Professional Theatre and Theatre in Education

Whilst there is a good professional theatre infrastructure in Ireland with access to theatre spaces across the country, there is little evidence of education/outreach strands connected to venues. The Abbey Theatre in Dublin has a dedicated Outreach officer with some other theatres offering content aimed at a school audience or occasional community engagement projects. One such programme was run by *Change of Address*, a collective of artists (actors, directors, applied theatre workers) who engage in performative work with refugees and asylum

seekers[7], working towards the production of plays, where refugees perform for the community. *Change of Address* has operated since 2015 and is committed to running theatre workshops with refugees both at the Abbey Theatre rehearsal space[8], as well in Direct Provision centres (adult refugees), as well as a number of Arts Centres around the Dublin area. Indeed, as Finneran points, out, often outreach/education programmes can be based in Arts Centres which offer a wider range of services and may not have a performance space. Here again Finneran notes that 'embodiment and engagement with drama which lies beyond the theatre walls'(111) is visible, but possibly there are ways these venues, with the right support, could channel the engagement through their doors. One such avenue has been a change in theatres' relationship to 'Educational Theatre' with the Arts Council 2012 review of how curriculum plays can be supported recommending further funding for the sector. The fortunes of companies working in Theatre in Education/ Theatre for Young Audiences in Ireland has been mixed from long established companies such as TEAM Theatre, which regularly performed to over 10,000 young people annually in a school setting, closing their doors in 2014 after 38 years in operation to newer companies such as Cyclone Repertory which has grown school audience from 1500 in 2010 to 27,000 in 2018 (primarily in a theatre setting) giving an indication of the state of flux.

4 Performative Arts in Primary Level Education

Primary schools in Ireland (for children aged 4 – 12) have a curriculum area entitled 'The Arts Education' containing the subjects Visual Arts, Drama and Music. Whilst Visual Arts and Music featured in the previous curriculum (Govt. of Ireland, 1971), the inclusion of Drama as a subject in its own right was a significant development when the current curriculum was published in 1999. Finneran (2008) provides a chronology of events which he believes contributed to the achievement of subject status for drama beginning with a report on the arts in education published by the Arts Council (Benson, 1979) which stated that drama both as a methodology and as an activity in its own right warranted more attention. Three national conferences on drama in education were organised between 1987 and 1989 which brought prominent international drama practitioners to Ireland and in the 1990s, a series of conferences organised by the National Association for Youth Drama (now called Youth Theatre Ireland), continued to build on this advocacy for drama (Finneran, 2008). The 1990s saw considerable activity in educational policy and curriculum reform culminating in the publication of a White Paper in which the importance of the arts in education featured strongly. This was followed by the signing into law of the Education Act (1998) and the following year the curriculum was published (Govt. of Ireland, 1999). The 1999 curriculum

[7] See http://changeofaddresscollective.com/

[8] See https://www.irishrefugeecouncil.ie/event/change-of-address-free-theatre-workshop-for-young-refugees

sought to maintain the philosophical underpinnings of its predecessor (Govt. of Ireland, 1971) but was also influenced by constructivist theory and by the work of Bruner (1960) and Vygotsky (1975) in particular. The achievement of subject status for Drama marked a significant milestone in the history of curriculum development in Ireland and has generated much interest among those working in Drama Education in other jurisdictions.

John Mc Ardle, who worked as the drama consultant to the National Council for Curriculum and Assessment (NCCA), the body charged with devising the curriculum, wrote a pamphlet around the same time as the curriculum was developed entitled 'Flying on both Wings' (McArdle, 1998) wherein he put forward a theory of drama and theatre in education. Having examined classroom practice, he argued that educational drama had moved too far from theatre and lost so much of its essence that we were 'effectively flying on one wing' (McArdle, 1998, p. 4). He was critical of the way in which dramas were neatly -packaged and teacher-controlled meaning that the spontaneous nature of the subject had been lost.

The Drama Curriculum is described as being 'improvisational in nature' and as one would expect in light of Mc Ardle's comments regarding spontaneity, there is an emphasis on 'living through a story and making it up as they go along' (Govt. of Ireland, 1999, p. 6). However, the term 'process drama' is mentioned in the curriculum document also without adequate definition of/ or differentiation between the meaning of those terms.

With respect to content, the curriculum is built around elements common to theatre and drama namely 'role and character', 'time', 'place', 'action', 'significance' and 'genre' but rather than prescribing how these elements are to be explored, it states that content will be based on 'some aspect of life, on the child's experience or on the content of some other curriculum area' (p.9). On the one hand, this offers flexibility and autonomy to teachers to include subject matter of relevance to their own students and to become makers of curriculum. On the other hand, these features set it apart from other subject areas on the Primary Curriculum at that time. The particular implementation of process drama - 'drama to explore feelings, knowledge and ideas leading to understanding' as highlighted by Finneran (2016) was a further feature that placed Drama 'at odds with the rest of the primary curriculum'.

The exemplars which appear in the Teacher Guidelines document (Govt of Ireland, 1999b, pp66-91), designed to support the implementation of the curriculum, feature less 'process drama' with its characteristic conventions or strategies and more of the 'living through' type, meaning that teachers would need to be familiar with improvisation and comfortable responding in the moment. This type of teaching marked a significant departure from that which had gone before.

Writing about the phenomenon of curriculum development and change in the Irish context, Walsh (2016, p. 12) highlights the absence of the 'roadmap required to move from the contemporary practice to the policy aspiration'. The

1999 Drama Curriculum might be a case in point. Continuing professional development in the form of in-service was offered to all teachers. Drama was the last curricular subject on the programme of in-service. It comprised three days - two facilitated training days and one school-led planning day. One third of each of the two facilitated days had to be given to using drama as a methodology to advance the Irish language (Gaeilge) - a political knee-jerk reaction to a high profile report on the Irish language report at that time. This meant that less time could be given to grappling with the new emphases in the curriculum. Further, whilst in-service for other curricular areas included additional in-school support from subject-specific advisors, this was not made available for Drama. Instead, in-school support was made available for 'The Arts' generally. Given that Drama was a new addition to the curriculum and required a different kind of engagement with children, the lack of specific in-service was among the reasons making it difficult to embed in schools.

The curriculum states that 1 hour per week is to be allocated to each Arts subject, however studies have shown that Drama fares worst of the three subjects with 43% of teachers spending less than 30min per week on Drama (INTO 2009). Often this limited time is linked to teaching other subjects with drama as a methodology rather than the standalone subject that it is in the curriculum.

Governmental focus on Numeracy and Literacy caused a further pressure on time allocated to Arts Education – with Drama being the first to feel pressure. There has been some movements towards greater support for Arts Education subjects in recent years through initiatives such as the Arts in Education portal (a resource for Arts across primary and secondary with a focus on 'building a community of practice within arts and education) and Creative Schools. Creative Schools is a funded programme that aims to understand, develop and celebrate arts and creativity in schools through collaborative opportunities such as Creative Associates and Clusters. Creative Associates are arts professionals that work with schools to help them develop a creative plan for the school, connecting into existing networks and supporting the voice of young people in the decision making process.

It should be noted however, much work remains to be done in developing drama in this area specifically in supporting teachers as artists in their classrooms and as those with primary responsibility for curriculum. It is worth noting that the primary school curriculum is currently being reviewed and redeveloped and interestingly there has been a move away from prescribed curricula towards more flexibility and teacher autonomy, as evidenced in the recently published Primary Language Curriculum (Govt. of Ireland, 2018). It remains to be seen at this point what status Drama will hold in the redeveloped Curriculum. Notwithstanding the flaws in its articulation and implementation, the naming of Drama as a subject on the national Primary School Curriculum is a signifier of its value in the Irish context.

5 Performative Arts in Second Level Education

Music and Visual Art have existed as subjects in second level since the formation of a national curriculum, however Drama/Theatre has not featured. As noted by Keating 'The transition from primary to secondary school. . . .marks the cessation of all formal exposure to drama in an educational context' (2015). Learning in/through/about theatre at second level has been slow to develop for a range of reasons. As noted at Act 3 in relation to primary level the introduction of a curriculum at second level has been delayed due to an unresolved discourse as to Theatre or Drama and Process or Product. In recent years a short course in Artistic Performance has been introduced during the junior cycle of second level education. This course focuses on the 'product' of performance with the broadest possible interpretation of what Performance might be, including 'drama, music/music theatre, dance and visual art', however in the curriculum outline of what the course might look like a theatrical performance is used as a model. Across the new junior cycle curriculum the 'process' of drama has been introduced with assessment in Oral Presentation in English possible through 'performance including drama'. The potential of these changes at junior cycle to act as a spring board for further engagement at senior cycle is also visible with the National Campaign for the Arts calling for a feasibility study on the inclusion of Drama and Theatre Studies as curriculum subject (note the cover all name) as part of the 2018 budget submission. Initiatives such as the UCC based *Theatre Connects* that seek to build further networks of support for theatre across the spectrum of education are also welcome in this context.[9]

This is not to say that Theatre does not happen in Second level schools – there is a strong history of theatre production during transition year (fourth year) across schools in rural and urban settings. Transition year is framed as a 'break' between Junior and Senior cycle with a focus on students gaining life skills. Transition Year mission statement:

> To promote the personal, social, educational and vocational development of pupils and to prepare them for their role as autonomous, participate and responsible members of society. (Dept of Education 3)

That a theatre production is often part of this process points towards the potential for learning from the collaborative participation of staging a play. However the plays selected for production tend to be from the musical theatre/classic modern script repertoire with a focus on the students acting/performance skills.

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[9] https://www.irishexaminer.com/breakingnews/ireland/theatre-symposium-attendees-call-on-government-to-integrate-theatre-into-all-levels-of-educational-curriculum-849713.html

Performative Arts in Third Level Education

Theatre education in Third level in Ireland covers a diverse range of offerings from introductory Post Leaving Cert courses, for example at the Cork based CSN College and Kinsale College of Further Education which give students a general understanding of Acting based skillsets.

While the emphasis in Institutes of Technology tends to be on theatre practice, in University-based programmes there is a focus on the integration of practice and research. There are of course individual quirks to these general statements, with Lir Academy (Trinity College associated) very much focused on Acting and Technical Theatre.

Below are three sample outlines of offerings from UCC, DCU and TCD.

University College Cork — *Department of Theatre*

During the undergraduate programmes students have an opportunity to explore the rich potential of theatre as a *performative* art form. The word 'performative' is closely associated with ways of 'doing/making', and in the UCC Theatre context, especially, ways of 'creative doing and making'. Furthermore, 'performative' contains the element 'form': in most of the undergraduate modules students will engage with 'aesthetic form', including aspects of voice, rhythm, movement, presence, co-presence and space. It also contains the element 'formative': during students undergraduate years, through intensive study and performative practice, students will experience an important personal development and be equipped to become constructive, creative players in various communities.

The Theatre programmes offer three main areas of study which bring together theatre practice, theories of theatre, and texts in context. At the heart of this study is a commitment to learning through practice: students understand theatre better by getting up and doing it. This doesn't mean that the students don't engage in philosophical discussions or struggle with difficult academic arguments, but it does mean that the lecture is not used as a main mode of teaching and learning.

During their time in UCC students have opportunities to develop practical, creative, and analytical skills in drama and theatre studies, developing work on their own initiative and as part of collaborative and cooperative creative teams. Students are encouraged and supported in the development of their interpersonal and intrapersonal skills. All of these skills are important in the study of theatre, but they are also transferable into many other work and social contexts.

The *MA in Theatre & Performative Practices* in UCC is designed to produce flexible, empowered theatre artists who want to develop innovative, cutting edge work. It provides a challenging and supported space for recent graduates and professional practitioners who know performance can be world-changing as it can be entertaining. Students will learn to follow their instincts and explore their unique creativity, within a rigorous critical context and research

environment.

Further offerings includes an *MA in Arts Management and Creative Producing*, developed in partnership with Cork Opera House showcasing new forms of collaboration between the academy and the profession through innovative teaching, learning and research practices. Finally the *PhD in Creative Practice*, a dynamic, practice-based doctoral programme for emerging and professional artists, whose work moves across multiple arts disciplines.

Scenario Forum

The SCENARIO Project

at UCC is a concrete example of bridge building between the performative arts and pedagogy in higher education.

It is based on the premise that the prevailing models of Business and Science urgently need to be complemented by the *Arts as a model for education*. Scenario considers especially the performative arts to be a rich source of inspiration for teachers and researchers across all academic disciplines. While the project originated in the Modern Languages it is distinctly interdisciplinary in orientation and open to research perspectives from across all academic disciplines. Scenario has grown and significantly increased its impact over the years. In its first decade more than 200 authors from over 20 different countries contributed to the journal, individual articles are accessed between 2,000 and 15,000 times.

What started out as a journal continues to evolve to now encompass a book series, a forum for conferences and symposia, an archive, and a correspondents' initiative where people from around the world report on the state of performative teaching, learning, and research in their respective countries. Through its various activities Scenario aims to promote a performative teaching, learning and research culture at all levels of education. In this context note the following recommendations, a result of the 6th Scenario Forum Symposium (21-22 September 2018) in Hanover.

Dublin City University — ***Drama Education at the Institute of Education***

Drama Education sits within the School of Arts Education and Movement at the Institute of Education, Dublin City University. There are four full-time staff on the Drama team, two part-time staff as well as visiting staff from the fields of Drama and Theatre Education. The Drama team has evolved from a rich tradition of drama education and theatre at St. Patrick's College, where many of the current national leaders in drama education first encountered national and international pioneers in the field.

All students on the *Bachelor of Education programme (B. Ed)* undertake modules in Drama Education in their first and second years. The aims of the first year module are to explore students' personal histories with drama and drama education and to introduce them to approaches to drama in the primary school context. The module combines practice and reflection as students engage with the art form of drama through their own experience. Students explore how to design drama lessons for use in early years settings. The aim in second

year is that students build upon their experiences as a participant in drama and approach the subject as a teacher who will seek to plan and facilitate drama in the classroom. Students practically explore and reflect upon issues of motivation, development and focus in drama. Students are required to present an adaptation of a published drama and facilitate elements of that drama with their peers both as an assessment and as a preparation for their classroom practice.

The B. Ed. students have the option to take a 'major specialism' in the second, third and fourth years of their programme. This is a recent, significant development whereby students undertake an additional five modules in areas including Leadership in Drama Education; Drama as a Framework for Integration and Inclusion, The Drama Continuum (Process Drama to Theatre); Drama and Embodiment and Drama and Early Childhood Education. The inclusion of Drama as part of the suite of subjects offered for major specialism is not insignificant given that the major specialism carries 25 credits (ECTS). From the year 2019 onwards, approximately twenty five students per year will graduate with a major specialism in drama.

All students undertaking the *Professional Masters in Education (PME)* take a module in Drama Education and have an option to take a minor specialism in the field.

All B. Ed and PME students undertake action research projects and Drama Education is offered as a strand on both programmes.

Students undertaking degrees in *Human Development* at DCU have the option to take Drama Education module and students on the *Bachelor of Education in Early Childhood Education* study Drama as part of a module on 'Play and Learning'.

Drama Education lecturing staff support students, both at Masters and Doctoral levels, undertaking research in the field of Drama/ Theatre Education, Embodiment, Early Years Education, Literacy and other related fields.

Trinity College Dublin —***Drama in Education Strand – Masters in Education***

Drama is offered in two distinct Schools at Trinity College Dublin: within the Department of Drama, in the School of Creative Arts (at undergraduate and postgraduate levels) and within the School of Education, as part of the Master in Education (M.Ed.) programme (postgraduate level only).

Within the School of Creative arts, students can choose either a *Bachelor of Arts in Drama and Theatre Studies*, or a *B.A. in Drama Studies* and another subject. In the latter option, under the heading 'What is Drama?' the website description states that "Drama and the insights from studying performance can be applied in the fields of medicine, politics, education and more".[10] This is a four-year course which requires students to combine drama with another subject (outside the Drama Department) and is housed in the Samuel Beckett Theatre. Students graduating from the Department of Drama develop

[10] https://www.tcd.ie/creative-arts/drama/undergraduate/ba-drama-other.php

a performance-based portfolio and are required to stage a number of plays, performed in the Samuel Beckett theatre, as part of their degree.

On the other hand, students graduating from the *Drama in Education M.Ed*. (School of Education) develop a practice-based portfolio and are required to design a number of lessons, using Drama in Education, facilitated in their own teaching contexts, as part of their degrees. Within the School of Education, Drama in Education is one of the eleven strands of the M.Ed., a course designed for teachers interested in researching the effects of using drama as pedagogy.

The course is internationally renowned, as it was created in collaboration with Cecily O'Neill (often associated with process drama) and Prof. David Davis, in 1998. Designed and run by Prof. Carmel O'Sullivan, it is a three-year course, including four Drama and Theatre in Education modules, one Academic Literacy module and the writing of a 20,000 words Dissertation drawing on DiE as research. It is worth noting that the Drama in Education Master attracts students from all over the world, as it is designed for long-distance education (monthly podcasts and an intensive summer school). Hence, it positions Ireland as centre-stage for training future Drama in Education practitioners.

Drama in Education is also offered within the *Professional Masters in Education* (PME) programme, as a minor elective. More recently the Language Education strand of the *Master in Education* has been offering one module titled 'Embodying Language' created by Erika Piazzoli in 2016. This particular module is for second language teachers researching the effects of embodiment for language acquisition.

Finally, Drama in Education is offered as part of the Trinity Centre for People with Intellectual Disabilities. Rather than a subject on its own, drama is used as a means to facilitate the teaching and learning of creative arts subjects, aimed at students with cognitive and intellectual disabilities. The usefulness of drama for people with disabilities, including Autistic Spectrum Disorder, has been thoroughly documented (O'Sullivan, 2015) and has generated a number of associations, including Asperger Syndrome Association of Ireland (ASPIRE), who are committed to working with children and young people through drama work.

7 Epilogue: Expected Future Developments

Future dreaming — As a formal educational discipline across all levels theatre and performative arts are still in nascent stages in Ireland. There is much possibility then to see a flourishing development across all areas and sectors where performative pedagogies offer lively modes of creative development across the curriculum while also developing a diverse set of practices and possibilities for performative arts practices which might live under the umbrella of 'theatre'. We still have work to do to shake off the 19th century legacy that lingers around the word theatre, which conjures a place and a class habitus (see Finneran regarding numbers of regular theatre attendance for example). In practice though there is a lively 'scene' of performative arts practice that is

critical of political stagnation, flexes the limits of perceived formal requirements of theatre making and continues to develop new ways of making and thinking 'theatre' for the Irish public and internationally. This ranges from grassroots work with community groups to interdisciplinary professional companies who are working in new forms including site specific work. As many artists survive juggling many roles, including making work with communities, there is often a more blended perception of arts-making (rather than a clear sense of community art vs high art, or making art for specific audiences), this is in part due to the scale of the country but also the economic reality in Ireland and the Arts Council Policies around artists in community settings, schools, and residencies. There are opportunities then to foster this integrated or blended approach further rather than making more stringent boundaries between strands and identities. We have scope to consolidate these diverse offerings within university programmes, to develop diverse curricular engagements for primary and secondary levels, to continue to engage adult audiences through enrichment and outreach programmes at all levels and to look for ways where a-typical learners can be integrated and given platforms for learning and expression across all education and public fora.

In Ireland theatre studies as a discipline has only recently emerged from within literature and languages departments and has slowly gained recognition beyond linguistic contours. Also, university and educational settings are still primarily discursively driven but we are working towards parity and recognition of other modes of knowledge that theatre and performative practices provide. The Performative Arts & Pedagogy Glossary project will contribute to articulating this aim in the longer term. It is crucial that the arts sectors form an alliance to shore up resources and value arts which are being ever denigrated in the utilitarian enterprises of corporate and neo-liberal universities and societies. One emerging platform for this is an inter-institutional organization, IMBAS, (an old Irish word meaning "creative, poetic, and performed wisdom"). As their webpage further explains:

> IMBAS facilitates communication between institutions and individuals, promoting scholarly discourse and modes of practice concerning knowledge creation through performance and performance-related creative practice. Committed to ensuring that arts practice research is fully accepted and valued as an important mainstream academic discourse in Ireland.

This and other collaborative, co-operative frameworks will be crucial to developing a thriving, diverse sector across public and civic life in Ireland and beyond.

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Figure 6: Image from UCC Final Year Students' performances 2019. Image: Marcin Lewandowski

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A Appendix - List of Associations related to Performative Pedagogy

Professional Associations

— ADEI – Association for Drama in Education in Ireland

The Association for Drama in Education in Ireland (ADEI) was founded in 1999 and is a voluntary professional organisation which aims to encourage and promote the use of Drama in Education as a methodology and as an art form; to engage in activities which promote an understanding of drama; to liaise with other drama and educational organisations in this endeavour and to provide a forum for people engaged in drama to share experiences and to support one another. A core part of the work of the organisation is to devise continuing professional development workshops for teachers and drama/theatre practitioners. The organisation has succeeded in offering about three workshops per year since the year 2000 and is therefore a well-established provider of CPD in the area of Drama and Theatre Education. The association's website (www.adei.ie) is also a source of support for teachers and practitioners. A subcommittee for curriculum matters has been established in recent years in response to the rapid changes in the Irish policy and curriculum landscape. The subcommittee completed a manifesto outlining a vision for Drama Education in 2017. The subcommittee is actively involved in advocacy work and has met with the National Council for Curriculum and Assessment (NCCA) and The Teaching Council to discuss developments in policy and curriculum. ADEI is a member of the International Drama/Theatre and Education Association (IDEA) and a proud affiliate of the International Drama in Education Research Institute (IDEIRI).

ACAE – Association for Creativity and Arts in Education

ACAE is a national network of educators concerned with the promotion of creativity and the development of the imagination through the arts. The seeds for the establishment of ACAE were sown in the dialogues and practices of a group of primary school teachers involved in teacher professional development for the arts.

ETAI - Encountering the Arts in Ireland

ETAI is an alliance of organisations and individuals whose main objective is the development, promotion and practice of the arts and education in Ireland particularly in the context of arts and education for children and young people. http://etai.ie

TYAI – Theatre for Young Audiences Ireland

TYAI is the national association representing and promoting professional organisations and individual artists whose work primarily focuses on engaging Irish children and young people through theatre. TYA Ireland provides a crucial link between members, the arts sector, the wider community and government.

www.TYAI.ie

YTI – Youth Theatre Ireland

YTI is the national development organisation for youth theatre. Established since 1980, Youth Theatre Ireland is unique in its commitment to youth-centered drama practice. At Youth Theatre Ireland, we know that youth theatre is a place to develop young artists and young citizens and we promote youth drama opportunities that focus on the artistic, personal and social development of young people. Supporting over 60 Youth Theatres across Ireland www.youththeatre.ie

CREATE - National development agency for collaborative arts in social and community contexts

Our mission is to provide advice and support services to artists and arts organisations working collaboratively with communities in social and community contexts.

CREATE supports artists across all artforms who work collaboratively with communities in different social and community contexts, be they communities of place or those brought together by interest. http://www.create-ireland.ie

Amateur Associations — ***DLI - Drama League of Ireland***

DLI aims to support, nurture and enhance the aspirations and activities of practitioners in the amateur theatre sector through education, training, advocacy and advisory services.

As the national resource service for the amateur theatre community in Ireland and as a voluntary arts organisation, the DLI seeks to o develop, maintain and improve services for voluntary arts practitioners. https://www.dli.ie

ADCI – Amateur Drama Council of Ireland

ADCI is the federation of amateur drama festivals for the whole of Ireland - North and South. A.D.C.I was founded in 1952 and has coordinated the running of preliminary drama festivals and All Ireland festivals ever since. The principal objects of the Council are to foster, develop, promote and encourage amateur drama in Ireland and to organise annually All Ireland Drama Festivals. http://adci.ie

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Country Report

Performing Arts & Pedagogy: An Austrian Perspective [1]

Ulrike Hatzer, Dagmar Höfferer, Julia Köhler, Sieglinde Roth, Michael Wrentschur

1. https://doi.org/10.33178/scenario.13.2.4

This report resulted from a number of meetings in the context of *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary* (for further details see the report by Woodhouse 2019). Representatives from five different countries (Austria, Germany, Great Britain, Ireland, Switzerland) have contributed to the project, engaging in an interdisciplinary and intercultural exchange that aims at an increased awareness of (culture-)specific concepts and associated terminologies that are applied in Performative Arts and Pedagogy contexts.

1 Introduction (Dagmar Höfferer)

As far as theatre education is concerned, Austria offers a variety of forms of experience – artistically, socially and pedagogically. In what follows five authors from different backgrounds in theatre education will attempt to illustrate this landscape.

This report has been quite a challenging process as the authors came together without any prior extensive discussion on the topic and also had to express themselves in a foreign language. Some of the authors are well-known in the Austrian landscape of Performative Arts and Pedagogy; others were invited to participate in this project and comment from a non-Austrian position. The observations from a non-Austrian perspective are highly appreciated and underline the necessity of further systematic development in the area Performing Arts and Pedagogy in Austria, for example by designing both short and long-term courses for theatre pedagogues who wish to develop professional expertise in specific areas.

Each section of this report has been written by another person. The authors' different and partly also overlapping perspectives give the readers a first impression of the complex Austrian Performative Arts and Pedagogy landscape.

All of the authors are experienced in the field of teaching drama and theatre; their perspectives are based on personal experience within specific professional contexts. Even though quite challenging, working on this report has been a worthwile process for us, and we hope to continue to take stock of past and present developments in the area of Performative Arts and Pedagogy in Austria. However, we see the need to expand our collaboration to arrive at an even fuller, more comprehensive description of the Performative Arts and Pedagogy landscape in Austria.

2 The Country Report as a Work in Progress (Ulrike Hatzer)

To come up with a country report was a difficult procedure for the Austrian 'stand-up-delegation' of the international Glossary-Conference in Cork, as no Austrian group had existed before. As Michael Wrentschur from the University in Graz and a founding member of the initiative group InterACT could not come to Cork, he and colleagues from Germany started to mobilize Austrian researchers and practitioners with a specific interest in the building of bridges between the performative arts and pedagogy. Thus a delegation was formed, some of the members had already known each other, and others had not. The results were two very constructive online-conferences and several e-mails between the members of the Austrian 'group in development' prior to meeting in Cork for the first time as a group. Until then, we had formulated abstracts of our impressions on the Austrian Performative Arts and Pedagogy scene and exchanged opinions as a basic preparation for the online conferences. In Cork we put faces to the abstracts and, together with our international colleagues, started a discourse about the different aspects of and attitudes about this wide and diverse field of Theatre in Education / Drama & Community / Theaterpädagogik / Drama in Education / Applied Theatre / Performative Arts in Context, etc.

We still have a long way to go, but consider this report as an important step on our way to describe the rich Austrian landscape of performative arts in different contexts, including the key terminology used in these contexts. As authors we have decided to view this report as a joint project, but also felt we should present it as a 'many-voiced' text that reflects the authors' different individual approaches and perspectives. Furthermore we decided to begin this report by outlining its challenging genesis to emphasise the point that the lack of professional umbrella organisations in Austria meant we had no institution or organisation we could turn to for support or commitment.

2.1 Views on Austria, the Performing Arts and Pedagogy

Austria is, despite of Vienna and four or five smaller cities like Linz, Graz, Klagenfurt, Salzburg with about 100.000 to 200.000 inhabitants, a rural country. While in Germany institutions like the Federal Organisation for Youth Education (bkj), the Federal Academy for Cultural Education Wolfenbuettel

(ba), or regional academies for teacher education etc. were established as an answer to what happened in Germany during the Second World War, this did not happen in Austria. As Austria right after the war was regarded and regarded itself as the first victim of the Nazi regime, the foundation of those institutions as instruments of democratization of the society and its administration did not take place. Comparable umbrella organisations do not exist, but remain an aspiration for those who give shape to the field today.

Performing arts in religious rituals and popular theatre etc. were – especially in rural areas – an important cultural instrument and never an object of professionalisation. Consequently, the tradition of doing theatre is an important historical heritage and leads to an understanding of theatre being, until today, accessible to everyone. The necessity of a special discipline (like theatre pedagogy) was and perhaps is not that relevant for a vivid theatre practice in diverse contexts. Moreover, the different rusticities have been creating different structures of communities and cultural life.

2.2 What Can Be Seen from My Outside Position? – Overview of Institutions, Organisations and Cooperations, Offering Programmes, Studies and Courses

This chapter is a personal view on details in the Austrian landscape of Performative Arts and Pedagogy and shows the efforts of establishing organisations dealing with drama and theatre. There is a variety of study programmes, including programme-specific certifications, however, I am not aware of any overview of all the existing different programmes and courses in the *Performative Arts and Pedagogy* field.

The lack of representation at institutional/association level reflects the fact that those of us who aim to develop the field further have as yet no political voice, and the lack of internal reflection and development means that there are no transparent, nationally and internationally recognised quality standards yet.

In my short research, nevertheless, I found two institutions which take some responsibility of the topic. One institution is Assitej Austria. Its main focus is on theatre for kids by professional artists. They run a programme which is called Masterclass Theaterpädagogik, but this term is just the name of a workshop for professional artists and theatre pedagogues. It is no Master in the sense of attending or graduating from a training programme.

In 1997 the *Österreichisches Institut für Theaterpädagogik* was set up by the Federal Ministry for Education and Cultural Affairs, but did not continue to exist for a long period, which can be seen as indicative for the erratic situation within the Performative Arts and Pedagogy field in Austria.

With quality standards similar to those used by the Bundesverband Theaterpädagogik in Germany, there would be discussions and reflections about the discipline itself, a debate about what we are doing and scope for further development and exploration (for artists as well as for pedagogues).

The good news is however: When nobody asks for standards, there is a

lot of freedom for development and innovation. And indeed, the ability and willingnness to cooperate seems to be extraordinarily high in Austria – perhaps a positive result of a scene which is not nationally regulated.

The following examples may help to illustrate this: There are organisations calling themselves Institut – like Institut Angewandtes Theater (IFANT) or Institut für Sozialpädagogik Stams. They set their specific focus and define their own standards; for this reason, the quality of both of these programmes are not comparable to each other.

There are few associations cooperating with the German Bundesverband Theaterpädagogik (BUT) in order to have their graduates certified. I can see the call for certification growing, as well as the need for a discussion what could and should be an Austrian approach to it.

There are organisations like AGB or SpectACT who offer BUT-certified courses in Theatre Pedagogy mainly for social and political fields, which the participants have to pay for. Other organisations offer trainings and in cooperation with Colleges, University Colleges of Teacher Education or professional associations (for example Assitej). They call themselves professional theatres even though they really are theatre pedagogical centers, e.g. the Theater am Ortweinplatz, Graz, as part of ÖBV Theater, Landesverband Steiermark (called LAUT!).

Looking at all these different approaches to Education in Drama & Theatre Pedagogy, I see a wide range of theatrical understandings with different combinations of aesthetic and processual outcomes.

2.3 Last But Not Least: Universities

In Austria there is a difference between *Lehrgänge* (courses students have to pay for, whose standards are not controlled by any meta-structure, and not necessarily accessible to BA or MA programmes of other universities), and *Studium* (university studies whose quality standards are controlled by academic bodies and whose programmes are obliged to realise the curriculum, usually without fees).

There are a few courses (called *Lehrgänge*) with different emphases, e.g. Bruckner University in Linz, which focuses on actors, or *Theaterpädagogik* at the KPH Wien/Krems, which gives an insight into various aspects of drama and theatre. In autumn 2019, the University Mozarteum started an international Master Programme *Applied Theatre – Artistic Practice and Society*, which is a regular course of studies, so the graduates obtain certification.

3 "History" of *Theaterpädagogik* in Austria – Different Story Lines and Narratives (Michael Wrentschur)

There have been different sources, story lines and narratives regarding the development of Theaterpädagogik in Austria: One of them is connected

with youth theatre like *Theater der Jugend* in Vienna[2] or *Theaterpädagogisches Zentrum Graz*[3]. Another is linked to the *Lehrstückspiel*, a creation by Reiner Steinweg (Steinweg 1995), who offered trainings in Austria, and to Augusto Boal, who was in Austria several times and whose "Theatre of Oppressed" inspired a lot of forum theatre groups, network and courses.[4] Theaterpädagogik is also connected to an Austrian-wide movement and to organisations of Theatre with/by Amateurs (OEBV)[5] or the Austrian section of IDEA (International Drama /Theatre and Education Association) and the International Drama in Education Conference, organised biannually by IDEA Austria. Moreover, Theaterpädagogik has a history in the stately theatre houses like in Graz, Linz, Bregenz as well as in the off-scene.

I am sure that there are some more narratives with different ways to understand the background of Performing Arts and Pedagogy in Austria. Currently, I see the situation as follows.

Fragmented Scenery, Competition and/or non-Perception

From my experience and perspective these different narratives and developments have led to strongly fragmented scenarios and contexts, which often do not have contact with each other, which sometimes claim the "sole right of representation" or/and which are in a more or less unvoiced competition regarding the economic, symbolic and social resources. And this is connected to tensions between more artistic or/and more educational self-conception, more product-oriented or/and more process-oriented approaches, and more social and/or political perspectives. For the various contexts and organisational forms in which *Theaterpädagog*innen*, applied theatre activists and facilitators work, there is no professional umbrella organisation or platform representing all the professional expertise and interests.

Various Courses, Training Opportunities and Study Programmes but NO regular University Studies

In advanced education lots of fee paying courses, trainings and fields of study can be found; some are more focused on the socio-pedagogical side, some are more focused on the artistic side, and some are only linked to Universities of Applied Studies.[6]. At the moment there is only one university study programme in Applied Theatre at Salzburg University of Performing Art (see Ulrike Hatzer's section).

No Ongoing Research, Academic and/or Professional Discourse

From my personal view it must be said that in Austria there is a lack of continuous professional and academic discourse and/or research on Theaterpädagogik with its different approaches, histories, practices, effects,

[2] www.tdj.at/theaterpaedagogik/tdj-du/ [last access Nov 15, 2019]
[3] tao-graz.at/ [last access Nov 15, 2019]
[4] argeforumtheater.at/ [last access Nov 15, 2019]
[5] oebvtheater.at/ [last access Nov 15, 2019]
[6] The courses in most Austrian universities are free of charge.

impacts etc. Although there have been some case studies, master and doctoral theses at different universities, it is obvious that more can be done – and this would support all the activities in the field of Theaterpädagogik.

4 Theatre/Drama in Schools and in Educational Contexts (Dagmar Höfferer and Julia Köhler)

This chapter deals with theatre and drama in the field of pedagogy, which does not only pertain to teachers but also to people in pedagogical professions (such as leisure educators, social educators, people in the field of medical education) who use theatre methods for their work.

4.1 Theatre as a Subject – Theatre/Drama as a Didactic Approach in Schools

Working with theatre in school has a very long tradition in Austria, but 'theatre as a subject' does not generally exist – except in some schools with an autonomous curriculum. Unlike in Germany, where theatre as a compulsory subject has become established as a third artistic subject in several states (beside music and visual arts), in Austria theatre – if at all on the curriculum – is usually included in the series of non-obligatory extra-curricular activities or elective subjects. If integrated into the curriculum, this is mostly due to the commitment of individual school principals or teachers who have understood the educational value of theatre.

In Austria, uniform decisions by the school authorities to embed theatre in the curriculum are still pending. The second interim report on the Future of Schools published in 2008 by the Federal Ministry for Education, the Arts and Culture contains recommendations on cultural education in the school context.[7] With regard to the low significance of art and culture in Austrian schools (cf. second interim report 2008: 90), explicit reference is made to the educational effects of theatre in schools, but a non-binding recommendation remains to understand theatrical learning as a principle tied to all subjects and not to establish it as an independent subject.

Therefore, the establishment of theatre as a school subject remains a challenge, while theatre as a didactic approach is increasingly used in schools, as a different way of learning, as a method of holistic education, as a way of integrating emotions into the learning process.

[7] ExpertInnenkommission, Zukunft der Schule (2008): Zweiter Zwischenbericht; online available www.educult.at/wp-content/uploads/2011/08/Zweiter-Zwischenbericht-der-Experten-zur-neuen-Mittelschule.pdf [last access Nov 15, 2019]

4.2 Curricular Requirements

Visual Arts Education and Musical Education are part of the curriculum, Handicraft Lessons (Werken; technisches / textiles Werken) are established in primary school (Sek I / 10 to 14 years) and secondary school (Sek. II, students from 14 to 18 years). In secondary school students in 11th and 12th grade have to choose between Visual Arts Education and Musical Education.

The curriculum of the Elementary School of 2012 contains, in brief, the educational and teaching tasks of the extra-curricular activity *Darstellendes Spiel*. The curriculum of the general special school (for children with specific needs) also regards the subject of drama as a non-compulsory activity "in authorization for school-autonomous curriculum provisions" (curriculum of the general special school, Annex C1 2008)[8]. In an excerpt of the curriculum of the AHS (Allgemeinbildende höhere Schule, a type of a secondary school), the subject "drama" is found in the list of optional subjects and extra-curricular activities: "Drama is a creative process that must involve all pupils. The cooperation also extends to preparatory work such as the procurement and production of props, stage sets, posters or invitations."[9]

Certain upper secondary schools with specific curricula offer theatre/drama as a subject that can be chosen for A-level exams (called *Matura/Reifeprüfung*) in Austria. There is no general information with regard to establishing such curricula, and rather diverse approaches are accepted by the Ministry of Education. Teachers who teach theatre as a subject for A-level exams are slowly beginning to exchange their ideas and experiences. In general, however, there is a lack of professional dialogue between theatre teachers. One reason for this could be that there is no official university education for theatre teachers in Austria and thus no prior networking opportunities. The extent to which theatre is taught as a third artistic subject still depends solely on the commitment of individual schools, principals and teachers who choose to get additional professional training.

Most vocational colleges (= Berufsbildende Schulen, from 9th to 13th grade) and vocational schools (Berufs- und Polytechnische Schulen, accompanying practical job training from 9th grade upwards) do not offer any art-education-based subjects apart from the Secondary School for Fashion (Höhere Lehranstalt für Mode), the Secondary School for Artistic Design (Höhere Lehranstalt für künstlerische Gestaltung), the Secondary School for Tourism (Höhere Lehranstalt für Tourismus), the Secondary School for Economic Professions and Colleges for early childhood pedagogy. However, those that do offer some arts-based courses (varying by the type of school) usually do not work specifically with theatre. There are some subjects where theatre work can be integrated as a didactic approach (i.e. German Language

[8] Curriculum of the general special school, Annex C1 2008; online available at www.cisonline.at/fileadmin/kategorien/BGB_I__N_13_Anlag__1.pdf [last access Nov 15, 2019]

[9] Complete legal regulation for curricula – general secondary schools, version of 31.08.2017 online available at https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10008568&FassungVom=2017-08-31

& Literature/Social Competence & Personal Development (in Vocational Colleges); Creative Design/Communication are some of the names of creative subjects in Vocational Colleges).

In contrast, some upper secondary level forms of Gymnasium (AHS/High School) place specific emphasis on the arts in the curriculum or focus specifically theatrical, musical or visual arts.

Educational and teaching responsibilities ("Bildungs- und Lehraufgaben") in the curriculum of all kinds of school types allow the teacher to work with theatrical skills in many subjects, even increasingly in so-called "MINT-subjects" (Mathematik, Informatik, Naturwissenschaft und Technik), which can be compared to the English STEM (Science, Technology, Engineering and Mathematics).

In the last years the amount of research for principles of teaching, didactics and methodology has been increasing, because a number of master studies have been established (for example Master Studies in Vienna/Krems, Linz, Innsbruck, etc.). These studies are an additional professional qualification option, but quite expensive and without a guarantee for a teaching job in theatre or in schools. In the last two years nearly all colleges of teacher education have started to offer workshop series dealing with Theaterpädagogik and drama skills to work with children and young people. While such workshops are without doubt beneficial, the aim should be to provide theatre teachers with adequate academic training opportunities.

4.3 Four Ways to Teach Theatre as a Subject – Theatre/Drama as a Didactic Approach in School

With theatre not being a regular subject in Austrian schools, four ways of teaching theatre can be identified, against the background that theatre has to compete for subject space in the curriculum with with science and language subjects, sports (and others).

UUE ("Unverbindliche Übung") is an extra-curricular activity in primary and secondary schools. Taking part is voluntary and attendance not mandatory.

WPF ("Wahlpflichtfach") is an obligatory elective in the 6^{th} to 8^{th} class (10^{th} to 12^{th} grade). If students choose this subject for two or three years, they are entitled to take A-level exams in this subject at the end of 12^{th} grade. However, a "Wahlpflichtfach" in lower secondary school is an elective with no specific exam.

Autonomous Changes of the Curriculum: A school can decide to change a number of teaching subjects and choose different content to be obligatory. Any modifications have to be confirmed by all the teachers and by SGA (= Schulgemeinschaftsausschuss;" a council of nine people consisting of teachers, parents and students who are in charge of important decisions concerning their school) and by the "Bildungsdirektion", the provincial board of education. New curricula have to be written to create an autonomous type of school with an artistic focus. It is a way of school development ("Schulentwicklung"). Many of

those special types of schools are very successful; they often have enormously creative output shown in stagings, various productions, collaborations with professional theatres and artists. But there are only few of those schools in every federal state. A lot of other schools work with a lot of ambition and dedication, too, but without any federal resources.

Projects: For a limited period of time groups or classes work together with artists, with professional theatres, participating in contests and in festivals, etc. Some organisations offer funding programmes for projects (such as KulturKontakt Austria). Project work with professionals is – together with drama / theatre teaching as a method in nearly all subjects – the most frequent way of teaching the performing arts.

Some schools cooperate with professional theatres, sometimes for a longer period (e.g. Burgtheater, Volkstheater in Vienna, stages of the provincial capitals such as Landestheater in Salzburg, Lower Austria, Upper Austria, Styria, the Tyrol, Vorarlberg).

Even schools without an autonomous focus on the subject *Theater* work regularly in a cultural context. The National Center of Competence for Cultural Education[10] (formerly ZSK = National Center for Cultural Work in Schools) calls for participation in KuBi-Tage (Days of Cultural Education)[11] starting with the *Aktionstag* in 2016, followed by *KuBi-Tage* in 2018 and 2019, which allowed creative school projects in the cultural fields to be visible all over Austria, portrayed on the website of *ZSK/NCoC*.

4.4 Connecting with Different Traditions

In Austrian debates focusing on the Performative Arts and Pedagogy reference is often made to different traditions, including especially Drama in Edcuation (Dramapädagogik). Drama in Education is influenced by the Educational Drama of Dorothy Heathcote and successors. About 40 or 50 years ago, some English teachers brought drama techniques for learning like “Teacher in Role“ and “Mantle of Expert“ to Austria, and disseminated a wide range of drama conventions in many teacher training workshops.

