Foreword

Dear Readers,

An excerpt from Max Peter Ammann's novel *Die Gottfriedkinder* (The Gottfried Children) starts off our 15th SCENARIO issue. It describes how a young and motivated teacher, faced with institutional and collegial resistance, still manages to make learning through theatre possible.

Inma Alvarez (Open University, UK) and Ana Beaven (C.I.L.T.A. Language Center, University of Bologna, Italy) report on the European Grundtvig Project *Performing Languages* (2011-2013). Their article *Non-formal Drama Training for In-Service Language Teachers* describes how seasoned British language teachers underwent informal training sessions in other European countries, and how specifically their participation in drama workshops proved to be enriching on both professional and personal levels. The authors call for stronger support of such projects that foster encounters between theater practitioners and language teachers.

In his article *Drama in 'Sprachpraxis' at a German University English Department: Practical Solutions to Pedagogical Challenges*, Jonathan Sharp (University of Tübingen, Germany) outlinines developments within British drama in education and German theatre pedagogy. He points to evidence for a growing interest in both these disciplines within Modern Foreign Languages. The integration of performative teaching and learning practices in the training of language teachers at the Department of English at the University of Tübingen is an example for innovative pathways in teacher education.

The two following contributions look at teaching and learning contexts outside of Europe:

With her article *Process Drama in the Japanese University EFL Classroom: The Emigration Project*, Eucharia Donnery (Shonan Institute of Technology, Tokyo, Japan) introduces a research project she conducted at the Department of English at a Japanese university. Throughout the drama project, students not only gained historical and cultural knowledge, but also clearly developed their linguistic and intercultural competencies.

The author team Erika Piazzoli and Claire Kennedy (Griffith University, Brisbane, Australia) describe in their article *Drama: Threat or Opportunity? Managing the 'Dual Affect' in Process Drama* a research project at an Australian university in a course aimed at conveying cultural knowledge about Italy. Their focus question was whether students, during drama pedagogy phases, experienced the alternation between real and fictitious contexts as learning opportunities or as personal invasion.

This is followed by two reports:

Alexander Riedmüller (Buenos Aires, Argentinia) gives an impression of the Viennese theatre group *artig*'s extraordinary journey through Central and South America (Feburary through June 2013). Their childrens' play "K.B.M. – Kleine bunte Männchen", specifially conceived and developed for this tour, was staged in different countries and varying places.

Friedhelm Roth-Lange (IFANT-Vienna, Austria, and TPZ-Cologne, Germany) writes about a theatre festival for young people at the Volksbühne Berlin (June 5-8, 2014). This festival was sponsored by the Goethe Institute, and ten student groups from Spain, Portugal, France, Lithuania, Poland, Slovakia and Germany participated. He also points to an increasing interest in theatre among foreign language teachers.

The issue ends with an interview between Hanne Seitz (Fachhochschule Potsdam, Germany) and SCENARIO: *Über Ästhetisches und Performatives*.

We would like to highlight at this point that the next SCENARIO issue will be dedicated to contributions based on talks and workshops at the *First International Conference: Performative Teaching, Learning and Research* in Cork (May/June 2014). As far as conference documentation is concerned, we are happy to announce that more information will be uploaded in the next few weeks at http://www.ucc.ie/en/scenario/scenarioforum/scenarioforum-conference2014/.

August 2014
Your editors
Manfred Schewe and Susanne Even

Vorwort

Liebe Leserinnen und Leser,

zu Anfang dieser 15. Ausgabe stellen wir einen Auszug aus Max Peter Ammanns Roman *Die Gottfriedkinder* vor. Geschildert wird darin, wie ein junger engagierter Lehrer trotz widriger institutioneller Umstände hartnäckig das Ziel verfolgt, seinen Schülern theaterorientierten Unterricht zu ermöglichen.