Process Drama / Drama pedagogy originated from the foreign language subject tradition. Various conceptual disputes between theatre and drama pedagogy are due to the fact that in practice there is rather a sub-theoretical methodological eclecticism and few theoretically elaborated concepts and empirical research, so that further foundation and research of theatre pedagogical processes seem necessary. Even if theatre pedagogy in the German-speaking context is divided into different terms, it nevertheless follows some basic principles in school-work: The playful confrontation with the world in a sanction-free space enables experiences that can contribute to building up and consolidating

[10] www.ncocfuerkulturellebildung.at (website under construction) [last access Nov 15, 2019]

[11] www.bundeszentrum-zsk.at/kubi-tage-2019/ (website under construction) [last access Nov 15, 2019]

knowledge. Unlike in the professional theatre the performance of a play is often not the primary objective, rather the drama-/theatre-related pedagogical process itself. This implies that teachers often be caught between artistic demands and pedagogical tasks.

4.5 Empowerment of Teachers

Schools have been very creative in terms of labeling the kind of theatre practice in their institution. A very old one is Playing on Stage. The official term in the school system is Darstellendes Spiel, which combines performing arts and play. Other terms include: Theater, Kulturwerkstatt, Bewegung & Gestalten, Sprechtheater, Musiktheater. Often, other areas of artistic practice are linked to theatre work, including dance & movement, music and stage design.

To team up all theatre teachers (no matter whether they have any theatre education or not), the teachers themselves have set up working groups to discuss establishing theatre teaching in all schools. These groups are growing because teachers are looking for new ways of teaching and learning – and they find theatre pedagogy to be an important tool. The ZSK (Bundeszentrum für schulische Kulturarbeit) commissioned by the Ministry of Education, coordinated the work of an association of teachers for theatre in schools (Bundesarbeitsgemeinschaft Theater in der Schule / BAG-TiS) since 2011. In 2019 this work was taken over by the National Center of Competence für Kulturelle Bildung, its successor organisation located at the Pädagogische Hochschule Niederösterreich (University College of Teacher Education Lower Austria). The association is now called *Netzwerk Theater in der Schule*. Teachers from all over Austria from all levels of education meet once a year at a large conference dealing with current topics, inviting experts, involving theoretical and practical work and opportunities to network. Teacher education institutions (universities and university colleges of teacher education) are also involved in this process.

In order to strengthen the subject at schools and integrate it in the regular curricula, it is important to empower the network of all teachers, from elementary to university level. Teachers and teacher educators who work with theatre methods should know more about each other's work. Throughout Austria, teachers are trained in many areas of art education. They find special offers for theatre education, acting, improvisation and theatre of the oppressed, clown and speech training and many other subjects offered by the university colleges of teacher education. There are also courses lasting several months or years. You can see all the information on the website of NCoC; in addition, a monthly newsletter is published (called *Infoletter*).[12]

[12] see www.ncocfuerkulturellebildung.at [last access Nov 15, 2019].

4.6 Teacher Education outside the School Context

OEBV THEATER and IDEA AUSTRIA take an advisory role in these matters. The "OEBV Theater" is the umbrella organization for non-professional theatre in Austria with the goal of promoting the diverse forms of folk and amateur theatre, as well as school and youth theatre, but also theatre for seniors, forms of inclusion-based theatre and initiatives in the areas of theatre pedagogy, Drama and Theatre in Education, and quality development in non-professional theatre.

IDEA (= International Drama / Theatre and Education Association), an association known all around the world with its branch IDEA Austria[13] has been working on that educational theatre topic in an international context for a long time (since 1991); in Austria this work started as early as 1974, when the first congress with drama in education-speakers from different parts of the world took place; since then the biannual congress has taken place in different regions, including Styria, Carinthia and Burgenland. It seems that this pioneering project has in the meantime been noticed and is supported by the Ministry of Education, by the Universities and the University Colleges of Teacher Education.

Regarding internationalisation, there are also connections to the following associations: AITA/IATA (= Internat. Amateur Theatre Association) and IDEA WORLD (= International Drama / Theatre and Education Association)[14], as well as other institutions working in the field of theatre education (for example EDERED / ADDA). WAAE (World Alliance for Arts Education) combines the work of IDEA, ISME (International Society for Music Education), INSEA (International Society for Education Through Art) and WDA (World Dance Alliance). It would be great to see UNESCO Austria to play a more active role in the field of arts education.

4.7 Qualification to Teach Theatre

A further challenge is the fact that representatives of the other artistic subjects do not necessarily support theatre as a school subject, as this would mean to compete for teaching time and resources. However, if representatives from all artistic subjects would join forces the chances for the introduction of theatre as a subject might well increase.

So far, teachers can specialise on theatre only through further education and in service training courses. The prerequisites for an adequate theatre teaching training would have to be similar to those in other artistic subjects and maintain a balance between the artistic and pedagogical-academic quality. In order to meet the complex requirements of the subject, professionally trained teachers are needed. While tendencies towards the professionalisation of the subject have been evident for some years now, there is still a lack of training

[13] www.facebook.com/idea.austria/ [last access Nov 15, 2019]
[14] see ideadrama.org [last access Nov 15, 2019]

programmes that offer solid theoretical training in combination with a training in performative practices.

Ideally, an institution providing training and performances, called *Theaterpädagogisches Zentrum* (TPZ), should exist in every Austrian town, as a centre for theatre-based teaching and learning. In Vienna, for example, a TPZ has existed for quite some time, and its work has been influenced by the methods of Hilde Weinberger (1913-2002).[15]

Nearly all the University Colleges of Teacher Education of all federal states offer teacher training in different intensity and quality; but there are only few ways of qualification with a certificate, e.g. a master's degree. There are calls for concerted collaboration with universities and participation with teachers' education all over the country. Through cooperation with all institutions (inside and outside the pedagogical context) it would be possible to reach all students and help them develop their aesthetic capacities as well as their social skills.

4.8 Recommendations

Considering all those details, recommendations for the further development of the Performative Arts and Pedagogy field in Austria should include the introduction of an academic teacher training programme for teaching positions (*Lehramtsstudium*) that includes training in theatre methods such as drama, improvisation, Theatre of the Oppressed and many other forms of theatre. Teachers who have completed the programme, for example, would then be able to use theatre methods in the context of language teaching/learning and for social needs of a group.

Similar to the situation in other artistic subjects, future teachers of theatre should be provided with an adequate basic academic training in their field that focuses equally on artistic *and* pedagogical skills.

Cooperation between artists and teachers for training in arts education should be a common feature in every type of school, for every young boy or girl. It should be as standardised as the subjects Visual Arts or Music. Theaterpädagogische Zentren (TPZ) should be available all over the federal provinces of Austria.

Another recommendation is to encourage professional (action) research for pedagogical and artistic education. The topic should be viewed from different perspectives, evoking a discussion between artistic and pedagogical institutions, whose members would be required to talk at eye level and, most importantly, to learn from each other in both theoretical and practical work. The collaboration of all the relevant institutions should be encouraged, including, for example, arts faculties at Universities, Teacher Training institutions and third level institutions which specialise in different art forms, for example, the *Institut für*

[15] For detailed information see „Das Wiener Schultheater an der Schwelle zum 21. Jahrhundert – eine Stellenwertbestimmung¸ Diplomarbeit des Instituts für Theater-, Film- und Medienwissenschaft; written by S. Kreuzer (2009), online available othes.univie.ac.at/4051/1/2009-03-1_9703958.pdf [last access Nov 15, 2019].

Theater-, Film- und Medienwissenschaft (University of Vienna), the *Mozarteum – University of Music and Dramatic Arts,* Salzburg, the Kunstuni Graz – *University of Music and Performing Arts Graz,* and the *mdw – The University of Music and Performing Arts, Vienna.*

5 *Theaterpädagogik* / Theatre Work in Social Fields / Theatre in Context / Communicating Theatre (Sieglinde Roth)

In Austria we have the peculiar situation that the job market in several contexts demands "Theaterpädagog*innen", even with completed academic studies, but there are still no degree courses of the subject at any university. The discipline has a long tradition of being pushed back and forth between scientific universities and teacher training colleges on the one hand, and universities of music and performing arts on the other.

The underlying reality is a wide range of working possibilities in this field, with each of them requiring different skills. In some contexts it might process work and (socio-)pedagogical qualifications, in others more professional artistic qualifications. There are definitely some reservations as well as a certain competition between the two "ends" of the spectrum.

In my opinion there are two main reasons why in Austrian theatre and opera houses departments for communicating theatre and opera are growing.

Society is changing. As state theatres in Austria are mainly publicly funded, they are dependent on public support. Only a small part of the Austrian population can afford theatre and opera performances on a regular basis though. Thus, theatres have to justify their existence and, since only full houses are economically acceptable, they also need to find new audiences. Professional theatre/opera houses have to offer more than the traditional performances in which the audience is a passive consumer. Consequently, programmes around the actual performances, such as introduction speeches and workshops, are becoming customary in many places.

Actually, artists have a certain responsibility for the society they live in. "L'art pour l'art" may have worked in former ages, but it certainly does not meet the needs of the 21st century. An increasing number of theatre practitioners accept this responsibility and develop interactive, participative forms of performance practice.

Theatre Institutions

Representatives of both fields, the professional theatre and theatre pedagogy, meet within the cultural education departments ("Vermittlungsabteilungen") of professional theatre and opera houses. In the meantime, nearly all theatres have engaged "Kulturvermittler*innen", who work in teaching performative art and pedagogy, not only for schools.

*Theaterpädagog*innen* are frequently called *Theatervermittler*innen* (art mediators). They often mediate between art and pedagogy. It is evident that

the departments are growing *and* the borders between educative and artistic work are slowly disappearing. It is about time that universities, colleges and all relevant educational institutions and academies take both aspects into consideration and devise study programmes which meet these needs.

6 Theatre/Drama in Fields of Social and/or Political Work (Michael Wrentschur)

Theaterpädagog*innen, applied theatre activists and facilitators work in contexts, fields and organisational forms outside the mainstream theatres. They collaborate for/with social services and organisations, cultural and community centres, cultural initiatives and organisations. Some (or most of them?) work on a freelance basis, some of them supported by a theatre or cultural organisation.

The applied theatre projects are sometimes connected to specific institutions like prisons, care homes or hospitals, sometimes the projects are offered for different target groups or communities in disadvantaged, marginalized situations like people experiencing poverty, people with special needs, migrants and refugees, jobless or homeless people. The applied theatre/ Theaterpädagogik projects are joining with public spaces, community centres or urban/rural districts/areas/regions, or the projects are linked to issues like drug or violence prevention.

And there are some groups and initiatives that understand their theatre work as a contribution to social inclusion and/or political participation (e.g. by Legislative Theatre). These initiatives and projects are often understood as artistic/theatrical/cultural social interventions and/or performative social research with the aim to stimulate personal, social or political change, like e.g. InterACT in Graz.[16]

In all these theatre activities links can be found with the professional social and community work regarding aims and action fields. Nevertheless, it has to be emphasized that theatre work is not social work, although there can be a lot of cooperation and synergies between the two (Wrentschur 2019). And in these cases it would help to have an understanding of these different "social fields", as I tried to explain in an article (Wrentschur 2005) some years ago, and even here: There is only little networking or (academic) research about the theatre work with social and political agendas.

7 Looking ahead into Future (Dagmar Höfferer)

The highly varied scene of Performing Arts and Pedagogy in Austria shows an abundance of artistic and pedagogical approaches; there is a lot of expertise which can be tapped into to develop the field further in the years to come. For this to be achieved it seems vital to promote the dialogue and

[16] www.interact-online.org [last access Nov 15, 2019]

increase the collaboration between theatre pedagogues, artists, academics and representatives of the Austrian educational system. We hope that this report is a helpful step in this direction.

We would like to thank SCENARIO for the opportunity to publish this country report.

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Country Report

Performative Arts & Pedagogy: A Swiss Perspective [1]

Mira Sack, Andreas Bürgisser, Georges Pfruender

1. https://doi.ogr/10.33178/scenario.13.2.5

This report offers an insight into aspects of performative arts and (theatre) pedagogical undertakings in Switzerland at public schools as well as in the university education sector. It resulted from a number of meetings in the context of *The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary* (for further details see the report by Woodhouse 2019)[2]. Representatives from five different countries (Austria, Germany, Great Britain, Ireland, Switzerland) have contributed to the project, engaging in an interdisciplinary and intercultural exchange that aims at an increased awareness of (culture-)specific concepts and associated terminologies that are applied in Performative Arts and Pedagogy contexts.

1 Considerations

With this text, we would like to offer inroads insights into aspects of performative arts and pedagogy in Switzerland from three intersecting and connecting perspectives. Following a brief general introduction, we shall describe:

- how performative arts and pedagogy come into play in public schools
- what types of courses are on offer in Universities of Education, how these Universities of Education assist teachers in the realization of their theatre projects

2

Woodhouse, Fionn (2019): The Performative Arts and Pedagogy Project – Towards the Development of an International Glossary – International Conference, 1st & 2nd March 2019, University College Cork. In: Scenario XIII/1, 99-105. URL: http://research.ucc.ie/scenario/2019/01/Woodhouse/08/en – [last accessed 8 Dec 2019]

- courses on offer by the three Theatre Academies in regard to Theatre Education

- provide detailed insight into the Theatre Education programmes at BA and MA levels at the Zurich University of the Arts

We shall also include a summary view of organizations representing Theatre Educators in Switzerland.

Our challenges are the following:

1. The three major linguistic regions of Switzerland present three differing cultural contexts with their own particular reference and influence systems. Regarding the topic of performative arts and pedagogy, we need to acknowledge these particularities which operate at content level and at language level: For example, the term «Médiation du Théâtre» - most often used in French instead of "Pédagogie du Théâtre" - emerged during political movements in France in the 70's towards de-centralizing culture and as a signifier for an endeavour to render theatre more accessible. Whilst we are aware of these differing co-existing histories, we shall focus in this paper mainly on the German speaking area.

2. According to our state of knowledge, there is no comparative study made in Switzerland regarding the national histories, institutions and infrastructure of performative arts and pedagogies upon which we could rely to provide a thorough and definitive panorama.[3]

3. As theatre and performative arts operate mostly language based, networks and professional dialogues follow this same logic beyond the country borders. This means professionals in the field of performative arts and pedagogy from the French speaking region would be in close contact with colleagues from France, those from Ticino with their counterparts from Italy, and professionals from Swiss German region would systematically exchange with those from Austria and Germany.

Whilst we fully support the title *Performative Arts and Pedagogy* as a promising and opening wording to broaden the horizon beyond traditional forms of theatre (thus welcoming also the inclusion of performance arts as a genre), we shall use in this brief report the name "theatre education" , as we refer to centres, programmes and courses which are made visible as "Theaterpädagogik" in Swiss contexts.

As we have co-written this document we realize, that it is a first step towards a more substantial text which we would wish to draft at a later stage, notably also

[3] «Studienbuch der Theaterpädagogik», a co-publication by three universities of teacher education in Northwestern Switzerland, Lucerne and Zurich names core trends and developments of the discipline without providing a systematic view. The pdf document can be accessed under: https://www.hep-verlag.ch/pub/media/import/public/7002/studienbuchtheaterpaedagogi_phzh.pdf – last accessed 24 Nov 2019

in regard to ongoing research in the field of theatre education in the French and Italian speaking regions and in regard to recent journal publications authored in Switzerland.

2 Theatre and Theatre Education in Swiss Schools

Although theatre or drama are not a school subject at Swiss Elementary Schools, a wide variety as well as a large number of theatre projects are on offer. In High Schools, theatre productions are more uniform. Whether or not theatre is part of a Swiss child's educational biography is largely a matter of chance. It depends on parents' place of residence, and therefore the assigned school, on availability of resources, on teachers' interests and a range of other intervening factors.

2.1 Swiss Education System

To understand the role of theatre in Swiss schools, a short outline of the Swiss education system is in order. In Switzerland, education is governed by cantonal law. As there are 26 cantons, we observe 26 distinct school systems within the country. However, through supra-cantonal agreements, joint committees and initiatives, these diverse systems are increasingly coordinated with one another. The latest effort in this regard is the so-called "Curriculum 21", which introduces a number of shared standards, which 21 partnering cantons wish to abide by. In addition to supra-cantonal harmonization, the new curriculum no longer lists knowledge transfer as primary education objective, but rather the development of competences. Such competences can be reached in a variety of ways – methods and principles from theatre are included as possible approaches in several disciplines but appear more as an extension of a given repertoire of methods. One element that has not changed with the introduction of the new curriculum: theatre is still not (explicitly) listed as a course in the academic programme. However, this does not imply that we do not encounter a substantial amount of theatre activities at Swiss schools.

2.2 Theatre in schools

Every teacher may offer or perform theatre with pupils in one form or another. To do so, he or she does not require any training in theatre pedagogy. Theatre can be offered as a free subject: the "curriculum 21" contains a segment „Local free subject "in the academic programme, which may be employed for theatre projects. Furthermore, in consultation with the school management, a committed teacher can offer theatre as an optional subject or integrated in any part of the curriculum (for example, as part of German lessons). It can also be the subject of project weeks which are also part of the curriculum.

In several cantons, school theatre festivals are organized in a yearly or bi-annual rhythm (most often in cooperation with a regional School of Education

(Pädagogische Hochschule). These festivals act as a kind of catalyst to initiate a variety of projects in schools within a canton, which culminate in an impressive array of performances.[4]

It is not only through committed and resourceful teachers that students at Swiss elementary schools come into contact with theatre. In addition to (freelance) theatre educators (Theaterpädagog_innen), other theatre professionals and artists do offer theatre projects at schools. These freelancers are invited by the teachers into their classes. Cantonal mediation platforms – either contracted by or integrated in a Cantonal Department of Culture or Department of Education - offer a wide range of services, from art and architecture to literature, dance and theatre (see chapter below). Schools and teachers can draw on one of these offers. In addition to maintaining the platform, cantons also provide financial support for these services. Various arrangements exist specific to each canton, which range from unconditional free access to counselling and support within a set limit of coaching hours, to arrangements of shared contributions by schools and by the canton.

The providers of these formats are in principle not part of the teaching staff at the school. They are either part of the teaching and counselling staff of Schools of Education, and thus operate within the frameworks of cantonal mandates, or are temporarily employed for a specific project. On the various cantonal platforms present they present themselves as "Theaterpädagoge", actor, puppeteer, director or performance artist. Some of them apply their working methods from their performance activities to school projects. Thus, the process and the products reflect the multi-disciplinary and varied working forms of the theatre scene in Switzerland. There are offers in which the pupils can develop a character, as for example in "Das ist ja ein Stück!"[5], and the 'Theaterpädagogin' writes a play from this material and acts as a director (script writing and directing analogue to practices in the professional theater world). Working modes of other types of approaches remind one more of methods of devising theatre: their starting point is a question and the product at the end relies on the process. The offer called "Grenzmomente", for example, asks the students about all the different crossing moments in life[6]. In the process, they search for a form of the product, that involves the spectactors in a reflection about the same question. The outcome of this process could be a play as well as room installation with interactive elements.

The situation in Swiss High Schools (Gymnasium) is somewhat different. In contrast to music or the fine arts, theatre is not a school subject at grammar schools either. Nevertheless, most of the High Schools have a long tradition of large annual theatre performances. Mostly, this tradition is rooted in a humanist-bourgeois theatre tradition that informs school activities. Highschool

[4] The "Luzerner Schultheater Tage" celebrated in 2018 its 30th anniversary, https://www.zebis.ch/news/luzerner-schultheatertage-feiern-jubilaeum. The festival "Schultheatertreffen FHNW" has been organized for 17 years. For details see: https://www.fhnw.ch/de/weiterbildung/paedagogik/kurse/9263293 – last accessed 22 Nov 2019

productions are still strongly realized in modes of acting and directing analogue to traditional canons of theatre practice. The processes are strongly product-orientated, and the source material is mostly a classical or modern play by established authors.

In summary, a wide variety of theatrical works can be encountered in Swiss elementary schools: More oriented towards curricular educational assignments – multimedia projects based on content or an artistic research approach, as well as acting and directorial analog forms. They are offered and carried out by teachers (with or without expertise in theatre education) and by freelance theatre educators (Theaterpädagog_innen) or other theatre and art professionals. The range of theatrical processes and products instigated at elementary school level is probably wider than at grammar schools.

3 Programmes and additional offers concerning Theatre Education at Universities of Education (Pädagogische Hochschulen)

3.1 Universities of Education: General context in Switzerland

There are eighteen Universities of Education (Pädagogische Hochschulen) [7]which offer programmes for the training of teachers with various foci such as kindergarten, primary and secondary schools or specialized education (Sonderpädagogik). [8] Twelve of these institutions are situated in the German speaking area, four in the French speaking area, and one in the Italian speaking area. The Universities of Education were created at the beginning of 2000, replacing the teachers' training colleges which were called «seminars» in the German speaking region. Their former teaching modes and content had only been partially in tune with requirements of the university system. The reformed structures and formats of the University of Education are aligned with the Bologna system. The Universities of Education operate in a professional network, sharing evaluation and accreditation procedures at a national level. As a Swiss particularity, they are also tied to cantonal supervision and are obliged to negotiate specific agreements on an annual basis with the respective cantonal Departments of Education. These include financial contributions and negotiation of services to be rendered in the production of adequate learning material, the co-supervising of students in praxis modules in schools of the canton, the counselling and coaching of teachers and a targeted offer of further education programmes for teachers. Embedded in this logic, a range of theatre education programmes have been developed by Universities of Education for

[7] Data on student intake and further statistical details: https://www.bfs.admin.ch/bfs/de/home/statistiken/bildung-wissenschaft/bildungsabschluesse/tertiaerstufe-hochschulen/paedagogische.html – last accessed 24 Nov 2019

[8] More details on: https://www.swissuniversities.ch/fileadmin/swissuniversities/Dokumente/Kammern/Kamme_PH/17020_Merkmal_de_Hochschultyp_Def.pdf – last accessed 24 Nov 2019

teachers who are motivated to learn more about ways of introducing theatrical strategies and theatre in the school curriculum.

3.2 Theatre Education at Universities of Education

Nine Universities of Education offer courses of Theatre Education to students at Bachelor and Master levels. These courses vary in their formats and foci. Most of these courses would emphasize ways of learning through doing, allowing students through collective play situations to reflect on approaches to process oriented and open-ended learning.

Objectives of such courses include the building of an awareness concerning aesthetic experiences of a body performing in space, of theatrical experiments followed by acts of translation, which would allow the development of scenarios adapted to schools. Visits of theatre performances are also systematically part of the courses as a standard minimum. All Universities of Education offer punctual theatre pedagogic interventions in the various parts of their programmes of general education. These include self-presentation skills (Auftrittskompetenz), performative reading, or play – directing. These interventions are most often included in the programmes for students specializing at entry level education (kindergarten and first year of schooling) usually taught by actors or professionals in theatre pedagogy.

The University of Education of the University of Applied Sciences and Arts of North-Western Switzerland offers as sole pedagogical institution in Switzerland an elective programme which merge theatre and arts education, thus allowing the inclusion in its courses of various hybrid forms of contemporary art production. Rather than considering specific sectors of arts as reference, the programme addresses topics such as 'diversity' and 'play as research method' as unifying elements which are discussed from various angles and disciplinary perspectives throughout the three-semester programme.

3.3 Further Education and Counselling

Four Universities of Education offer certified further-education programmes in the field of Theatre Education which are tailored for teachers wishing to acquire new competences in the initiation, planning, realization and reflection of theatrical projects in schools. Besides working on their own communication skills, the participants are also introduced to exemplary play formats which can be integrated in the learning environments of schools. As these programmes have been on offer for a decade, a growing network of teachers with a passion for performative arts and pedagogy function as relay for school theatre festivals and as multipliers to support the arts in schools.[9]

[9] See for example the certified programme CAS jointly offered by School of Education Zurich and School of Education North Western Switzerland: https://www.fhnw.ch/de/weiterbildung/paedagogik/spezialisierte-angebote-kader/2019/cas-theaterpaedagogik?wbph-tp=01&gclid=CjwKCAjw98rpBRAuEiwALmo-ygXVLYT-OkTnZJYgGvpfdRlp_y0ocvURC8-cNcneVAbD4TptyYXnBoCkXQQAv_BwE – last accessed 24 Nov

Competence centres of theatre education (Theaterpädagogik) exist at five Universities of Education, offering assistance to teachers in the conceptualizing, planning and realizing phases of theatrical projects. These services - subject to cantonal agreements - provide teachers with a free access to coaching at any stage of a theatrical process or production. Three of these Competence Centres also support or organize regional school theatre festivals in dialogue with schools and teachers.[10] They also develop learning material for schools. The Competence Centres are seen as partners in the shaping of cantonal and regional policies concerning the support of theatre in schools.

Academic staff working in the fields of theatre education at Universities of Education are in the vast majority graduates from the former „Schauspiel Akademie Zürich“ (today: Bachelor and Master programmes in Theatre Education at Zurich University of the Arts). Graduates of the “Schauspiel Akademie Zürich” are distinguished by the fact that they were taught acting for two of their four-year studies. Thus, students of School of Education benefitting from courses in the field of “Theaterpädagogik” or teachers having participated in one of the described further education programmes would be strongly confronted with acting analogues of working methods in the field of body, self and space perception.

In the current context informed by the Bologna reform and by general societal trends towards measurable and efficient learning outcomes, the professionals involved in theatre education at the Universities of Education experience difficulties in meeting the challenge of keeping open spaces for the exploration towards (self) discoveries and for the creation of unconditioned aesthetic experiences. The standard format of courses of 45 min, and the pressure to provide tangible outcomes to all learning units on offer at the University, seriously hamper any kind of effort to create immersive learning situations.

In regard to schools, we note that the current reform “curriculum 21” offers new possibilities: Promoting competence-based teaching, it supports transdisciplinary teaching strategies. It names theatre education as a possible instrument in various learning settings. However, it does not explicitly provide a recognized space of its own for theatre education.

4 Performative Arts and Pedagogy : Studies of «Theaterpädagogik» at the Universty of Arts, Zurich (Zürich Hochschule der Künste ZHdK)

The academic programme *Theaterpädagogik* was initiated in 1973 by Felix Rellstab who created this new section as part of the former Academy of Acting Zürich (Schauspiel-Akademie Zürich). Over the past 20 years, the organization has undergone several major structural reforms and has been integrated into

2019

[10] Luzerner Schultheatertage (since 1989), Schultheatertreffen in Aarau (since 1987), Bündner Schultheaterfestival (since 2017).

the Zurich University of the Arts (ZHdK). The localization of Theatre Education (Theaterpädagogik) in the arts marks from the beginning the positioning and reference to artistic and aesthetic practices. A striking development in terms of an extended understanding of art has significantly shaped the study of theatre education in the last 15 years. The fixation on drama is gradually receding in favour of a broader understanding of performative and researching theatre practice.

4.1 Bachelor Theatre Education (Theaterpädagogik ZHdK)

This Bachelor programme is still closely linked through its curriculum with the neighbouring disciplines of the field of theatre (acting, directing, dramaturgy and stage design).

The principles in acting, the know-how for staging and the reflecting of contemporary theatre praxis are offered as a joint foundation programme. As of the second semester, students are encouraged to focus on specific topics. They can do so through individualized trajectories which are part of the university structure and brought together through project work.

Theatre Education focuses on work in differing institutional and social contexts (schools, theatres, specific life realities, particular expertise) and addresses the needs of participants through artistic practices which are understood as experimental settings. A process of searching is a central component. Scenic thinking, reflection about dramaturgy, and setting of a playing field towards education processes at the junction of an awareness of self and world are core to the ways of accompanying students during their project work. Through the thorough and critical reflection of praxis, the transmission of an implicit pedagogy can be revealed which we consider a defining moment for the Bachelor programme. During the academic trajectory the focus is on the educational potential of art and theatre reception, including the testing of analytical, artistic and art educational approaches.

Essential learning processes activated in the context of studies at the University of the Arts are characterized by research-based work in various narrative formats, and by a search for strategies of representation. Research spans from the inclusion of biographical material to the ethnographic exploration of milieu and the searching self-questioning in socially dense and tense spaces/places. It seeks differing transformative processes, which allow found material to be performed. Differing narrative forms dissolve the dialogical fixation of drama and join narrative moments with documentary material or technical narrative devices to allow form and content to come into an art inspired mutual relationship. Performative action understood as extension of the theatre praxis tests the borders of theatrical forms of expression which can include the refusal of conventions of audience and players.

Most of the professional theatre educators in the German speaking part of Switzerland (which includes academic staff, professionals employed at Counselling Centres or in Theatres) are graduates from this study programme

at the University of the Arts.

4.2 MA Theatre Education University of Arts Zurich ZHdK

The Master programme targets students with a Bachelor degree in theatre education or neighbouring disciplines (theatre, art education, sciences of art and culture, education, teaching degrees) as well as applicants with a documented professional praxis in theatre education.

Building on the Bachelor programme in theatre education, the master programme reflects systematically on theatre educational praxis with the purpose to develop it further in a research-based manner. Degree holders will be in a position to undertake project work in complex contexts and to format, steer and accompany cooperation between differing partners. In this process, they understand theatre educational praxis as an endeavour which goes beyond the individual acting to connect through professional dialogue with societal trends and contemporary art currents.

Experimental modes of working and collective spaces of reflection are the point of departure for a critical identification towards an individual understanding of professional praxis. Through engagement with contemporary discourses pertaining to the field of knowledge of theatre education, the participants will sharpen their methodological and pedagogical perspectives, and become alert to specific constellations of work in regard to their contexts and situations. Social aspects within and between societies, groups, and institutions are negotiated through art-based mediation and translated into theatrical interactions.

At the end of the study, the Master project will allow the constitution of a body of material that has emerged from a research process, framed by an artistic and academic question. It is presented both as documentation as well as a performative act.

Degree holders of the Master in Theatre Education will work at the junction of society and art. They design and realize projects through which new knowledge is explored, and which facilitate new points of view on what is considered commonly known. They develop art-based strategies of work through interventions in social contexts. During the programme, they are active as multipliers, they communicate theatre educational reflection and praxis, and are qualified as collaborators at universities. Familiar with ways to access diverse praxis-based research and theoretical horizons of theatre education, they are capable to undertake solid and contextualized projects in the areas of art education, academia, and art- research and are thus qualified to pursue PhD studies.

4.3 Drama Education at other Universities in Switzerland

At the *Manufacture* in Lausanne (Theatre Academy associated to the University of South-Western Switzerland HES -SO), a certified further education programme

has been on offer since 2012 for teachers, educators and actors. It does not include drama education in its regular Bachelor/Master programmes.

The Academia Theatro Dimitri - part of the University of Italian Switzerland – specialises in physical theatre. It is currently developing a clowning education programme for educators/practitioners working in hospitals and refugee camps. Through a research initiative, it also is also building a further education programme for actors and educators specialising in educational work with disabled persons. The Academia Theatro Dimitri organizes punctual collaborations with the School of Education regarding introductions to theatre education.

5 Specialist Associations of Theatre Education in Switzerland

The *Schweizerische Arbeitsgemeinschaft für das Darstellende Spiel (sads)* (Association of the Swiss Working Group for performing arts) was founded in 1981 bringing together theatre educators and teachers interested in theatre education. *sads* supported theatre pedagogic activities, served as connecting platform for teachers wishing to realize theatre projects, and organised further education courses related to topics of theatre education. It initiated cantonal and regional play and theatre events, realized national theatre camps for children in four languages and organised the Swiss section of the Theatre Meeting for Children and Youth initiated by the European Council (from 1983 to 1996). The expert journal *spielpost* which was edited by *sads* appeared quarterly focusing on new impulses in theatre pedagogics. *sads* established privileged contacts with cantonal platforms for theatre education of several cantons. On March 10, 2004, it decided to dissolve the association.[11]

The *Fachverband Theaterpädagogik Schweiz* (*tps*) (Specialist association Theatre Education*)* was founded in 2005. It understood its role as a hub for theatre education in Switzerland, representing the interests of its members in the processes of national professional certification and organizing further education courses. It created and managed a web platform for the dissemination of events and courses related to theatre education realized by its members. It also offered counselling, services and networking. It carried out lobbying activities in the public realm and represented the voices of professional theatre educators in political fora at federal and cantonal levels. Following the merging with the association ACT, *tps* was dissolved in 2018.[12]

The *Berufsverband t* (Professional association) was founded in 2018 as a result of the merger of two specialist associations - *Berufsverband der freien Theaterschaffenden (ACT)* (Professional association of independent theatre professionals) und *tps*. A Swiss network representing independent theatre professionals ("Theaterschaffende der Schweiz / Professionnels du spectacle Suisse/ Professionisti dello spettacolo Svizzera") of the three language regions, the *Berufsverbandt* wishes to strengthen the voice of theatre in Switzerland. The

associations support multifaceted theatre work, promotes the independence of artistic endeavour, furthers the visibility of the professional activities of its one thousand eight hundred members, and is committed to improving the framing conditions for independent theatre production. The association continues to carry through all the activities formerly assumed by ACT and *tps and* organises the yearly Swiss artists exchange in Thun.[13]

[13] Details of the association *t*. see: https://a-c-t.ch/de/first-menu/ueber-act/berufsverband-t – last accessed 24 Nov 2019

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Analyzing the Degree of Consensus in Current Academic Literature on Critical Pedagogy [1]

Catalina Villanueva and Carmel O'Sullivan

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Abstract

Critical Pedagogy is a philosophy and approach to education which has influenced theory and practice for almost 50 years, most recently in the fields of Applied Drama and performative pedagogy. However, what exactly is understood by Critical Pedagogy in the 21st century is unclear, and whether its roots still align with the ideas and practices of its progenitor Paulo Freire is uncertain. Therefore, this systematic review of literature aims to explore the interpretations of Critical Pedagogy presented in 100 peer-reviewed papers published in recent times. After identifying frequently emergent themes in the selected literature, which are associated with the work of Freire, this paper examines the degree of consensus around Critical Pedagogy's transformative aim, its associated democratic classroom approaches, and the concepts of conscientization and praxis. Through this analysis, the review distinguishes a number of peripheral discussions that are related to a modern/postmodern debate within the literature. This paper concludes by asserting that there are more points of convergence than of divergence in the various interpretations of Critical Pedagogy available in the articles surveyed. We suggest that the current branching out of Critical Pedagogy has not been rendered devoid of core meanings as an educational tradition, one which holds considerable potential for the field of Applied Drama, and for other forms of performative education.

1 Introduction

The term 'Critical Pedagogy' was popularized by the Canadian scholar Henry Giroux to identify a defined area of study that emerged in the last half of the 20th century (Gottesman 2016). Following the Frankfurt School's critical theory, early exponents of Critical Pedagogy recognized the political and ideological nature of knowledge production and dissemination (Kincheloe 2008). They saw schools as places where dominant views and beliefs can be legitimized and normalized, while marginalized knowledge is silenced.

However, critical pedagogues also advanced that schools could become spaces for resisting hegemony (Giroux 1981). In this, and several other aspects, critical pedagogues were greatly inspired by the writing of Brazilian educator Paulo Freire. Based on his literacy work with peasants in South America, Freire (1970) explored how the contradiction between oppressors and oppressed could be disarmed through education. In his seminal book *Pedagogy of the Oppressed*, Freire (ibid) denounced the 'banking' model of education for promoting a view of the teacher as the holder of knowledge and students as its unquestioning recipients. As an emancipatory alternative, Freire proposed democratic methods that valued the creative power of both teachers and students and encouraged a more humane relationship between them. For Freire (ibid), education, which is a political act, can motivate conscientization (*conscientização*), whereby the oppressed develop a critical awareness of their situation and their possibilities for exerting change through praxis, that is, transformative reflection and action. Freire's theories became central for the Critical Pedagogy movement, influencing educators from all over the world (Giroux 1985; Pinto Contreras 2008).

In the Applied Drama area, perhaps the most evident example of those inspired by Freire and Critical Pedagogy is Augusto Boal. He has been recognized as a translator of Freire's theories into the domain of theatre (Darder et al. 2009). Like Freire, Boal (1974) worked with illiterate peasants in South America, using participatory theatre as a platform for critical reflection. Similar to Freire's (1970) denunciation of the banking concept of education, Boal (1974) also rejected the traditional passive role of spectators in Western theatre. As an alternative, he advanced the Theatre of the Oppressed (TO) approach. Through TO, Boal (2002: 15) promoted an active stance in spectators, who influence theatrical action directly, becoming "spect-actors" rather than spectators. Beyond Boal, several Applied Drama authors have also adhered to the work of Freire and Critical Pedagogy theorists (see Aitken 2009; Alrutz 2003; Crutchfield & Schewe 2017; Dawson et al. 2011; Finneran & Freebody 2016; Manley & O'Neill 1997; O'Connor 2013). In fact, by 2003, Sharon Grady had noticed the growing value that the discourses of Critical Pedagogy had gained within the Applied Drama field. However, she also highlighted the risks of embracing these discourses without due consideration to the potential for both liberation *and* repression that they entailed, as had been denounced by poststructural feminists such as Ellsworth (1989), Lather (1998), and Weiler (2001). Grady (2003: 79) invited Applied Drama proponents to avoid "accidental" ideological alliances by thoroughly analyzing the meaning and consequences of adhering to Critical Pedagogy as underpinning of theory and practice. Attempting such analysis today becomes complicated because of the diversity of standpoints currently associated with Critical Pedagogy. Indeed, several authors presently refer to it as an umbrella term that encompasses a myriad of educational views and practices (Childers & Meserko 2013; Lee & Givens 2012; McLaren 2010). This is not surprising, considering that Critical Pedagogy has always been characterized by heterogeneity (Darder et al. 2009).

The explosion and branching out of Critical Pedagogy during the last two decades in light of postmodern critique (McArthur 2010) has added layers of complexity to an already multifaceted body of theory and practice that Grady (2003) examined.

Given that several different and even contrasting perspectives are currently located under the banner of Critical Pedagogy, questions about its unifying concepts come to the fore: what are the shared perspectives that allow its various expressions to be positioned under this umbrella term, and is it possible to distinguish such common perspectives in theory and/or practice? Or has Critical Pedagogy so expanded that there are no longer shared interpretations of its aims, concepts or practices? These questions need to be considered to pave the way towards a future analysis of its relationship with Applied Drama and performative pedagogy more generally. Moreover, considering these questions is important to preserve the self-reflexivity that characterizes Critical Pedagogy (Kincheloe 2007). Although a number of valuable volumes have been published that discuss the development of Critical Pedagogy in the 21st century (Darder et al. 2009; Macrine et al. 2010; McLaren & Kincheloe 2007), these include a select number of contributions generally by preeminent figures in the field. It is arguable that additional studies are needed that examine the way Critical Pedagogy is currently being understood by a wider audience of authors who are not necessarily specialized in this approach, but who might nonetheless find theoretical and practical meaning in this educational tradition. Examining the points of convergence and divergence among current authors interested in Critical Pedagogy is what motivates this literature review.

2 Methodology

This review is part of a larger study and involves the analysis of 100 articles from scholarly journals published between 2007 and 2014 that deal with the subject of Critical Pedagogy. The collection of sources was conducted via Academic Search Complete and ERIC search engines, using the relevance sort option for their display. The first 100 articles that mentioned Critical Pedagogy in their title, abstract or key words were selected and only those written in English or Spanish were included. The specific time parameter was chosen to reflect recent developments. A randomized search was deemed appropriate to enable the examination of a diverse sample that included both theoretical and practical accounts. This randomized search also allowed for the inclusion of authors coming from a variety of fields who are writing in journals of education and other areas. In this way, we hoped to gain an understanding of the interpretations of Critical Pedagogy developed by a wide sample of authors.[2]

Due to the academic nature of the search engines used, the vast majority of articles included refer to formal classroom practices, although a few cases of non-formal education exist within the sample. We acknowledge that Critical

[2] For the full list of journals see appendix.

Pedagogy informs both formal and non-formal educational experiences and that the results of this review might have been different, and perhaps more exhaustive, had we used other strategies for the search of papers.

A thematic analysis approach (Braun & Clarke 2006) was employed to examine the interpretation of Critical Pedagogy visible in the 100 articles. QSR NVivo software (version 10) was used to collate and code the texts, following Saldaña's (2009) coding strategies. From this, two main theoretical points of reference emerged: principles and concepts associated with the work of Paulo Freire, and, just as in Grady's (2003) account, a debate between modern and postmodern perspectives. We realize that we are bound by our own positionalities as researchers and thus acknowledge that different readers might have centered on other themes or might have arrived at differing interpretations.

This paper will begin by identifying the principles and concepts of Critical Pedagogy most pervasive within the 100 articles. The points of agreement and conflict around these notions will then be examined, determining how unified the overall understanding of these concepts is within the selected literature. It is important to note that in exploring these questions there is no attempt to arrive to an ultimate single definition of Critical Pedagogy. Such a task would be self-defeating, and entirely contrary to its heterogeneous nature (Darder et al. 2009). Still, we hope that this review can provide a useful indication of the current state of Critical Pedagogy that can serve as a platform for discussion and further analysis in the Applied Drama field, and for those interested in critical education in general.

3 Setting the Scene: Different Approaches to Critical Pedagogy

An overview of the selected literature confirms that "Critical Pedagogy is as diverse as its many adherents" (McLaren 2009: 61). As shown in Figure 1, it is possible to distinguish several branches of Critical Pedagogy, which could be classified into two major groups. *Applications* implement Critical Pedagogy in specific contexts (e.g. critical literacy and decolonizing pedagogy), whereas *critiques* challenge initial views on Critical Pedagogy from particular ideological perspectives (e.g. feminist pedagogy and post-Critical Pedagogy).

Despite the 'crowded scene' that this literature presents, there are a number of concepts traditionally linked to Critical Pedagogy that surface repeatedly throughout the articles reviewed. Interestingly, the majority of these ideas can be traced back to Freire's views, who is referenced in three out of every four articles, thus supporting his reputation as the "father of Critical Pedagogy" (Lynn et al. 2013: 604). Although there are other common concepts in the literature, such as *problem-posing*, *dialectics*, and *hidden curriculum*, this paper will focus on those notions that appear most prominently: notably, the transformative aim of Critical Pedagogy, its related democratic classroom approaches, and the

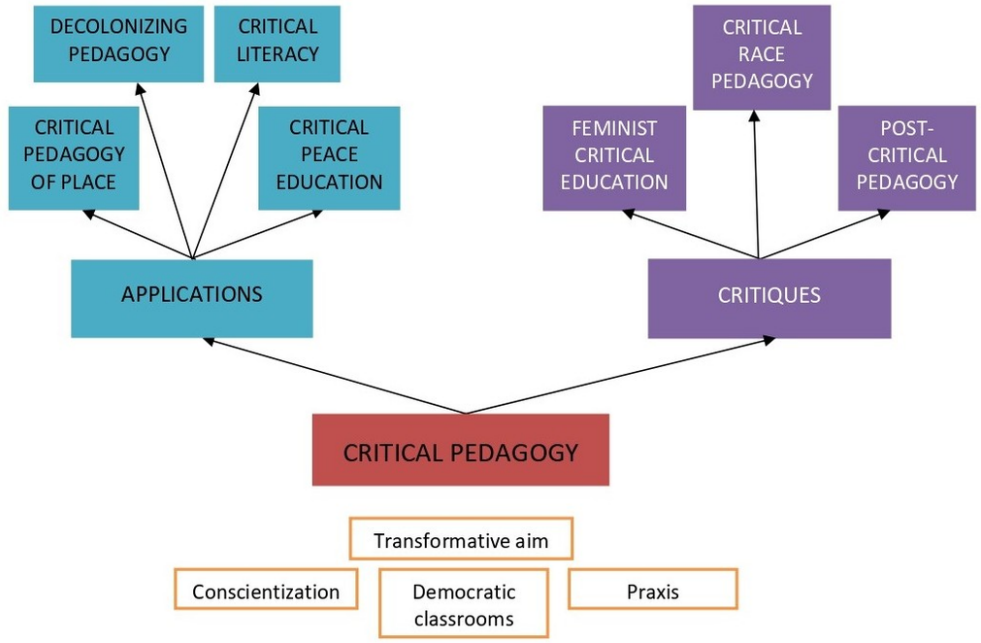

Figure 1: Main branches of critical pedagogy within the 100 articles classified into two major groups: *application* and *critique*

concepts of *conscientization* and *praxis*.

4 Current Views of Critical Pedagogy: Shared Notions and Important Debates

4.1 A Transformative Aim

An interest in the transformation of unequal social relations through education is evident in all of the articles surveyed. This confirms what the authors in the sample suggest is the characteristic that defines Critical Pedagogy, that is, the pursuit of social justice (Breunig 2009; Foster & Wiebe 2010; McArthur 2010; Tutak et al. 2011). Like Freire (1985), most authors in this sample also deem education as intrinsically political (Biggs-El 2012; Brown et al. 2014; Derince 2011; Lee & Givens 2012; Webb 2012). The notion of the political is evident in over 90% of the articles reviewed. As seems to be typical of the current zeitgeist (Cho 2010), these authors' understanding of the political does not appear related to political party affiliation but to the contributions that particular educational encounters can offer in challenging oppressive dynamics of power in society. This localist politics has consequences both for the scope of the emancipatory struggle and for the ways in which transformation can be accomplished.

Firstly, this fragmentation of political struggles is evident in the diversity

of types of oppression that the authors explore. The literature seems united in that, in its current form, Critical Pedagogy aims to combat oppression of all kinds, including that based on race and ethnicity, gender, age, ecological factors, special needs, social class, and also classroom roles (Lee & Givens 2012; Vassallo 2012; Widdersheim 2013). This diversity, as Chubbuck (2007) points out, bears testament to a strong influence of postmodern critique. While original versions of Critical Pedagogy, grounded on critical theory's modernist views, had positioned social class as the main explanatory factor for oppression, postmodernism and its suspicion of meta-narratives provoked a shift towards an analysis of multiple perspectives on domination (Chubbuck 2007). This shift is evident in the literature as no author upholds social class as a determining definition of oppression.

Secondly, this localist politics is reflected in the paths to achieving transformation that the literature presents. The majority appear to situate their approach closer to localist transformation than to revolutionary overthrowing of the structural arrangements of society. Most of the authors in the literature seem in line with Bernal Guerrero (2012) in paying heed to postmodern critique and highlighting subject agency rather than pre-imposed overarching struggles as the epicenter of emancipation. This is particularly evident in the practical experiences reported in the literature, like the social action projects organized by Vakil (2014), King-White (2012), and Bamber and Hankin (2011), which appeal to a gradual and local transformation of society. A number of authors refer to Peter McLaren's call to recuperate Critical Pedagogy's classical Marxist heredity and engage in revolutionary, anti-capitalist struggle (Breunig 2009; Ellison 2009; McArthur 2010; Rouhani 2012). McLaren (McLaren & Jaramillo 2010) seems to be concerned that by abandoning radical change in favour of small-scale, reformist transformation and identity politics, there is an implied surrendering to capitalist arrangements. However, McLaren's clarion call is not answered in the literature, with one notable exception (Fassbinder 2008). Moreover, there are authors who oppose it on the grounds of its impracticability (Ellison 2009; Neumann 2013). Hence, there appears to be clear consensus in the literature surveyed that the way towards transformation "lies in a slow evolution" (Su & Jagninski 2013: 113) and in contextualized approaches rather than radical revolution.

Even though over 85% of the articles recognize Critical Pedagogy as suitable for promoting transformation, some suggest that it must be rethought from a different perspective to become truly emancipatory, while a small number object to its transformational aims altogether. As will be explored in the following two sections, these latter writers claim that, in spite of its intentions, Critical Pedagogy is not invariably liberating and can sometimes do the opposite of what it sets out to achieve.

4.2 Democratic Classroom Approaches

Altering the verticality of traditional classroom dynamics is claimed as a central aspect of Critical Pedagogy and pivotal to its transformative aims (Kilgore 2011; Lee & Givens 2012; Motta 2013; Widdersheim 2013). Indeed, all but two of the 44 articles that examine applications of Critical Pedagogy in practice are explicit about encouraging more egalitarian teacher-student relationships. In this sense, two key ideas that are closely connected with Freire's (1970) views and which arise repeatedly within the selected literature can be identified: valorizing lived experience and engaging in critical dialogue.

Several authors refer to the cardinal importance of placing students' life experiences at the heart of any educational encounter (Markovich & Rapoport 2013; Mutemeri 2013; O'Brien 2013; Perron et al. 2010). Besides valuing the students' own worldviews as contributing to a meaningful re-construction of knowledge (Molina 2012), the fundamental role given to students' culture responds to the belief that by analyzing our own embeddedness in the larger economic, political, and ideological background we will become more critically aware (Abednia & Izadinia 2013). However, a number of authors recognize the strong emotional consequences that critical self-reflection can entail in practice, particularly when examining our different levels of unearned privilege (Czyzewski 2011; King-White 2012) and the ways in which we reproduce systemic oppression in our daily lives (Chapman 2011; Chubbuck & Zembylas 2011; Nelsen & Seaman 2011). Such self-analysis can result in students avoiding consideration of their implication in social inequities (Chapman 2011), resisting perspectives that could jeopardize their privileged position (Levy & Galily 2011), or rejecting Critical Pedagogy altogether (Nelsen & Seaman 2011). Hence, it seems that even though there is consensus about the desirability of basing learning on students' lived experiences, the evidence here suggests that the practice of critical self-reflection can be challenging and not always readily conducive of critical pedagogical aims. One possible solution to this problem proposed in the literature is to foster the development of a questioning dexterity as a preliminary and less threatening step to critical analysis of personal privilege and inequality (Nelsen & Seaman 2011). Analogously, Motta (2013: 81) believes in fostering amongst students of privilege a capacity for being "otherwise", decentering their dominant ways of seeing and acting. In this way, the selected literature is reminiscent of other developments in the area of what could be termed 'pedagogy of privilege' (Case 2013), which suggest valuable strategies for addressing the emotional taxation that critical self-examination of systemic privilege can provoke.

A second dominant issue concerning democratic methods is the use of dialogue in the classroom, which is explored in three out of every four articles. This confirms the well-established position of dialogue as a fruitful approach for the practice of Critical Pedagogy (Kaufmann 2010; Neumann 2013), again closely linked to Freire's (1970) theories. Most of the articles agree that by transforming the traditional teacher monologue into a dialogic exchange of ideas, students become empowered to critically question knowledge (Hjelm

2013), interrogating habitual ways of seeing the world and recognizing their socio-political implications (Derince 2011).

Amidst this dominant positive understanding of dialogue, a small number of articles question its democratic and empowering qualities. Kaufmann (2010) and Bali (2014) note that the feminist challenges against the alleged neutrality of dialogue were corroborated, to some extent, in their practices. In Kaufmann's (2010) experience, although dialogue was emancipatory in some cases, the power dynamics in the classroom made it unsafe for cultural minorities to speak. Similarly, Bali (2014) is concerned with the responsibility that she as the facilitator had in neglecting the voices of disempowered students in an intercultural classroom. Hao (2011) and Bali (2014) echo Ellsworth's (1989) concern with Critical Pedagogy's negative view of silence. Instead of perceiving student silence purely as failure to participate in critical dialogue, they suggest that it can also represent a conscious act of resistance (Bali 2014; Hao 2011). Moreover, Hao (2011) advocates for a less Western-centric interpretation of silence and a construal of dialogue that goes beyond speech acts, a viewpoint that has implications for the Applied Drama field, and for performative pedagogies in general (Frimberger 2017).

Although these writers represent a minority in the sample, the caveats they put forward are significant because they reiterate postmodernist concerns, manifested decades ago, in current classroom practice. However, apart from these specific challenges, the overall picture emerging is one of consensus around the empowering value of Freire's democratic approaches, which, in the vast majority of studies reviewed, are deemed practical tools for the achievement of Critical Pedagogy's transformative aim.

4.3 Conscientization

Although subverting the verticality of teacher-student practices "can be an act of social justice itself" in certain contexts (Breunig 2009: 255), there is general agreement that a key purpose of democratic classroom approaches in Critical Pedagogy is to promote conscientization, integrating social justice issues explicitly in the curriculum (Breunig 2009; Chubbuck 2007; King-White 2012; Vakil 2014).

Even though Freire (1973) coined the notion of conscientization when working with marginalized groups, the concept has been expanded in the literature to refer to the critical awareness of learners who are not necessarily on the margins, and even those who might be considered privileged (Akbari 2008; Czyzewski 2011; King-White 2012; Motta 2013). This phenomenon is explicable since the majority of the applications of Critical Pedagogy described in the literature take place in university settings, a context that is not usually considered marginal per-se. Moreover, this would respond to Freire's calling to adapt his theories to the specificities of one's own practice (Giroux 1985). Hence, a more encompassing concept of conscientization as it is available in the sample literature implies a notion of questioning and becoming "aware of the

various levels of power and privilege operating on, in, and through different aspects of [our] lives" (King-White 2012: 390), and of our possibilities for transforming oppressive ideologies and practices (Ford 2014). This notion of conscientization is explicitly mentioned in half of the articles studied, yet it is implied in the majority, with several authors focusing their entire studies on examinations of its relationship to other theoretical approaches (Hickey & Austin 2007; Lee & Givens 2012; Reza-López et al. 2014).

But beyond this consensus, some authors problematize the notion of conscientization which, once again, relates to the modernism/postmodernism debate in Critical Pedagogy. From a postmodernist perspective, Greenhalgh-Spencer (2014) argues that by trying to increase students' awareness it is assumed that their habitual view of reality is lacking in some way and that they must be guided by the teacher towards a 'correct' perception. Similarly, Bali (2014) and Bruce (2013) are concerned with the role bestowed upon the teacher of ultimately deciding what counts as socially just, particularly in multicultural contexts. Sicilia-Camacho and Fernández-Balboa (2009) criticize the high moral ground that Critical Pedagogy can take by positioning itself as the one true emancipatory educational approach. Together, these authors seem to be advising against the indoctrinating, and hence oppressive potential of a Critical Pedagogy that defends modernist moral grounds too rigidly. Instead, they propose a postmodern questioning of the notion of social justice that acknowledges subjectivities and multiple perceptions of the world, as well as a less directive teacher stance that is more comfortable with uncertainties (Bruce 2013; Greenhalgh-Spencer 2014; Sicilia-Camacho & Fernández-Balboa 2009). In this sense, these authors would seem to agree to a certain extent with Masschelein's (2010: 45) 'poor pedagogy', which promotes attentiveness rather than consciousness-raising, a "displacement of the gaze that enables experience" without any clear end goals. Still, some writers in the selected literature (Bruce 2013; Chubbuck 2007; Sicilia-Camacho & Fernández-Balboa 2009) are against adhering to an excessively relativistic stance where "anything goes" (Bruce 2013: 819). As Chubbuck (2007: 248) points out, the extreme relativism that postmodernism can sometimes entail "leaves little room for declaring practices and policies unjust", making it impossible to struggle against oppression. Although not frequently visible in the literature, this debate is significant because it reveals the complex balance that critical pedagogues must achieve between promoting an emancipatory aim while avoiding indoctrinating students into a specific ideology.

This important debate does not, however, take from the fact that fostering critical awareness in the classroom is perceived by the majority of authors as integral to their pedagogical project. But the process of conscientization involves not only recognizing oppressive relations in society but also evaluating possibilities for their transformation (Morley & Dunstan 2013). As discussed below, realizing Critical Pedagogy's aim involves praxis, that is, "the steps people take to act on their emerging critical consciousness" (Tutak et al. 2011: 67).

4.4 Praxis: From Teaching Practice to Social Action

A final concept that is present in three out of every five papers examined is the notion of praxis. However, there are some significant discrepancies around what precisely constitutes transformative action and who are the agents involved in its performance. Broadly, it is possible to distinguish two main groups in this respect within the selected articles (see Figure 2): those who understand praxis as action within the classroom, and those who believe it should transcend it.

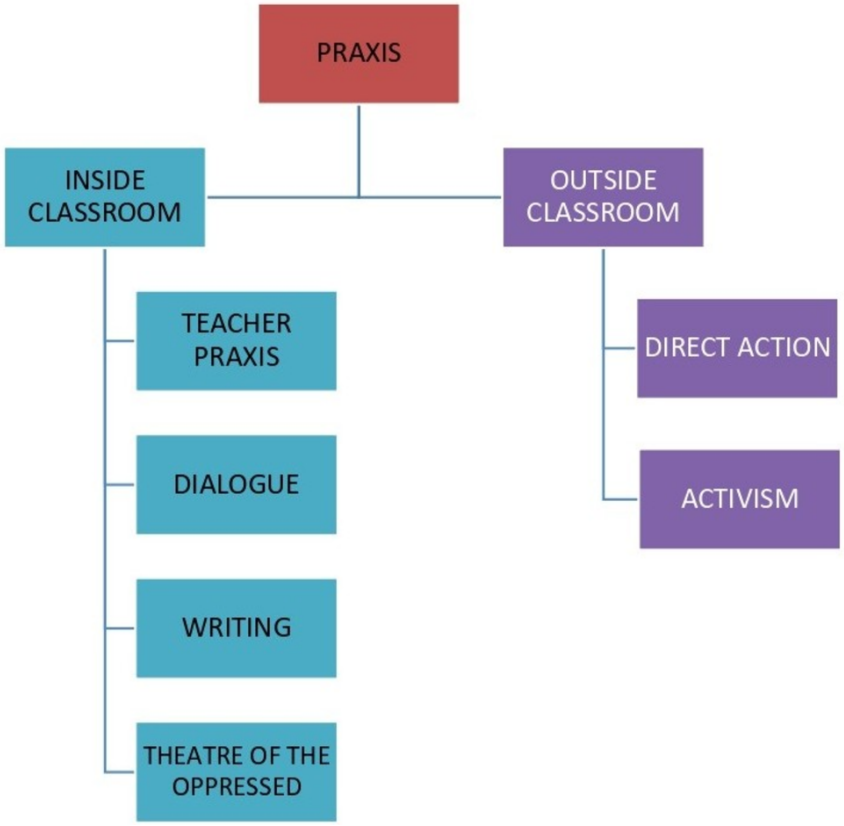

Figure 2: Different understandings of praxis' performative actions among the 100 articles surveyed

Some writers within the first group appear to use praxis to refer to the iterative process of reflection and action that teachers encounter when trying to apply Critical Pedagogy in the classroom (Motta 2013). For example, in her study, Page (2012) identifies praxis in the experiences of novice teachers facilitating a project informed by the critical pedagogical aims of challenging traditional student-teacher relations and incorporating a dialectical teaching style. For her, it seems that the critical pedagogical act is in itself a transformative action. Other writers in this first group understand dialogue involving both teachers and students as a form of praxis (Giacomelli 2012; Kaufmann 2010; Ott & Burgchardt 2013; Zimmerman 2009). For Kaufmann (2010: 458), Freirean dialogue can be "a form of social praxis within the classroom", while for others,

transformative action can be found in critical writing (Huang 2012) and the use of Augusto Boal's Theatre of the Oppressed (Harlap 2014).

Evidently, underlying this view is the conviction that students "will take the critical path or will at least adopt some measure of criticality into their daily lives even after they have left the educator" (Neumann 2011: 602), and that therefore, critical pedagogical efforts will not remain confined to the classroom. However, there are others (see Figure 2) who seem to believe that transformative action should have a more direct impact on the outer world (Bamber & Hankin 2011; Fobes & Kaufman 2008; King-White 2012; McInerney et al. 2011; Vakil 2014). In Su and Jagninski's (2013) research for instance, young people were constantly involved in neighborhood-improvement initiatives. Similarly, in a course on social justice taught by Cammarota (2011), students were encouraged to recognize a problem in their schools or communities and to design a solution proposal to be communicated to relevant agents. These examples illustrate an understanding of praxis as reflective actions that the students develop beyond the limits of the classroom.

Other writers within this second group have gone as far as to identify transformative action as activism (Chubbuck 2007; Chubbuck & Zembylas 2011). Noting how Critical Pedagogy has been criticized for being overly dependent on transformation within institutions, Rouhani (2012: 1730) draws on anarchist pedagogy in the belief that the latter can add "urgency by linking Critical Pedagogy to practical, spontaneous, and direct action in the present". Hence, Rouhani's participants engaged in projects such as transforming an abandoned house into a youth center and other activities that exceeded the borders of the classroom and which had explicit political motivations.

This significant divergence in the interpretation of praxis within the literature leads to a consideration of which approach, if any, might better serve Critical Pedagogy's transformative aims in contemporary society. In trying to address this question, it is useful to remember the necessary equilibrium between reflection and action that praxis entails (Freire 1970). Considering this, it is arguable that the interpretations of praxis presented by both groups above are at risk of an imbalance between reflection and action. Firstly, the view of praxis as action within the classroom could be perceived by some as having a valuable emphasis on developing critical reflection but as being less successful in promoting impactful emancipatory action beyond the educational encounter. For instance, Kaufmann (2010) reminds us that a traditional challenge towards Critical Pedagogy's use of dialogue is that it can fail to go from discourse to action. On the other hand, the opposite could be said of an approach to praxis as action that transcends the classroom, the risk being in this case, of overemphasizing action at the expense of critical reflection. Bamber and Hankin's (2011: 200) appraisal of the "voluntourism industry" is useful here as it exemplifies how service learning experiences without a critical focus can reinforce social inequities. Consequently, it seems that for educational experiences that promote actions beyond the classroom to remain true to Critical Pedagogy's emancipatory aims, it is fundamental that critical

reflection is present both in the planning of the activities and throughout their implementation.

It is noteworthy that in contrast to the generally accepted understanding of Critical Pedagogy's over-arching aim, its democratic classroom methods and focus on conscientization, there are considerable differences of opinion around the element of transformative action that praxis entails.

5 Concluding Comments: Critical Pedagogy and Applied Drama

The review of these 100 articles has found several points of consensus about the central principles of Critical Pedagogy. Firstly, the articles are in agreement in their overall pursuit of social change and emancipation from oppression of all sorts. Secondly, the authors share a vision of education as a political endeavour that is based on the particular acts of social justice that teachers and students can perform. Finally, there is general consensus around the valorization of lived experience and dialogue, and the promotion of critical awareness of both the existence of regimes of oppression and of human ability to promote change.

In addition, this review has found that postmodern critiques, such as the ones identified by Grady (2003), have molded current versions of Critical Pedagogy. Principally, a postmodern influence is visible in the particularism of Critical Pedagogy's political project, which entails a broad understanding of oppression as well as a tendency towards localist transformation. At the same time, the review has found that the modern/postmodern debate is still present in the literature and continues to raise important issues, one of which relates to the value of small-scale, gradual approaches to social change advocated by most articles, especially those that reflect on practical experiences. The question to consider is whether this localist tendency represents an adaptation to the individualism typical of neoliberal society or a more realistic approach that is likely to exert concrete, albeit "modest" (Tinning 2002: 224) change. These are debates which practitioners in the field of Applied Drama need to consider. Another issue pertains to the postmodern critiques of the notions of dialogue and conscientization, which question the possibility of defusing power imbalances in the classroom and of being able to denounce what is socially unjust while remaining open to multiple and more fluid moral perspectives. Although these debates are peripheral in the literature, they are still noteworthy because they problematize the ability of Critical Pedagogy to reach its transformative aim. As such, future research should examine these questions closely.

The notion of praxis revealed a core point of disagreement in the literature surveyed. Beyond the challenges surrounding its definition, what the multiple versions of this concept problematize is whether or not critical reflection and dialogic action in the classroom are sufficient to bring about Critical Pedagogy's aim, or whether social action should be promoted in order to exert meaningful transformation. Perhaps, rather than choosing one approach to praxis over the

other, Critical Pedagogy should engage with both conceptions of transformative action: (i) action that might be limited to the classroom but might have profound significance for the lives of teachers and students (Neumann 2011), as is so often reported by teachers using Applied Drama in their classrooms, and (ii) action that might have a broader impact on the outer community, as was Boal's (1974) aim through his literacy work, while presenting some risk of leaving critical reflection to one side.

Despite the presence of discrepancies around the notion of praxis, this review discovered more points of convergence than of divergence, and from this it is possible to conclude that the current fragmentation of Critical Pedagogy into diverse branches has not rendered it devoid of meaning and significance as an educational theory, and one which holds considerable potential for the field of Applied Drama, and for other forms of performative education. This literature review's findings highlight some hypotheses in this respect. It can be inferred that the communitarian quality frequently associated with drama work (Edmiston 2012; Neelands 2009) might increase the likelihood of transcending power imbalances in the classroom and of promoting collective reflection about the meaning of social justice from multiple perspectives. It can also be inferred that the emphasis on students' creative ownership advocated by drama exponents such as Dorothy Heathcote (1984) and Cecily O'Neill (1995) might help counteract the repressive risks associated by some to the notion of conscientization. Additionally, as Frimberger (2017) suggests, the fictional worlds explored in drama might help lessen the taxing effects of self-reflection of more direct approaches to conscientization, offering a safer space for students to critically reflect. Moreover, it may be that drama's performative nature can open opportunities for embodied critical dialogue, thus responding to critiques posed by Hao (2011). It can also be suggested that the experiential quality commonly attached to drama work, and its understanding as a 'rehearsal' for real action (Aitken 2009; Boal 1974), can emphasize the impact of educational praxis beyond the classroom walls. In her study of working with teachers from primary to secondary school levels in Chile, Villanueva (2019) found that while Applied Drama did not result in transformation in traditional Freirean terms, it did 'open up' several spaces for Critical Pedagogy in the teachers' practices. It enhanced the dialogic quality of their lessons by encouraging them to collaborate with their students more equally, particularly through the teacher-in-role strategy. Adopting a performative pedagogy helped them to exert their authority in non-authoritarian ways and allowed them to enhance participation opportunities for students, by involving them physically, emotionally, and cognitively. Applying elements of drama in a performative pedagogy approach also helped some teachers to promote conscientization, that is, critical reflection and action in relation to social oppression and transformation (Freire, 1970). Villanueva (2019) found that there was potential in performative strategies, like still-images when used in teachers' classrooms, to behave as Freirean codifications (Freire, 1970; Pompeo Nogueira, 2002), eliciting conscientization in students. This potential was also found in role-playing. However, such

potential was restricted in these teachers' practices due to a disconnection between the drama lessons devised and their students' thematic universe, which decreased the relevancy of the experiences for students' lives. Significantly, it was found that Applied Drama helped teachers working in different subject areas to promote critical thinking, metacognition, and motivation, which are key precursors of conscientization. Additionally, aligned with process drama theory (Dunn & Stinson, 2011; Piazzoli, 2018), Villanueva (2019) found that teachers' opening of spaces for Critical Pedagogy through Applied Drama required a degree of artistry. This included planning, flexibility, risk-taking, belief, and questioning abilities, which take time to develop. Teachers' knowledge of Critical Pedagogy and teaching values were also important factors as they seemed to determine the aspects of Critical Pedagogy embraced by teachers when practicing performative pedagogy.

Finally, as this review appears to indicate, there is a symbiotic connection between the four principles explored here which need to be co-occurring for an educational encounter to become critically pedagogical. In this way, it could be argued that if democratic classroom methods are emphasized while critical consciousness is neglected we would be facing a constructivist approach to education but not necessarily a critical pedagogical, emancipatory-oriented one (Breunig 2011). Correspondingly, it could be said that a pursuit of critical consciousness that neglects students' diverse lived experiences and does not welcome their reconstruction of knowledge is closer to indoctrination than to emancipatory education. Again, the challenge for critical drama educators is to continuously reach a reciprocal relationship between reflection and action in all aspects of teaching and learning so as to develop a Critical Pedagogy that is true to its transformative goal.

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A Appendix

A.1 Number of articles per journal included in the literature review

Journal title	Number of articles
Active Learning in Higher Education	1
Adult Education Quarterly	1
Advances in Nursing Science	1
Antipode	2
Asia-Pacific Journal of Teacher Education	1
British Journal of Educational Studies	1
Canadian Journal of Communication	1
Capitalism Nature Socialism	1
Christian Higher Education	1
Compare: A Journal of Comparative and International Education	1
Critical Studies in Improvisation/Études critiques en improvisation	1
Cultural Anthropology	1
Cultural Studies	1
Cultural Studies ↔ Critical Methodologies	3
Discourse: Studies in the Cultural Politics of Education	1
Education & Training	1
Educational Philosophy and Theory	2
Educational Sciences: Theory & Practice	1
Educational Studies	3
Educational Theory	2
ELT Journal	1
Equity & Excellence in Education	1
European Journal of International Relations	1
European Physical Education Review	1
GeoJournal	1
Information, Communication & Society	1
International Journal of Art & Design Education	1
International Journal of Community Music	1
International Journal of Education through Art	1
International Journal of Mathematical Education in Science and Technology	1
International Journal of Pedagogies & Learning	1
International Journal of Qualitative Studies in Education	1
International Review of Education	1
Journal of Arabic Literature	1
Journal of Business Ethics	2
Journal of Community Practice	1
Journal of Geography in Higher Education	1
Journal of Health Organization and Management	1
Journal of Latinos and Education	1
Journal of Management and Organization	1
Journal of Multidisciplinary Research	1

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Capitalism Nature Socialism	1
Christian Higher Education	1
Compare: A Journal of Comparative and International Education	1
Critical Studies in Improvisation/Études critiques en improvisation	1
Cultural Anthropology	1
Cultural Studies	1
Cultural Studies ↔ Critical Methodologies	3
Discourse: Studies in the Cultural Politics of Education	1
Education & Training	1
Educational Philosophy and Theory	2

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Experimentelle Studien zu Theaterarbeit und Persönlichkeitsentwicklung: Die aktuelle Befundlage [1]

Andreas Wirag

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Zusammenfassung

Dieser Beitrag gibt einen Überblick über aktuelle Studien, die eine Förderung der Persönlichkeit der Teilnehmer*innen durch Theaterarbeit bzw. Theaterspiel (z.B. ihrer Kreativität, Offenheit, Empathie) untersuchen. Der Überblick geht dabei nur auf Untersuchungen ein, die experimentelle Versuchsdesigns nutzen, um die Förderwirkung des Theaterspiels zu überprüfen. Demnach werden Quasi-Experimente und Experimente zum Einfluss der Theaterarbeit vorgestellt. Die Übersicht zeigt, dass bislang wenige (empirisch) belastbare Befunde zur Förderung der Persönlichkeit durch Theaterspiel existieren. Lediglich für ausgewählte Aspekte, z.B. Kreativität und Adaptive Sozialkompetenz, liegen experimentelle Belege vor. Gleichzeitig bestehen viele diskursive bzw. theoretische Annahmen, die eine mögliche Förderwirkung der Theaterarbeit beschreiben und als Forschungsdesiderate für zukünftige empirische Studien verstanden werden können.

1 Einleitung

Ziel dieses Beitrags ist es, einen Überblick über die aktuelle Befundlage zur Wirkung von Theaterarbeit bzw. Theaterspiel auf die Persönlichkeitsentwicklung der Teilnehmer*innen zu geben. Der Überblick geht dabei nur auf experimentelle Studien ein, die den Einfluss von Theaterarbeit auf die Persönlichkeit in verschiedenen Bildungskontexten untersuchen. Der Beitrag richtet sich damit v.a. an pädagogisch arbeitende Theaterpraktiker*innen, z.B. Theaterlehrer*innen (mit und ohne Fremdsprachbezug), die an Theater, Schule oder Hochschule tätig sind, aber auch an Theaterschaffende, z.B. Regisseur*innen oder Schauspieler*innen. Unter „experimentellen Studien“ werden an dieser Stelle Untersuchungen verstanden, in denen Forschende eine Intervention (hier: Theaterarbeit) durchführen bzw. anleiten und im Anschluss

die Auswirkung dieser Intervention auf die Teilnehmer*innen überprüfen. Um die Effekte dieser Theater-Intervention zu erfassen, werden quantitative Daten zu ausgewählten Zielvariablen (hier: Persönlichkeitsaspekte) erhoben und i.d.R. statistisch ausgewertet. Auf diese Weise können Unterschiede zwischen Theater-Teilnehmer*innen und Nicht-Teilnehmer*innen identifiziert werden, die belastbar bzw. signifikant sind (d.h. nicht durch den Zufall erklärbar). In diesem Sinne beschreiben auch Loewen und Plonsky (2016: 62) eine „experimentelle Studie" bzw. „experimental design" als:

> A research method that involves researchers in intentional manipulation of variables. [. . .] In experimental designs, there is generally a dependent variable (or series of dependent variables) that represents what the researcher is examining for change [d.h. Persönlichkeitsaspekte]. Then there are one or more independent variables that the researcher systematically manipulates to determine their effects on the dependent variable [d.h. Theaterarbeit / keine Theaterarbeit]. (ohne Hervorhebung)

Es sei ergänzt, dass die empirische Forschung neben der experimentellen Studie über weitere quantitative Versuchsdesigns verfügt, um den Einfluss von Theaterarbeit auf die Persönlichkeit zu untersuchen, wie z.B. die Fragebogen-Studie ohne Intervention (vgl. z.B. Haack 2018). Darüber hinaus umfasst die empirische Forschung qualitative Versuchsaufbauten, deren Erkenntnisse auf Basis von z.B. Beobachtungsprotokollen, Interviews, o.Ä. gewonnen werden (vgl. z.B. Domkowsky 2008; Jäger 2011; Crutchfield 2018). Diese nicht-experimentellen Designs sind jedoch bekanntlich nicht in der Lage, kausale Zusammenhänge – im Sinne einer Ursache-Wirkungsbeschreibung – zu belegen, wozu ein experimentelles Versuchsdesign benötigt wird.

1.1 Theorie aus Kultureller Bildung, Theaterpädagogik und Fremdsprachendidaktik

Theoretische Beiträge aus den Feldern der Kulturellen Bildung, Theaterpädagogik und drama- bzw. theaterpädagogisch orientierten Fremdsprachendidaktik, die diskursive Überlegungen, Betrachtungen oder Annahmen zur Wirkung von Theaterarbeit auf die Persönlichkeitsentwicklung vorstellen, finden sich in großer Zahl (vgl. z.B. Baldwin & Fleming 2003; Domkowsky 2006; Liebau et al. 2009; Ronke 2009; Klepacki 2010; Domkowsky & Walter 2012; Klepacki & Zirfas 2013; Boehm 2014; Surkamp & Hallet 2015; Athiemoolam 2018).[2] Dieser umfangreiche Theoriebestand verweist auf ein breites Spektrum von Persönlichkeitsaspekten – z.T. ganze Listen oder Kataloge –, die durch die Theaterarbeit gefördert werden können. So bemerkt z.B. Domkowsky (2006: 37), dass verschiedene „Kompetenzen durch Theaterspielen beeinflusst, entwickelt

[2] Die Formulierung „theoretische Beiträge" soll nicht den Umstand verdecken, dass diese diskursiven Beiträge ihre Beobachtungen und Annahmen in vielen Fällen *aus der Theaterpraxis heraus* generieren. Es handelt sich somit explizit nicht um reine *armchair*-Überlegungen, sondern um theoretische Modellierungen, die das theaterpraktische Wissen der beteiligten Forscher*innen widerspiegeln.

oder im besten Falle gestärkt werden können". Dazu stellt die Autorin eine Liste von 67 [!] Persönlichkeitsmerkmalen vor, die die Theaterarbeit mutmaßlich fördert: z.B. ‚Selbstvertrauen', ‚Offenheit', ‚Toleranz', ‚Empathie', ‚Phantasie', ‚Kreativität', ‚Begeisterungsfähigkeit' und andere mehr (vgl. ibid. 37-38).[3] In gleicher Weise heben auch Klepacki und Zirfas (2013: 167), im Rahmen einer diskursiven Theaterbetrachtung, eine große Fülle von Persönlichkeitsaspekten hervor, die das Theaterspiel fördern kann:

> Betrachtet man das Schultheater im historischen Blickwinkel, so wird es i.d.R. mit einer Fülle von Fähigkeiten und Fertigkeiten in Verbindung gebracht, die man auf den Theaterbühnen erproben, erspielen, erarbeiten und üben kann, um dann für die „Bühnen des Lebens" umso besser ausgerüstet zu sein: Religiöse Einstellungen, moralische Tugenden, soziale Perspektivenübernahmen, kulturelle Partizipationsfertigkeiten, ästhetische Urteilsfähigkeit und Gestaltungskraft [...].

Auch Liebau, Klepacki und Zirfas (2009: 118) stellen, in einer Arbeit mit dem stimmigen Titel *Theatrale Bildung*, die folgenden Beobachtungen vor. Es gilt, nach Aussage der Autor*innen, die

> plausibel wirkende Vermutung, dass man im Theater etwas für das Leben in der Welt lernen kann, nämlich Eloquenz, Menschenkenntnis, Beherrschung des körperlichen und sprachlichen Ausdrucks, Selbstbewusstsein und soziales Verhalten usw., also Kompetenzen, die [...] unerlässlich sind [...].

Schließlich hebt auch die dramapädagogische Fremdsprachendidaktik, die die Theaterpädagogik als „Bezugsdisziplin" (Küppers & Walter 2012: 5) versteht, hervor, dass der Einsatz von Theatermethoden im Fremdsprachenunterricht verschiedene Persönlichkeitsbereiche ausbilden kann, die einen erfolgreichen Spracherwerb unterstützen. So formuliert Boehm (2014: 257), die Fremdsprachenlehre „mit dramapädagogischen Aktivitäten fördert Kreativität, Spontaneität und Einfühlungsvermögen der Lernenden, was nötig ist, um sich sich [*sic*] in der Fremdsprache ähnlich wie in der Muttersprache ausdrücken zu können".

Die hier skizzierten, kurzen Einblicke in den umfangreichen Theoriediskurs verdeutlichen, dass vielfältige Annahmen zu Wirkungseffekten durch das Theaterspiel existieren. Aus Sicht der empirischen Forschung stellen diese diskursiven Überlegungen eine unerlässliche Theoriearbeit dar, der eine wertvolle ‚Modellierungsfunktion' zukommt. So geben Diskursarbeiten wichtige Hinweise auf die potentielle Förderwirkung der Theaterarbeit, die im Rahmen empirischer Studien untersucht werden kann. Bekanntlich rundet sich der Forschungskreislauf schließlich, wenn die auf diese Weise gewonnenen empirischen Befunde wiederum den Raum einer erneuten theoretischen Modellierung bestimmen bzw. begrenzen.

[3] Alle Persönlichkeitsaspekte, die im Rahmen empirischer Studien untersucht bzw. operationalisiert werden können, sind zur besseren Kennzeichnung in einfache Anführungszeichen gesetzt (z.B. ‚Selbstvertrauen', ‚Empathie').

2 Aufbau des Beitrags

Um den Überblick der experimentellen Studien zu strukturieren, unterscheidet der Beitrag zwischen Quasi-Experimenten und Experimenten. Diese Unterscheidung ist zentral, da die Aussagekraft bzw. Interpretation der Ergebnisse einer Untersuchung von ihrem Versuchsaufbau bestimmt wird. An erster Stelle werden daher Studien vorgestellt, die ein quasi-experimentelles Design nutzen, bei dem intakte Gruppen verglichen werden (z.B. ganze Schulklassen). Diese nehmen entweder an Theaterarbeit teil (Experimentalgruppe bzw. EG) oder eben nicht (Kontrollgruppe bzw. KG). Danach werden Studien vorgestellt, die ein experimentelles Design nutzen, bei dem Experimental- und Kontrollgruppe durch eine zufällige Zuweisung der Teilnehmer*innen erzeugt werden (Randomisierung). Jedem Abschnitt ist eine kurze Erklärung des jeweiligen Versuchsdesigns vorangestellt, das die spätere Interpretation der Studienergebnisse leitet. Der Überblick schließt mit einer Zusammenfassung der vorgestellten Befunde und gibt Hinweise für eine zukünftige experimentelle Wirkungsforschung im Bereich Theaterarbeit und Persönlichkeit.

3 Wirkung der Theaterarbeit auf die Persönlichkeit – Quasi-Experimente

Zur Interpretation der Ergebnisse von Quasi-Experimenten

Der erste Abschnitt stellt Studien im quasi-experimentellen Design vor. Diese stellen die größere Gruppe von experimentellen Studien dar, die eine Wirkung der Theaterarbeit auf die Persönlichkeit untersuchen. Wie erwähnt, beruhen Quasi-Experimente auf einem Vergleich natürlicher Gruppen, die bereits vor der Untersuchung bestehen (z.B. ganze Schulklassen, ganze Seminarkurse, o.Ä.). Im Quasi-Experiment wird daher eine intakte Gruppe der Experimentalbedingung zugewiesen (EG), während eine zweite intakte Gruppe der Kontrollbedingung zugeordnet wird (KG). Die EG nimmt an der Intervention bzw. Theaterarbeit teil, während die KG keine solche Theatermaßnahme besucht. Nach der Intervention werden ausgewählte Persönlichkeitsaspekte zwischen EG und KG verglichen (z.B. ‚Kreativität', ‚Empathie'), um auf diese Weise den Einfluss der Theaterarbeit auf die Persönlichkeit zu überprüfen. Weist die EG im Vergleich zur KG höhere Werte für diese Eigenschaften auf, könnte die Theaterarbeit diesen Unterschied erzeugt haben.

Blickt man auf die Aussagekraft des Quasi-Experiments, so wird eine zentrale Schwierigkeit des Versuchsdesigns offensichtlich: Da EG und KG intakte Gruppen darstellen, ist es möglich, dass *diese sich schon vor der Studie in Hinblick auf bestimmte Merkmale systematisch unterscheiden*. Dies ist plausibel, da der ursprüngliche Anlass der Gruppenfindung oder vorherige gemeinsame Bildungsprozesse die Merkmale beider Gruppen beeinflusst haben können. Folgende Beispiele demonstrieren diese Überlegung: Es ist plausibel, dass ein Seminarkurs, der frühmorgens stattfindet, von Studierenden

besucht wird, die über eine hohe Selbstdisziplin verfügen; eine Schulklasse, die eine dritte Fremdsprache wählt (z.B. Italienisch), hat vermutlich eine erhöhte Sprachlernmotivation; ein Theaterkurs, der freiwillig belegt wird, wird vermutlich von Teilnehmer*innen besucht, deren Persönlichkeit ‚gut' zum Theater ‚passt'; usw. Die Folge sind *systematische Unterschiede der Gruppen, die auch im Vergleich von EG und KG nach der Theaterarbeit sichtbar sind*. Oder, anders gesprochen, der Einfluss der Intervention ist – zumindest teilweise – mit den unterschiedlichen Ausgangsbedingungen der Gruppen konfundiert. Nach Abschluss der Studie kann daher nicht ausgeschlossen werden, dass ein Unterschied zwischen EG und KG nicht bereits vor der Intervention vorhanden war.

Um für Quasi-Experimente dennoch eine belastbare Aussage zur Wirkung der Intervention treffen zu können, bietet die empirische Bildungsforschung zwei klassische Behelfe an: So kann – an erster Stelle – geprüft werden, ob EG und KG sich *vor* der Intervention in Hinblick auf die Zielaspekte unterscheiden. Unterscheiden sich die Gruppen nicht *vor*, aber *nach* der Intervention, kann, bei einem Vorteil der EG, geschlossen werden, dass die Theaterarbeit diesen Vorsprung erzeugt hat. Als zweiter Behelf, falls ein Unterschied *vor* der Theaterarbeit besteht (z.B. die EG zeigt mehr ‚Kreativität'), kann überprüft werden, *ob beide Gruppen sich in unterschiedlicher Weise verändert haben* (d.h. ob EG und KG eine unterschiedliche Änderungsrate aufweisen). Zeigt die EG eine höhere Änderungsrate bzw. Änderungssteigung, kann geschlossen werden, dass das Theaterspiel einen stärkeren Zuwachs erzeugt hat (vgl., für weitere Darstellungen des Quasi-Experiments, APA 2015: 872-873; Loewen & Plonsky 2016: 155).

Nach dieser Einführung, die der Einordnung der Ergebnisse der Quasi-Experimente dient, folgen die einzelnen Studien zu Theaterarbeit und Persönlichkeit im quasi-experimentellen Design.

3.1 Fleming, Merrell & Tymms (2004): ‚Schulbezogene Haltung' und ‚Selbstkonzept'

In einem Quasi-Experiment, das sich auf Schultheater an Grundschulen in England bezieht, untersuchen Fleming, Merrell und Tymms (2004) die Wirkung von Theaterarbeit auf die ‚Schulbezogene Haltung' und das ‚Selbstkonzept' von Schüler*innen. Die Intervention, das „Transformation"-Theaterprojekt, ist eine Initiative des *National Theatre* in London und besteht aus einer Reihe von professionellen Theater-Workshops, die in einer Aufführung münden. Die Intervention läuft über ein Jahr hinweg und findet damit zwischen *Year 3* und *Year 4* statt (was der 2. und 3. Klasse in Deutschland entspricht). Die EG und KG umfassen jeweils zwei gesamte Schulen, die in Hinblick auf ihre Lage und ihr sozio-demographisches Einzugsgebiet vergleichbar sind. Die ‚Schulbezogene Haltung' ist unterteilt in die Skalen ‚Haltung zu Mathematik', ‚Haltung zum Lesen' und ‚Haltung zur Schule' und wird *vor* und *nach* der Intervention, zu *Year 3* und *Year 4*, erhoben. Die Variable ‚Selbstkonzept' ist geteilt in das ‚Allgemeine

Selbstkonzept‘, ‚Selbstkonzept in Bezug auf Freunde‘, u.a. und wird lediglich *nach* der Intervention, in *Year 4*, erhoben.