Für Inma Alvarez (Open University, UK) und Ana Beaven (C.I.L.T.A. Sprachenzentrum, Universität Bologna, Italien) wird das europäische Grundtvig Projekt *Performing Languages* (2011 – 2013) zum Bezugspunkt. Sie thematisieren in ihrem Beitrag *Non-Formal Drama Training for In-Service Language Teachers*, wie erfahrene britische Sprachlehrer/innen in anderen europäischen Ländern an informellen Fortbildungsmaßnahmen teilnahmen und dabei, speziell im Rahmen von Workshops für Amateurschauspieler/innen, beruflich sowie persönlich wertvolle Erfahrungen machen konnten. Die Autorinnen plädieren dafür, die mit solchen Maßnahmen intendierte Begegnung zwischen Theaterpraktiker/innen und Sprachlehrer/innen verstärkt zu fördern.

Jonathan Sharp (Universität Tübingen) bezieht sich in seinem Beitrag *Drama in ,Sprachpraxis' at a German University English Department: Practical Solutions to Pedagogical Challenges* auf Entwicklungen in der britischen Dramapädagogik und deutschen Theaterpädagogik. Er liefert Hinweise darauf, dass in den modernen Fremdsprachen das Interesse an diesen Disziplinen deutlich zunimmt und zeigt am Beispiel der sprachpraktischen Ausbildung am englischen Seminar der Universität Tübingen, wie durch die Integration von performativen Lehr- und Lernformen innovative Akzente gesetzt werden konnten.

Die zwei darauf folgenden Artikel beleuchten Lehr- und Lernkontexte außerhalb Europas.

Eucharia Donnery (Shonan Institute of Technology, Tokio, Japan) stellt in ihrem Beitrag *Process Drama in the Japanese University EFL Classroom: The Emigration Project* ein Forschungsprojekt vor, das sie an der anglistischen Abteilung einer japanischen Universität durchführte und in dessen Verlauf die Studierenden, nebst der Aneignung von themenbezogenem historischen und kulturellen Wissen, deutliche Fortschritte in Bezug auf die Entwicklung ihrer linguistischen und interkulturellen Kompetenz machten.

Erika Piazzoli & Claire Kennedy (Griffith University, Brisbane, Australien) setzen sich mit dem Thema *Drama: Threat or Opportunity? Managing the 'Dual Affect' in Process Drama* auseinander. Das Autorinnen-Team führte an einer australischen Universität ein Forschungsprojekt im Rahmen eines Kurses durch, der darauf abzielte, durch Theater und Film landeskundliches Wissen über Italien zu vermitteln. Im Zentrum stand die Frage, inwieweit Studierende in

den dramapädagogisch gestalteten Kursphasen das Wechseln zwischen realen und fiktiven Handlungskontexten als Lernchance oder eher als persönliche Bedrohung empfanden.

Es folgen zwei Berichte.

Alexander Riedmüller (Buenos Aires, Argentinien) vermittelt einen Eindruck von der außergewöhnlichen Reise des Wiener Theaterkolletivs *artig* durch Mittel- und Südamerika (Februar bis Juni 2013), auf der sie in verschiedenen Ländern und an verschiedensten Orten das eigens für die Tournee entwickelte Kinderstück „K.B.M. – Kleine bunte Männchen" aufführten.

Friedhelm Roth-Lange (IFANT-Wien und TPZ-Köln) berichtet über ein vom Goethe Institut gefördertes Jugendtheaterfestival an der Volksbühne Berlin (5. – 8. Juni 2014), an dem zehn Schülergruppen aus Spanien, Portugal, Frankreich, Litauen, Polen, der Slowakei und Deutschland teilnahmen. In diesem Kontext registriert er ebenfalls das unter Sprachlehrer/innen zunehmende Interesse an theaterbezogenen Aktivitäten.

Ein SCENARIO-Gespräch mit Hanne Seitz (Fachhochschule Potsdam) *Über Ästhetisches und Performatives* rundet die Ausgabe ab.

Wir möchten unsere Leserinnen und Leser an dieser Stelle darauf hinweisen, dass in der nächsten Ausgabe Beiträge veröffentlicht werden, die auf Vorträgen und Workshops im Rahmen der Konferenz *Performatives Lehren, Lernen und Forschen* (Universität Cork – 29. Mai bis 1. Juni 2014) basieren. Was die Dokumentation der Konferenz angeht, sei darüber hinaus angemerkt, dass im Laufe der nächsten Wochen unter dem Link http://www.ucc.ie/en/scenario/scenarioforum/scenarioforum-conference2014/ weitere Informationen zur Verfügung gestellt werden.