Die Ergebnisse der Studie stellen sich dar wie folgt: Die Studie zeigt einen Abfall der ‚Schulbezogenen Haltung‘ zwischen *Year 3* zu *Year 4*, der alle Untersuchungsschulen betrifft (vgl. ibid. 194). Dieser ist entwicklungsbedingt oder auf eine wachsende Inkongruenz von schulischem Angebot und Schülererwartung zurückzuführen. Eine Tabelle, welche die ‚Schulbezogene Haltung‘ aus *Year 3* und *Year 4* enthält, verspricht weitere (statistische) Analysen, um mögliche Unterschiede zwischen EG und KG zu identifizieren. Leider stellen die Autor*innen diese Auswertungen nicht vor, so dass der Beitrag keine Aussage zur Wirkung der Theaterarbeit auf die ‚Schulbezogene Haltung‘ trifft (vgl. ibid. 193-194). In Bezug auf das ‚Selbstkonzept‘ zeigt sich für den gesamten Aspekt, und v.a. für die Skala ‚Allgemeines Selbstkonzept‘ (hier sind Items z.B. „In general I like the way I am“, „Overall I have a lot to be proud of“), in *Year 4* ein signifikanter Unterschied zwischen EG und KG, der jeweils einen Vorteil für die Theatergruppe aufweist (vgl. ibid. 193-194). Da das ‚Selbstkonzept‘ jedoch lediglich in *Year 4* erhoben wird, liegen keine Werte zu *Year 3* vor. Aufgrund der Tatsache, dass für Quasi-Experimente nicht *bona fide* davon ausgegangen werden kann, dass EG und KG die gleichen Ausgangswerte aufweisen, ist es möglich, dass dieser Unterschied bereits vor der Intervention bestand. Eine belastbare Aussage über die Förderwirkung des Theaters auf das ‚Selbstkonzept‘ kann somit nicht getroffen werden. Die Autor*innen schlussfolgern entsprechend für die gesamte Studie in einem zurückhaltenden Ton: „As suggested earlier these results have to be treated with caution but they are encouraging“ (ibid. 195).

3.2 Schnell (2009): ‚Extraversion‘, ‚Selbstbewusstsein‘, ‚Soziales Engagement‘, u.a.

Ein weiteres Quasi-Experiment, das sich der Theaterarbeit an der Schule widmet, legt Schnell (2009) mit *Ästhetische Bildung: Eine empirische Untersuchung zu Auswirkungen einer theaterpädagogischen Unterrichtseinheit* vor. In seiner Studie untersucht der Autor die Wirkung des Theaterspiels auf Schüler*innen der 7. Klasse an der Hauptschule. Die Theater-Intervention nutzt das sog. SAFARI-Konzept, das verschiedene theatrale Lernprozesse in eine Sequenzfolge bringt („**S**toff“, „**A**uftakt“, „**F**igur“, „**A**ktion“, „**R**eflexion“, „**I**nszenierung“) und mit einer Aufführung endet (vgl. ibid. 59-68, 109-111). Die EG und KG sind jeweils eine intakte 7. Klasse der Hauptschule in Baden-Württemberg. Während die EG über ein halbes Jahr hinweg regelmäßig nach dem SAFARI-Konzept unterrichtet wird, erhält die KG keine vergleichbare Maßnahme. Schnell (2009) vermutet, dass die EG sich in den Persönlichkeitsbereichen ‚Extraversion‘, ‚Ich-Durchsetzung‘, ‚Soziales Engagement‘ sowie ‚Selbstüberzeugung‘ steigert. Die Bereiche ‚Emotionale Erregbarkeit‘, ‚Fehlende Willenskontrolle‘, ‚Scheu im Sozialkontakt‘, ‚Bedürfnis nach Alleinsein‘, ‚Neigung zu Gehorsam‘ und ‚Erleben allgemeiner Angst‘ sollen dagegen absinken (vgl. ibid. 92). Als

Instrument zur Erhebung der Teilnehmerpersönlichkeit nutzt der Autor den „Persönlichkeitsfragebogen für Kinder 9–14“ (PFK 9–14), einen Standardtest der Pädagogischen Psychologie. Der Fragebogen wird zu vier Zeitpunkten im Studienverlauf eingesetzt (*t1*, *t2*, *t3*, *t4*). Aufgrund der Messungen *vor* (*t1*) und *nach* (*t4*) der Intervention kann, wie eingangs skizziert, die zentrale Schwierigkeit des Quasi-Experiments behoben werden: In Aspekten, in denen EG und KG sich *vor* der Intervention nicht (signifikant) unterscheiden, jedoch *nach* der Theaterarbeit, kann geschlossen werden, dass das Theater diese Wirkung erzeugt hat.

Im Ergebnisteil der Studie stellt Schnell (2009) eine Reihe von Analysen vor, die das jeweilige Ansteigen bzw. Absinken der Werte zwischen den vier Messzeitpunkten belegen – jedoch jeweils *innerhalb* der EG und KG (vgl. ibid. 129-156). Diese Auswertungen lassen keine Interpretation in Hinblick auf die Frage zu, ob die Theaterarbeit mit einer Förderung der Persönlichkeit verbunden ist. Um für diesen Überblick eine Aussage zu dieser Frage zu gewinnen, wurden die Ergebnisse aus Schnell (2009: 129-156) durch den Autor erneut berechnet. Dazu wurden nur diejenigen Bereiche betrachtet, die *vor* der Intervention (*t1*) keine Unterschiede aufweisen – und damit vor der Theaterarbeit vergleichbar waren. Unterscheiden sich diese Aspekte jedoch *nach* der Intervention (*t4*), ist es plausibel, dass dieser Vorteil auf das Theaterspiel zurückgeht.[4] Für alle Aspekte, die sich zu *t1* nicht unterscheiden, ergibt sich zu *t4* das folgende Bild:

- ‚Emotionale Erregbarkeit‘, kein signifikanter Unterschied zu *t4* (ibid. 129);
- ‚Fehlende Willenskontrolle‘, kein signifikanter Unterschied zu *t4* (ibid. 131);
- ‚Extraversion‘, kein signifikanter Unterschied zu *t4* (ibid. 133);
- ‚Scheu im Sozialkontakt‘, kein signifikanter Unterschied zu *t4* (ibid. 135);
- ‚Ich-Durchsetzung‘, kein signifikanter Unterschied zu *t4* (ibid. 137);
- ‚Bedürfnis nach Alleinsein‘, kein signifikanter Unterschied zu *t4* (ibid. 139);
- ‚Schulischer Ehrgeiz‘, kein signifikanter Unterschied zu *t4* (ibid. 141);
- ‚Soziales Engagement‘, kein signifikanter Unterschied zu *t4* (ibid. 143);
- ‚Neigung zu Gehorsam‘, kein signifikanter Unterschied zu *t4* (ibid. 145);
- ‚Erleben allgemeiner Angst‘, kein signifikanter Unterschied zu *t4* (ibid. 147);
- ‚Selbstüberzeugung‘, kein signifikanter Unterschied zu *t4* (ibid. 149).

Es zeigt sich, dass auch eine erneute Auswertung der Studiendaten aus Schnell (2009) keine belastbaren Befunde zur Förderung der betrachteten Persönlichkeitsaspekte durch Theaterarbeit ergibt. Die Annahme, dass die Theaterarbeit einen förderlichen Einfluss auf diese Persönlichkeitsbereiche aufweist, wird durch die Untersuchung nicht gestützt.

[4] Der Ergebnisteil in Schnell (2009: 129-156) gibt Mittelwerte und Standardabweichungen der Persönlichkeitsvariablen in EG und KG zu *t1* und *t4* an. Um Gruppenunterschiede *vor* und *nach* der Intervention zu identifizieren, wurden unabhängige *t*tests zwischen EG und KG zu *t1* und *t4* berechnet.

3.3 Drama Improves Lisbon Key Competences in Education (2010): ‚Kreativität'

Ein weiteres Quasi-Experiment, das bei seiner Veröffentlichung im Feld der Kulturellen Bildung und Theaterpädagogik für einige Aufmerksamkeit gesorgt hat, ist die DICE-Studie (2010), ein Akronym für *Drama Improves Lisbon Key Competences in Education*. In der DICE-Studie wurden Kinder und Jugendliche aus insgesamt 12 Ländern, innerhalb und außerhalb Europas, untersucht (z.B. Schweden, Serbien oder Palästina). Die Autor*innen berichten eine Teilnehmerzahl von 4.475 Schüler*innen, womit eine beachtliche Stichprobengröße erreicht wird. Während die EG bzw. EGs über einen Zeitraum von 1-4 Monaten an Projekten des Bildungstheaters teilnehmen, besuchen die KG bzw. KGs keine vergleichbaren Programme (vgl. ibid. 19-20). Die DICE-Autor*innen beschreiben dieses „Bildungstheater" als „vielfältig und facettenreich" und durch „zahlreiche Prozesse und Vorstellungselemente [. . .] unter Anwendung vieler verschiedener Formen und Herangehensweisen für Drama und Theater" (ibid. 12) gekennzeichnet. Die DICE-Studie erhebt die Persönlichkeitsmerkmale der Teilnehmer*innen in einem Prä-Post-Design, das eine Messung *vor* (*t1*) und *nach* (*t2*) der Theaterarbeit vornimmt. Wie beschrieben, können im Rahmen des Quasi-Experiments belastbare Aussagen zur Wirkung der Theaterarbeit nur getroffen werden, wenn die Vortest-Werte von EG und KG keine Unterschiede aufweisen, jedoch die Nachtest-Werte, oder, als Alternative, die Änderungsrate beider Gruppen sich unterscheidet.

Im Ergebnis zeigt die DICE-Studie die folgenden Befunde: Die Autor*innen stellen eine Analyse der Änderungsrate für eine einzige Persönlichkeitsvariable – ‚Kreativität' – vor, die sich zwischen EG und KG (signifikant) unterscheidet und einen stärkeren Anstieg für die Theaterarbeit aufweist (vgl. ibid. 25). Für alle übrigen Bereiche (z.B. ‚Empathie', ‚Sozialkompetenz') präsentieren die Autor*innen lediglich die Ergebnisse der Vortest-Messung (vgl. ibid. 23-31, 33-34). Die aufgezeigten Unterschiede zwischen EG und KG im Vortest – wenngleich häufig signifikant und zum Vorteil des Theaters – lassen naturgemäß keine Aussage über die Wirkung der Theaterarbeit zu. Vielmehr zeigen diese Unterschiede, dass die Teilnehmer*innen sich bereits vor der Theatermaßnahme signifikant unterscheiden. Eine naheliegende Erklärung ist hier die *Selbstauswahl zum Theater*, die Teilnehmer*innen mit bestimmten Persönlichkeitseigenschaften bevorzugt. (Diese Vortest-Unterschiede verweisen eindrücklich auf die Schwierigkeit des Quasi-Experiments, gleiche Ausgangsbedingungen zwischen den Studiengruppen zu garantieren). Eine belastbare Aussage zur Förderwirkung durch das Theater trifft die DICE-Studie somit nur für ‚Kreativität', die durch die Theaterarbeit signifikant stärker ansteigt, als dies ohne Theaterarbeit der Fall wäre.

3.4 Domkowsky (2011): ‚Ausdauer', ‚Offenheit', ‚Extraversion', ‚Empathie', u.a.

Die – nach der DICE-Studie – wohl bekannteste Untersuchung zur Wirkung der Theaterarbeit auf die Persönlichkeit ist eine Studie mit dem sprechenden Titel *Theaterspielen – und seine Wirkungen*, die Domkowsky (2011) durchführt. Die Autorin beforscht in ihrer Untersuchung 84 Schüler*innen, die die 8. Klasse der Gesamtschule und 12. / 13. Klasse eines Oberstufenzentrums besuchen. Die EG umfasst vier Kurse zum ‚Darstellenden Spiel', während die KG vier Kurse anderer Fächer, d.h. Englisch, Deutsch, Erdkunde und Philosophie, beinhaltet. Wenngleich die genaue Ausgestaltung der Theaterarbeit zwischen den DS-Kursen variiert, umfassen alle Kurse grundlegende theatrale Methoden, Improvisationen, Szenenentwicklung sowie die abschließende Aufführung eines Stückes (vgl. ibid. 102-104). Die Studie befragt die Schüler*innen zu drei Zeitpunkten im Schuljahr: zu Beginn des Jahres, d.h. *vor* der Theaterarbeit (*t1*), zum Halbjahr, d.h. nach 5 Monaten (*t2*), und am Ende des Jahres, d.h. *nach* der Theaterarbeit (*t3*). Die Autorin nutzt einen umfangreichen Fragebogen zur Erhebung der Schülerpersönlichkeit, der eine große Anzahl von Persönlichkeitsbereichen enthält, die durch die Theaterarbeit gefördert werden können (z.B. ‚Ausdauer', ‚Offenheit', ‚Extraversion', ‚Empathie').[5]

Die Ergebnisse der Studie stellen sich dar wie folgt: Die Autorin führt für alle Persönlichkeitsaspekte statistische Analysen durch, die geeignet sind, signifikante Unterschiede zu *t1*, *t2* und *t3* zu identifizieren. Gemäß dieser Auswertung gilt für die folgenden Aspekte, dass diese keinen Unterschied *vor* dem Theaterspiel aufweisen (*t1*). Für den Zeitpunkt *nach* der Intervention (*t3*) ergibt sich das folgende Bild:

- ‚Selbstzufriedenheit', kein signifikanter Unterschied zu *t3* (ibid. 386-388);
- ‚Autonomie', kein signifikanter Unterschied zu *t3* (ibid. 416-417);
- ‚Toleranz', kein signifikanter Unterschied zu *t3* (ibid. 417-418);
- ‚Selbstmanagement', kein signifikanter Unterschied zu *t3* (ibid. 418-419);
- ‚Authentizität', kein signifikanter Unterschied zu *t3* (ibid. 420-421);
- ‚Leistungsorientierung', kein signifikanter Unterschied zu *t3* (ibid. 422-424);
- ‚Präferenz für Wettbewerb', kein signifikanter Unterschied zu *t3* (ibid. 424-425);
- ‚Präferenz für Kooperation', kein signifikanter Unterschied zu *t3* (ibid. 425);
- ‚Selbstakzeptanz', kein signifikanter Unterschied zu *t3* (ibid. 438-440);
- ‚Ausdauer', kein signifikanter Unterschied zu *t3* (ibid. 441-442);
- ‚Selbstwirksamkeitserwartung', kein signifikanter Unterschied zu *t3* (ibid. 446-448);
- ‚Offenheit', kein signifikanter Unterschied zu *t3* (ibid. 448-450);

[5] Insgesamt untersucht Domkowsky (2011) einen ganzen Katalog an Merkmalen und Aktivitäten der Schüler*innen, die jedoch nicht alle der Persönlichkeit zuzuordnen sind (z.B. Freizeitaktivitäten, persönliche Vorbilder, politisches Engagement, Wohlbefinden). Für diesen Überblick wurde nur Personeneigenschaften in einem engeren Sinne berücksichtigt.

- ‚Leistungsmotivation', kein signifikanter Unterschied zu *t3* (ibid. 451-455);
- ‚Extraversion', kein signifikanter Unterschied zu *t3* (ibid. 459-461);
- ‚Angst in sozialen Situationen', kein signifikanter Unterschied zu *t3* (ibid. 462-465);
- ‚Kontaktinteresse', kein signifikanter Unterschied zu *t3* (ibid. 472-473);
- ‚Perspektivenübernahme', kein signifikanter Unterschied zu *t3* (ibid. 474-475);
- ‚Empathie', kein signifikanter Unterschied zu *t3* (ibid. 475-476).

In der Gesamtschau zeigt sich, dass die Untersuchung keine belastbaren Befunde zur Förderwirkung der Persönlichkeit durch Theaterarbeit aufzeigt. Gleichzeitig darf, gemeinsam mit Domkowsky (2011: 507-522), betont werden, dass viele *deskriptive Befunde der Studie in die gewünschte Richtung weisen*. Dies bedeutet, dass die Nachtests beider Gruppen für viele Persönlichkeitsaspekte einen Vorteil für die Theatergruppe zeigen (z.B. für ‚Offenheit' oder ‚Extraversion'). Die Theatergruppe scheint sich hier, im Vergleich zur Kontrollgruppe, in diesen Eigenschaften besser entwickelt zu haben. Leider erfüllen diese deskriptiven Unterschiede jedoch nicht das gängige Signifikanzkriterium, das sich durch einen p-Wert von $< 0{,}05$ ausdrückt. Damit kann nicht geschlossen werden, dass diese Unterschiede auch tatsächlich auf verschiedene Gruppen der Wirklichkeit (‚Populationen') zurückgehen (d.h. eine Theater- / Kontrollpopulation). Ebenso gut könnten diese deskriptiven Unterschiede aus einer gemeinsamen, identischen Population hervorgegangen sein (‚Nullhypothese'), wobei die gezeigten Vorteile lediglich die zufällige Verteilung der Teilnehmer*innen auf Theater- und Kontrollgruppe widerspiegeln.[6] Oder, in anderen Worten, die deskriptiven Unterschiede *erlauben keine Schlussfolgerungen auf Personen jenseits der untersuchten Gruppen selbst*. Sie stellen somit lediglich empirische ‚Hinweise' dar, die in eine wünschenswerte Richtung weisen, sind jedoch *keine Belege, dass Theaterarbeit allgemein bzw. außerhalb der Studie in der Lage ist, diese Persönlichkeitsaspekte zu fördern*.

4 Wirkung der Theaterarbeit auf die Persönlichkeit – Experimente

Zur Interpretation der Ergebnisse von Experimenten

Wie erwähnt, stellt der folgende Abschnitt experimentelle Studien zur Wirkung der Theaterarbeit auf die Persönlichkeitsentwicklung vor. Das Experiment unterscheidet sich vom Quasi-Experiment durch seine zufällige Zuweisung der Teilnehmer*innen zu Experimental- und Kontrollgruppe (d.h. ‚Randomisierung'). Die experimentelle Studie kann damit sicherstellen, dass die

[6] Vgl. die Definition von „significant difference" des *APA Dictionary of Psychology* (2015: 980): „the situation in which a significance testing procedure indicates the statistical differences observed between two groups (e.g., a treatment group and a control group) are unlikely to reflect chance variation" (ohne Hervorhebung).

unterschiedlichen Persönlichkeitsvariablen zwischen EG und KG vor der Intervention gleichmäßig verteilt sind (d.h. gleiche Mittelwerte und Streuung). Die Theateraktivität, an der die EG teilnimmt, wird somit zum kausalen Einflussfaktor, der sich auf die Persönlichkeitsentwicklung der Teilnehmer*innen auswirkt. Das Experiment erlaubt damit eine direkte, unkonfundierte Wirkungsanalyse bzw. Wirkunngszuschreibung des Theaterspiels auf die Persönlichkeitsbildung der Schauspieler*innen (vgl., für weitere Darstellungen des Experiments, APA 2015: 397; Loewen & Plonsky 2016: 62).

4.1 Freeman, Sullivan & Fulton (2003): ‚Selbstkonzept', ‚Soziale Fähigkeiten', u.a.

Als ein Experiment zur Theaterpädagogik an der US-amerikanischen Grundschule stellen Freeman, Sullivan und Fulton (2003) eine Studie zu *Effects of Creative Drama on Self-Concept, Social Skills, and Problem Behavior* vor. Die Theaterarbeit der EG besteht hier aus sog. „Creative Drama", das auf Improvisationen ohne festes Theaterskript aufbaut und nicht in einer Aufführung mündet. Die Theaterarbeit wird über ein halbes Schuljahr hinweg durchgeführt und umfasst eine Schulstunde pro Woche. Die Stichprobe beinhaltet 237 Schüler*innen der 3. und 4. Klasse der Grundschule der Vereinigten Staaten (was der 3. und 4. Klasse in Deutschland entspricht). Alle Schüler*innen werden über eine zufällige Auswahl bzw. Randomisierung einer von vier Studiengruppen zugewiesen. Der Aufbau folgt hier einem Solomon-Vier-Gruppen-Plan, in dem EG und KG jeweils mit – und ohne – Vortest existieren. (Ziel dieses Aufbaus ist es, neben dem Gruppenvergleich auch den Einfluss des Vortests auf den Nachtest zu überprüfen). Die Studie untersucht die Persönlichkeitsaspekte ‚Selbstkonzept', ‚Problematisches Verhalten' und ‚Soziale Fähigkeiten'. Das ‚Selbstkonzept' wird über eine „Self-Concept Scale" erhoben, die von den Schüler*innen über sich selbst ausgefüllt wird. Zur Erfassung der Aspekte ‚Problematisches Verhalten' und ‚Soziale Fähigkeiten' wird ein „Social Skills Rating System" genutzt, das von den Lehrkräften über ihre Schüler*innen ausgefüllt wird.

Das Ergebnis der Studie stellt sich wie folgt dar: Die statistische Auswertung zeigt, dass ein Einfluss der Theaterarbeit für keine der drei Persönlichkeitsbereiche nachgewiesen werden kann (vgl. ibid. 135-136). Oder, mit anderen Worten, die Studie legt keine belastbaren Befunde vor, die eine Wirkung des Theaterspiels auf die Persönlichkeitsentwicklung unterstützen. Die Autor*innen fassen folgerichtig zusammen: „The data do not support the use of creative drama to improve self-concept, reduce problem behavior, or improve social skills of third- and fourth-grade children" (ibid. 136).

4.2 Schellenberg (2004): ‚Adaptive' / ‚Maladapative Sozialkompetenz'

Ein weiteres Experiment zur Förderwirkung des Theaters auf die Persönlichkeit stellt Schellenberg (2004) mit seiner Studie *Music Lessons Enhance IQ* vor. (Der Titel der Studie darf nicht irritieren – tatsächlich untersucht der Autor

die Wirkung einer Musik-, Gesangs- *und* Theater-Intervention auf IQ *und* Persönlichkeit der Schüler*innen). Die Studie teilt eine Stichprobe von 132 Kindern im Alter von 6 Jahren im Zufallsverfahren einer Musik-, Gesangs-, Theater- und Kontrollgruppe zu. (Die Kontrollgruppe erhält keinen zusätzlichen Unterricht). Alle künstlerischen Maßnahmen werden über den Verlauf eines Jahres durchgeführt. Zwar führt die Studie die genauen Inhalte der Theaterarbeit nicht aus, unterstreicht jedoch, dass diese von professionellen Theaterkräften angeleitet wird: „Each [instructor] was an ‚associate' of the conservatory, having completed the requirements for teaching-level (i.e., highest) certification in [...] drama" (ibid. 512). Um die Persönlichkeit der Schüler*innen zu erheben, nutzt die Studie den Elternfragebogen des „Behavior Assessment System for Children", der von den Eltern bzw. Erziehungsberechtigten über ihre Kinder ausgefüllt wird. So beurteilen die Eltern das Verhalten ihrer Kinder in Hinblick auf ‚maladaptive', d.h. ungünstige, ‚Sozialkompetenz' (z.B. Skalen zu ‚Aggression', ‚Ängste', ‚Aufmerksamkeitsprobleme') und ihre ‚adaptive', d.h. günstige, ‚Sozialkompetenz' (z.B. Skalen zu ‚Soziale Fähigkeiten', ‚Anpassungsfähigkeit', ‚Kommunikationsfähigkeit'). Die spätere Auswertung vergleicht die Ergebnisse zum Zeitpunkt *vor* und *nach* der Intervention in einem Prä-Post-Design.

Das Ergebnis der Studie stellt sich dar wie folgt: In Bezug auf die ‚Maladaptive Sozialkompetenz' ergeben sich keine (signifikanten) Unterschiede zwischen den vier Gruppen (vgl. ibid. 513). Der Blick auf die ‚Adaptive Sozialkompetenz' der Schüler*innen jedoch zeigt, dass – unter allen künstlerischen Maßnahmen – allein [!] die Theaterarbeit eine signifikante Förderwirkung aufweist. Schellenberg (2004) kommentiert dazu: „Improvements in adaptive social behavior were evident in the drama group, [...] but the two music groups and the no-lessons group did not change from before to after the lessons" (ibid. 513). Damit zeigt das Theaterspiel in Hinblick auf sozial ‚günstige' Persönlichkeitseigenschaften (z.B. ‚Soziale Fähigkeiten', ‚Anpassungsfähigkeit', ‚Kommunikationsfähigkeit') im Vergleich zu Musik-, Gesangs- und Kontrollunterricht als einzige Aktivität eine positive Wirkung. Die Studie belegt damit, dass die Theaterarbeit eine Wirkung auf die Persönlichkeit entfaltet, die *sowohl* über eine natürliche, altersbedingte Entwicklung (d.h. Kontrollgruppe) *als auch* über eine musikpädagogische Förderung (d.h. Musik- und Gesangsgruppe) hinausgeht. Der Vergleich mit Musik- und Gesangsgruppe zeigt dazu eindrucksvoll, dass es *nicht die gemeinsame künstlerische Arbeit ist*, die eine Persönlichkeitsförderung bewirkt, da in allen Aktivitäten gemeinsam künstlerisch gearbeitet wird. Vielmehr ist es *das Theaterspielen selbst* – d.h. seine spezifisch künstlerisch-schauspielerischen Prozesse –, im Gegensatz *zum Musizieren selbst*, das die gezeigte Förderwirkung aufweist. Das Theaterspiel bewirkt damit nachweislich eine Förderung der ‚adaptiven' (d.h. günstigen) ‚Sozialkompetenz' von 6-jährigen Schüler*innen, die über ein Jahr hinweg an Theaterarbeit teilnehmen.

Auffällig ist an dieser Stelle, dass Freeman, Sullivan und Fulton (2003) in ihrer Studie keinen signifikanten Vorteil der Theaterarbeit für den Aspekt

‚Soziale Fähigkeiten' aufzeigen konnten. Zwei Erklärungen sind an dieser Stelle naheliegend: Zum einen dauert die Theaterarbeit in Freeman et al. (2003) lediglich 4 Monate, in Schellenberg (2004) hingegen ein Jahr. Eine längere Intervention sollte zu einer größeren Differenz zwischen Theater- und Kontrollgruppe führen, die leichter als signifikant nachzuweisen ist. Dazu wurden die Schüler*innen in Freemann et al. (2003) durch ihre Lehrkräfte bewertet, in Schellenberg (2004) dagegen durch ihre Eltern bzw. Erziehungsberechtigten. Es ist plausibel, dass Eltern durch ihren engen Umgang mit den Kindern eine genauere Diagnose ihrer Persönlichkeit treffen können als Lehrkräfte, die zwangsläufig eine gröbere Bewertung vornehmen. Gerade bei kleinen Zuwächsen zwischen Vor- und Nachtest jedoch ist eine genaue Erhebung der Zielvariablen entscheidend, da ansonsten mögliche Unterschiede durch eine ungenaue Erfassung ‚verwischt' werden. Beide Punkte könnten stimmig erklären, warum lediglich Schellenberg (2004) eine Förderwirkung des Theaters auf die sozialen Fähigkeiten der Schüler*innen nachweisen kann.

5 Zusammenfassung und Ausblick

Die Befundlage, die aus den Quasi-Experimenten und Experimenten hervorgeht, gibt – aus Sicht der Kulturellen Bildung, Theaterpädagogik und Fremdsprachendidaktik – aktuell wohl weder Anlass zum Jubel noch zur Klage. Fasst man die Studien zusammen, die eine Förderung der Persönlichkeit durch das Theaterspiel untersuchen, so liegen belastbare Erkenntnisse zur Förderwirkung für die Aspekte ‚Kreativität' (vgl. DICE 2010) und ‚Adaptive Sozialkompetenz' (vgl. Schellenberg 2004) vor. Eine Wirkung auf diese Persönlichkeitsbereiche ist in vollem Einklang mit den Diskursarbeiten der Kulturellen Bildung, Theaterpädagogik und dramapädagogischen Fremdsprachenforschung (vgl., für ‚Kreativität', Domkowsky 2006: 37-38; Liebau et al. 2009: 75-76; Klepacki & Zirfas 2013: 62-67; vgl., für ‚Soziale Kompetenzen', Ronke 2009: 107-109; Klepacki 2010: 41; Surkamp & Hallet 2015: 7).

Wie jedoch sind Persönlichkeitsaspekte zu bewerten, für die keine gesicherten Befunde – oder lediglich deskriptive Trends – aufgezeigt werden können? Für diese Fälle gilt, wie für jegliche empirische Bildungsforschung, das bekannte Credo der Empirie: „absence of evidence is not evidence of absence". In diesem Sinne darf das Fehlen an (empirischen) Belegen für einen untersuchten Sachverhalt *nicht als Beleg gegen diesen Sachverhalt* verstanden werden. Vielmehr ist die Förderung der nicht signifikanten Persönlichkeitsbereiche durch das Theaterspiel nach aktuellem Forschungsstand schlicht (noch) nicht belegt. Weitere Untersuchungen, die geeignete Versuchsdesigns nutzen, könnten diese Annahmen jedoch in Zukunft stützen bzw. belegen.

Gleichzeitig gilt, blickt man zusammenfassend auf die Befundlage, dass die vielfältigen diskursiven Annahmen zur positiven Wirkung der Theaterarbeit auf die Persönlichkeit (vgl. z.B. Baldwin & Fleming 2003; Domkowsky 2006; Liebau et al. 2009; Ronke 2009; Klepacki 2010; Domkowsky & Walter 2012; Klepacki & Zirfas 2013; Boehm 2014; Surkamp & Hallet 2015; Athiemoolam 2018) einer

vergleichsweise ‚dünnen' Basis an empirischen Befunden gegenüberstehen. Hier sollte es Anliegen der zukünftigen Forschung sein, zusätzliche, gesicherte Befunde beizubringen, die eine weitere theoretische Modellierung unterstützen (vgl., zur Forderung nach empirischer Forschung, Bamford 2010: 134, 144, 177-178; Fink 2012: 11, 20, 37; Liebau et al. 2014: 198-201, 207).

Schließlich ergeben sich aus diesen Überlegungen die folgenden Hinweise für eine zukünftige empirische Wirkungsforschung im Bereich Theaterarbeit und Persönlichkeit:

- Es sollten – wann immer vor Ort umsetzbar und ethisch vertretbar – echte Experimente genutzt werden, die eine zufällige Zuweisung der Teilnehmer*innen zu EG und KG vornehmen, um so eine Konfundierung der Ergebnisse mit bereits bestehenden Gruppenmerkmalen zu vermeiden.
- Wird ein Quasi-Experiment genutzt, sollte *eine Selbstauswahl zur Theaterarbeit in jedem Fall vermieden werden*. Die Selbstauswahl ist prädestiniert, eine Theatergruppe zu erzeugen, die in Persönlichkeitsbereichen, die erst durch die Theaterarbeit gefördert werden sollen, bereits *vor* der Studie erhöhte Werte aufweist, da die Teilnehmer*innen häufig über ‚passende' Eigenschaften verfügen. (Diese Überlegung wird durch die DICE-Ergebnisse faktisch bestätigt; vgl. DICE 2010: 23-34). Eine Ausgangsgleichheit der Gruppen ist damit unter Umständen nicht gegeben, was die spätere Studienauswertung und -interpretation enorm erschwert.
- Die Größe der Studiengruppen sollte erhöht werden, um auf diese Weise auch kleinere Unterschiede bzw. kleinere Vorteile der Theaterarbeit als signifikant nachweisen zu können. (Hier gilt, dass eine größere Stichprobe deskriptive Unterschiede statistisch belastbarer bzw. ‚sicherer' macht).
- Die Dauer bzw. Länge der Theatermaßnahme sollte erhöht werden, um auf diese Weise die Förderwirkung der Intervention zu vergrößern – und damit die Möglichkeit, eine Wirkung des Theaterspiels nachzuweisen. Oder, in anderen Worten, je länger die Theaterarbeit andauert, desto größer wird der Abstand zwischen EG und KG.
- Die Studien sollten zunächst auf Persönlichkeitsbereiche ausgerichtet sein, für die eine Wirkung der Theaterarbeit naheliegend bzw. plausibel ist. Eine Untersuchung der Wirkung auf entferntere Aspekte, wie z.B. ‚Authentizität' oder ‚Präferenz für Wettbewerb' (vgl. Domkowsky 2011: 420-421, 424-425), könnte in späteren, weiterführenden Studien behandelt werden.
- In einer langfristigen Perspektive stellt sich die Frage, ob der Prozess der Theaterarbeit – der bislang stets ‚als Ganzes' untersucht wurde – in einzelne Strukturelemente untergliedert werden kann, um so die Wirkung einzelner Bestandteile der Theaterpraxis auf die Persönlichkeitsentwicklung zu untersuchen.[7]

[7] An der Universität Göttingen wird im Bereich der Englischdidaktik unter der Leitung von Prof. Dr. Carola Surkamp und der Mitarbeit von Dr. des. Andreas Wirag aktuell eine Studie zur Wirkungsweise einzelner Strukturelemente der Theaterarbeit auf die Persönlichkeitsentwicklung durchgeführt, die im Rahmen des *Forschungsfonds Kulturelle Bildung*, einem Projekt des *Rates für Kulturelle Bildung e.V.*, gefördert wird. Dazu werden englischsprachige Theater-

Abschließend sollte – und dies darf als Schlusswort gelten – bei der Betrachtung der Förderwirkung des Theaters nicht aus dem Blick geraten, dass die Theaterpädagogik nicht auf ihren Beitrag zu kognitiven, sozialen, o.ä. ‚Schlüsselkompetenzen' reduziert werden darf. Das eigentliche Anliegen der Theaterarbeit ist die schauspielerische Tätigkeit, die körperlich-sinnbezogene Erfahrung, das zweckbefreite Erproben, das gemeinsame Erleben und interpretative Hinterfragen, die durch – und im – Theaterspiel entstehen. Oder, mit Klepacki (2010: 32), gilt für die Bildungswirkung des Theaters, dass „die Kinder und Jugendlichen sehr wahrscheinlich vor allem etwas über das Theaterspielen selbst lernen". Wenn Forschende darüber hinaus Wirkungseffekte für die Persönlichkeit der Teilnehmer*innen entdecken, sollte dies immer als ein ‚Bonus' gelten.

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Let Me Hear Your Body Talk: Experiencing the Word for Additional Language Development [1]

Garret Scally

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Abstract

This article describes a research project created to investigate the application of theatre devising strategies to create a heightened awareness of non-verbal language and embodied experience of words in second language acquisition (SLA) learning and teaching. This is in response to the tendency in SLA teaching to lack an understanding of the importance and the potential of the body's involvement in the process. Four workshops in Basel, Switzerland were designed and facilitated with adults from distinct cultural and linguistic backgrounds as part of my doctoral research from February-March 2013. I use data generated by an ethnographic approach to fieldwork by analysing interviews, written responses in the project blog (both by the participants and my own), and observations of responses from participants during the workshops. I discuss the theatrical activities used for this purpose reflecting on the possible effects on participants' linguistic ability and awareness of their physicality as part of an ongoing research process. I draw on Bourdieu's notion of linguistic habitus and Merleau-Ponty's notion of the 'body experiencing the world' to provide a theoretical framework for analysing the processes of these workshops. These frameworks also support the development of a theatre practice to support SLA that I am tentatively calling "experiencing the word". I propose that this approach better provides the pragmatic and social conditions, re-created and rehearsed through drama, needed in learning an additional language. This can be done by turning attention to language learning as an embodied experience.

Language can only be understood through being-in-the-world.
Stephen Priest (1998: 175)

1 Heading Off: An Introduction

This article discusses a practical project called "Experiencing the Word" that used group devising activities for additional language acquisition. The project

consisted of four additional language learning workshops with adults in Basel, Switzerland. I analyse the role of the body and gesture for Second Language Acquisition (SLA) during the workshop series, including the use of the voice and breathwork with adult language learners. This is illustrated in three activities from the workshops that focus on different facets of the project: overt physicality, awareness of gesture, and breath and voice work. The article proposes that the use of devising, with its emphasis on physical theatre, creates a learning environment where there is a greater focus on the role of the body in communication. This is in contrast to more conventional SLA classroom techniques that have a "textbook-defined practice" (Akbari 2008: 647).

By using devising techniques with its emphasis on the role of the body, the learner becomes more physically relaxed and feels less anxiety in their use of a new language. Aligned with this emphasis on the body, a focus on the voice and breathing can improve desired pronunciation while also lessening anxiety in oral production for additional language learners. Furthermore, the practice and observance of gesture can increase the learner's awareness of their own gestures and capability to choose appropriate gestures to accompany speech in the target language, aiding more precise communication. An overview of literature is provided, forming the theoretical basis of the article. It uses ideas from anthropology, philosophy and sociology, specifically the work of Bourdieu and Merleau-Ponty, and from the sociocultural movement in SLA theory. The three illustrated "moments" from the "Experiencing the Word" project are discussed in the context of these theories with an explanation of how discoveries from these moments add to the literature. An addendum provides an account of further application and investigation of physicality and breath and voice work for additional language acquisition in the time following the "Experiencing the Word" project.

2 All in the Mind? A Theoretical Framework

Within the structure of Pierre Bourdieu's concept of habitus which, according to John Thompson, comprises "a set of dispositions" – a way of acting – acquired through inculcation into any social environment (Thompson 1991: 12), Bourdieu identifies a subset called linguistic habitus: the verbal and physical characteristics that we acquire when learning to speak within certain contexts (ibid. 82). He elaborates that this linguistic sense influences how we regard and value ourselves and our own acts of (linguistic and cultural) production and how these are exchanged with others, which is dependent on how we are conditioned by, and positioned in, society. This means that certain social and political positions can mediate "the usage of language" and the value appropriated to the "*sense of one's own social worth*" and even "one's whole physical posture in the social world" (ibid., italics in original). In his introduction to Bourdieu's Language and Symbolic Power, Thompson explains that "[l]inguistic utterances or expressions are forms of practice [. . .] to speak in particular contexts", further concluding that the "linguistic habitus is also

inscribed in the body" (ibid. 17). Bourdieu himself expands on this idea in relation to world saying:

> Language is a body technique, and specifically linguistic, especially phonetic, competence is a dimension of bodily hexis in which one's whole relation to the social world, and one's whole socially informed relation to the world, are expressed. (ibid. 86)[2]

This idea is one readily familiar to adult language learners in the *sensation* that when we are using an unfamiliar "technique" like an additional language, we are *in*competent, and our being-in-the-world is confused.

According to Rod Ellis, the main development in second language acquisition (SLA) in the last 25 years is the appearance of "sociocultural SLA", which emphasises and involves socio-cultural considerations in language acquisition (Ellis 2008: xxi). This position situates the language learning process as inherently linked to the environment, with people's ability to learn from experience through "the acquisition of other skills and knowledge" intrinsic in linguistic and cognitive development (Lightbown and Spada 2006: 19). Dwight Atkinson informs us that the fundamental contention of a sociocognitive approach to SLA is the need for an integrative combination of the cerebral, physical and the environmental aspects of language learning (Atkinson 2011: 143). Atkinson also challenges the dismissal of the importance of physicality by those that adhere solely to the cognitive approach to language acquisition by pointing out the empirically-proven, innate involvement of the body with cognition. This position of "extended, embodied cognition-for-SLA" (Atkinson 2010: 599) indicates a need for a more overt examination of the role of the body in language acquisition from within the language teaching community. In line with Helen Nicholson's claim that "drama is unlike many other forms of learning because it has an aesthetic dimension and, as the aesthetic is a discourse on the body, it engages the senses" (Nicholson 2005: 57), I suggest that there are great benefits in involving the physicality of theatre and drama in the learning process.

This suggestion follows previous similar ideas by researchers and practitioners in the field. Introducing *Body and Language: Intercultural Learning Through Drama*, Gerd Bräuer situates his use of "drama" as "not limited to artistic work or pedagogical use, but rather it means the interplay between body and language in general that leads to doubts, questions, and insights for learners interacting with themselves and others and their linguistic and cultural identity" (Bräuer 2002: ix–x). The use of drama for SLA, for Bräuer, is not intended only for the purposes of art or teaching, but also for the "interplay between body and language" (ibid. x). He further elaborates, saying that "[t]he focus on (linguistic) signs and signals alone is not enough to convey language knowledge successfully. Communicating the physical language of things, ideas, and people is equally important for learning" (ibid.). By this I understand that increased emphasis should be placed in language learning on ways of communicating through various kinds of gesture that are learned by living in a certain place

and culture and which are not readily understood or explainable – a tacit understanding.

Though different traditions of practice place different emphases on the body, physicality as a way of communicating is certainly embraced by theatre so it is surprising that there is not more literature dedicated to the investigation of the body in relation to language acquisition through drama, proportionately mirroring SLA literature in this respect. A case in point is the RiDE Special Edition on second language acquisition (Stinson & Winston 2011) which contains only one article addressing this area. In this issue, Julia Rothwell in 'Bodies and Language' (2011) examines the possibilities of the use of the physicality allowing the learner to become more aware of the role of the body in intercultural communication and aiding them to 'wear different identities' (ibid. 579). She acknowledges that in such a short study a comprehensive examination of kinaesthetic elements of (process) drama are limited, though this outing suggests that further research could open a valuable vein for investigation.

It is possible, though, that mention of the body is due to the body being perceived as self-evidently a part of theatre and drama and, therefore, to explicitly address the use of the physicality in such a learning environment might be merely identifying the obvious. There are, however, some explicit examples of research into the role of the body for SLA, for instance, Gerd Bräuer's *Body and Language: Intercultural Learning through Drama* (2002), mentioned above, contains a wide range of contributions from practitioners including Manfred Schewe who discusses "bodily-kinesthetic intelligence" (2002), and there are some notable recent exceptions, such as Erika Piazzoli's *Embodying Language in Action* (2018) along with the work of Jean-Rémi Lapaire (2006, 2012, 2016), discussed later in this article. A prominent development in the field is the concept of performative teaching practice. Currently there is much discussion on the notion, and promotion, of performative language teaching and the artistry of the language teacher, originating from Schewe (2013) and elucidated by recent publications from John Crutchfield, Piazzoli, and Schewe himself (Crutchfield & Schewe 2017, Schewe 2017, Piazzoli 2018). Schewe and Fionn Woodhouse explicitly discuss the performative aspect, stressing that 'form' is not contrary but has a interdependent relationship with 'meaning. 'Form' for them should not be understood in a solely linguistic way, "but also as an aesthetic category, implying the ways in which the body speaks and how sound, word, sentence and movement all interact with each other" (Schewe and Woodhouse 2018: n.p.). Along with these developments from the performative field, a corporeal technique to come from SLA, though used principally for beginners, is Total Physical Response (TPR). This has emerged from psychological theories that looked at learning from physical action. TPR is a method of language teaching in which students respond to verbal instructions with a corresponding physical movement. Its originator, James Asher, commenting on the method, has noted that '[i]n a sense, language is orchestrated to a choreography of the human body' (Asher and Adamski

1993: 4). TPR has been somewhat overlooked since its initial appearance and seems to be limited to basic language acquisition, though it has re-emerged incorporating storytelling with more sophistication that could certainly be of value to future research (Davidheiser 2002, Alley & Overfield 2008, Lichtman 2018).

If discussion of the body is largely absent from the literature, the suggestion would be that, while acknowledging the exceptions above, it is absent from practice to the same degree. Therefore, my premise is that additional language development is lacking in something which would overcome some inherent weaknesses in the dominant cognitivist focus on the mind. Aligning with Bräuer's position and the understanding "that learning is not all explicit and mediated by language, but often tacit and embodied" (Calhoun 2002: 15), I have begun to establish an approach, which echoes Maurice Merleau-Ponty's theoretical framework of the body "being-in-the-world" as a foundation for my research and my initial practical experiments. This approach is called "experiencing the word" and is based on the notion that, in Merleau-Ponty's formulation, we "begin to understand the meaning of words through their place in a context of action, and by taking part in a communal life" (Merleau-Ponty 2002: 208). Although an approach that seeks to place the learner in a "context of action" may appear obvious, it is still not a major consideration in language acquisition in formal education compared to the emphasis on learning vocabulary and lists of verbs, and in contrast with common text-based approaches, which emphasises the production of the written word.

Recognition of the more *affecting* parts of SLA – the intangible sense of understanding of what to say and do in unforeseen circumstances – and resolving the difficulties of social engagement, especially for adult language learners, is neglected in favour of the more measurable and academic elements of language learning; as the learner ages, the more exclusively cerebral education tends to become. This is problematic as adults form their expectations of how languages are learnt through these more rigid, text-based experiences such as learning lists of verbs or memorisation of grammar. Though these cognitive methods can certainly be an important aspect of language learning, approaches that consider the emotional factors are neglected and may even be unnerving for students. This wariness of addressing this aspect of language acquisition persists despite many commentators emphasising the intrinsic emotional nature of language learning. For example, Jane Arnold (1999) and Aneta Pavlenko (2006), have shown, in theory and practice, the need to engage with this side of additional language learning as it reflects the reality of additional language speakers' context of action. Katherine E. Garrett demonstrates this point acutely, telling us that an immigrant shopping for food in a grocery store in New Jersey in the United States could not ask a simple question and found themselves in tears, explaining, "So I cried, not for the food, but because I was unable to express myself in English" (Garrett 2006: 5) This emphasises the significance of language and communication in terms of sustenance. Butler underlines this vulnerability and the complications involved in understanding a new linguistic

habitus explaining, "The speech situation is thus not a simple sort of context, one that might be defined easily by spatial and temporal boundaries. To be injured by speech is to suffer a loss of context, that is, not to know where you are" (Butler 1997: 4). This loss of *where* we are, I surmise, also alludes to *who* you are.

It is perhaps this emotional vulnerability – one of the deepest inhibiting factors for language learners – that prevents the learner from taking the inevitable risks that must be taken in engaging with a new form of speaking or communicating. This impeding element might be addressed through a more integrated approach to balance conventional approaches with methods that consider environmental factors encountered in everyday life. Of equal significance are drama techniques focusing on physicality including rhythms and nuance of language, gesture and vocal production. Such techniques could give more control over various aspects of our engagement with others in differing environments aiding our ability to communicate more comfortably in new linguistic habitus and comprehend our being-in-a-(foreign)-world.

3 To the Heart of It All: Project Outline and the Research Design and Process

To investigate the connection between physical theatre, gesture, and vocal work and improving confidence and control in using an additional language I set up a pilot theatre workshop series to test the effects of these techniques. Ten participants attended a four-week theatre workshop series for English language acquisition. The duration of the project was one month (26th February – 19th March 2013), meeting for a two-hour session, one evening a week. During the process, the research subjects participated in various activities I led, based on developing an understanding of physicality. The activities explored non-verbal communication, the rhythm of the spoken word and, also, accompanying gestures. The participants discussed the possible effects that these activities have on heightening awareness of embodied knowledge and the role this plays in communication in relation to additional language acquisition, specifically English.

Attendees participated for a variety of reasons ranging from more exposure to the English language to being intrigued by something "different". The group consisted of ten participants, made up of four females and six males. Seven of the participants were Spaniards, two from Venezuela and one from Romania, and there was a variety in the ages of the group, ranging from 26 to 44 years old (one was in their 20s and most were around 40-years-old). Six of the participants had relocated to Switzerland from Spain within the last three years to work at a large multi-national corporation with four being spouses or partners of employees relocated by the same company and were actively seeking employment in their own right. All the participants had received formal education to university level in their home countries and had developed strong literacy skills in their own

language as well as in other languages. There was a range of ability level in English: two people had no recent practice in spoken English while others were quite capable and mostly intermediate/upper-intermediate learners (B1-C1 in the Common European Framework Reference scale). The group were made aware that there would be a difference in levels, though there were no concerns about this. The participants were asked to be interviewed individually before and after the workshop sessions; group interview-discussions at each session took place, though not as extensively as planned. This article mainly draws on the resonses from participants in the interviews and blog posts that expressly commented on the role of the body or breath and voicework. All the names of the participants have been anonymised. A pre- and post-project survey was sent out to the participants and a project blog was set up summarising each session and requesting responses after each session.

The activities and session concepts for the project were based upon those often used in theatre devising and geared towards the explicit use of the body in communication. They included mime, gestural work and vocalisation exercises and I discuss a selection of them in the following section. They were sourced in the work of Augusto Boal, Viola Spolin, Cicely Berry, Helen White, Tainan Jen, and other theatre practitioners along with my own experience and practice in theatre and drama in education. Each session was planned to stand individually within an overarching aim of familiarising the participants with a variety of techniques used in theatre. There were performative moments throughout each of the sessions, which were informally observed by the rest of the group. At the beginning of each workshop, participants were asked to be especially aware of themselves, the others in the group and the space they were in, specifically in relation to developing a heightened awareness of the role of physicality in communication.

My research tools to collect data were: video documentation of the sessions to complement my own reflections and observations on the sessions, a project blog, a pre- and post-project electronic survey, and audio-recorded semi-structured interviews. The data was collected and coded then compared with other data to find possible thematic links. The discussion-interviews were based on the electronic survey questions with space for discussion to grow allowing for possible surprise discoveries. Each participant was interviewed informally in the week before the four-workshop series began to establish English language ability, interest and ability in theatre and drama, understanding of the role of body language and the voice in communication, and expectations for the course. The participants were later interviewed for sixty minutes after the workshops were completed. The post-workshop interviews took place between the 18th April and 21st May 2013. All the individual interviews were in Spanish as it was the most comfortable language for the participants and were translated by me to English for this article. The group interview-discussions during each workshop session were in English. Apart from general questions about expectations of the project and experience in theatre, there were several pre-workshop questions related to the body and voice which were asked again

after the workshops. Examples were:

- How much do you [now] consider body language (gestures, movement, mannerisms) and tone of voice in speaking English?

Now how important for you is body language (gestures, movement, mannerisms) in relation to communication?

- Are you conscious of your body language and tone of voice when you speak in English
- Have you applied what you learned in your everyday life?
- What further support do you need in order to feel more comfortable speaking in a second language?

More general questions included:

- What was the most important learning or insight that you gained from the creative process?
- What has been your greatest challenge in working in a collaborative creative group?
- What suggestions would you make to improve the learning techniques and creative processes provided by this project?

The participant responses that are included in this article are mainly those that were closely related to physicality, gesture and breath and voice work.

4 The Body: Let Me Hear It Talk – The Story and Findings of the Project

To illustrate my findings, I describe a selection of activities from the workshops, discuss participants' responses to them and explain how they connect to my theoretical framework. Although there are numerous elements to the study, I would like to focus on those that presented the most tangible discoveries concerning awareness of gesture, breathing and voice work, starting with a discussion of the overall approach and its possible effects.[3]

This describes part of a sequence where the participants, after preparatory exercises, played silently in groups of four with a large piece of silken fabric creating "sketches" or "snippets" which would be later reformed as a short scene. It is from the final workshop session called *The Fabric of Language: Words and*

[3] These other elements include collaborative creation, identity, self-efficacy in English, and the role of friendship in the process.I have discussed these aspects at greater length elsewhere (Scally 2019).

The Fabric of Language

A flash of fabric flies through the air, becomes a sashaying gown, and is then rolled out as red carpet filled with struts, smiles and swoops. "Una faena" follows. The watching Caesar strides forth – a twist – and now a ghost! A tug-of-war, the limbo, a bed of hot coals to be walked. Sat at their transient table, the diners catch their reflection in the large window pane ...*

* In bullfighting, the matador's final series of passes before the kill.

the Spaces In-between. It was adapted from a workshop of the Taiwanese theatre company Tainan Jen which was created to examine intercultural collaborative creation.[4] For the purposes of the project, I modified the original session, which incorporates elements of collaboration, negotiation and exploration, along with the creative improvisational and playful aspects, and I placed an emphasis on additional language acquisition. Various performances by the participants were produced at the end of the session and this was the first time the participants collaboratively created a performance piece in the workshops, although there were improvised moments where participants watched each other throughout the four sessions.

In fact, the workshops were as much an introduction to theatre as anything else. This particular instance allowed participants to be freer with their gestures – the fabric acting as a kind of "distraction" – and it shares similar ideas to the work of Jean-Rémi Lapaire. Lapaire's work is based on thinking of the anthropologist Marcel Jousse (1997) who believed human expression was rooted in gesture. This theory is supported by the conclusions of the anthropologists David Armstrong, William Stokoe and Sherman Wilcox (1995) on the relationship between language and physical action, who also posit that language is derived from and shaped by gestures and gesture is inseparable from language. This is supported from a pedagogical perspective by the educational drama practitioner and researcher Betty Jane Wagner who claims: "Gesture is a communication system even more basic to humans than language" (Wagner 2002: 11). Part of Lapaire's work in gesture studies is to have learners play with the size of gesture then develop, compose and perform short pieces of choreography where "gestural forms are explored" and identifying "dimensions of movement, patterns and motifs" (Lapaire 2012: n.p.). This has been demonstrated by Lapaire to lead to increased level of comfort in language learners and make them more at ease in their new linguistic habitus. Lapaire's approach is very precise whilst the more improvisational sequence I have described and work with creates "raw material" which is later sculpted

[4] I learned and adapted the session sequence from Helen White – co-founder and a faculty member of the C.U.N.Y. Applied Theatre M.A. program.

into a short scene.

Using drama, there is a greater emphasis on the observation and self-awareness of what we are communicating non-verbally. Through this approach the participants can rehearse movements and gestures and from there can further articulate with the spoken word – the communicative act coming from the gesture rather than the gesture to accompany the word. Thus, the burden of making meaning only through words is taken away, which, in paying too much attention to word order, intonation and emphasis, can sometimes prevent fluency in the additional language learner. Carkin also feels there is much that drama can offer in this regard. He comments that, in the work of Shin Mei Kao and Cecily O'Neill, "paralinguistic elements of gesture and movement" allow participants to assume the "behavioral characteristics of the target culture, rehearse and experience the proxemics related to the environment of the fictional world within which they move and speak" (Kao & O'Neill 2007: 1). Norah Morgan and Juliana Saxton suggest that "[n]ot only do expression and gesture help to 'fill out' the words we are saying but they often express thoughts and feelings of which we may not be aware" (qtd. in Culham 2002: 101). The implication is that a freer use of the body from the typical restrictive sedentary position in the language learning environment would lead to an overall re-balancing of additional language learning with adult learners from a purely intellectual and mind-centred methodology to a more holistic process. A methodology that pays more attention to gesture and kinesics, which we find in devising processes, alleviates the need to produce fully formed "perfect" sentences immediately, and creates a strong corporeal framework on which to "hang" utterances giving more confidence to the speaker. Also, there is a greater emphasis on the observation and self-awareness of what we are communicating non-verbally. In the following section, I will develop this idea further examining a moment from the workshops.

Awareness of Gesture

Sitting less than one metre away from each other one participant remains motionless; the person opposite speaks animatedly about how they got here today. There is a growing sense of unease as the speaking continues. Around the room there are four other "pairs" engaged in the same way, though there are nuanced differences: one person can clearly be seen trying to suppress the urge to move – they sit on their hands; another listener seems to lose interest and briefly looks at others in the room before flicking back to concentrate on what they are being told; a speaker leans farther and farther forward trying to find a response in their partner.

These are impressions from an activity called "Poker Body" (listening without gesture) for which participants were asked to listen to their partner for two minutes without any physical or verbal response (no nodding, affirmations or typical reactions). "A" and "B" chose who went first by whoever had the longest eyelashes – this caused participants to look at each other's physical aspects

more closely. The exercise is followed by a discussion where everyone talks about how they felt in the roles of listener and speaker and how, or if, the exercise has made them more aware of their gestures. We did the activity twice during the project after some of the participants had expressed that they would like to do it again, as becoming conscious of a normally unconscious activity was inherently intriguing. In fact, the exercise, if not solely responsible, was certainly a catalyst for developing a keener sense for the participants of their own and others' use of gesture.

It can be understood that language, along with its overt linguistic value, also has a symbolic quality (Bourdieu 1991). Then, if we accept the assertion that "theatre uses bodies in a way that mirrors or replicates the performative" (Conroy 2010: 62), the question can be asked: how can we remake "contact with the body and with the world" (Merleau-Ponty 2002: 206) through drama given, as Bourdieu posits, we are "habituated", the body moulded through inculcation? A line of inquiry is that of the use of gesture and the way it informs discourse and communication. Regarding "discourse", James Paul Gee includes non-linguistic elements in his oft-quoted definition: "Discourses are ways of being in the world, or forms of life which integrate words, acts, values, beliefs, attitudes, and social identities, as well as gestures, glances, body positions, and clothes" (Gee 1996: 127). Ray Birdwhistell who founded kinesics as a field of inquiry and research claimed, "all meaningful motion patterns are to be regarded as socially learned until empirical investigation reveals otherwise" (Birdwhistell 1952: 6). Birdwhistell is here referring to the motion of the body and his point has yet to be discredited and I have found no conclusive evidence to show otherwise. James Edie further stresses the same claim stating that, "[t]he body is expressive of meaning in many ways more fundamental than speaking" (Edie 1991: xiii). He later explains:

> [T]he expression of our mental states into gestures, such as expressions of desire, frustration, concern, anger, pleasure, joy, etc., gives us [...] the physical embodiment and expression of a meaning which is strictly inseparable from its bodily expression. (ibid. xiii-xiv)

This phenomenological point of view reflects the concerns of SLA theorists, Pavlenko and Atkinson, expressed above, and they regard physicality as a major area to be addressed in SLA practice and research.

The importance, and indeed inseparability, of gesture to thought and emotion also has support from other fields. For example, in *So you think gestures are nonverbal?* (1985), the psycholinguist David McNeill tells us, "We tend to consider *linguistic* what we can write down, and *nonlinguistic* everything else; but this division is a cultural artefact, an arbitrary limitation derived from historical evolution" (McNeill 1985: 350 italics in original). For McNeill, "*gestures are an integral part of language as much as are words, phrases and sentences – gesture and language are one system*" (1992: 2 italics in original); for Boal:

> The human being is a unity, an indivisible whole. [...] ideas, emotions

> and sensations are all indissolubly interwoven. A bodily movement 'is' a thought and a thought expresses itself in corporeal form. (Boal 2002: 49)

This understanding of the inter-connectedness of the body in communication and "being-in-the-world" was noted in the reflections of the "Experiencing the Word" project participants after doing the exercises and activities from the workshops. One of the participants, Alfredo, is now observing people more by "paying more attention to this phenomenon", creating what he believes is a better awareness of the behaviour of others and what they wish to express and this in turn has aided his comprehension (Alfredo). Another participant, Ricardo, wrote in response to the post on the first workshop: "For me [it] was shocking to discover with the poker face exercise the amount of unconscious gestures that we all do while speaking" (Ricardo), while Jeru commented that:

> "The experience of talking or listening for some time without the slightest gesture was very difficult for me. I noticed the amount and frequency with which I communicate nonverbally. Although I found the two alternatives (talking or listening) difficult, I must admit that listening without indicating to my partner that I'm following them was the hardest part." (Jeru)

Another of the group members, Diego, thought that the "Poker Body" activity aided understanding of "the weight of body language" (Diego) while Juan Carlos said that the act of *not* making gestures adversely influenced his ability to listen to his partner (Juan Carlos). This, I believe, brought about a more acute awareness of his way of being-in-the-world and the importance of physicality for him in expressing himself.

These responses demonstrate what James Edie posits in the foreword to Merleau-Ponty's *Consciousness and the Acquisition of Language*:

> The body is expressive of meaning in many ways more fundamental than speaking [...] the expression of our mental states into gestures, such as expressions of desire, frustration, concern, anger, pleasure, joy, etc. gives us ... the physical embodiment and expression of a meaning which is strictly inseparable from its bodily expression. (Merleau-Ponty 1991: xiii-xiv)

In relation to spoken language, the evidence was not entirely conclusive, yet has importance. The participants became much more aware of what their actual gestures were, though this did not particularly aid them in oral production. That said, if we consider other activities where gesture would include movements of the mouth and tongue with attention to the formulation of words, the participants noticed where some of their production challenges were. They became conscious that there were positionings that were not used in their mother tongues and so did not use in speaking English, which, in turn, had an adverse effect on certain pronunciations. Also, although somewhat alien to them, they now realised that with specific exercises these

new positions could become more comfortable and, thus, enhanced awareness of gesture combined with exercises exploring new facial formations can lead to better vocal production. The following section, *Voice and Breath Work*, further explores this.

In *Gesture and the Nature of Language* (1995), Armstrong, Stokoe and Wilcox propose that language is derived originally from actions or gestures, arguing that meaning is based on body patterns or schemata. They cite various notions and models regarding speech and the body including William Mowery and Richard Pagliuca who claim that words are "complexes of muscular gestures" (qtd. in Armstrong, Stokoe and Wilcox 1995: 10). Armstrong, Stokoe and Wilcox concur explaining that "[t]he human vocal apparatus is capable of producing a vast array of sounds, just as the body as a whole is capable of producing an enormous number of visible movements" (ibid. 12). This scale and spectrum of the outwardly visible elements is complex, yet it is further complicated by discoveries in neuromuscular activity. William C. Stokoe, is seen as the initiator of American Sign Language linguistics and the study of both spoken and signed language production has led the inquiry for a neural basis of human communication and finding some vindication in the claims for mirror neurons (discussed below in the next section). Wilcox claims: "The model that encompasses both spoken and signed languages assumes that the key lies in describing both with a single vocabulary, the vocabulary of neuromuscular activity" (Wilcox 1990: 141-142), though whether this reveals anything more about the "importance of hands, the visual system, and upright posture in the development of language" (Armstrong, Stokoe and Wilcox 1995: 19) is beyond the remit of this article. That said, the inextricable nature of physicality and speech directs us towards an approach to language acquisition with a greater emphasis on the body rather than the currently favoured cognitive orientation in SLA. While imitating a target culture might be less than desirable from the perspective of the debate around the 'ideal speaker', a greater emphasis on the observation and self-awareness of what we are communicating non-verbally should be welcomed.[5]

This *vignette* describes one of the moments when working on awareness and control of breathing with these exercises being beneficial to most of the group and to two of the participants in particular, as their responses on the blog and interviews demonstrate. Joaquin used the breathing exercises and they had a significant effect, as he explains: "I exercised the 1 up to 10, breath in, hold and breath out for a presentation I run [sic] today, and I have to say that it works. Made me feel more concentrate[d]" (Joaquin, writing in English on the blog). Jeru states that she now also uses the techniques and feels it is working for her too, though in a different manner. She feels that she starts everything

[5] The common practice in the field of SLA is to measure the achievements of learners against those of the native speakers of the target language (Piller 2002) in an attempt to 'sound like a native speaker' (González-Bueno, Standwell & McLure 1997: 261), or trying to approximate the teacher as the 'ideal'. For further discussion and debate of this topic see: Thompson 1991, Cook, G. 2003, Crystal 2003, Graddol 2006, Larsen-Freeman 2006; Ellis 2008, Cook, V.J. 2016.

Voice and Breath Work

Breathe in. A finger click counting each beat.
Hold – the same 8-beat – and exhale. People are breathless.
The timing is wrong; it is impossible.
Concern passes over the faces: "why can't I control my breathing?"
Repeat. More measured this time.
Close your eyes. Concentrate.
Now, breathe in; feel the air start to fill the lower and larger parts of your lungs. No gasping for air, just a smooth intake.
You get bigger: your chest expands, the lower back widens.
Now, hold – the breath under control – for ... click, click, click, click ... time to exhale.
Keep the same control and let all the air gently leave your lungs and no need to gasp just gently repeat the process ...

in a calmer fashion whereas before in meetings and discussions in English she started speaking rapidly and then accelerated, though she still finds herself "trying to speak English more slowly but start slow and finish fast talking as always [...] It's something more to practice" (Jeru). Listening to Jeru's response reminds us that altering "one's whole physical posture in the social world", to recall Bourdieu's phrase above, or even a small gesture is not done easily. However, as Jeru's responses also show, increased self-awareness and having techniques, such as those from breath and voice work, that are incorporated into learner's autonomous additional language practice can be beneficial.

A further discovery for Jeru is an awareness that how you act influences others – when she spoke too quickly she sensed that this affected others to become more agitated, which in turn caused her to feel less relaxed. Jeru describes one instance of her using the breathing techniques "not [...] *before* the meeting but I have used them (as discretely as possible) *during* a meeting" (Jeru). She explains that during a disagreement:

> "I have not breathed waiting for the opportunity to explain my position. In doing so, I realise that I am tongue-tied – I guess that not breathing normally worsened the situation – and I cannot express what I want to say. So, I decided to wait for a small gap and breathe in the meantime. In the end, I was able to communicate in a clearer manner which made me quite happy." (Jeru)

In contrast, Juan Carlos, talking about applying the techniques to German, another additional language he was learning, rather than English, thought that

perhaps right now he would not be able "to maintain a conversation and at the same time think if my breathing is correct!" (Juan Carlos). These instances demonstrate the participants' need to become comfortable in a foreign linguistic habitus where control of breathing, and by extension, better command of the voice allows speakers to acquire a desired gravitas.

In *Voice and the Actor* (2008), Cicely Berry says in relation to relaxation and breathing that "[t]he voice is incredibly sensitive to any feelings of unease. In everyday life, if you are slightly nervous or not quite on top of the situation this condition reacts on the voice"; for Berry, the breath is the root of the sound (ibid. 18). Most people, especially speakers of a language which they do not totally control, will recall moments where the situation affected the way they spoke – an inadvertent quaver, perhaps a garbled sentence and certainly, if presenting in some way, a dry mouth. In contrast to my emphasis on general physicality, Berry places the most importance in communication on the voice as "it is through the speaking voice that you convey your precise thoughts and feelings" with gesture and movement only giving an "impression" – an almost anti-theatrical bias – along with dress and posture in terms of importance to human communication systems. However, she does point out the need for muscular awareness and freedom to increase ease of expression (ibid. 7).

Therefore, as part of our general warm-ups, we followed the breathing exercises with vocal warm-ups. In the end, the participants wanted to return to these activities to practise elements of pronunciation and enunciation, and much of that was due to the obvious benefits that they could see on their vocalisation in the target language, English. The benefits included reassuring themselves that a particular word was delivered with sufficient clarity and certain pronunciations that Spanish speakers typically find difficult along with more individual pronunciation and enunciation difficulties. This suggests that exercises that use repetition on the specific physical formation of the mouth and tongue are welcomed by students and might be more regularly employed. This focus on the actual mechanics of vocal production is not commonly in use in SLA learning and teaching and the idea that these skills could be improved or obtained surprised most of the group. This is understandable as when we speak about the role of the body in communication it is easy to forget that the actual mouth and tongue are part of the body too.

Specifically concerning this area of the body, and drawing on new developments in neurology, sociocognitive approaches to language learning point to the key discovery of mirror neurons which are "cerebral neurons that fire both when observing others performing specific actions and when performing those same actions oneself" (Atkinson 2011: 145).[6] Barbara Ehrenreich also comments on the significance of mirror neurons. She discusses the muscular actions of the tongue – how the sticking out of a tongue by a parent is imitated when perceived by the child is her example – and the way we use the tongue to formulate (perhaps mirroring others) the shapes necessary to create sounds

[6] Participants talked about feeling very self-conscious about making the 'th' sound (voiced dental fricative /ð/) - feels like you are sticking your tongue out at the listener!

(Ehrenreich 2007: 26). This is worth considering in the additional language learning context as accents are a product of how the tongue, throat and lips move and produce what Bourdieu (citing Pierre Guiraud's coining of the phrase) calls the "articulatory style" (Bourdieu 1991: 86). This relates intrinsically to which accent we learn, forming part of Bourdieu's "linguistic habitus" and how that differentiates our social status, and was certainly an important aspect of language learning for some of the group. For example, Diego (2013) strongly believed that the tone of Spaniards speaking in English is dull, almost monotone, which was surprising to me, though it indicates the sense of inferiority that many language learners have with their vocal production.

Taken as a whole, the premise of gestural and physically orientated language learning is validated by the findings of the research project, though, with some reservations. In the example concerning voice and breath work, I have shown how a more deliberate focus on technical elements of vocal production can be beneficial for SLA learners by allowing the learner an introduction to new and perhaps unknown sounds in the target language, gaining the ability to then produce and perceive those utterances, along with more subtle nuances of intonation and stress. The work on breath control also had the effect of reducing apprehension in stressful moments where the participants had felt out of their element, though, on occasion, a focus on breathing could adversely affect concentration on what is actually being said inhibiting expression.

The findings also suggest that the demonstrated use of theatre-based non-verbal activities lend themselves to an approach to language learning with a focus on language learning as an embodied experience. With most of the group there was better awareness of the role of body language and non-verbal communication, especially on the importance of gesture. This, of course, only indicates the possibilities of this approach allowing the group to feel comfortable "performing" with their body in front of others in an explorative way, and what effect this had on oral production is unclear.

To draw concrete conclusions in such a short study would be foolhardy. There are too many factors that might come into play in longer studies or ones with other groups. For example, students could tire of such repetitions or become frustrated with not being able to alter the muscular formation of the mouth and tongue, especially in the case of adults. With a different set of students, group dynamics or cultural tendencies influencing the way individuals might react in doing something unusual such as these exercises could come into play.[7] I believe such an endeavour needs investigation over a longer period of time rather than the culmination of just four weeks work as immediate changes are

[7] The notion of Identity would be an apposite framework for such a discussion, and questions raised by and Lynn Fels and Lynne McGivern, and Kathleen Rose McGovern from the drama perspective and those developed by the main proponent of the Identity Approach to SLA, Bonny Norton, both individually and working alongside others such as Carolyn McKinney, Aneta Pavlenko, Kelleen Toohey, Yihong Gao, Peter De Costa and Yasuko Kanno (Kanno & Norton 2003, Pavlenko & Norton 2007, Norton & McKinney 2011, Norton 2013, De Costa & Norton 2017). This, though, lies beyond the scope of this article and I have written about it at length elsewhere (Scally 2019).

not readily observed. That said, as Ricardo told me:

> "Self-awareness and awareness of the others is something that I'll use in the future in meetings and presentations. It was clear during the workshop that it requires some practise and effort to make it right; it is not that simple to notice what is happening around you." (Ricardo)

From this, we can address Bourdieu's notion of linguistic habitus saying that despite the sometimes very marked differences between habitus, with practice and observation, rehearsal, and perhaps imitation, a speaker can acquire the ability not only to feel comfortable in new linguistic habitus but also to be able to affect the codes necessary to inhabit different habitus.

Indeed, if we agree with Bourdieu that language is socially conditioned, this means that to become conditioned means participating not only with the mind but with the body too; use of drama for SLA can allow us to try on these roles in languages new to us – perhaps in a way not even possible in our native ones. Getting to know a new linguistic habitus, nurtured unconsciously in our native upbringing, can be awkward and perhaps impenetrable to outsiders, especially adult language learners. This nurturing and constant attention that native speakers receive in the context of social action needs to be created somehow in the additional language learning environment and, though somewhat artificial, by directly addressing and resolving linguistic challenges through the techniques mentioned. This is accompanied by creating an experimental setting which recognises need for learners to find their feet in a new linguistic habitus – a gradual acclimatisation to being in a foreign world – allowing the mind, body, and world to function integratively, and learners can try on habitus for size, perhaps adapting better to them.[8]

5 Further Reflection and Conclusion

After the series of workshops there was a lot of interest for the participants in learning techniques that have a direct effect on language skills, and the more obviously successful activities in this regard were breathing and voice work. This explicitness I found to be the main thing that the participants looked for. Because of adults' time demands there is more of an imperative to have a clearly defined purpose for doing something: what can a technique be directly used for? An explicit explanation of the rationale for each activity is necessary, especially ones that had no clear connection to language learning or were in place to develop skills within the overarching purpose of the project – the results need to be evident. A longer research period would make it easier to gauge the effectiveness of the activities or, at least, for the participants to see progress in their own linguistic development; concentration on breathing and voice work will become more integral perhaps in the area of rhythm, as an area where theatre and excels.

[8] By 'foreign', I mean doing something that is out of your regular (comfortable) world, along with the sense of being in a 'foreign world'.

The call for work on accents, and in the participant Amelia's (2013) coinage "marco de la voz" ("frame of the voice"), is ripe for further investigation. This could be achieved through voice techniques used in theatre such as those of Cicely Berry who proposes that by "exercising its physical resources" you can "open up the possibilities of your voice" and address this area of vulnerability explaining, "[b]ecause it is such a personal statement, criticism of your voice is very close to criticism of yourself, and can easily be destructive" (Berry 2008: 8). While attention to Phonetics is occasionally given in SLA, it is generally approached without consideration of other factors in vocal production (for example, breathing or the role of the whole body) and is shown merely through pictoral diagrams of how the mouth, jaw and throat should look like when making a certain sound. With a more overall physical approach and employing warm-up techniques, the voice can be strengthened, and a better range of sounds produced in a more natural fashion. Outcomes of this may be better recognition of rhythmic and tonal differences between certain language along with increased ability to adapt to these new rhythms and tones. These strengthened abilities allow the speaker to feel more comfortable in varying linguistic habitus which could range from academia to the corporate world to the bar on the corner.

6 Addendum

This addendum demonstrates the implementation of the ideas and challenges that emerged from the initial parts of my research, which is discussed in the main part of this article, particularly regarding breath and voice work.

The pilot research project named 'Experiencing the Word' was designed to investigate the use of ensemble devising techniques and activities for second language acquisition. The prominence of physicality in group devised theatre meant that there was a specific focus on the role of the body in additional language development and communication. In this regard, the 'Experiencing the Word' case study generated intriguing findings especially the participants' interest in breathing and voice work. This led to further research and experimentation with voice work techniques and during this time I found the voice practitioner Kristin Linklater's method (Linklater Voice Training) readily adaptable to the work on additional language development. The reasons for using this particular approach are expanded on below.

For research purposes and part of further establishing my practice, I designed a course (a workshop series) for adults called 'Confident Communication for International English Speakers' to assess the effectiveness of voice and breath work in a context that was aimed at beneficially influencing confidence and communicative ability. I ran the course three separate times: from spring to summer March-July 2014; in the autumn of 2014 from September-December; and in spring 2015 from February-May 2015. All the courses took place in Basel, Switzerland. Each session was for two hours per week (32 hours in total for the first two courses and 24 for the last one). This time scale reflects

the typical duration of current language programmes offered to adult learners by established language schools in the local area. The last of these courses ran concurrently with my main doctoral research project (called 'Performing Languages').

During the course, consisting of three modules, each workshop was planned to stand individually within an overarching aim of developing an awareness of the role of the voice and breathing in the communicative process along with a variety of techniques with a physical focus. The activities explored breathing exercises and voice work, non-verbal communication, the rhythm of the spoken word and, also, accompanying gestures. There were performative moments throughout each of the sessions, such as short presentations and involved side-coaching from me as facilitator. These were informally observed by the rest of the group, and their observations and subsequent discussion developed a heightened awareness of the role of physicality in communication. The participants discussed the possible effects that these activities have in the way they communicated in relation to speaking English, which was a second language to all but one of the participants.

The activities used for this purpose sought to affect participants' linguistic ability beneficially and increase awareness of their vocality as part of the ongoing research process. I adapted the Linklater Voice Training techniques (Linklater 2006) – which are based on elements from the Alexander technique and the work of Feldenkrais – to provide a practical and theoretical framework for the workshops. This approach, paying particular attention to voice work, provided pragmatic exercises to address tensions in vocal production in speakers of an additional language. This involved addressing physical aspects of communication and voice work in seven different sections as proposed in *The Language Teacher's Voice* by Alan Maley (2000), one of the first practitioners to look at using drama for language learning. These seven aspects are: Relaxation, Posture, Breathing, Voice Resonance, Articulation, Modulation, and Volume. All these factors focus on vocal production to give more understanding of various aspects of our engagement with others in differing environments, aiding our ability to communicate with more confidence, comfort and clarity. Following this line of thinking, the main potential outcomes regarding voice and breath work were that by using an overall physical approach and employing warm-up techniques, the voice could be strengthened, and develop a larger and more nuanced range of sounds. This affords the speaker a better awareness of rhythmic and tonal differences in the target language and increases their ability to adapt to these new rhythms and tones. These strengthened abilities allow the speaker to feel more comfortable in varying linguistic habitus.

In my practice, I aimed at being an intermediary, interpreting and incorporating voice work aimed at actors (and other non-language learners) and introducing it to people who are mainly concerned with language learning. Rather than merely being used as 'warm-up' exercises, the workshops were centred on the voice work methods. The participants were involved in voice work from the beginning with a specific focus on affecting their confidence

beneficially. This contrasted with the 'Performing Languages' project where breath and voice work was planned to be only one facet of the research design. How this worked in practice is explained below. It is interesting to note that although the description of the course was not aimed at non-native speakers, all the participants, bar one, identified English as an additional language to them.[9] Although no planned interviews were conducted before, during or after the Confident Communication courses, there were many engaged discussions with the participants during and after the sessions which gave substantial insight into the various effects that work on gesture and the voice had on the participants.

Each participant reported that, to some degree, applying breath and voice work methods in the workplace or everyday life, they improved their poise when presenting and communicating in English in front of their colleagues and/or with people they did not know previously. This individual use of voice work outside the workshops ranged from a longer warm-up routine of up to 15 minutes to just one minute of breath work to ease their 'jitters'. Although anecdotal this feedback provides some evidence that the techniques that were learnt and applied were beneficial for a sense of competent and confident communication, for example, in dealing with nervousness associated with giving presentations. That said, one participant, Lara (a German female and very fluent English speaker), perceived only a minor improvement to her confidence during and after the first course. This was despite the appearance to her audience during in-course presentations that she had presented much more confidently at the end of the course training compared with how she began. This indicates the precarious nature of self-confidence and self-efficacy which can be brittle in even the most fluent of speakers. This perhaps relates to the sensation of never being able to attain the 'complete' status of the ideal native speaker in the target language. Lara signed up to a second workshop, after which she reported that her self-efficacy and feelings about her competence in presenting had improved. Her perception about how she 'performed' only altered slightly but her awareness of her body and gestures grew and she found herself, in her words, 'consciously competent', echoing the 'conscious competence' stage learning model used in education, psychology and by Adrian Underhill in SLA teaching (Underhill 1992).

I now describe the use of breath and voice work in the main research project and case study, 'Performing Languages', and the challenges that this presented practically in a group devised theatre project.

Voice Work in the 'Performing Languages' Research Project: A gradual introduction of breath and voice work is in line with voice work specialist Rebekah Maggor's explanation that, '[u]nderstanding the reasoning and desired result behind each exercise builds trust and encourages risk taking' (Maggor 2011: 182). So, while the intention with voice work is to avoid the superficial application of vocal exercises, implementing the spectrum of exercises is best done over time so that each exercise is understood in context. The incorporation of breath and voice work into the devising project, however, did not work as

planned. Indeed, due to some of the group participants' schedules, my plans to start each session doing voice work were undone. This was due to problems of punctuality caused by the changing of timetables at the university and, on occasion, the participants' other commitments.

In the initial stages of the 'Performing Languages' project, only two or three students were able to arrive on time for the official start of the workshop sessions. They were reluctant to start the voice work knowing other delayed members of the group would be coming into the session 20 or 30 minutes late. This was as, even in the initial stages of the project, the participants wanted to work as a group. Also, interruptions to the voice work led to a mutual sense of awkwardness both for the exercise participants and the late arrivals as it was difficult to integrate the people arriving and disruptive for those already committed to the exercises. Waiting for the whole group to be present before starting the voice work was unfeasible as it would have meant delaying or neglecting the devising work which was the project's overall goal. Therefore, after discussion with the group the participants agreed that it was more important and beneficial to prioritise creating material for the final performance. This meant that we engaged in voice work during the 'Performing Languages' project much less than I had anticipated.

The group's decision to focus on collective creation proved to be correct in the sense that the time gained allowed the group to concentrate more time on developing their language skills through group devising methods which led to a performance of which they were delighted and proud. Making this decision also meant that we were adhering to the egalitarian ethos that was a fundamental aspect of the research practice. Perhaps in so short a project with its constraints on time and punctuality it was too much to expect the successful incorporation of breath and voice work. We did, however, do a 40-minute set of voice work exercises prior to each of the two performances the group gave. This was done to address some of the nervousness that most participants felt prior to the show as it was their first time performing a theatre piece in front of an audience. The group later told me that they had enjoyed the voice work we had done in the project and, in retrospect, some of the group regretted that we chose to reduce the use of voice work. Several of the group told me they found it helpful for their performance and in academic presentations that happened during or after the project. That said, the voice work that was done cannot be seen to have been universally beneficial, even in one case having both beneficial and unfavourable effects. Pre-show nerves may have been abated but one of the participants, Julie, had two very different experiences, which shows the volatility of the work. Julie revealed in the interviews that followed the performance that she panicked in front of people and that she, 'nearly cried ahead of the first show'. When asked to elaborate she said that it was when she, 'was lay on the floor doing the relaxation stuff [referring to the breathing exercises] and had tears in my eyes and they were forming, and I was like "No! no!"'. Asked whether the relaxation helped she replied, 'not the first time, but the second, yes'.

This conflicting response from Julie indicates that adaption of voice work

methods to non-actors and in a language development context evidently needs further research and development in practice as it is in its infancy (though other researchers, for example Piazzoli, have made some progress).[10] It also demonstrates how emotionally powerful such exercises can be. For Julie it was the breathing aspect of voice work that she found provoked such a strong response, yet as breath work is integral to the method (Linklater places even more emphasis on this aspect than other voice work practitioners). Heightened awareness of the body and the voice can be a volatile state and much care must be taken when working with such exercises. Furthermore, there are other considerations one of which was identified in the notion of the 'marco de la voz' ('frame of the voice') from the main article above. Katherine Meizel explains this as, 'What a voice carries [is] not only lexical meanings and emotion, but also vital information about culture, identity, and the dynamics of power that suffuses human communication' (Meizel 2011: 267).

Separately, voice work, if not incompatible, can add strain to what can be the time-consuming process of a group devised project. Certainly it was the case in the 'Performing Languages' project which adhered to Oddey's assertion that 'every project generates its own working process' (Oddey 1994: 25). Effectively, it was impractical to implement the voice work to the extent that I had initially planned due to reluctance, at times, from the participants and the overarching need for the ensemble to concentrate on devising for the performance guided where the research went. What might be suggested is that in future research separate dedicated sessions to breath and voice work be scheduled into the group devising process. This means that the necessary time is dedicated to fully implement techniques that harbour such potential.

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Performance for Introverts? [1]

Discourse evidence for students' collaborative shaping of social space

Silja Weber

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Abstract

A common preconception about performance in the foreign language classroom sees performance as geared towards extroverts: students who readily contribute to verbal classroom interaction in any case. If true, this claim would be particularly problematic when advocating not only for the integration of isolated instances of performance, but for a fundamentally performance-based approach to language teaching. Such an approach would then further widen the gap between those participants who are more and those who are less comfortable in underdefined social spaces. This article draws on data from a larger study on FL classroom interaction and student agency during performance activities in intermediate German classes. Conversation analytic methods are used to trace how participation for one very reticent student evolves over the course of an intensive summer class. The development happens during extended performance activities with a Teacher-in-Role (TiR) strategy, and in particular due to the initiative of his classmates to shape a welcoming social space. They offer a range of carefully crafted participation openings, and the quiet student responds and later initiates conversational moves on his own. This case study provides discourse based, micro-analytic support for previous claims about the benefits of performance for class dynamics and participation.

1 Quiet students in the foreign language classroom

In Western foreign language (FL) classrooms, verbal and social extroverts are in an advantageous position in many ways. Over the last decades, FL pedagogy has been shaped overwhelmingly by communicative language teaching; all the various implementations of this approach have in common that they build on the fundamental assumption that spoken interaction - rehearsed and, even better, spontaneous - is central to proficiency in a foreign language. Even

though current trends in pedagogy see language learning increasingly through a lens of symbolic competence (Kramsch 2011) or multiliteracies (Paesani et al. 2016), the basic importance of spoken communication has persisted. On the research side, a general shift towards a socioculturally embedded, multimodal view of language and language learning first galvanized by Firth and Wagner's seminal article (Firth & Wagner 1997) has inspired a whole field of research on classroom interaction (e.g. Bannink & Van Dam 2006; Hall & Pekarek Doehler 2011; Waring 2011; Young 2011 and the works they reference). Grading rubrics on undergraduate foreign language syllabi typically include a large percentage for "participation", and pedagogical strategies are often aimed at creating a context where students cannot get around speaking: gap activities, for example, where information has to be verbally exchanged in the course of solving a problem.

The perhaps most commonly known drama-based activities, role plays and process drama, form another type of activities where verbal (or rather, multimodal) participation is central; moreover, the more open-ended and creative these performance activities[2] are, the more daunting they can be to students who are not verbal and social extroverts. There is some evidence from classroom interaction analyses that students show more verbal initiative in process drama (Carroll 1986; Kao and O'Neill 1998), but that evidence does not indicate what happens to quieter students, although practitioners report the benefits of performance for them also (Piazzoli 2011; Shiozawa & Donnery 2017; Weber 2017). Beyond that, a focus on spontaneous verbal interaction is a problem for equity in a wider sense: the underdefined social spaces which tend to surface in performance activities may be more difficult to negotiate for students with speaking anxiety or other mental health challenges (Price 2011), and also for students whose cultural background does not include a positive valuation of - or positive reactions to - spontaneous verbal expression and gregariousness in the classroom (Diangelo 2006).

Of course, some verbal interaction in the foreign language is inevitably part of language classes. It is also possible to design performance activities so that multiple participation options are on offer - observers, directors, and more or less scaffolded and rehearsed ways to participate can be included by design. However, for more open-ended role plays and process drama in particular, there is by definition a limit to pre-planned participation options. After all, these activities are meant to offer the students social space that they can design. Passive participation - by listening when others speak - is an option and likely provides benefits for learning as well, but as teachers, we do want to see our students use the language actively. Do we then have to limit more open-ended performance activities in the interest of equity?

It is not certain that there is a clear answer to this question. Limitation appears to be a common answer from language teachers who do not subscribe to a performance-based approach, and the following quote from a teacher

[2] I am using the term "performance activities" to refer to extended role plays and/or process drama only, since these are the formats occurring in the specific data presented here.

interview from Weber (2018: 355-356) may serve as representative of that opinion.

> some students will take to it naturally, it's there, they're born performers, and they will really go with it and do it and they have a great time, whereas others are more shy, or they're not very interested in this, [...] it works for some but, it does not work for others [...] so I try to, balance and do it, occasionally but not, all the time. [...] I think the biggest issue is probably getting over the inhibition that a lot of students have, a lot of students have the idea that, what they say has to be grammatically perfect [...] else it'll [...] make them look bad in front of the teacher or in front of students?

The quote names a number of potential problems familiar to any drama practitioner: individual student preferences, introverts' discomfort with performance, and student anxieties about potential language breakdowns or errors and loss of face. However, process drama creates its own dynamics. This article presents direct evidence from classroom interaction transcripts to show how one previously very quiet student, Cole[3], was gradually drawn into the interaction by his classmates over the course of three extended performance activities. Section 2 will discuss the larger context of the data, and section 3 will present and analyze transcribed exerpts from the performance activities that demonstrate the development of Cole's participation.

2 The context of this project: Data and methodology

All data in this article originate in a larger dissertation project (Weber 2018) which ran over the course of a year and involved three different intermediate-level, undergraduate German classes at a large public university in the United States. Classrooms were video recorded with a stationary camera (about 56 hours total), and semi-controlled interviews with teachers and some students about their perceptions of spontaneous speaking and performance activities in class were conducted and audio-recorded for two of the three classes. Data were transcribed according to conventions from conversation analysis based on initial work by Gail Jefferson (Sacks, Schlegloff & Jefferson 1974) and then further interpreted with discourse analytic methods drawing mainly on Waring's concept of initiative (Waring 2011) and Goffman's description of face and footing (Goffman 1967; Goffman 1981). While the scope of the original project was large, including a new theoretical positioning for performance-based approaches to foreign language teaching (Weber, in preparation), for the case study in this paper it is sufficient to focus on initiative, face, and footing.

Student initiative has been discussed in conjunction with performance since Carroll (1986), but it has generally remained somewhat underdefined. Waring (2011: 204) provides a more exact definition, offering three different possible types of student initiative: Learners may initiate a sequence of talk, i.e. they self-select for a turn at talk without being directly addressed by the teacher; they

[3] All student names are pseudonyms.

respond to a turn that was addressed to several people or to another student; or they may expand on a turn or even shift topics starting from a turn for which they have been selected. All three types, of course, can occur in performance activities; in that case and even in general, the first type of initiative might be expanded to "addressed by the teacher or another student" (it is perhaps symptomatic that the latter option is not included in the original definition).

According to Goffman, one important consideration for participation in verbal communication is the aspect of face. Face is "the positive social value a person effectively claims for himself [sic] by the line others assume he has taken during a particular contact" (Goffman 1967: 213). While Goffman stresses here that "face" is in the eye of the beholder, the central component is the (perceived or claimed) positive value of a speaker within a particular social interaction. A speaker confronts a clear face threat when being insulted, but in a wider sense, face threat exists whenever there is any reason to be apprehensive about taking a turn in the conversation because it could negatively affect one's social standing. Face is threatened, for example, when one has to respond uncooperatively to a turn. Pragmatics research provides extensive evidence that more face-threatening speech acts - such as requests, refusals, and criticisms - usually involve a number of intricate strategies to lower face threat for participants (for an overview, see e.g. the CARLA speech act database). For example, it is rare among casual friends to merely say "Can I borrow your car for picking someone up from the airport tomorrow?" Instead, the speaker is likely to offer a reason for the request first, they may explain why there is no other option, they will likely use a hesitant tone and may modify phrasing and grammatical markers (such as modal verbs and subjunctive) to arrive at a more polite version ("So you know we had that car accident last week ... Do you think it might be possible ..."), and they may even follow up by adding that they will understand if the other person denies the request. The purpose of all these strategies is to provide a low-threat position for the listener to respond in their turn. Modification for face threat in speech acts is still quite difficult for low intermediate learners (as in the data presented here), because they are just learning the grammatical means to express these modifications, and processing load in the foreign language is so high that they rarely think to use them in the first place. In fact, they are more likely to use an imperative and say "Lend me your car tomorrow", since that is a structure they tend to be more familiar with. Performance activities, of course, have the benefit that they (ideally) create fictional social contexts that may trigger students' awareness of the necessity for face-saving moves; however, that does not change the processing load, and in fact, in a spontaneous speaking situation the processing load is arguably even higher than in more closed classroom activities. Nevertheless, as we will see below, over time, participants in a performance activity may engage in face work even without the help of intricate pragmalinguistic skills.

Performance activities also involve layered realities and various footings. Goffman describes footing as follows: "A change in footing implies a change in the alignment we take up to ourselves and the others present as expressed in

the way we manage the production or reception of an utterance. A change in our footing is another way of talking about a change in our frame for events." (Goffman 1981: 128). Reading this at a very general level, in a FL classroom during a role play, participants are still on the classroom footing (teacher and students, with the institutional hierarchies and norms that implies); but simultaneously, on the level of the fictional reality, the footing between speakers may be quite different and may change as they develop characters and take different conversational attitudes toward each other. Participants may move in and out of a particular footing, play with it, and perhaps even use one level of reality to comment on or critique the other. Importantly, this should not be taken to mean that there is infinite room for changing reality; institutional and societal power relationships still apply. But the realities become laminated, and in between, there is liminal space, an in-between area where relationships can be re-defined locally and temporarily, and there is potential that this will have some slight effect on reality outside the particular situation as well.[4]

3 Including Cole

The particular data presented below originate from an intensive 6-week low intermediate German summer class. I was the classroom instructor in this class, and there were only four students, Dylan, Cole, Jen, and Heather.[5] Cole was by far the quietest of the students. He was attentive, a good writer, and generally responded competently when he was asked for specific information after some planning time. In pair work, he was somewhat reticent but would eventually speak, but he never volunteered a single sentence in front of the whole group in the first four weeks. I gradually introduced students to creating imaginary characters and situations (on the basis of images) and short, largely pre-planned role plays; while the three other students participated readily and appeared to enjoy themselves, Cole responded minimally when he was directly addressed but returned to taciturnity when the particular activity was over. He also did not verbally participate in minor running jokes that began to appear in the class, although he appeared to like them, judging by the smile on his face. I tried multiple times to invite Cole into a conversation, but while he responded, he never took the initiative. His low verbal participation created a somewhat lopsided atmosphere in the classroom, but Cole did not seem to mind.

3.1 Train Station: Inviting Cole in

In week five of six, the class discussed differences between town and country, and I introduced a more open-ended performance sequence. An image of a German train station waiting room on the screen served to frame the scene

[4] A discussion of this liminal space and the related notion of agency can be found in Weber (2018: 8, 18ff).

[5] An extensive discussion of the reflexivity of the teacher-researcher situation in this project can be found in Weber (2018: 103ff).

visually, and I asked students to fill in a character sheet of the train passenger they would represent in this scenario. Pictures of potential passengers were offered as optional inspiration, and all students actually based their charactes on the pictures. Next, I informed them that the train appeared to be delayed, and that I was going to be the clerk at the information booth (which ensured I could manage timing, but it also placed me at a certain level of social distance from the passengers); I suggested they would likely have some sort of conversation while waiting, and that they were to build our current topic into their conversation somehow. Then I arranged a desk as an information booth in a corner of the classroom close to the screen, and we started the scene. Passengers cued up at the information desk and were dismayed to hear from the clerk that their train to Hamburg was 90 minutes delayed. The clerk then asked passengers to sit down in the "waiting room" - more or less their usual seating positions; he would inform them of any news. Heather, Dylan, and Jen started to awkwardly introduce themselves to each other in role and exchanged basic personal information; Dylan showed Jen some imaginary pictures of his grandkids. Cole had been silent up to that point. Figure 1 shows how the other students invited him into the conversation.

76	Dylan	Yes. They are very beautiful. Maybe you(informal) should see a
77		PHOto.
78	Jen	yes! [Dylan digs in pocket, mimes getting out wallet, Jen chuckles briefly, Dylan holds up open wallet]
79		o:h, so sweet, SO sweet.
80	Heather →	what is your(formal) name?
81	Cole	ah Fritz.
82	Jen	Where do you(formal) come from Fritz.
83	Cole	ah I come from Leipzig, but I (have to) go to Hamburg,
84	Heather	What are you(formal) doing in Hamburg?
85	Cole	ah I want to- ah I'm going to the café with my family.
86	Heather	ah F- [swats hand toward Dylan, Dylan nods and grins
87	Dylan →	ah Fritz, that is a good German name.
88	Cole	thank you.
89	Heather	((chuckles))

Figure 1: Inviting Cole in

Heather takes the initiative to address Cole directly for the first time (line 81), and Jen then aligns with Heather's stance as a friendly fellow passenger in line 83. Notably, Jen and especially Heather do a lot of face work here. Both ask for the exact information students had prepared on the character sheet, so that Cole did not have to invent responses on the spot (lines 81, 83, 85).

In previous exchanges not involving Cole, address pronouns alternated

between informal "du" and formal "Sie". The formal pronoun would have been culturally appropriate here, since students chose characters above 30 years of age who did not know each other previously. Students in class generally interact informally, and intermediate German learners are still discovering when formal address pronouns are needed, so variation is to be expected in this situation. In contrast to the previous pronoun variation, however, in the excerpt above, both Heather and Jen use the formal address pronoun for Cole, a show of respect which supports positive face for him.

Moreover, when Dylan tries to intervene in Heather and Jen's collaboration (line 87), Heather stops him, and Dylan appears to align with Heather's face work, since we see him providing positive feedback to Cole's fictive, very traditional German name in line 88. The praise is also consistent with the character Dylan is creating for himself in the scene, an older man who is nostalgic about the past and somewhat patriotic. Cole responds quite appropriately when he is selected by Heather and Jen, and he provides the expected response to Dylan's praise as well.

It is clear that students are simultaneously operating on two distinct footings in the excerpt: All contributions are consistent with students' fictional characters as passengers who are killing time by exchanging personalized small talk. Even though the small talk would probably not happen in quite this way in a real German waiting room, particularly not via first names, in this fictional setting embedded in US culture, it is something all participants can align with. However, in a real train station, even in the US, a non-participant in small talk would perhaps not be addressed. Beyond the fictional footing, then, Jen and Heather, and eventually also Dylan, are aligning with the specific collaborative norms of the FL classroom that highly value universal, balanced participation. Due to the fictional setting and the fact that my TiR character (as a clerk conveying annoying information) slightly distances me from the passengers' conversation, students themselves take up the interactional function which generally falls to the teacher: making sure that everyone is given a chance to contribute. While Cole is not yet taking the initiative, he responds to his classmates' friendly face-work readily and appropriately.

As the role play proceeded, Cole showed facial reactions which indicated that he was following the action. At one point, he initiated a simple question to Dylan's character. Beyond that, he remained a silent observer until very late in the role play, when there was another exchange with Heather (Figure 2).

Heather is again consistent in her use of formal address pronouns. By now (after a brief reflection phase where I reminded students of formal phrasing) she is also using his last name. This time the question does not have a pre-planned answer, but Cole responds appropriately all the same. His answer explicitly references his fictional character as a retired judge and uses common perceptions about the predilections of older men: reading the paper and tinkering with cars (lines 163-164). Heather then makes an interesting move. She aligns with his character description and develops it by her next suggestion: that he might be able to repair the train (line 165). The first effect is clearly to

160	Heather	Mr. Hans, do you(formal) live in the country? or?
161	Cole	yes, I prefer to live in the country.
162	Heather	What do you(formal) like about the country.
163	Cole	ah, I am very- I am old, so, I love to
164		read the newspaper? And repair my old car?
165	Heather	maybe you(formal) [can repair the train?
	→	[shrugs, spreads ↑L hand toward Silja
166	Cole	[no,
		[moves shoulders and shrugs, chuckles a bit, others grin

Figure 2: Offering power to a shy old man

positively value Cole's answer, i.e. she provides positive face for him. However, she also offers him a great deal of power: He might choose to assent, in which case he would be able to stop the whole role play, since the scene is based on the premise that the train is broken. Beyond the face work for Cole, this may be an indirect notice to me as a teacher that the role play has gone on long enough, and the chuckles of other students (line 166) may be a comment on her move, although it is not clear whether they are just amused or whether they want to stop and are chuckling at this creative way to indicate as much. In any case, through his refusal, Cole aligns more with his student role (continuing the task) than with Heather's suggestion (to stop or at least significantly change the task) here, but he responds with a grin (line 166). Whether the grin acknowledges Heather's face work for him or her clever manipulation of the fictional and classroom footings, or indeed both, cannot be determined.

In fact, I as the teacher responded to Heather's cue and stopped the role play for another reflection phase. It included the presentation of a short news item (which was ostensibly playing in the waiting room) about farm subsidies the EU was planning to cut. I asked students to integrate this topic somehow into the third (and last) section of the role play. This was a difficult task, since both their background experience and their linguistic resources were of limited help for this topic. To jumpstart the languishing conversation, I intervened (in my TiR identity as the clerk) with a polemic statement about my father who owned a farm and would not be able to carry on if the subsidies were cut. Heather and Dylan responded, and I then chose to challenge Cole by asking him whether it was all the same to him (Figure 3).

The other students clearly see this as face-threatening for Cole. Before Cole has time to respond, Dylan quickly intervenes to comment that Cole's character is a judge, implying that this fact makes the topic rather irrelevant (line 255). It is a pre-emptive face-saving move for Cole, since it offers him the possibility of not responding or not offering an opinion. When I counter that it is still possible to have an opinion, Dylan partially aligns with my question but reframes the question to Cole in a more respectful way ("can you make that?" - referring to

253	Silja	[and you(formal) don't say anything on the topic at all, do you? [to Cole
254		Is it all [the same to you(formal)? [throws R hand upward
255	Dylan →	He is a, ah you(formal) is a judge.
256		so,
257	Silja	WELL, you can still have an oPINion.
258	Dylan	[can you, [make that? [to Cole [waves toward screen
259	Heather →	=those [people are so DUMB. yes?= [looks toward Cole, waves hand toward Silja and Jen, chuckles
260	Cole	=yes in my opinion that is not so good, ah. I
261		don't think about the, European Union. [Do you like- do you like [gesturing toward Dylan
262		the European Union?
263	Dylan	no. (...)

Figure 3: Pre-emptive face-saving

the laws being changed, line 258). Heather also responds to my challenge, but she uses a generic insult addressed to Jen and me, who have stated opinions on the issue. Heather's own character previously stated that he didn't care. By her move, Heather is threatening my face, siding with Cole, and raising his face in the process (line 259). At this point, even though he could opt out based on his classmates' face work for him, Cole rises to the challenge. He self-selects, produces a cogent answer to my original question (line 260), and addresses Dylan with a follow-up question eliciting his own opinion (line 261-262), which Dylan duly provides (line 263).

Over the course of this 20-minute role play, then, we have seen Cole move from his habitual silence to being a responsive partner in a conversation; he has initiated his first - if minimal - exchange and self-selected to move the conversation on during a role play section that was rather hard to negotiate in terms of content. This is a significant development. In another role play a few days later, he expands his participation further, and without need of a challenge by a confrontational clerk.

3.2 Café Awkward: Verbal initiatives and nonverbal contributions

The role play quoted in the excerpts in this subsection was based on a short German novel for teenaged readers that the class was reading at the time.[6] The novel portrays a thirteen-year-old girl, Fränze, whose family is in crisis due to her father's lost job and slide into alcoholism. Fränze processes the new pressures in her life partly by practicing the violin, which she plays very well,

[6] "Fränze" by Peter Härtling

and partly by finding out what is actually going on with the help of her best friend, Holger. At some point during the novel, the readers learn that Fränze's father, Johannes, is also seeing a girlfriend who he initially met in his college years. At the close of the novel, Fränze has reached a tenuous balance, and Fränze's father takes a train out of town, but most questions about the future of the family remain open.

The class read the novel chapter by chapter throughout the course. We had fleshed out the girlfriend character via hotseating (with Heather in the hotseat) and played a few more brief scenes to anticipate developments in the text. When we finished the book, students were fairly frustrated with the open ending, which they encountered a few days after the Train Station role play. To explore hypothetical future developments beyond the scope of the book, we played two versions of the same scenario: A year after the ending, Fränze has become a violin prodigy and she plays at a major concert. Family and friends attend the concert and some of them meet for coffee afterwards.

Since we were familiar with the characters, the first task was for students to decide which characters (including potential new ones that they might create to fill in blanks in the story) would be meeting at the café. Since we had five participants (four students and me), they were limited to five roles. In the first version, they invented a new boyfriend for Fränze's mother, and the attending characters were Fränze and her mother, Mams, accompanied by her boyfriend Fritz, as well as two of Fränze's friends, Holger and Anke. After creating a post-concert atmosphere by watching to a short video clip showing a performance by a real German violin prodigy, we set up a table with five chairs and began the scene. Early in the role play Cole (in role as trusty friend Holger) responded to small talk, but slightly further on, he took the iniative in the conversation (Figure 4).

Both Dylan and Jen have already signalled their negative stance toward Fränze's father, Johannes (lines 75-76, 78). In line 79, Cole takes the initiative to self-select and, as it turns out, for the first time he contradicts the drift of a scene (line 81), conveying sympathy for Johannes. At this point, apparently, the other students do not feel they have to do much face-work for Cole any more, since their nonverbal reactions in the next line are incredulous chuckles (their body language, leaning forward and staring at Cole with raised eyebrows, supports this interpretation rather than mere surprise.) While the conversation turns away from Cole and toward bickering between Heather's and Jen's characters, there is no apparent awkwardness about it.

After the first version of the café scene, there was a reflection period with some laughter about the characters and their idiosyncrasies, and then students were asked to choose a new group of participants for a replay of the scene. In the second version, Fränze, her mother, and the mother's new boyfriend Fritz were again present, but Fritz was now played by Cole, and there were two different characters involved: Fränze's father Johannes and his new girlfriend, Annika. Once the scene was set, students launched immediately into action, and this included Cole (Figure 5).

73	Dylan (Fränze)	I don't know. We haven't () because he
74		hit Mams.
75	Heather (Fritz)	[{I'm sorry} [rubs her neck
76	Jen (Mams)	yes,=
77	Cole (Holger) →	=it is sad. (.)
78	Dylan (Fränze)	what.
79	Cole (Holger) →	[{I feel sorry for him}. [shrugs
80	others	((chuckle, Dylan leans forward and stares at Cole, Heathers eyebrows rise, eyes and mouth open; Silja smiles sideways at Cole))
81	Dylan (Fränze)	ah,
82	Heather (Fritz)	[he is dead. to us. [to Cole

Figure 4: Cole initiating disagreement

4	Heather (Joh.)	[I- ah, need no coffee, thanks. [waves and looks to space behind her, shakes head and smiles
5		[I have beer. [nods and looks down
6	Cole (Fritz) →	Where do you come from, Annika.
7	Silja (Annika)	ah, I am from Munich? [[>so I am in [Jen nods]
8		Munich< BORN, and my family is also from Bavaria, so.
9		and you?
10	Cole (Fritz)	ah, [I come from, (.) Leipzig? [Jen smiles and nods
11	Silja (Annika)	aha,
12	Heather (Joh.)	and what is your profession?
13	Cole (Fritz)	ah ju[dge,
14	Dylan (Fränze)	[he [HAS a profession, [moves ↑hand up briefly
15	others	((chuckle briefly))

Figure 5: Cole initiating non-confrontational small talk

Heather is playing a rather obnoxious Johannes who immediately begins to talk about alcohol, which was the major cause of family disruption in the book. Cole, in his role as the relative outsider, takes the initiative to invite the other relative outsider, my character, into the conversation and successfully diverts the focus (line 6). When Heather and I align with his move toward collaborative small talk and ask him about his character's background, Cole draws on the answers he prepared previously for the Train Station role play, casting himself again as a judge from Leipzig (lines 10, 13). He is operating with a high level of scaffolding here, but the fact remains that he joined the conversation immediately and with an appropriate strategy for maintaining balanced, peaceful collaboration (in a FL classroom, usually the teacher's purview).

A little later, he expanded his initiatives by commenting on the other characters, and sometimes in pointed ways. One example is shown in Figure 6.

27	Jen (Mams)	ah. [I would KNOW. I didn't hear any mistakes. It [sets down cup audibly
28		[was SO beautiful. [briefly raises and lowers ↓hand, accentuating stress, tilts head
29	Jen, Heather, Cole	((briefly share grins))
30	Cole (Fritz) →	Johannes, (will) find a mistake.

Figure 6: Cole offering pointed commentary

Jen in her role as the proud mother has just praised Fränze's performance in the concert somewhat excessively (line 27-28), and Cole and Heather have responded to this exaggeration by sharing grins (line 29), briefly stepping out of the footing of the fictional scene to make fun of Jen's acting. Cole shifts the footing back to the level of the scene in line 30, where he disparagingly comments that Fränze's father (the persona non grata) will always find something to criticize. This is entirely consistent with his role as Mams's new boyfriend, who might want to ally himself with Fränze and Mams against his predecessor.

Cole also began to participate in other modes of interaction. While his facial expressions consistently showed evidence that he followed the action, he did not engage in much kinaesthetic activity - unlike Heather, for example, who spontaneously hailed an imaginary waiter, or like Jen and Dylan, who would lean noticeably forward while questioning something I said in role or add hand gestures to support their verbal contributions. But in this role play, Cole began to explore multimodal expression. At one point, the interaction was so contrary that I (in role as Johannes' girlfriend, new to the contentious family dynamics)

suggested that we be more peaceful. This move could also be read on the level of classroom interaction, where the norm is peaceful collaboration without personal attacks. Dylan, Heather, and Jen, in role, argued that they liked to fight - gleefully resisting classroom norms. I then asked why, in that case, Fränze's parents had separated. This was followed by a longish pause, which I covered by asking for milk, and both Jen and Cole aligned with this move by pretending to take up a milk jug and pass it to me (Figure 7), so that we moved back entirely into fictional footing.

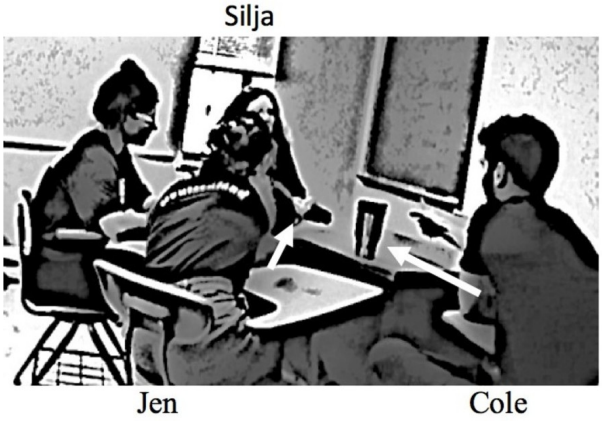

Figure 7: Multimodal participation to cover a pause

Soon after, I suggested Johannes and I leave the café, since the atmosphere was so awkward, and Johannes agreed, expressing hope that Fränze would come see him, which (I as) Annika was quick to qualify a little (Figure 8).

140	Silja (Annika)	We'll see. Maybe Fränze also has her
141		own opinion so. We'll- [others look at Dylan]
142		We'll call sometime.
143	Heather (Joh.)	okay.
144	Silja (Annika)	okay many THANKS![[bye! [waves a bit and gets up] [
145	Jen (Mams)	bye.
146	Heather (Joh.)	bye.
147	Cole (Fritz) →	Are you(formal) going (to) a bar now?
148	others	((chuckle, Silja walks away from desk and leans against wall, Heather takes a step to wall))

Figure 8: A final joke

As everyone says goodbye, Cole draws on the well-established history of Johannes as a drinker (classroom level) and his recent insistence on drinking

beer (role-play level) in order to land a joke by asking whether Johannes and Annika will now go to a bar (147). The others immediately align with him and chuckle (line 148). This well-placed joke shows that Cole is now confident enough of his linguistic abilities, the content of the scene, and the support of the other participants to not just respond to or initiate small talk, but to engage in humor.

In a brief, unrelated role play in one of the last sessions of the summer class, Cole ended up in the role of a bank clerk having to deal with a bank robber. While the general framework of bank interaction was predetermined (two brief scenes between clerk and customer had already been played), roles were distributed via minimal role cards just before each performance. While Cole did know his own role as a clerk from his card, he did not know ahead of time that the other student would be playing a bank robber. He was flustered at first, but rallied quickly and used both verbal and nonverbal resources to good effect - putting up his hands at the bank robber's request, inventing an appropriately hidden space where the safe was located (behind the computer console), leading the bank robber there, and surrepetitiously pushing an imaginary emergency button to call the police.

For a student who had been virtually silent for the first four weeks of class, this development toward spontaneous, multimodal, complex conversational language use was a significant achievement, and moreover, it was accomplished largely without teacher support via student interaction and on Cole's own initiative.

4 Conclusions and outlook

Over the successive excerpts from role plays in this intermediate classroom, I hope to have shown that the collaborative conversational dynamics during sequences of open role plays and process drama effected a substantial change in the participation of one previously very quiet student. Of course, that the course was so small and intensive helped to make this development possible; in a class of 20 students, it is debatable whether Cole could have developed a similar level of confidence in this short time. However, given how short the time really was - no more than ten days, and role plays constituted no more than an hour out of the 7-8 hours of class time during that period - it could be argued that with sufficient familiarization and with enough scaffolding for sequences of performance activities, the kind of spontaneity that developed in this class is not impossible even with 20 students in a more traditionally scheduled class. There is in fact evidence from practitioner reports that class dynamics change when performance is a major component of FL interaction (cf. Kao and O'Neill 1998, Even 2003).

Beyond mere multimodal participation, another important pattern in the interactions analyzed above is the richness of speech acts and conversational stances involved. Even on the part of Cole, who still participated less than the other students, initiatives included content questions, evaluations, and

ironic and humorous comments and socioculturally appropriate strategies to encourage conflict-free, balanced talk. He self-selected and addressed specific others. While most of these functions are basic L1 competences which might transfer well to an L2 (Kecskes, Sanders and Pomerantz 2018), some of them, especially the self-selected comments, are not particularly common features of student speech in non-performance classroom interaction at this level, where students are more likely to convey specifically elicited information to the teacher or other students, ask questions, or occasionally proffer personal opinions.

Finally, Cole, like the others, was able to make use of the simultaneous "classroom" and "role play" levels of footing. He drew on previous classroom discussions and role plays for background information and scaffolding, responded to my modelled strategies for filling conversational pauses (drinking coffee, asking for and passing the milk). He also joined Jen and me in moving the action back to entirely fictional footing after an exchange that could be read on both levels of footing, and on the classroom level would have meant that I was trying to shift students' behavior toward classroom norms of respectful collaboration. In a subtle way, momentarily, Cole perhaps joined the resistance against teacher authority.

In short, performance activities demonstrably allowed a student whose verbal and nonverbal participation was initially very limited in scope to expand his participation options dramatically, in both senses of the word, and largely on his own terms. It would not have been possible without the effective and consistent supportive face work his fellow students offered during role plays, when through the Teacher-in-Role strategy, my various functions of directing and balancing interaction in the classroom were temporarily masked.

Notably, in the data from the larger study, it could also be seen that the playfulness generated within performance activities appeared to help increased student initiative spill over into other conversational interactions in the classroom that did not involve performance. While generalization from one study is not possible, these results point to the usefulness of performance beyond the limited time frame of individual activities. Another observation from the larger study was that students do indeed make use of the layered footing during performances to increasingly play with and critique social and classroom norms. This is – holistically speaking – not a new observation, since Augusto Boal based his entire literacy work on the perception that liberation can take place via the heteroglossia of musical, visual, and dramatic performance (Boal 1979/1995), but its implications are just beginning to make their way into the FL pedagogical discourse, and the praxis of FL performative teaching, learning, and research has not yet been fully integrated with the rich existing literature on decolonialization and critical pedagogy, although Katja Frimberger (Frimberger 2017), Gustave Weltsek (Weltsek 2017) and my own research provide some connections (Weber 2017, 2018). To date, as far as I am aware, there has been no discourse analytic research on performance activities in FL learning from a decolonialist perspective.

Interestingly, the interview data from the larger study also showed that the

somewhat apprehensive preconceptions about performance in the classroom cited in the introduction to this article clash directly with the same interviewees' own observations of the complex interaction that performance engenders. It is therefore all the more important to document closely what actually happens in the classroom during performance activities. Research based on conversation and discourse analysis is a good methodological vehicle for conveying to skeptical students, teachers, and administrators alike what performance actually does, whether that may be to draw shy students in, to expand speech act options, or to create liminal spaces for students to shape their own social worlds and comment on the power structures of the world they live in every day. Such research can also support self-reflective and self-critical work by teachers who are interested in analyzing how their own choices shape classroom interaction and power dynamics.

This study can therefore act as a small model for documenting granular evidence for the way effects of performance activities take shape in interaction. Beyond existing practitioner reports and studies using self-report data, it constitutes another level of support for integrating performance thoughtfully and consistently into the teaching and learning of foreign languages.

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A Appendix

A.1 Transcription conventions

(based on Sacks, Schlegloff & Jefferson 1974; variations largely following Waring, 2011)

To avoid transcript overload, nonverbal cues are only transcribed when they are taken up by discourse participants or otherwise directly affect the participation framework.

underline	English in the original
CAPS	stress (in the case of acronyms or single letters, they are bolded, such as "**I**")
word!	emphatic end of prosodic phrase (falling)
→	location of interest for the analysis
↓	quickly falling pitch
↑	quickly rising pitch
↗	pitch rising over the course of the word it precedes
↘	pitch falling over the course of the word it precedes
<word>	spoken more slowly than surrounding talk
>word<	spoken more quickly than surrounding talk
a word	spoken on consistently raised pitch
a word	spoken on consistently lowered pitch
°word°	whispered or spoken very softly
[	simultaneity, including overlaps; in interviews: used to bracket English glosses
=	latch (very tight connection between consecutive turns)
((nods))	nonverbal information in lines where there is no verbal material
,	non-final end of prosodic phrase (intonation falls then rises)
.	end of prosodic phrase/sentence (falling)
?	end of prosodic phrase (rising)
:	lengthened vowel sound
wo-	false or fragmented start, abrupt break-off
()	transcription impossible
(word)	transcription uncertain
T	Teacher
S	Student
Ss	several students

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Drama Activities in a French Undergraduate Business School to Manage Speaking Anxiety in English [1]

Virginie Privas-Bréauté

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Abstract

According to a study dated 2012 and led by the *Confe´de´ration Française de l'Encadrement – Confe´de´ration Ge´ne´rale des Cadres (CFE-CGC)*[2], many French executives feel stressed out when it comes to speaking English at work. An English teacher in a business school (undergraduate level), I am committed to preparing future actors of the professional world to better handle speaking English, so I introduce role plays and drama activities to help them feel less anxiety when they must speak English and prepare them to transfer it to their work place. This article will give an account of an experimentation I carried out through a pedagogical unit on "advertising" for third-year Business English students. I will analyze the interaction of body, emotions and mind along Varela's "enaction" paradigm (1993, 1996) to show that drama games can foster students' speaking skills development in English, and encourage transferable attitudes that can accompany speech and decrease anxiety.

1 Introduction

The special issue (36) of the French scientific journal Me´langes CRAPEL presents observations and results of studies stressing the lack of linguistic competences in foreign languages of executives, engendering stress and fatigue and preventing them from earning promotions in French companies. An English teacher in a French undergraduate business school, I take these statistics very seriously and want to find ways to help students ease up when learning first and then speaking English and facilitate skill transfers to professional environments.

Believing that language needs to be supported by body language and emotions since contents already require all the businessperson's cognitive capacity, I

[2] See the website of this organization: http://www.cfecgc.org/dossiers/langues-et-travail/.

relied on Varela's paradigm on language emergence (1993; 1996), like Aden (2017), which indeed suggests that drama is a valuable pedagogical device enabling students to express themselves in foreign languages and prepare them to interact in professional environments. I thus introduced educational measures, including role plays and drama activities, in my English for Specific Purposes (ESP) courses to prepare students to speak English in the workplace and lessen speaking anxiety (Horwitz, Horwitz & Cope 1986).

My study aims to examine how through drama techniques, learners can train their linguistic competences, develop self-confidence and co-construct professional automatisms where both body and voice are complementary. In this article, I will describe an experimentation carried out over a fourteen-hour pedagogical unit on "advertising" and analyze it along Varela's "enaction" paradigm (1993, 1996).

2 Theoretical framework and research question

I introduced role plays and drama techniques in my English classes after reading the work of Tardieu (2008), Viau & Louis (1997) and Aden (2009, 2017) in particular. The formers shed light on the cognitive development of language learners through group work interactions and intrinsic motivation while the latter puts the stress on the importance of body and emotions through drama in the context of such a development.

In *La didactique des langues en 4 mots-cle´s*, Tardieu stresses the importance of social interactions in a learning/teaching environment and refers to socio-constructivist Vygotsky who thought that knowledge was created through social interaction. Interactions place the students in a conflictual socio-cognitive situation since ideas, discussions emerge, differ and are shared to give way to other discussions and ideas. Tardieu writes that pair work and teamwork foster social interaction, involve linguistic participation and stimulate the cognitive development of the learners.

Likewise, Viau studies interactions and motivation from a socio-cognitive standpoint and. comes up with three situations that favor student motivation. Viau says that the interaction between the student's perceptions on his/her learning and his/her environment affects his/her motivation to learn more and memorize information. The first perception Viau underlines has to do with the student's control of his/her learning. The author refers to studies reported by McCombs in 1988 which have shown that students who perceive they have the control of their learning are more engaged cognitively (Viau 1997: 150). The second perception has to do with the value of the activities and tasks. The more authentic the tasks, the better the learning. Viau adds that tasks should be diversified and incorporated within other activities and tasks. Thirdly, if the student has a realistic picture of his/her own competences, says Viau, he/ she will be more successful. This requires the teacher to give clear objectives and precise directions, and give the student the possibility to interact and collaborate with the other students. In this context, the tasks should represent a challenge

and require the student to be involved and have enough time to complete the tasks. In my opinion, drama activities and role plays are educational measures that permit the students to develop a good perception of the above- mentioned situations and engender more interest in learning. That is why introducing drama activities in language classes stimulates the cognitive development of language learners through and from interactions and motivation.

Yet, from a neuroscientific standpoint, languages cannot be developed cognitively through interactions without the help of bodies and emotions. Varela (1993) writes that languages are what enable people to meet so as to make meaning emerge. His scientific research in cognitive neurosciences led him to develop the paradigm of "enaction" which relies upon three cornerstones: participatory/ structural coupling, individual learning paths, making meaning emerge. In other terms, Varela thinks that people adopt individual strategies to learn languages, and when they meet, they make meaning emerge. The context has an important role to play in this emergence of meaning as he writes in *Invitation aux sciences cognitives* (1996). For Varela, languages are not merely used to pass on information. They are a means to couple individuals from a same species for action coordination.

Aden studied Varela's research, experimented with drama in language classes and examined the cognitive development of language learners through drama in light of the paradigm of "enaction". After thoroughly analyzing Varela's conception of language learning, she assesses that interaction is the place where knowledge emerges. She explains that Varela puts forward the creation of the world through the reciprocity of the action/perception loop of the subject and his/her environment (Aden 2017: 3). This is what is refered to as "structural coupling". Varela subsequently ventures that if knowledge emerges in the sensorimotor interaction of the subject with his environment, it is not pre-determined but it emerges in interaction. Therefore, for Aden, drawing on from Varela's paradigm, the language helps people to determine themselves and the others at the same time: it helps people to determine what/ who they are (ibid. 7) and what/ who the others are, together. Interactions – be they oral or physical or both – and contexts are thus at the heart of language learning and drama is a device that facilitates interactions in pedagogical contexts.

Varela also says that sheer reasoning does not exist and explains that one of the pitfalls in which people lure themselves when it comes to languages is to think that reason and emotions are two separate entities. On the contrary, he asserts that emotions, including the hormonal system, and reasoning are constitutive of the structure of a body. Reasoning is always affected by emotions. For Varela, emotions are part and parcel of the learning process (Trocmé-Fabre, 1994). Along those lines, he considers that the body/ mind continuum in learning – including language learning – enables long-term memorization (Trocmé-Fabre 1994) since the body helps the mind to remember what has been learnt . If thought is not separated from the body and emotions, then thought and speech are incorporated, they are incarnated, and cognition is enacted.

After examining research in cognitive sciences, language learning and

language acquisition, Lakoff and Johnson equally come to the conclusion that "reason is not disembodied, as tradition has largely held, but arises from the nature of our brains, bodies and bodily experience" and that "reason is not dispassionate but emotionally engaged" (Lakoff & Johnson 1999: 4). If human beings learn from bodily experiences, then students can learn languages through bodily experiences as well; and drama offers them this chance. Therefore, since drama offers experiential learning, which is key to leading students to develop their linguistic abilities, strengthen the control of their emotions and enhance self-confidence, drama activities and role plays must then be a device that can also help them acquire professional skills through the preparation of professional gestures supporting language training. This is a hypothesis I aim at answering through this experimentation.

3 Presentation of the pedagogical unit and research methodology

In *Pratique du The´aˆtre*, Page explains that introducing drama activities in the classroom has four phases. You first prepare yourself to play, then you play (*le jeu*), then you receive feedback and finally, you play again (*le rejeu*) (Page 2001: 35), as can be seen in Fig. 1.

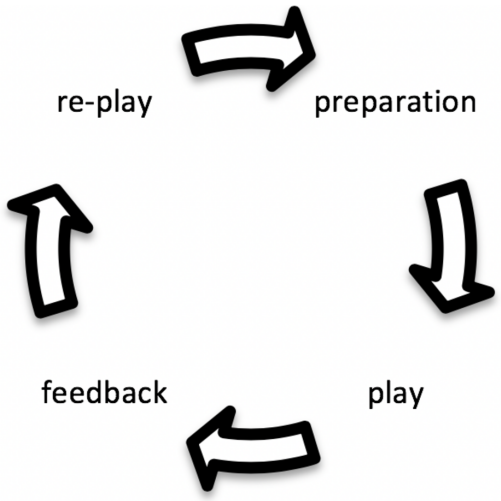

Figure 1: The four phases of drama as a learning device

The author also writes that drama is a training activity that is meant to be a stepping stone for handling real life situations (ibid. 17). For her, drama provides training for a set of many competences that are then useful in real life (ibid. 122). Likewise, Zafeiriadou reminds us in "Drama in Language Teaching: Challenge for Creative Development" that for any language teacher it is crucial to get students to acquire transferable skills:

Transferring acquired skills from educational settings to real life situations has always been a challenging task in education. The value of drama is often attributed to the fact that it allows the creation of contexts for different language uses, thus fostering students' language awareness. In both language teaching and drama, context is often thought to be everything. (Zafeiriadou 2009: 6)

Drama is thus a device that enables students to prepare and transfer some skills they have developed in class to the real world.

Since interactionists put the emphasis on the "importance of both input and internal language processing" in L2 acquisition (Ellis 1999: 44), the contexts in which language emerges are crucial. Along those lines, one of my objectives when I decided to introduce drama activities in my language classes was to define precise contexts so as to give students references that would look like real professional situations in which the preparation and transfer of linguistic and general competences are made possible. I assumed that immersing learners in communicative situations that make sense to them in the context of a business school, would prepare them for their future jobs in acquiring automatisms supported by their body so as to manage, if not lessen, speaking anxiety, and help them consolidate their lexical, grammatical and phonological skills.

I will here study the pedagogical value of drama techniques with a group of 27 B2-level students in their third year in a French business school. The photos and videos taken throughout the unit provide qualitative data to be analysed so as to verify whether drama activities and role play encourage speaking skills development and lessen speaking anxiety. These students follow a curriculum preparing them to manage cultural organizations such as museums, music schools, drama schools. The artistic component of their studies (music, drama, dancing, painting, singing) makes them particularly receptive to artistic practices. Being in charge of the English for Specific Purposes (ESP) courses, including marketing courses in English, I thus introduced drama activities and role plays. I did not want to introduce drama since the aesthetic dimension of this artistic practice is not what I am interested in in this experimentation.

In this article, I will give the precise example of one of my units on "advertising". It covers 14 hours (9 lessons, Table 1) and is suitable for drama activities since it is conceived as a series of lessons that invites students to play roles and express their creativity skills. The first 11 hours are spent in a traditional classroom using two textbooks – *New Insights into Business* (Pearson-Longman: 2001) and *English for marketing and advertising* (Oxford University Press: 2009) – so that students first get to know what advertising is about. For the remaining 3 hours, a rehearsal studio for dance, drama and music is necessary so as to embody and practice what was discovered and studied previously.

As shown in the above-mentioned table, the unit starts as a rather classic sequence of a language course since it is absolutely necessary for the students to discover the advertising world. Once the students' knowledge is good enough, the unit can then move on to team work and role plays particularly based on various approaches: problem-based learning, task-based learning and learning

Table 1: Overview of the pedagogical unit

No. of hours	Activities and tasks	Language skills	Objectives
2	· brainstorming about advertising · differentiating product, service and corporate advertising · studying slogans and cultural references in slogans (and the problem of translating them)	reading speaking	· learning specific vocabulary (lexical) · differentiating the methods of advertising and the types of adverts (methodological) · raising awareness of intercultural differences · consolidating grammatical skills
2	· learning about the AIDA strategy (catch the audience's **A**ttention/ make them **I**nterested/ create **D**esire/ and state the **A**ction the audience · should take) · creating ads	reading speaking	· learning specific vocabulary · consolidating grammatical skills · understanding advertising techniques (strategic) · pronouncing well (phonological)
1	· discovering two companies: Red Arrow and Joys of Germany · placing an order: creating a new ad to attract British people to Germany for their holidays	listening speaking	· raising awareness of intercultural differences · learning specific vocabulary · consolidating grammatical skills
2	· commissioning a new ad campaign to promote a product	reading speaking	· consolidating grammatical skills · pronouncing well (phonological)
1	· Red Arrow meets Joys of Germany to discuss the offers.	listening	· learning specific vocabulary · consolidating grammatical skills
1	· writing an email to let consultants know the decision of the advertising agency Red Arrow	writing	· consolidating grammatical skills · writing e-mails (methodological)
2	· establishing a budget and choosing the right medium to advertise	reading writing speaking	· consolidating grammatical skills · meeting clients' needs (methodological)
2	· final task: Approaching an advertising agency to advertise a product, a service of your choice.	speaking	· consolidating grammatical skills · meeting clients' needs (methodological) · learning specific vocabulary · improving pronunciation (phonological) · being creative
1	· feedback from the teacher and the other students	speaking	· evaluating decisions and proposals · improving linguistic competences (cognitive and metacognitive)

by doing. This unit also falls within the action-oriented approach put forward in the Common European Framework of Reference for Languages (CEFR 2001). Lesson after lesson, learners accomplish real life tasks that enable them to solve problems. They are encouraged to be involved in their learning since they are required to do the tasks on their own, in pairs or in teams. For the final task, the students work in teams exclusively.

There are six groups (A, B, C, D, E and F) of three students; each group is assigned two roles: playing the clients and the agents in turn. They all have to solicit an advertising agency and ask them to advertise their product according to a bill of specifications of their choice, having previously studied writing bills of specifications in English. The students finally play the roles they are assigned in the last but one lesson, lasting two hours. This lesson (covering the last three hours: final task + feedback) is divided into two phases: a preparation phase (1 hour) and a performance phase (1 hour). It is completed by a feedback phase (1 hour) during the last lesson. For lack of time, I could not organize any

re-play phase.

3.1 The preparation phase

These students are used to playing roles and being put in situations of communication through drama in their English classes, so they know how important the preparation phase is. My drama classes always start with physical and vocal warm-up exercises (walking, stretching, vocalizations – Fig. 2) to engage in team building activities.

Figure 2: Walking to wake up your body

One of the preparation phase activities requires students to think about the product they want to have advertised and hand it along from one student to the next. The product thus constantly changes aspect, weight and size, giving rise to humorous situations as can be seen in figure 3: one student makes his object turn on his finger tip, which makes other students laugh, thereby creating a relaxed atmosphere.

Figure 3: Passing along the product

The last preparation activity consists in letting each group prepare their bill of specifications. The absence of furniture helps to create a relaxed atmosphere: it enables the students to stretch their legs, work more closely, face one another, in other words make their bodies comfortable and create more intimacy (Fig. 4).

Figure 4: Preparing your bill of specifications

3.2 The performance phase

Once all the students and groups finish writing their bills, they must approach an advertising agency – the roles are given by the teacher (Table 2) – and place their order for a new advert. When they play the role of the advertising agency, they have to follow the AIDA strategy (Strong 1925).

Table 2: Matching the groups

Clients	Advertising agents
A	B
C	D
E	F
B	C
D	E
F	A

The members of the group playing the advertising agents carefully write down their client's requirements to come up with the best offer. Once all students have played both roles, they have to find the best advert for their clients and make suggestions. The room is set up with a desk and a few chairs only to simulate an office environment.

This task is presented in front of all the other students (Fig. 5), who must listen carefully, check if the AIDA model is respected and take notes on the attitude of the professionals-to-be.

3.3 The feedback phase

Following the performance of all the groups, the students give their opinions on the proposals and the attitudes of the professionals. The English teacher remains in the background to note the phonological, grammatical and lexical quality of the students' English so as to give them some feedback on their language skills. Some presentations are video-recorded for students to see their own strengths and weaknesses thereafter and for the scientific research questions mentioned above (i.e. getting qualitative data to study to what extent drama activities help manage speaking anxiety).

Figure 5: Presenting your advertising project

4 Results and discussion

All students show motivation and interest for the tasks. I notice that when they work in groups, even the shiest students or the students that have doubts about the quality of their spoken English participate in the projects. They seem to feel more confident and rely on the other team members to help them overcome lexical, grammatical and/or phonological obstacles.

Aden writes that creativity leads to speaking more and speaking more develops creativity in a virtuous circle (Aden 2007: 174). Along those lines, I ask the students/spect-actors[3] to write down a few pieces of advice on the creative quality of the suggestions and on the professional attitudes of their class mates. All the students show they are creative indeed, since they suggest various interesting outstanding advertising campaigns. This leads them to speak more, so I can verify that speaking more also leads them to be more creative and vice versa. Speech is never interrupted, the more the students speak about their ideas, the more they want to speak and add details, explanations.

I can also observe that the position of the teacher in such pedagogical situations, i.e. remaining in the background and ensuring that students learn well, encourages students to inter-correct each other and self-correct language use. Following my individual observations, they will know where to consolidate their linguistic weaknesses so as to reach linguistic autonomy and transfer their linguistic skills to professional situations later.

Furthermore, the language of their bodies comes to complete and support the language of words and adds to their pre-professional learning (Di Pastena *et al.* 2015). If we first look at the facial movements of the students, the positions of their bodies and their gestures, we realize how words and bodies are both complementary languages. In figure 6, we can see a student explaining the solutions she was offering and miming them with her right hand. As we can see in the photos, this student makes different gestures with her right hand,

[3] See the active role of the "spect-actor" in Privas-Bréauté 2016.

especially when she is looking for a word or trying to explain it (Fig. 6 and 7) or when she wants to insist on a concept and/or word (Fig. 8).

Figure 6: Hand movements

Figure 7: Hand movements

As the student wants to make sure they understand what she is saying, she puts emphasis on key words and key concepts with her right hand (Beattie & Shovelton 1999).

Studying the faces of the students, especially their gazes, is also revealing (Rossano *et al.* 2009). In photo 8, we can observe a student who is carefully looking at her class mate (mock colleague) showing her complete interest in what is being said and seemingly supporting her speech. Judging her attitude and the uninterrupted flow of her speech, this leads the speaker to feel more confident in what she is saying.

Students here co-develop attitudes that will help them manage speaking anxiety when they must speak English and understand that these are attitudes that can be adopted in the professional world. In *Le corps dans la langue. Les techniques dramatiques dans l'enseignement/ apprentissage des*

Figure 8: Hand movements

Figure 9: Carefully looking at what is said, showing interest

langues, Cormanski writes that the body has a memory relying on emotions and senses, which involves and facilitates cognition (Cormanski 1993: 315). This ensures lasting knowledge and lasting competences, echoing Varela's long-term memorization process explained before.

Through this unit and the observations that follow, I can say that drama games and role plays, thanks to the body and mind complementarity in life-like contexts and through interactions, help learners consolidate their linguistic and communicative competences and co-develop their professional abilities. Students rely on one another and their teacher to build these comptences.

However, since the students have to play the roles of advertising agents organizing a meeting with their clients to present them with an advertising solution, they remain seated all the time, not daring to stand up and mime the commercial for instance. I expected them to do that. Therefore, disappointingly, this first experimentation is compromised partly because of the presence of the furniture, no matter how scarce it is. As was studied previously (Privas-Bréauté

2016), students are less encouraged to perform in a room with chairs and tables. In the future, I will offer only one chair for the team of advertising agents to encourage them to stand up, mime or illustrate the adverts with their bodies.

Finally, requiring students to fill in a questionnaire after the unit so as to get their impressions on a) lessening speaking anxiety, b) implementing professional automatisms, c) developing linguistic abilities and d) encouraging body language through drama activities would help gather quantitative data. These would corroborate or not the results of the qualitative data I get from observations, photos and videos.

5 Conclusion

In light of Varela's (1993, 1996) "enaction" paradigm falling within the theories of embodied cognition, drama techniques and role plays used in a pedagogical context become valuable devices to train the bodies and the voices of students who will have to speak English at work. They facilitate linguistic acquisition and, because the preparation phase enables students to be more at ease within the group, they also lead to easing tensions related to the use of English in front of a group. Helping students in English to prepare their voices and bodies to enter the business world will help them not being stressed in their future professional situations. If students are made well aware of this objective by their teacher, they might even be more motivated and learn more. Contacting these students later, when they start working, and asking them how well they are doing in their jobs when it has to do with speaking English, will help me verify whether drama is a device that really develops linguistic, professional competences and strengthen emotional abilities in the long term.

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Exploring learners' perceptions towards collaborative work through drama in foreign language learning: A view from a mandatory Italian high-school curriculum [1]

Simona Floare Bora

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Abstract

This article focuses on learners' perceptions related to the collaborative work through a drama project undertaken as part of a rather rigid high-school mandatory curriculum. The project aimed to offer a dynamic and safe learning environment in which learners could acquire language in an interactive and collaborative way and to help the learners to develop their oral skills and increase their motivation towards learning a foreign language. A class of final year Italian students (n=10) with a level of language ranging from low intermediate to upper intermediate took part in the drama classes which were implemented longitudinally over two academic terms (20 weeks): self-standing play excerpts combined with drama games in the second term followed by a full-scale performance of a single play in the third term. Data were collected through a semi-structured questionnaire, follow-up interviews and researcher's field notes. Findings revealed that learners perceived that collaboration and interaction through drama were important elements for promoting a positive attitude towards learning a foreign language and their oral production despite the challenges that a full-scale production may pose when subjected to the various constraints of time and the syllabus requirements of a compulsory curriculum.

1 Introduction

Cooperative learning and interaction are key aspects of acquiring communicative competence. 'Interaction' has been central to theories of second language learning and pedagogy since the 1980s. Talking about the interactive perspective in language education, Rivers (1987: 4) acknowledges that "students achieve facility in using a language when their attention is focused on convening and

receiving authentic messages (that is, messages that contain information of interest to both speaker and listener in a situation of importance to both)". Likewise, Hulse and Owen (2017: 19) assert that effective language learning requires opportunities for verbal interactions which allow students to learn through active cooperation and to progress from familiar to unfamiliar contexts. As the Russian psychologist Vygotsky's (1978) socio-cultural theory regarding the importance of interaction in L2 acquisition advocates students learn best when they work with other people, that is, when they engage in meaningful interaction with others. However, within the traditional teacher centred foreign languages class in which learners are mostly working on decontextualized written grammar exercises the possibility for learners to do this is diminished. Starting with the premise that drama is "communication between people" (Via, 1987: 10) and an "inextricable part of all social interactions" (DiNapoli 2003: 17), one way to address this deficiency is by working with dramatic approaches which would engage learners in purposeful cooperative communication.

Educational theorists such as Bruner (1996) and Vygotsky (1978) contend that dramatic activities facilitate learning because they provide opportunities for co-constructing knowledge by expanding and deepening understanding of the topics being explored. Undeniably, drama offers multiple opportunities for social interaction and feedback which are certainly necessary for internalizing new knowledge. Through cooperative learning, drama brings into play the *zone of proximal development* (*zpd)* as theorized by Vygotsky (1978: 86) which offers possibilities for scaffolding, so that, learners can perform linguistic functions at a much higher level than would be possible on their own. He defined the *zpd* as "the distance between the actual developmental level as determined by independent problem solving, and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" and postulated that within the *zpd* there is an ideal level which instruction should aim to meet. Whilst engaging in dramatic activities, games and theatrical techniques learners are encouraged to present, use and learn language in and through interaction situated in social contexts, which are sensitive to learners' potential development. Therefore, cooperation between peers can be a powerful tool to promote the co-construction and hopefully, internalization of L2 knowledge. It is often the case that a class comprises learners of different levels of oral English proficiency. Gill (2013: 37) reports that it has been found that learners who struggle benefit from the presence of more capable learners in their class when working collaboratively. This is because the latter assist as scaffolds, "providing guided support to their peers during collaborative L2 interactions" (Donato 1994: 51).

Gill (2013) upholds that compared to the quantity of English in conventional classes, cooperative work results in more speaking time which, in turn, generates more spoken language. In a similar vein, Kagan (1995) sustains that the greatest advantage of cooperative learning over traditional class setting where the learners are called upon one at a time is the increased quantity of learners' language output; an interactive session in class results in more language output

in two minutes than in a non-interactive one in an hour. Moreover, "drama allows learners to participate in wide-ranging oral interaction with a variety of language forms" (Gill 2013: 31) and "offers a social context in which to use and learn language" (Bournot-Trites et al. 2007: 11). Bournot-Trites et al.'s (2007) study of grade six and seven French learners shows that the opportunity to explore a foreign language within a social context through drama-based strategies increased students' motivation, as well as fluency in the target language. Foster (1998) upholds that collaborative work benefits students through giving them L2 speaking time, and because such an activity does not entail giving individual presentations in front of a whole class, they avoid 'negative effects' (a term introduced in the early 20th century in the field of psychology) such as anxiety and self-consciousness. In a similar vein, Heitzman (2009), as cited in Gill (2013: 34), advocates that the greater the cooperation between learners, the more conducive the environment for learning. His findings showed that using cooperative learning through drama the class atmosphere went from "relatively quiet, with limited verbal involvement by the participants", to "an increasingly greater quantity of speech and greater interaction between participants" and concluded that this increased output "appears to point to the influence of drama strategies" (ibid.).

Fleming (2006) points out that drama promotes a social activity, and therefore, it can only operate through active cooperation. Advocates of drama pedagogy in the language classroom believe that students tend to become more involved and, in this way, they also get more opportunities to experiment with the language and thus enhance their oral production than would be the case in a traditional class arrangement. Given that one of the most distinctive features of drama is the cooperation and interaction with others in a mutually supportive language learning environment, this paper aims to contribute to this ongoing discussion by providing insights from a drama project carried out within a compulsory curriculum in an Italian context. The drama project students involved learning English using contemporary self-standing play excerpts combined with games in a first phase followed by a full-scale performance which was implemented in a second phase during the third term. Data collected from various perspectives and sources are essential in order to see the potential of dramatic approaches and enrich the literature on the topic (see Beliveau & Kim 2013; Schewe 2013) especially when drama is implemented in a rather rigid compulsory curriculum in a high school context where the requirements of the syllabus allow little flexibility.

2 Methodology

2.1 Context of the study and participants

An experimental group formed by a class of ten final year high school learners in a private school in a small town in the northern part of Italy were involved in the project, with the researcher taking the role of the teacher during this period.

The learners were between 18 and 20 years old with their spoken English level ranging between low intermediate and upper intermediate with most of them having a mid-intermediate level. All of them were either professional sportsmen or they were working part-time. The English language course was based on a grammatical syllabus around which the drama-based lessons were designed. The learners worked with plays scripts combined with dramatic games in the first phase (10 weeks) and towards a full-scale production in the second phase (10 weeks) with two 60 minutes lessons per week taught consecutively. From initial informal interviews held with the learners and their teacher it emerged that the learners were unacquainted with drama-based approaches. They were mostly taught English through a teacher-centred approach with very little opportunity for collaborative work or peer interaction.

2.2 Research design – instructional intervention through drama

In the first phase which took place during the second term learners were taught grammar and acquired new vocabulary by using a variety of self-standing extracts from contemporary plays which were purposefully chosen in line with the institutional grammatical syllabus. Excerpts selected from plays such as *The Patient* and *The Hollow* by Agatha Christie, *Skirmishes* by Catherin Hayes, *Little Brother, Little Sister* and *Us and Them* by David Campton or *Blood Brothers* by Willy Russel were studied. These illustrated past tenses, present perfect, types of conditionals and future tenses.[2] The plays were deemed to arouse learners' interest. Dramatic games and activities to facilitate a safe low-anxiety atmosphere and to practise the grammar point learnt were also creatively implemented. A lesson in this phase would generally comprise the following key elements:

- A drama game or dramatic activity as a starting or ending point which would reinforce a point of grammar either taught on the day or in a previous lesson and help learners to practise the new vocabulary and their oral skills to a greater extent. Some games were creatively invented whilst others adapted or taken from various teachers' resources (See Appendix for some examples).

- Set of induction questions to activate learners' schemata and prepare them for the reception of the new text

- Presentation of the play extract which would usually illustrate a point of grammar to be taught according to the school syllabus requirements. In order to maintain the learners' interests this phase was done in various ways: occasionally it was listened to, other times read aloud or directly read in role.

[2] For an example of an excerpt from *The Patient* by Agatha Christie that was used to teach Past Simple Tense please see Appendix 1 in Bora (2018).

- Explanation of a grammar point was done either deductively or inductively within the context of a self-standing play extract and then reinforced through a game or an activity.

- Discussions and a variety of activities such as gap-fill exercises based on the text, matching exercises or ending the story creatively were also implemented. The focus was on characters and plot with a view at promoting language practice in a collaborative and interactive way.

Related to this phase, an important point to emphasise is that whole class discussions, pair work and group work were the main way of conducting the classes.

In the second phase spreading over the third term until the end of the academic year the learners worked towards staging *Over the Wall* by James Saunders (1985) which is a short one act play. Its peculiarity was that any number can participate and thus, learners could decide themselves if they wanted to be actors or take other roles in the production of the play. In order to be understood the script was read for content, analytically discussed and only those words and expressions with which the learners were not familiar were translated. Subsequently, all learners willingly took on a role and started working towards the staging of the play. In this phase, instead, a variety of warm-up exercises and theatre techniques were carried out which often combined the linguistic goals, such as learning new vocabulary and grammar, with acting goals. During rehearsals the learners performed in turn scenes in class whilst the other peers acted as an audience. The later was expected to critically comment on the way the scenes were played and to give feedback for improvement both in terms of acting and language. They were also encouraged to use the target language. The learners took part in some production-related activities such as deciding on the costumes and the props, the music and preparing an improvised stage in the classroom. The learners did not manage to learn all their lines by heart due to time constraints, nonetheless, a performance was staged in the last English lesson of the term attended by a few students from the school. However, an important point is that the emphasis during the staging of the performance was on learning the target language through active cooperation and interaction and not on their acting skills.

2.3 Data collection and analysis

Data came from a questionnaire containing open-ended questions and individual interviews which were completed at the end of the whole period of instruction. Suitable individual one-to-one interview slots were arranged to take place a few days later in a quiet room in the school. The interviews were digitally recorded, immediately transcribed and translated into English by the researcher for later analyses. The questionnaire data were used for triangulation purposes. The answers to the open-ended questions were analysed thematically along with the interview data by using clusters and pattern coding with the help of Nvivo

software, for managing coding and cross-referencing all data sets. All data were coded using first- and second-level, or pattern coding. Miles & Huberman (1994: 69) describe pattern coding as a way of grouping the first-level codes into a smaller number of similar clusters of "sets, themes, constructs" or analytic units in which the codes are explanatory or identify common emergent themes, causes or explanations from the data (ibid.). According to Saldaña (2011) such codes operate as a way of patterning, categorizing, and later rearranging each datum into new categories for further analysis. The codes that shared the same category were then classified into similar clusters.

3 Results and discussion

In the following section quantitative results from the learners' questionnaire and interview findings, which are focussed on learners' perceptions related to their experience of working collaboratively and interactively through drama are presented and discussed. The themes which emerged from data analyses were (i) positive affective responses, (ii) language enhancement and (iii) problems and difficulties.

3.1 Positive affective responses

Many of the learners found it very engaging working on a variety of play scripts, confronting and discussing the content of the authentic self-standing extracts with other people, as well as sharing ideas and doing activities, which they also found highly motivating. They repeatedly reported that working in pairs or in small groups improved the class atmosphere and provided greater opportunities to use the language. All of them were willing to take part wholeheartedly in the dramatic activities and games, which they found stimulating and fun, since they did not always know what to expect:

> "The period we were learning English with these types of texts was very nice because I could learn new things, vocabulary and grammar in a new way: livelier, more engaging and motivating for us, the students, by having a lot of fun together through drama games and different activities at the same time." (St 3)

Also, when faced with the challenge of expressing themselves verbally or non-verbally in the dramatic exercises, learners became skilled in observing and learning from their classmates' behaviour. The students enjoyed working collaboratively because, apart from creating a relaxed atmosphere, it made them more attentive to each other's performance.

> "It was very funny only seeing what others were doing. I enjoyed it so much." (St 8)

Along with the enjoyment, discussions carried out in groups or with the whole class on the play texts were also a powerful tool for increasing and building

students' motivation. The learners appreciated that they could genuinely use the target language when negotiating the meaning of the texts:

> "I was motivated to talk more because of the discussions arising from what was happening in the texts we were studying, and which pushed us to participate in these debates. In the normal lessons, there were only grammar exercises and we did not talk a lot in English." (St 7)

Students interacted with each other as they discussed issues, voiced personal opinions of agreement or disagreement, negotiated solutions and provided explanations or expressed points of view by participating in the sort of effective learning environment in which the learner was at the center of the whole leaning process.

Working together towards the staging of the performance, taking on roles and interacting with peers when rehearsing was deemed particularly engaging by some of the learners for various reasons. Students could experience being in someone else's shoes and make mistakes in a safe environment without the fear of being ridiculed:

> "I love acting and it was great fun. I do not have any problem in acting or making language mistakes in front of others. I am an extroverted person. I believe the important thing is to take a risk and only by making mistakes can one improve. I really loved doing these little scenes together in class." (St 5)

Learners felt positive about working with other students as a whole group, as it seemed that the process of interaction for negotiation of meaning made the practice of acquiring the language more meaningful, as well as being full of amusement:

> "This experience was very enjoyable... I have learnt at the same time because we did a lot of silly and amusing things while reciting lines and working as a group." (St 4)

Another insight to emerge from the data was that students learned about socio-cultural differences, by interacting in the culture of the language. To master a language means to know the social conventions and the language used in specific situations and not only the grammar rules. These would come naturally from an authentic play script from the stage directions and the way the characters talk. Students appreciated being able to explore, experiment and acquire an understanding of the target culture both from analysing the plays together with other peers or from the process of interaction with others when acting. Moreover, the rehearsal provided a useful stage for learning both the spoken and the body language within a specific culture, which could be easily transferable and used in the real world:

> "I have learned how to approach others." (St 5).

As Byron (cited in FitzGibbon 1993: 272) points out, a large amount of the vocabulary used normally in the classroom is informational, whereas in drama, most of the vocabulary will be expressive and interactional in mode. Perhaps that was because "subjective responses and feelings may be articulated and shared on an interactional basis, whilst expressive language offers students more opportunities for abstract thinking and more complex language use than an informational one" (ibid.), which was the case for most of the class activities. Furthermore, Ronke (2005) found that rehearsals, in particular, create a genuine need for intensive and longer-lasting-interaction as students tend to be highly motivated to work together when learning their lines, creating scenery and costumes, or putting on make-up, in order to achieve their goal of producing a good quality performance. In this sense, it is therefore unsurprising that memorizing lines, which was often cited as a not very pleasurable activity especially when done individually at home and not always entirely successfully, was found to be a pleasant and amusing activity when practised with the whole class through suitable group activities and games:

> "I tried hard to memorize my lines at home but what really helped me was the game we did for memorizing the lines together in a funny and easy way. I loved that." (St 2)

Some of the learners also commented that when activities were done together, in an interactive way, it made them laugh which also helped to reduce their anxiety.

3.2 Language enhancement

There is no doubt that interaction and collaboration involve understanding what other people are saying and the ideas they are expressing, which should lead to oral skill growth. In fact, students reported that by interacting with others they improved their speaking skills because they made a conscious effort to listen and to speak as accurately as possible, both from a grammatical and a pronunciation point of view, so as to be able to reply effectively and make themselves understood. In addition, they frequently reported that, in the process of interaction, they learned vocabulary and expressions used by other people or by their interlocutors in the games, debates or the decision-making process:

> "I feel the games helped me a lot to improve my language skills. We learned so much language through games." (St 9)

> "I feel these texts and discussions we had together improved my level of oral production not only from the accuracy point of view, but I have also learnt so much (new) vocabulary." (St 6)

Particularly, during the work on the production of the play and in relation to the scenes acted out in class, the learners were likely to have retrieved a wide

range of vocabulary and expressions repeatedly uttered by the other student actors. Clearly, they needed to understand what their classmates were saying so they could deliver in the correct place the appropriate lines in response as the following quote reveals:

> "I could learn words from other people's behaviour, and it was good listening practice too. I could understand the meaning of the words from other people's attitude. I have learnt so many (new) words as well as expressions." (St 8)

From the data it emerged that meaningful interaction during the production of the play increased learners' motivation and consequently their level of fluency because it involved them in a more spontaneous and natural way of acquiring the target language which they also found very rewarding:

> "I think I achieved more fluency in speaking given the fact that we had to immerse ourselves in matters of daily life ..... This made me also more motivated." (St 10)

Kagan (2005) states that students become fluent if they have the opportunity to speak repeatedly on the same topic and certainly drama offered this type of opportunity especially through rehearsals. Weaker students had the chance to both actively take part and be helped by the more proficient or creative students, as well as offering their support to others as the project advanced, something which certainly increased their self-esteem:

> "I could learn so much from others and I felt I was never left on the sidelines." (St 7)

The learners were willing to work with each other in sharing ideas and helping one another and playing scenes together which surely increased the amount of individual talking time. As Jarfàs (2008: 50) points out "when cooperative learning occurs, students get just the input they need from their peers, which truly helps them to achieve, which gives them safety and confidence and a sense of motivation". What's more, some students raised different and, sometimes, unexpected ideas. As they continued to participate in the activities, learners not only learned new vocabulary and grammar rules, but they also practised their pronunciation and accent by repeating the lines and correcting each other, all of which seemed to have a positive effect:

> "I loved the fact that finally, I could improve my pronunciation so much because I could have never done it by myself." (St 9)

Students were increasingly aware that they had to pronounce their lines correctly in order to make themselves understood by their peers and, consequently, they felt that their pronunciation improved:

> "However, I think I improved my pronunciation a lot through performance. I needed to make myself understood and I had to pronounce correctly; and I have to admit it was lot of fun anyway." (St 1)

The production of a play stresses the 'ensemble-like' nature of the classroom and emphasizes cooperation to a higher degree than in a traditional language learning environment. The literature suggests that most of the language acquired during a full-scale project will stem from the preparation and discussions of the production (see Wessels 1987). Learners found the rehearsals and problem-solving activities very useful because they engaged them in meaningful interaction which added to their motivation: they were a single group who took part in the decision-making process by sharing information and helping each other, which appeared to be highly conducive to the enhancement of their receptive and productive skills. In line with previous studies (see Jarfàs 2008, Lutzker 2007, Miccoli 2003), the findings of this study, which emerged from the learners' interviews, revealed that cooperative learning promoted the positive group dynamics essential for successful learning and there is no doubt that, a play production permitted a higher level of student participation than conventional language learning exercises.

3.3 Problems and difficulties

An interesting finding which emerged from the data was that problems and difficulties when working together, especially with uncooperative students were raised in relation to the staging of the performance; yet, this was never the case when working on the play texts or when taking part in the games. First of all, acting in the play was perceived as a less comfortable experience for some of the introverted students because they had to deal with performing in front of others as shown in the extracts below:

> "I do not like to perform in front of other people; thus, I feel more relaxed when working on the texts or play games." (St 6)

> "Yes, because I am embarrassed when I have to act in front of other people. I prefer to read rather than act and for this reason I felt more at ease when engaging with the texts because I do not really like acting too much." (St 3)

However, even those feeling uncomfortable with performing admitted that they were very much aware that they improved their speaking skills considerably, precisely through this type of activity.

Apart from their shyness when working on their scenes, problems with uncooperative students was also cited as a hindrance. In fact, one student expressed feelings of frustration with uncooperative classmates during the rehearsal of their scenes, especially when the "actors" failed to learn their assigned part by heart hindering the successful completion of the final product on the stage:

> "I had the impression that sometimes we were wasting our time when doing rehearsals because of those students who did not care too much about learning their lines by heart properly." (St 3)

Proponents of preparing a play as a full-scale project in language learning (Fonio 2010; Marini-Maio 2010; Moody 2002) warn that insufficient preparation on the part of some student actors would negatively affect both the process and the final product, if carried out in a compulsory curriculum; however, this would not be the case if such a project is implemented as an extracurricular activity in which students take part voluntarily and where the level of motivation is very high. Everyone's commitment is crucial for the success of the final product.

During this project, most of the students took the production of the play seriously by learning their lines assiduously. There were only a very few who, despite participating actively in the class rehearsals by reading their script and trying to memorize their part because it was fun, failed to adhere to the high level of commitment expected for such projects. The less committed learners may have regarded the play production more as a means of learning the language in an amusing, exciting way, whilst those who were more committed would have liked them to take it more seriously, reporting the above as a negative issue. As Carson (2012: 56) rightly points out, much of what is described above regarding students' experience of group work aligns with the "real-world" reality of collaborative activities which "at times is full of frustration, with difficulties in assigning roles and activities, but also enjoyable and enabling".

4 Concluding discussion

As has been already outlined, one of the most distinctive features of drama in language learning is the meaningful and purposeful cooperation and interaction with others that it involves. Overall, qualitative findings showed that either pair work or group work increased learners motivation because they found working this way livelier, more enjoyable and more meaningful than learning individually, and consequently, they perceived they were able to improve their level of language to a higher extent than in a traditional classroom setting. However, they also encountered obstacles and constraints to overcome. Both phases of drama approaches appeared to be successful in encouraging learners to communicate and to improve their oral production in the target language: when working on a variety of authentic play scripts and games, improvements in vocabulary and grammatical accuracy were among the aspects most frequently mentioned by the learners, whereas better pronunciation and increased fluency were most frequently cited in the full-scale production phase.

As for the performance, the findings revealed that students greatly enjoyed working together, and even though some of them were shy to start with or others did not fully commit, it was rarely mentioned as being problematic and never perceived as a wholly negative experience. Nevertheless, this phase called for a higher degree of cooperation and interaction as compared to simply analysing the play scripts and taking part in the games, which is paramount for achieving the common goal of putting on a performance, and which students deemed very useful for improving their language skills. They practised their lines together and gave each other language support and acting advice, and it may

be that these activities led to increased fluency and accuracy (see Bora 2017) as perceived by learners. It appeared that peer interaction and collaborative work on the performance offered the unique opportunity to improve learners' pronunciation. What is more, as the participants expressed, they learnt a lot from other people's behavior during the rehearsal process.

This was a research informed study which tried to bring changes into a mandatory classroom setting in an Italian context by introducing authentic play scripts and drama elements in the English as a foreign language classroom. This intervention offered new insights into the impact of cooperative and interactive learning through drama as expressed through learners' voices. The project also brought to light the challenges of carrying out a full-scale production within such a context. Future qualitative language studies could usefully explore further the potential of drama to add depth and diversity to the findings of the present study so as to enrich the landscape of recent scholarship on drama in L2 especially when implemented longitudinally in a relatively rigid mandatory language class.

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A Appendix

A.1 Switch If . . . (7-10 min)

Purpose: Practise the imperative form or verbs in various tenses, work with vocabulary words, energize group and improve agility

The chairs are arranged in a circle; one for each student. Standing in the middle of the circle, the teacher gives the students one command: switch places if . . . (i.e., switch if you are wearing a red shirt, switch if you are wearing white shoes, switch if you are wearing a beaded necklace, etc). Students who meet the given criteria must get up and run to find another seat. The teacher, as well, runs to find a seat, leaving one student standing. Now it is the students turn to give a command. Students will often be very creative in singling out one classmate by coming up with a criterion that only one person meets so that s/he can take the only seat left free.[3]

A.2 The Chain Game (10-15 min)

Purpose: to reinforce previously taught grammar point (*Past Simple Tense*) and vocabulary

The students sit in a circle. One of the students starts by saying a sentence in the past tense, the student next to him has to repeat the sentence and add to it a new one, the next student has to repeat all sentences and add a new one and so on.

Example: I went to town and I bought a car. I went to town, I bought a car and I had a coffee. I went to town, I bought a car, I had a coffee and I ate a sandwich...

If a person makes a mistake, s/he is out of the game. Continue until there is one overall winner or when you have gone around the group at least once.

A.3 The Envelope

Purpose: to consolidate the third-type conditional (*if*- clause), memorize new vocabulary

A sentence in the third type conditional is written down on cards (one word per card) which are simply mixed and put in an envelope. Make sure new vocabulary from the play is used. Prepare as many envelopes as the same number of students in the class. Ask students to arrange (on the floor) the sentence in the correct order. Once they have finished, they will have to check and, if necessary, correct the neighbouring student's sentence. Cards are mixed again, put in the envelope and exchanged between students. They will have to form another sentence and go through the same process again.

[3] Game adapted from Ryan-Scheutz & Colangelo 2004: 374-389.

A.4 If: The Circle Game

Purpose: to practise the second type conditional, to practise new vocabulary

The teacher starts the game with an initial phrase as an example, then, in turn, each student will create a new conditional phrase by transforming the main sentence into a conditional one and adding a new main sentence. The game ends when all students have formed at least one conditional phrase. Learners will generally be very creative in making funny sentences.

Example 1: "If I had a car, I would take you into the mountains", "If I took you into the mountains, I would show you the forests and the rivers", "If I showed you the mountains, and the rivers you would realise how beautiful they are"....

Example 2: "If I had known their secret, I would have told you", "If I had told you their secret, you would have accused me of being dishonest" . . .

A.5 A jumbled story

Purpose: to reinforce previous taught language, enhance the memory, and introduce the grammar point of the day

A story is cut into small pieces (two or three sentences at the most) and given to students to be memorized. The parts into which the story is cut depend on the number of the groups you form in class. Students may work individually or in groups depending on the size of the class. The students' task is to reconstruct the story. The students/groups are told that each of them has a fragment of a story; they have to read and memorize the fragment, then, by *talking* to the others in their group, try to find out where it fits into the story. The story can be mimed at the end if there is time.[4]

A.6 Bingo

Purpose: to practise with present perfect and new vocabulary, energize group.

Each student is provided with a piece of paper which contains 6 different activities in a grid (teachers can be creative and use words from the play studied or add more activities). They will have to mill around the room and question their classmates using the present perfect: "*Have* you *ever lost* your credit card?", etc. They will have to tick a box every time they have found a person who has done the activity for real. The game is over when all boxes in the grid have been ticked. At the end, learners can be asked to report what they have found out.

ride a horse	break a leg
go to Paris	lose the credit card
have an x-ray	take part in a demonstration

[4] Game adapted from Maley & Duff 2003: 111.

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The Seven Point Circle and the Twelve Principles: An evidence-based approach to Italian Lyric Diction Instruction [1]

Steven A. Leigh

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Abstract

Despite the ubiquitousness of Lyric Diction Instructors (LDIrs) in both the academic and professional opera world, there remains a dearth of research examining the approaches and methods used for Lyric Diction Instruction (LDIn) as well the nonexistence of university programmes through which LDIrs gain profession-specific qualifications and/or certifications. Owing to this paucity of LDIn educational background accreditation and accountability, LDIrs in both educational institutions and opera houses are typically comprised of opera coaches, present or former opera singers, or "native speakers" of the target language. Using the qualitative framework of action research, the study empirically tested my five session, Italian Lyric Diction Course for Opera Singers by examining the validity and efficaciousness of its design, materials, course content, and pedagogical approach of explicit articulatory instruction. Rather than focusing on the empirical testing itself, this article focuses on the underlying pedagogical framework, i.e., The Seven Point Circle (7PC) and the ethical code of conduct, i.e., The Twelve Point Circle (12PC) derived from my M.A. thesis study. Data collection instruments included: semi-structured participant interviews, audio recording, transcribing of the classes, and an invited panel of eight observer-feedback experts from the fields of foreign language pedagogy, pronunciation instruction, and Italian language instruction.

1 Introduction

Performing on the operatic stage requires many years of intensive training and necessitates a specific fusion of expertise from the fields of music, drama, and language. The standard operatic languages are Italian, German, French, and English (with Czech and Russian now also entering the mainstream). However, opera singers (OSs) are not typical language learners. Opera texts

are all pre-scripted and heavily rehearsed. Therefore, rather than requiring fluency in four plus languages, conservatory or university faculties of music typically require OSs to take courses in "opera lyric diction," i.e., language pronunciation for the operatic stage. Also, large opera companies usually have Lyric Diction Instructors (LDIr) on staff. The goal of a LDIr is the training of OSs to sing with audience perceived near-nativelike intelligibility in the target language, integrating stage pronunciation (see Siebs 1969) with vocal technique. Despite the ubiquitousness of LDIrs in both the academic and professional opera world, there remains a dearth of research examining the approaches and methods used for Lyric Diction Instruction (LDIn) as well the nonexistence of university programmes through which LDIrs gain profession-specific qualifications and/or certifications. Owing to this paucity of LDIn educational background accreditation and accountability, LDIrs in both educational institutions and opera houses are comprised of opera coaches, present or former OSs, or "native speakers" of the target language.

In the early stages of my LDIr career, I was hired to teach and design a conservatory's undergraduate Italian Diction course and found it troubling that, not only did I lack profession-specific qualifications but that I was engaged to teach in an academic field for which no university accreditation existed. Instead, I had to design a course based on related, but not profession-specific qualifications, i.e., a performance diploma, a Bachelor of Arts degree specialising in languages and linguistics, and instincts informed by backgrounds in piano, professional opera singing, and extensive language facility.

> Though no one would question the value of intuition based on practical experience, complete reliance on anecdotal evidence and personal impressions in language pedagogy has serious drawbacks...these sources cannot resolve many of the critical questions that face classroom instructors nor do they always lead to valid, productive classroom activities. Therefore, the need for empirical, replicable studies to inform pronunciation instruction is clear. (Derwing & Munro 2005: 380)

Not content to be less credentialed than school, university, or college instructors, I resolved that I would have to design my own LDIr educational qualifications through a university's faculty of education. Within that year, I applied and was accepted as one of three MA students into the Languages and Literacies Education Program of the University of Toronto's Ontario Institute for Studies in Education (OISE). In addition to courses covering general, and language education, empirical research methods, my course load included courses such as: The Second Language Acquisition of Romance Languages, Language Awareness for Language Educators, Planning and Organising the Second Language Curriculum, and Second Language Teaching Methodologies. These courses prepared me for my MA thesis study, for which I won a Social Sciences and Humanities Research Council Grant. The study's Research Questions were:

1. What is the underlying pedagogical framework driving my one-on-one LDIn?

2. What is the overriding ethical teacher-to-student accountability framework governing within my one-on-one LDIn sessions?

2 Literature Review

The absence of LDIr academic accreditation has likewise meant a dearth of research exploring and defining evidence-based Lyric Diction classroom instructional practice, data-driven textbooks, and learner assessment criteria and protocols. It has additionally created an absence of organizational bodies establishing and regulating professional standards through the adaptation of extant research. This has led to issues of instructor accountability and a paucity of data-driven studies informing standards, course content, and pedagogical practice within LDIn. As a novice investigator pioneering research in this field, this challenged my ability to gather a body of empirical studies and/or data-driven literature for review. After conducting a comprehensive search for literature seeking previous empirical studies examining the structure, form, and approach to teaching an Italian (or any language's) lyric diction course, I concluded that, to the best of my knowledge, there were no such empirical studies on these aspects of lyric diction pedagogy. I then expanded my literature search outwards, looking for Italian diction textbooks and Italian diction reference books currently in use by English language universities or conservatories in North America. My literature review took the form of a contrast and comparison between (a) the contents of academic, data-driven general phonetics and phonology texts (Rogers 2000; International Phonetic Association 2005); (b) blind, peer-reviewed articles dealing with Italian phonetics and phonology (Migliorini et al. 1981; Zingarelli 1991; Rogers & DArcangeli 2004; Lepschy 1977, 1991; Clivio & Danesi 2000; Migliorini 1984) and; (c) the Italian lyric diction books written by Italian native speakers and opera coaches (Colorni 1970; Puccini & Castel 1993; Adams 2008; Wall et al. 1990). The literature review became an exercise in editing the Italian lyric diction books for errors and comparing them with actual Italian phonetics and phonology books authored by Italian linguistics scholars based on empirical data. (For the full and lengthy discussion of the inconsistencies between the lyric diction texts and the data-driven texts and articles, see Leigh 2016: 14-24). My building of the field of LDIn then expanded outwards to include the fields of: explicit instruction (Monsen & Shaughnessy 1978); language perception and production (Tench 2003; Marton & Puppel 1991); language experience and ethnic identity (Trofimovich 2011); passible pronunciation (Jenkins 2002); the concept of "passing" for a native speaker (Piller 2002); base of articulation (Esling & Wong 1983); back vowel production (Esling 2005) and; defining intelligibility, comprehensibility, and accentedness (Derwing & Munro 2005).

3 Method

I chose action research (Borg 2010; Crookes 1993; Crookes & Chandler 2001; Kemmis & McTaggart 1988; Levin 2012; Mertler 2012; Mills 2011; Norton 2009; Piccardo 2007) as my research method because it allowed to examine myself as course instructor, my approach to teaching the course, as well as the course content which I designed. Action research also allowed me to triangulate my data by including feedback from the three OS-participants as well as through inviting, and including feedback from, eight experts in various fields who came and observed data collection classes. The three OS participants were two sopranos, 26 and 24 years old, and one 29 year old mezzo-soprano. Part of the criteria for participation in this study was that they would be proficient in their singing technique, actively engaged in their operatic careers, sufficiently advanced vocally that they were getting hired professionally, and highly self-motivated in their career advancement and therefore take the study's work seriously. The eight observer feedback-providers (OFPs) who each provided written feedback on the day(s) they attended comprised: researchers, university professors, instructors, and one opera administrator, and represented expertise in the fields of: pronunciation pedagogy, second language learning and teaching, linguistics, phonetics, and Italian language instruction.

Data collection began with the pre-study, one-on-one, audio-recorded, semi-structured interview. I chose semi-structured interviews because, in order to measure the effects of the course, I needed to ascertain the starting point of each participant. I was interested in discovering the participants' productive phonetic ability, meaning the sounds that each participant could make (i.e. phonetic inventory or "sound repertoire") as opposed to measuring their proficiency in the language. Additionally, at these meetings I explained this study and its purpose; clarified that participation was voluntary and that they could withdraw at any time without consequence or repercussion; was upfront about the fact that, while all data would be collected and reported under a pseudonym, the opera community of Toronto is small and therefore the other participants (and/or observers) may already know them and; discussed any concerns that they had.

The study took place over five consecutive days. On each of the five days, I taught one, 2-hour Italian Lyric Diction class. This five day course was an intensive, accelerated adaptation of my twelve-week conservatory Italian lyric diction course. The daily classes, which were audio-recorded, were divided into two parts. For the first half hour, I gave a theoretical lecture covering the topics of: "The Worlds Fastest History of the Italian Language," Italian vowels, Italian single consonants, Italian double consonants, and a review of everything covered during the week using the template of my typical Italian Diction course's final exam. For the remaining 90 minutes of each day's class, I worked one-on-one with each OS for 30 minutes each on either of the two pieces they had chosen for the week in a "master class" type setting, i.e., in front of the other participants and the OFPs.

4 Data analysis

Post-study, the audio-recordings were partially transcribed and together with the OFPs' feedback, the data analysis focused on uncovering the pedagogical framework which drove my seemingly "spontaneous" work with the OSs as well as trying to understand the nature of the delicate teacher-student relationship. Guided by Research Questions 1 and 2, I was able to uncover and delineate the Lyric Diction pedagogical approach and process I followed whilst working with an OS. This was significant because, at first glance, the LDIn process seems "spontaneous" insofar as when an OS comes for a one-on-one session, often the LDIr does not know ahead of time which piece the OS will be working on. As a research-instructor, I wanted a better understanding of the underlying pedagogical framework driving the lyric diction instructional process, i.e., what was (if any) the pedagogical system driving the structure of a one-on-one session? The data analysis showed seven continuous points of reference guiding the LDIn work which I have called, The Seven-Point Circle (7PC). In the next section, I provide a summary of this LDIn-specific, pedagogical framework with a short discussion of each of the seven points.

5 The Seven-Point Circle 7PC Phase I and Phase II

The 7PC is divided into Phases I and II. Phase I (Points 1-3) is evaluative, reflective and, consequently, teacher-centred. Informed by Phase I, Phase II (Points 4-7) is the consequential learner-centred plan of action. Below is a detailed discussion of each of the seven points of the 7PC within their respective Phases.

5.1 Phase I

Point 1 Listening/observing

The LDIr-OS stage pronunciation goals are achieved through a specialised opera singing context-specific co-ordination of the vocal cords, the oral cavity and, the place of resonance. To achieve this goal, the LDIr must work on three levels of pronunciation, phonemic (i.e., vowels and consonants), syllabic, and prosodic (see Major 2001: 28) and within the target language's Articulatory Setting (Honikman 1964). For example, in dealing with the production of vowels, e.g., [i], an OS's tongue might be in the correct position, i.e., +height, +tense, +front, -rounding (see Rogers, 2000 for a description of vowel attributes), but if the vocal cords are not creating the fundamental [i] sound, no amount of contouring by the tongue in the oral cavity will created a clear [i] vowel and the OS will, at best, render "an [i]-flavoured schwah." Additionally, depending on where the [i] vowel is to be sung within the OS's vocal range, the place of resonance may or may not also have to be addressed by the LDIr. A particular case in point is the vowel, [u], i.e., +height, +tense, -back, +rounding. When the fundamental [u] sound is not being created at

the cords, typically the OS compensates through an exaggerated amount of rounding. Further examples of LDIr "Listening/observing" include assessing voiced oral occlusive production, i.e., [v, l, m, n, r]. Owing to the closure of the oral cavity for these particular consonants, OSs' cords may open thereby causing loss of their legato line. I have developed an approach for dealing with these challenges which I am currently testing empirically.

Point 2 Diagnosing

Whilst observing and listening to the OS, the LDIr is identifying any areas of concern. However before creating a corrective plan of action, the LDIr must ascertain the origin and cause of any pronunciation concerns. Sometimes two different OSs may make the same Target Language (L-Target) error but for two completely different reasons. This will necessarily affect how the instructor proceeds. The identification of the areas of concern and the plan for their resolution must happen in succession (and will be discussed in Phase II of the 7PC).

Point 3 Evaluating the degree of L-Personal transfer into the L-Target

In Point 3, Phase I's final evaluative Point, the LDIr's function as a "pronunciation conduit" is at its zenith. Point 3 necessitates the LDIr assuming a kind of third party role in the instructional process and necessitates a dual-knowledge of both the L-Target as well as the "L-Personal" OS with whom the LDIr is working. I refer to L-Personal, rather than "mother tongue" or "L-1" because OSs are pronunciation learners who typically rote-learn their sung texts and will continually, as they progresses through their career, enrich their phonemic, syllabic, prosodic or articulatory setting production knowledge and abilities. Therefore, to properly aid an OS, a LDIr must have theoretical knowledge as well as oral/aural facility in: (1) phonetic, phonemic, and phonotactic theory; (2) syllabic structure, i.e., isochrony, open versus closed syllables, and the effect of L-Target syllabic structure on operatic legato line production; (3) L-Target versus L-Personal prosodic intonation, pitch, and rhythm and their relationship with the operatic text's musical setting; (4) the capacity to aurally identify, and categorise, the OS's production of these elements proximity (or lack thereof) to the L-Targets parameters and; (5) the pedagogical, LDIn-specific, knowledge, i.e., LDIn-Pedagogical Content Knowledge (PCK), required to guide the singer to achieve L-Target goals within the opera singing context.

Some examples of the theoretical underpinnings informing LDIn work are: Cross Linguistic Interference Theory (CLI) theory (see Colantoni et al. 2015: 9-12), Lado's Contrastive Analysis Hypothesis (CAH) (Lado 1957), Fleges (1995) Speech Learning Model (SLM), and Bests (1993, 1995) Perceptual Assimilation Model (PAM). CLI and CAH relate to a pronunciation learner's process of recycling, adapting, or augmenting their L-Personal as they acquire new, or variants, of their L-Personal. In terms of LDIn-practicality, a LDIr may find an adaptation of Derwing and Munro's table (2015: 65) (below) to be helpful in describing four main error types which a LDIr should use to identify and classify OS specific errors:

- Positive transfer - identifying which L-Personal phonemes may be used "as

is" for the L-Target

- Under-differentiation - needing to create two separate phonetic categories for, what is in the OS's L-Personal, an allophone - e.g., [e]/[] and [o]/[]
- New item - requiring the acquisition of a new phoneme - e.g., [§], [x]
- Split - creating two distinctive phonemes out of a single phoneme in the OS's L-Personal - e.g., [¾]/[r] (Adapted from Derwing & Munro 2015: 64)

Flege's Speech Learning Model posits that "the more similar a TL [i.e., Target Language] category is to an LI category, the more likely it will be equated to an L1 category and the less likely it will be for the learner to form a new, target-like L2 category (Flege 1995, 2003 as discussed in Colantoni et al. 2015: 38)." This is relevant to the LDIr's work because often the OS will require explicit articulatory instruction from the LDIr in order to pre-empt the assimilation of new phonemes into already existing L-Personal categories. The importance of LDIr's role as OS L-Personal to L-Target pronunciation conduit is further elucidated in Best's Perceptual Assimilation Model (PAM) (Best 1993; 1995) which

> ... posits that, when listening to an unfamiliar nonnative phone (phonetic segment), naive listeners are likely, due to their native language experience, to perceptually *assimilate* the nonnative phone to the most articulatorily-similar native phoneme. That is, it will be heard as a good or even a poor exemplar of a native phonological segment (*Categorized*), or as unlike any single native phoneme (*Uncategorized*) or, rarely, as a non-linguistic nonspeech sound (*Non-Assimilated*). (Best & Tyler 2007: 22-23)

As an example, the North American English speaker is often challenged in perceiving and producing Standard Italian's dental (as opposed to English's alveodental): [t], [d], and [l]. As mentioned above, these two dental versus alveodental variants are likely to be simply "*categorized* [by the OS] as a good or even a poor exemplar of [the same] phonological segment" (Best & Tyler 2007: 22-23). German's [§] and [x] would be examples of segmentals which are "unlike any single native [i.e., English, in the case of an Anglophone) phoneme, [and therefore,] *uncategorized*" (Best & Tyler 2007: 23).

5.2 Phase II

As a result of having evaluated the OS's LDIn requirements in Phase I of the 7PC, in Phase II, the LDIr now turns to the creation and implementation of a plan of action specifically designed for the OS with whom the LDIr is working.

Point 4 Spontaneously creating a personalised plan of action

Teacher education degrees are typically comprised of two components: coursework and the practicum, the practical application of the theories learnt in

the coursework. LDIn is no different. In the Lyric Diction classroom or "studio" the LDIr is continuously challenged with spontaneously creating a personalised plan of action (based on the evaluations of Phase I) for the OS with whom they are working. The LDIr, while they may draw upon previous plans of action to inform the creation of subsequent plans, in Point 4, the LDIr will require having "a veritable armamentarium of alternative forms of representation, some of which derive from research whereas others originate in the wisdom of practice" (Shulman 1986: 9). In Point 4, the LDIr and the OS continuously exchange the roles of learner-instructor as the LDIr teaches and the OS, through their response, informs the LDIr's approach and design. In other words, the OS teaches the LDIr how to teach them. In Point 4, knowledge of learning styles, e.g., oral, visual, kinaesthetic, etc. is crucial as is the LDIr's capacity to think, re-think, and, if necessary, re-invent ways of teaching. There are as many ways to the L-Target as there are OSs needing LDIrs to assume the responsibility of their roles as OS L-Personal to L-Target pronunciation conduits.

Point 5 Determining required background knowledge

OS preparation requires the collaborative work of many experts, e.g., coaches, voice teachers, acting coaches. LDIn work does not happen in isolation and must be situated to fit within the OS's support-team context. Therefore it is necessary for the LDIr to be familiar not only with the OS's linguistic background and learning style, but also where they are within their vocal progress journey. Also, any advice the OS may have received from coaches and conductors, or even a director's staging instructions should be discussed in order to expedite their LDIn progress. Knowing more about an OS's professional and educational background will aid to inform the plans of action created by the LDIr.

Point 6 Ease of attainability of the student

The opera singing profession is highly competitive and time-sensitive. OSs are constantly expanding their repertoire and often have less than the ideal amount of preparation time. A LDIr's work must therefore be expeditious which, by definition, means that OS ease of attainability must be factored in to the LDIr-created plans of action. New information and/or approaches to acquiring that new information must be presented in a sequential, deductive, domino-effect pattern. This approach, rather than the generic "one size fits all," prescriptive, teacher-centred approach provides the student with transparent scaffolding which aids towards their eventual self-reliance. Part of a LDIr's job is the creating of their own redundancy through educating the OS making them self-reliant, confident and able to work independently whilst away from the LDIr.

Point 7 Student's comfort zone

As a performing artist, OSs need a safe place within which to try out new things, "make mistakes," and make themselves vulnerable. A person's voice is their oral identity and an opera singer needs a secure, judgement-free, supportive environment within which to find their Italian, French, German, and English opera-singing identity. As a LDIr, I am always aware that my work takes place within the OS's personal workspace and that the work must be done

in a respectful manner, acknowledging, and being mindful of, the personal workspace within which I have been granted access.

As a student within the arts, I have had many learning experiences, in many different contexts, with teachers of varying educational and professional backgrounds. Some of them have been great pedagogues with great knowledge and enthusiasm for their subject matter. These teachers, or mentors, have inspired me as a student and helped me to shape the principles by which I teach. Sadly, I have also experienced teachers with egregiously nefarious approaches to the student-teacher relationship and Point 7 is in direct response to these bullies. I felt so strongly about the LDIr-OS learning environment and my commitment to it being a safe place for OSs, after having developed my LDIn pedagogical framework, i.e., the 7PC, I wrote out a list of principles governing the ethical context of the teacher-learner relationship by which I live, called The Twelve Principles (12P). In the next section, I will list these Twelve Principles and briefly discuss each one.

6 The Twelve Principles (12P)

Principle 1: I do not expect OSs to know material which we have not yet covered.

Each OS comes to a LDIn session at a particular point in their personal learning journey and I cannot presume what the OS should/should not already know. As I have already discussed, there are no university programs leading to LDIn certification. Therefore I cannot expect or assume what knowledge an OS, whether they be an early or advanced professional, "should" have.

Principle 2: If an OS does not understand something, it's not their fault or problem. It's mine!

My current PhD research examines the Pedagogical Content Knowledge (PCK) (Shulman 1986; 1987) required for LDIn. PCK is the fusion of an instructor's knowledge of (1) the subject they are teaching (content knowledge), (2) pedagogical approaches and methods and, (3) how to combine those two knowledges into specifically teaching their specialisation. I have had numerous instructors who, because of their lack (or absence) of these knowledge elements, have redirected their pedagogical failings at me, personally. To that I respond that the onus of learner comprehension is on the instructor, not the student. The learner need only have a willingness, desire, and the motivation to learn. The responsibility of facilitating knowledge acquisition is the instructor's.

Principle 3: OSs are to be treated with dignity and respect. Instructors are not "doing the learners a favour" by teaching them.

The oppressive, prescriptive, ego-centred, "banking" approach has no place in my LDIn studio. As Freire explains:

> 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. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education and

> knowledge as processes of inquiry. The teacher presents himself to his students as their necessary opposite; by considering their ignorance absolute, he justifies his own existence. (Freire 2000: 72)

Principle 4: Students deserve an answer to each of their questions. If I do not know the answer, I will research and find an answer for them.

Sometimes students ask a question that is either outside of my scope of knowledge. Whilst we all have access to information via the internet, responses should be evidence-based from scholarly sources. This may mean that the OS's response may require further research on my part. However, as an educator with access to networks of researchers and experts in their fields as well as academic materials, empirical articles, every effort will be made to find an answer expeditiously.

Principle 5: My opinions, while based on knowledge, education, and experience, are my "opinions" and must be differentiated from empirically proven facts.

A further unfortunate effect and consequence of this deficiency in academic accreditation and standardization are the plethora of lyric diction "opinions" posing as lyric diction facts. When teaching, it is critical to differentiate between the offering of an empirically proven fact versus an opinion. If offering an opinion, it should always be identified as such, and, should still be substantiated within an arguable context. The best approach for challenging the widespread lyric fiction "urban legends, is to provide learners with citations and or references from peer-reviewed and edited scholarly sources.

Principle 6: "Mistakes" and "errors" are not usually unfounded, especially in a diction class where there is a lot of Cross Language Transfer. L-Personal influence or "L-Personal wiring" is not a "fault" and, as per pronunciation acquisition theory, is often easily justified and/or explained.

Facilitating an OS's journey from L-Personal to L-Target pronunciation is the LDIr's job. When dealing with pronunciation, as mentioned above in the *Evaluating the degree of L1 transfer into the L2* section, it is the LDIr's job to identify the nature of those "mistakes" or "errors" e.g., Cross Linguistic Interference (CLI), explain the source and reason which in no way involved "fault" or "blame" and then quickly and efficiently assist the OS in achieving the L-Target.

Principle 7: It is not enough to tell a student that they have "done a good job," the LDIr needs to explain why and to what extent.

In order for successful moments in singing to be repeated, technical knowledge of the process is necessary. Constant instructional feedback is key to an OS's ability to recreate successful moments from the LDIn studio and to generalise and transfer the newly acquired skills into other repertoire.

Principle 8: There are no hierarchical instructor-learner "positions of power" in my LDIn classes.

As mentioned in Principle 3, because of the amount of linguistic risk-taking required on the part of the OS, LDIn can only properly take place in an egalitarian, non-oppressive pedagogical collaboration in which, because of the nature of

the bilateral conversations between LDIr and OS, the roles of learner/instructor often exchange.

Principle 9: The LDIr serves as a type of LDIn singer's manual whose function involves connecting the OS to the information they need to ensure their best and most immediate improvement.

The LDIr is the "information transportation vehicle" connecting the OS's L-Personal (i.e., point of origin) with the appropriate, authentic, and scholarly information that they need in order for them to achieve their operatic performance L-Target goals (i.e., the destination).

Principle 10: It is my job to ensure that the OSs look, sound, and feel better about themselves.

Through my own professional experience, I am aware of an OS's vulnerability as they stand on stage in front of a conductor, a full orchestra, an audition panel, a director, critics, and/or a paying audience. OSs have to develop a particular inner strength to get on a stage, take risks, and expose this vulnerability in front of strangers, and colleagues. The best way for a LDIr to strengthen an OS's professional resilience is through meticulous theoretically grounded and evidence-based instruction.

Principle 11: If I identify an area of concern, I must then assist the OS in addressing that concern.

It is pedagogical recklessness for a LDIr to identify an area of weakness or error to an OS without providing a solution. However, it is also the LDIr's responsibility to acknowledge that within a particular OS's journey, the steps required for intervention may not be time-appropriate for intervening. Again, because of the personal nature of the voice and linguistic identity, a LDIr must respect where an OS is in their vocal journey and wait until other aspects of an OS's background and facility have developed before mediating.

Principle 12: I love my job. I would rather do this than anything else in the world.

Principle 12, whilst the most personal, is also the engine propelling my LDIn work, research, and pedagogical curiosity and drive. I am a LDIr by choice, by education, and by vocation.

7 Conclusion

As a pedagogical field offering no option for discipline-specific instructor accreditation, this study serves as a critical first step in addressing the need for LDIn-specific empirical research and curriculum development beginning with a pedagogical framework and instructor-learner ethical accountability. LDIn is a specialised inter-disciplinary field amalgamating, and therefore necessitating an educational background in, several disciplines including language learning; pronunciation perception, production, and pedagogy; music education and opera singing. Addressing the paucity of LDIn research, the purpose of this article was to present two evidence-based, data-driven pedagogical systems

derived from my MA thesis study, namely: The Seven Point Circle (7PC) and The Twelve Principles (12P).

The 7PC, a LDIn-specific pedagogical framework, delineates a Seven Point, step-by-step pedagogical approach, divided into two phases. Phase I (Points 1-3) is the evaluative/diagnostic teacher-centred phase and is informed by several pronunciation perception and production theories, e.g., SLM, PAM, CLI, etc. Phase II (Points 4-7) is the learner-centred "plan of action" phase in which the LDIr creates a learner-specific strategy and/or procedure through which to achieve the pronunciation targets. The Twelve Principles (12P), a LDIr-learner ethical code of conduct, outline two key aspects of my teaching philosophy. First, the 12P enumerate twelve principles which affirm my commitment to the ethical and moral treatment of the singers with/for whom I work. Second, the 12P institute a contract of instructor-singer accountability. Together, the 7PC and the 12P work to implement instructor transparency in both pedagogical procedure and conduct. The foundational work presented in this study now forms the basis for my current PhD dissertation study entitled: *Examining LDIn Pedagogical Content Knowledge (Shulman 1986, 1987) A search for instructor qualifications.*

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Interview

Turning Scientific Data into Physical Art - Sculpture as an aesthetic language [1]

An interview with California based Artist Adrien Segal

Adrien Segal

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Through its diverse range of activities Scenario aims to promote the arts in education, including the facilitation of intellectual exchange between (language) educators and artists from different backgrounds. In the following interview Adrien Segal, a data artist based in California, reflects on the interrelationship between science and art and, in doing so, focuses especially on sculpture as an aesthetic language. In her art work she interprets the poetics of statistical information by translating data into lines, forms, and materials that reveal abstract concepts and unseen phenomena as communicative, sensory, aesthetically engaging artworks. Her work seeks to transcend the divide from objective scientific data towards that of experiential knowledge.

SCENARIO (SC):
Hello, Adrien. You are currently artist in residence in Cork and recently gave a very impressive talk about your innovative art. From a SCENARIO-perspective it is of particular interest how you navigate the space between the Sciences and the Arts. You are sometimes referred to as a data artist. Could you perhaps briefly explain to readers of this journal what a data artist is, by giving one or two concrete examples from your work?

ADRIEN SEGAL (AS):
Hello!
For the definition of data art, I'll revert to my friend and fellow data inspired artist Loren Madsen's definition: "Art whose form in large part is determined by data or information." Beyond that, the term is very new, and essentially describes the overlap of two distinct fields, so the term "data artist" is open to interpretation.

In my case, I have a BFA (Bachelors of Fine Art) in Furniture Design, and data found its way into my work in a rather unexpected and circuitous way. I have always been deeply inspired by the natural landscape, and I

had a very personal experience on the coast in California where I live. This experience lead a thread of research looking at the cyclical pattern of the ocean tides, in which I sourced an archive of tide charts from the scientific organization that records tide data in the United States, the National Oceanic and Atmospheric Administration (NOAA). I translated a full cycle of Tide charts from San Francisco Bay, twenty nine days worth, into hand bent steel with a wood frame. Essentially I created a sculpture that captures the patterns of the ocean tides in tangible form that can be experienced by the body.

Fig. 1: A data sculpture visualizing tidal charts as a physical experience to reveal the subtle unseen patterns in the ocean's sea level as the tides rise and fall in a daily and monthly cycle. For further details regarding this specific project see: https://www.adriensegal.com/tidal-datum – © Photo by A. Segal

Other artworks I have created have made tangible water consumption statistics, snowfall trends, the pattern of the Polar jet stream, and the progression of a wildfire, to name a few.

It is worth mentioning that the term "Data Physicalization" has been suggested to refer to data-driven physical artifacts, including data sculpture. There are examples from very far back in human history, such as Incan Quipus from 2600 BC. If you are intrigued to see the full chronological archive and other examples of this kind of work, there is an online resource at www.dataphys.org.

SC: *Albert Einstein stated in 1929: "Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution." So let's imagine Albert Einstein were still alive and having a conversation with you during which he makes this*

very statement. What would you say to him in response?

AS:
Einstein makes a great point - imagination is immensely important. Although I don't believe there is a hierarchy between knowledge and imagination. Knowledge sans imagination is just a set of facts without context or meaning whereas uninhibited imagination starts to border on delusion, it never connects back to reality. Imagination allows us to see connections that knowledge alone is perhaps not capable of - it allows us to draw on diverse inputs like memory, emotion, and stored knowledge, across the past and present time and into future possibilities, making connections between seemingly disparate ideas. Creativity and imagination are indelibly linked, as they were for Einstein, but are still grounded in reality. Therefore knowledge (through experience) is also a contributing force that adds to our ability to imagine.

SC: *Leo Tolstoy claimed: "Science is meaningless because it gives no answer to our question, the only important question for us, 'What shall we do and how shall we live?'" As in your work you seem to transform scientific data into aesthetic shape: do you think your works of art can offer insights that science cannot? Is there anything in or about your works of art that tells us what we shall do and how we shall live?*

AS:
The role of the artist is to ask questions rather to find answers. Art cannot tell us what to do or how to live, but it can be a trigger for self-reflection, provoking us to question where we find meaning and how we seek to answer fundamental questions about life.

Unlike Tolstoy, I don't see science as completely meaningless. I do question the scientific convention that we must eliminate all emotional involvement in order to objectively study the world around us. Science alone is not a complete view of life, and can only help in the search for meaning to a point. This hard division between the rational and the emotional is problematic because it doesn't acknowledge that humans are innately emotional, and that scientific information can only be synthesized into knowledge in a subjective human. In the words of physicist Wolfgang Pauli, "Meaning is not a fundamental function of reality, but an interpretation superimposed by a human observer."

Tolstoy has another quote about science I think adds to the conversation. "The only real science is the knowledge of how a person should live his life. And this knowledge is open to everyone."

Data is present in my work because I am investigating how information can become knowledge through a process. By interpreting scientific data into physical art, the information is given a context and becomes accessible to an

observer in a more personally engaging way. Neither art nor science alone can give us the knowledge of how we should live, but if we start looking in unexpected places, I do believe this knowledge is open to everyone.

Fig. 2: Arctic Sea Ice Patterns: Sculptures in cast glass, a material that shares properties of light diffusion, reflection, and colour saturation to draw a parallel with the rapidly changing Arctic climate. For further details regarding this specific project: https://www.adriensegal.com/sea-ice-albedo – © Photo by A. Segal

SC: *We are facing huge challenges in the 21st century which require creative solutions. Creativity is, however, not yet sufficiently promoted at universities. For many decades Theology, Science and Business have served as models for education, would you share Scenario's perspective that the time has come for the arts to play a leading role in the field of education?*

AS:
I feel that the division and specialization of fields has lead to many of the problems we are now facing, because invariably the world is complex and dynamic - if one overlooks how these fields of study as defined by the current educational system are interconnected, we are only seeing a sliver of reality, through a limited lens. By this logic, a cellular biologist, a geneticist, an anthropologist, and a psychologist can each look at a human being and come up with different structural accounts of the same subject. Thinking about art not as an object or a performance, but as a philosophical

practice, art can offer a multivariate viewpoint that unifies these disparate concepts in a way that reflects the time and place in which we are living. Current modes of academic education could benefit greatly from this kind of practice, (but that benefit is not limited to education, it is available to all.)

SC: *According to American scholar Eliot Eisner education can learn from the arts. For example, by referring to science-based subjects he says that students "are learning the lessons of certainty". And he sets this against what is cultivated in the arts: "In the arts diversity and variability are made central." Using your creative work as an example: What exactly can teachers and students possibly learn from artists?*

AS:
I'm not sure I can speak to the perspective of Eliot Eisner, but I have been quite inspired by the work of John Dewey, the American philosopher, psychologist, and a major educational reformer in the 20th century. His book on aesthetics - "Art as Experience" proposes a common misperception that a work of art is simply the object, suggesting us to consider thinking of art as the development of an experience. The "real" art is the connection between the experience of the person creating the artwork (what Dewey called "doing") and the experience of the viewers perceiving the art ("undergoing"). The object is the site of this exchange.

A quote by Roy Ascott summarizes this idea well: "Stop thinking about art works as objects, and start thinking about them as triggers for experiences." This refined perspective changes the conventional definition of art, and in my mind, aptly describes how art, as an experience, can personally effect and contribute to one's life, including education.

Beyond the perception of art, artists are constantly in the position of self-questioning their definition of "success", which I believe is something each of us needs to answer for our individual selves rather than looking to external definitions of achievement, as educational systems tend to do.

SC: *Scenario focuses on language education. If you looked at your art as a special kind of language, what would you say are its characteristics? How can the language of your art be learned, understood and used?*

AS:
Spoken and written language is only one of many methods used to communicate ideas or feelings.

Our sensory perception provides us with a multivariate means of understanding the world around us. Symbols, marks, smells, sounds, textures, gestures, for example, all provide an immense amount of non-verbal information and add to the richness of experience. From a basic standpoint, the

characteristics that I employ in my work can be broken down into to the already well established language of visual art - line, shape, form, color, value, texture, orientation, and composition.

My creative approach considers our full capacity for sensory perception as a means to communicate information and ideas. The analytic information is embedded in the structure of a sculpture as a physical "language". Although I myself have not (yet) explored integrating smell, taste, or sound in my work, there are a number of artists who have! (Sissel Tolaas' *An Alphabet for the Nose*, Moritz Stefaner's *Data Cuisine*, Janet Cardiff's *Forty-Part Motet*).

Regarding how my art can be learned understood or used - I prefer not to prescribe how viewers should "read" the work, or what they take away from it as I believe there is value and beauty in the ambiguity of interpretation. I want the artwork to stand on its own, to invite viewers to draw on their intuitive skills to infer the meaning behind the work, and as a clue, the title usually indicates the data source.

SC: *If you were offered generous funding for an arts in education project, what kind of project would you like to be involved in?*

AS:
Hmmmm, great question, almost overwhelming since there are so many different avenues that have not been explored regarding how the arts can change the education system. I would begin by looking to the past to identify examples of the ways in which non-western cultures did not delineate art as separate from other parts of life (the way that contemporary western culture does). I could imagine running an experience based workshop for students of diverse disciplinary backgrounds that combines an understanding of theory and practicing physical skills as a unified endeavour, or the "why" and the "how", rather than teaching them separately.

Interview conducted by Manfred Schewe in August 2019

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About the Authors – Über die Autorinnen und Autoren

Andreas Bürgisser holds a Master of Arts in Theatre with a Specialization in Leading Artist from the Zurich University of the Arts. He is research assistant at the Zurich University of the Arts, freelance theatre pedagogue and director.
Email: andreas.buergisser@zhdk.ch

Simona Floare Bora teaches Italian at the University of Essex (UK) where she has previously lectured on TEFL and EAP courses at both undergraduate and postgraduate levels. She also teaches General English and ESP in various high schools in Bozen (Italy). Her research interests include Drama and Literature in L2 Teaching and Learning, Second Language Acquisition, CALL, Materials Development in Language Teaching and EAP/ESP.
Email: sbora@essex.ac.uk

Meretta Elliott is the Head of the Department of Arts and Humanities, Brunel University London. She trained as an actor and then worked as director before becoming a full time academic. Her particular interest is social cohesion, equality and the power of drama-based practice across subject areas. Meretta teaches Applied Drama and Theatre practice to undergraduates. She is also a trained mediator and conflict coach.
Email: Meretta.Elliott@brunel.ac.uk

Mike Fleming is emeritus professor of education at the School of Education, Durham University. He has a background in teaching Drama and English. and wide experience in teacher training and research. He has written a number of books and academic papers on drama and arts education, and has published on the relationship between drama and intercultural education. He has worked on the Languages in Education Project at the Council of Europe and authored a number of papers and booklets. His book on aesthetics, theory and pedagogy published by Routledge is entitled Arts in Education.
Email: m.p.fleming@durham.ac.uk

Katja Frimberger is an independent scholar and community arts practitioner based in bonnie Scotland, curious about the value discourse that underpins performative teaching, learning and research approaches. Her most recent community art projects (with filmmaker Simon Bishopp) include Scotland, Our New Home: a participatory filmmaking project with refugee young people; and UAnimate: a digital animation project for children with complex needs. Katja previously worked as lecturer in Theatre at Brunel University London and was Research Associate at the University of Glasgow, exploring the role of arts-based pedagogies in intercultural/multilingual education and research.

Email: katjafrimberger@gmail.com

Ulrike Hatzer, director, conceptionist and lecturer, was trained at Ludwig-Maximilian University Munich and at Trinity College Dublin. She directs and develops plays for diverse audiences in several German theatres and invents participatory formats with and for particular cities/regions. She developed and implemented the programme "Expert Theatre" for students of directing at University Mozarteum Salzburg and has been a member of juries for various festivals, as well as curator and organiser of cultural events. Since 2017 she has been Professor at the Thomas Bernhard Institute and conductor of the master course "Applied Theatre – artistic practice and society" at University Mozarteum Salzburg.

Email: Ulrike.HATZER@moz.ac.at

Ulrike Hentschel studierte Erziehungswissenschaft, Sozialwissenschaften und Theaterpädagogik in Bochum und Berlin. Sie promovierte an der Universität der Künste Berlin zum Thema „Theaterspielen als Ästhetische Bildung“. Seit 2001 ist sie Professorin für Theaterpädagogik an der Universität der Künste Berlin. Ihre Forschungs- und Arbeitsschwerpunkte sind: Ästhetische Bildung, zeitgenössisches Theater und Theaterpädagogik, Theater und Schule, Geschichte der Theaterpädagogik. Ulrike Hentschel ist Mitherausgeberin der „Zeitschrift für Theaterpädagogik. Korrespondenzen“.

Email: uhen@udk-berlin.de

Dagmar Höfferer-Brunthaler teaches German Language and Literature at a Secondary School in Vienna. Since 1989 she has been working in the field of German as a Second Language. In 2014 she graduated as an academic drama/theatre teacher and obtained as Master of Arts in 2016. She is currently working for NCoC (= National Center of Competence for Cultural Education) located at the University College of Teacher Education Lower Austria. She is part of the core team of Netzwerk Theater in der Schule (Network Theatre in Schools; formerly BAG-TiS) and Chair of IDEA AUSTRIA (International Drama / Theatre and Education Association).

Email: dagmar.hoefferer@ph-noe.ac.at

Ole Hruschka is Head of the Study Programme ’Theatre in Education’ at Leibniz Universität Hannover.

Email: ole.hruschka@germanistik.uni-hannover.de

After obtaining her university diploma in acting at the University for Music and Performing Arts, Vienna, Julia Koehler was trained in theatre pedagogy with the diploma in Jeux Dramatiques and received her master´s degree in Educational Sciences at the University of Vienna. Her research focuses on theatre pedagogy and cultural education, and her doctoral thesis is entitled “Theatrical ways in teacher education”. Currently, she is senior lecturer at the Centre of Teacher Education, University of Vienna, and Co-Chair of the Austrian Drama Education Teacher Network, cooperating with IDEA (International Drama in Education Association).

Email: julia.koehler@univie.ac.at

Stephen A. Leigh is a PhD Candidate at the University of Toronto’s Ontario

Institute for Studies in Education (OISE). He is currently collecting and analysing data for his PhD dissertation study Examining Lyric Diction Instructor Pedagogical Content Knowledge – A search for instructor qualifications. He is also the Lyric diction coach for the Canadian Opera Company's young artists programme, the Ensemble Studio. His research interests include: Pedagogical Content Knowledge, Pronunciation pedagogy, Articulatory Setting Theory, Cross linguistic interference, Corrective phonetics for opera singers, and Italian, German, French, and English opera lyric diction.

Email: polyglot@bell.net

Wendy K. Mages, an Associate Professor at Mercy College, earned a master's and doctorate in Human Development and Psychology from the Harvard Graduate School of Education and a master's in Theatre from Northwestern University. Her research investigating the effect of educational strategies and contexts on language, cognitive, and social development has been published in journals such as Review of Educational Research, Early Childhood Research Quarterly, Research in Drama Education, Youth Theatre Journal, and the International Journal of Education and the Arts, as well as in the Routledge International Handbook of Early Literacy Education.

Email: wmages@mercy.edu

Annie Ó Breacháin lectures in Drama Education in the School of Arts Education and Movement at the Institute of Education, Dublin City University. Annie is chairperson of the Association for Drama in Education in Ireland. Her research interests include drama, relational pedagogy, embodiment, the child-teacher relationship and the links between the art and practice of teaching and storytelling. She is interested in phenomenological inquiry, research with children and generating and analysing visual and embodied research data.

Email: annie.obreachain@dcu.ie

Róisín O'Gorman is a theatre artist and lecturer in the Department of Theatre at University College Cork, Ireland. She studied theatre in the USA and returned to Ireland in 2007. From her background in theatre historiography, dramatic literature, theory, feminism and visual culture, Róisín's current research lives between embodied practices and theoretical understandings of performance.

Email: r.ogorman@ucc.ie URL: http://research.ucc.ie/profiles/A027/rogorman

Carmel O'Sullivan is the Director of the Arts Education Research Group (AERG) and former Head of the School of Education, Trinity College Dublin. Her research interests include Drama and Theatre in Education, drama with children and young people with an autism spectrum disorder, the work of theatre practitioner Augusto Boal, and teaching and learning in higher education.

Email: Carmel.OSullivan@tcd.ie

Erika Piazzoli is a university lecturer in Arts Education at Trinity College Dublin, where she acts as International Coordinator for the School of Education. She teaches Language Education and Drama in Education on the Master in Education programme, and Arts and Drama in Education on the Professional Master in Education programme. Her research interests include performative

language pedagogy; embodiment; process drama; second language teacher education; arts and aesthetic education.

Email: Erika.Piazzoli@tcd.ie

Since 2015 **Georges Pfruender** has been Head of the Chair for Theatre Pedagogy and Art Mediation at the Institute for Continuing Education and Advice at the University of Education Northwestern Switzerland.

Email: georges.pfruender@fhnw.ch

Virginie Privas-Bréauté has a PhD in Northern Irish contemporary drama, published in 2018, *Immersion dans le conflit nord-irlandais. Le théâtre didactique de Stewart Parker (1941-1988) et Anne Devlin (1951-)*. She is a lecturer in English learning/teaching at the University of Lorraine. Her research focuses on language learning/teaching through drama, and video games – including synthetic worlds – which require the creation of avatars. She relies on embodied cognition and the enaction paradigm to examine the cognitive development of language learners. Her publications include "Creating an avatar to become the 'spect-actor' of one's learning of ESP", The Eurocall Review, 2016.

Email: virginie.privas-breaute@univ-lorraine.fr

Sieglinde Roth studied in Graz (Austria) and graduated 1995. Her postgraduate studies were at the UdK Berlin (University of the Arts). She works as a theatre pedagogue at Deutsches Theater Berlin and Landestheater Linz. From 2002 to 2004 she was – as a University Teacher – a member of the TWISFER team („Theatre Work in Social Fields") at the University of Graz, together with the UdK and University of Applied Sciences Ottersberg (Germany). Now she works as Senior Artist (Post-Doc) for Arts Education ("Kunstvermittlung") at the University of Music and Performing Arts in Graz.

Email: sieglinde.roth@kug.ac.at

Friedhelm Roth-Lange holds a Master in Education (Subjects: German, Spanish, Educational Sciences) and a diploma as "Theaterpädagoge (BuT)®". He teaches and researches in the areas of Drama in Education, Transcultural Theatre, Performative Theatre, Disability Studies, Art Education. He lectures at the Institute for Applied Theatre (IfanT) in Vienna, is a Board member of the German Federation of Theatre Pedagogy (BuT) and co-editor of the *Zeitschrift für Theaterpädagogik. Korrespondenzen* (Journal for Theatre Pedagogy. Correspondences).

Email: rothlange@aol.com

Mira Sack is Head of the Bachelor and Master programme in Theatre Pedagogy at the Zurich University of the Arts and holder of the professorship there.

Email: mira.sack@zhdk.ch

Garret Scally is a theatre practitioner-researcher who uses theatre in educational settings for additional language development and social purposes. Garret investigated the use of group devised theatre for additional language development on the Professional Doctorate in Applied Theatre programme at the University of Manchester and was awarded a PhD based on this work.

Email: garretscally@gmail.com

Manfred Schewe is Professor Emeritus at University College Cork (UCC) and has always been interested in the building of bridges between different disciplines. At UCC he served as Head of a Language Department (German) and also as Head of Theatre. His teaching and interdisciplinary research activities focus on Applied Drama and Theatre, especially on performative approaches to Language, Literature and Culture, and are closely linked to UCC's SCENARIO PROJECT, consisting of a peer-reviewed journal, book series and a forum for conferences and symposia. Further details at: http://research.ucc.ie/profiles/A016/mschewe.

Email: m.schewe@ucc.ie

Adrien Segal is an artist based in Oakland, California. Her work has been exhibited internationally in galleries and museums and is published in several books and academic journals. She has been an Artist in Residence at the Bunnell Street Art Center in Alaska, Oregon College of Arts and Crafts, the Pier 9 Workshop, The Center for Art in Wood, Bullseye Glass, Facebook Headquarters, and Benchspace in Cork City, Ireland. Adrien received a BFA in Furniture Design from California College of the Arts in San Francisco. In addition to teaching, she pursues her creative practice out of her studio on the former Naval Base in Alameda, CA.

Email: adriensegal@gmail.com

Florian Vaßen studied German, French, philosophy and history at the universities of Frankfurt, Aix-en-Provence and Marburg, where he was awarded a DPhil in 1970. He was assistant lecturer at the University of Gießen. In 1982, he took up his current position as Professor for German Literature at the University of Hanover where he is director of the *Arbeitsstelle Theater/Theaterpädagogik* (Centre of Theatre/Theatre Pedagogy) and co-editor of *Zeitschrift für Theaterpädagogik. Korrespondenzen* (Journal for Theatre Pedagogy. Correspondences). His research interests include drama and theatre, theory and practice of theatre pedagogy, literature of the Vormärz, Bertolt Brecht, and Heiner Müller.

Email: florian.vassen@germanistik.uni-hannover.de

Catalina Villanueva recently completed her doctoral studies at Trinity College Dublin, under the supervision of Dr Carmel O'Sullivan. Her research interests are Drama in Education and Critical Pedagogy in the Chilean context and abroad.

Email: villanum@tcd.ie

Silja Weber is a Lecturer in German at Columbia University. She completed her PhD at Indiana University in 2018 with a dissertation integrating applied linguistics, language pedagogy, and performance theory titled "The role of performance for student agency: A discourse perspective on whole-group interaction in intermediate German classes." She researches classroom interaction, in particular the sequencing and scaffolding of play and performance, language work, and reflective phases. She is also working on inclusive teaching, in particular on more inclusive materials and pedagogical strategies, as well as a more differentiated and critical understanding of participation in collegiate

language teaching and learning.

Email: svw2108@columbia.edu

Andreas Wirag studied English and Spanish (secondary-school teaching degree) at Albert-Ludwigs-Universität Freiburg i. Brsg. He took part in study exchanges to Spain (Universidad de Granada) and England (Anglia Ruskin University). He completed his teacher education in Baden-Baden and worked as a teacher at grammar school and vocational school. He was a research assistant at the English Department of the Albert-Ludwigs-Universität Freiburg i. Brsg. and the Graduate School "Teaching and Learning Processes" (UpGrade) at the Universität Koblenz-Landau. At present he is research assistant for the project (third-party-funds) "Bühne frei: Schulische Bildungsangebote im Bereich Darstellendes Spiel und ihre Wirkung auf die Persönlichkeitsentwicklung."

Email: andreas.wirag@uni-goettingen.de

Fionn Woodhouse is a lecturer, director and facilitator of drama/theatre with a focus on youth participation and learning through practice. He currently facilitates a range of modules in the Department of Theatre, University College Cork including Applied Drama & Theatre, Theatre Production, Internship, etc. Research interests include Performative Arts Pedagogy, participation in (and impact of) Performative Arts, facilitator/teacher training in a schools/curriculum context and impact of performative training in learning spaces. Fionn is a serving board member of Youth Theatre Ireland and an active Youth Theatre facilitator, founding UCC Youth Theatre in 2017.

Email: f.woodhouse@ucc.ie

Michael Wrentschur is a nationally and internationally renowned expert of Forum Theatre, Legislative Theatre and Theatre Work in Social Fields. For more than 20 years he has been working with participatory theatre and drama-based research methodologies on projects related to social justice, equal opportunities, diversity, social and political participation). He works as associate professor in the Department for Educational Sciences at the University of Graz. Since 1999, Michael Wrentschur has been the artistic and managing director of InterACT (www.interact-online.org).

Email: michael.wrentschur@uni-graz.at