August 2014

Ihr/Euer Herausgabeteam

Manfred Schewe und Susanne Even

Die Gottfriedkinder

Max Peter Ammann

In dieser Rubrik Texte ums Theater stellen wir historische und zeitgenössische, kulturübergreifende bzw. -spezifische, unvermutet schräge, ungewöhnlich span-nende, verstörend mitreißende, faszinierend schillernde etc. Perspektiven aufs Theater vor.

Kasernenmäßig knallten die Pultdeckel hoch zum Gruß, als Goldbrille Marc vorstellte. Der cisalpine Schulgeist hatte die jungen Südländer bereits im Griff. Dreimal sagte der Direktor in den drei oberen Klassen aufs Wort dasselbe und schloss suggestiv verpflichtend: Ïch weiß, keiner wird den neuen Lehrer enttäuschen."

Mit einem Kloß im Hals stand Marc vor seinen ersten Schülern und brachte kein Wort heraus. Die Jungs und Mädchen taten ihm leid. Statt eines Raums mit großem Tisch, an dem Talent und Neigung sich öffnen, die Jahrgänge sich mischen, man sich gegenseitig hilft, nur eng gepferchte, am Boden festgeschraubte Eichenbänke, die beim Einsitzen zum Seitwärtsgehen zwingen. Alles war auf den Lehrer ausgerichtet, unmöglich, hier einen hierarchiefreien Raum zu schaffen.

Marc zog den"Jena-Plan"von Peter Petersen[1], wie er ihn 1927 dem Weltbund für Erneuerung und Erziehung in Locarno vorgelegt hatte, aus der Jacke, drückte ihn dem verwunderten Direktor in die Hand und bat um ein Gespräch mit ihm und den Kollegen.

Räumen wir wenigstens die Bänke weg", beschwor Marc nach erfolgloser Diskussion den Vertreter des Circolo Svizzero und die Kollegen, sah aber nur Schreck und Spott in ihren Augen. Schreck vor dem Improvisieren, das ein Unterricht mit losem Stundenplan verlangt, Spott über die Zumutung, mit Schülern um den gleichen Tisch zu sitzen.

"Kein Dummkopf, dieser Petersen, doch ists nicht drin in meinem Budget", wand sich Direktor Trösch.

Ëin Schulbasar mit Tombola!", kamen die Junglehrerinnen Marc zu Hilfe.

"Jetzt nicht, nicht jetzt, zur Weihnachtszeit vielleicht", winkte Goldbrille lächelnd ab.

SZu keiner Zeit, auch nicht zur Weihnachtszeit", brach Alma ihr Schweigen, SSachkompetenz zu fördern sind wir hier, nicht Selbst- und Sozialkompetenz."

Sie hatte Petersen verstanden und legte sich mit ganzer Seele quer. "Wir leben in einer Ellenbogengesellschaft, junger Mann. Was diesen Petersen und

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[1] Peter Petersen (1884-1952) ist bekannt für ein reformpädagogisches Schulentwicklungs-konzept, in dem u.a. dem Spiel ein besonderer Stellenwert eingeräumt wurde und das unter der Bezeichnung *Jena-Plan* bekannt wurde.

seinesgleichen einen Teufel schert, ich kenn den Kram: "Der Mensch wird gut geboren, die Umwelt verdirbt ihn."Die Eltern lassen sich unsere realitätsnahe Erziehung was kosten, sonst brächten sie die Kinder in die öffentlichen Schulen in Florenz."

Marc hasste ihre Absolutheit mehr als ihre Zweckgesinnung. Sie macht uns alle zu Stehgeigern der Betuchten, dachte er. Sich selbst hasste er am meisten, weil er es nicht sagte.

Zu seinem Antrag abzustimmen schwiegen die Kollegen.

Lauter Bilderbuchdemokraten, fehlt nur noch der Gesslerhut, und alle liegen auf den Knien. Der Zorn trieb Marc das Blut zu Kopf. Gleichmütig wollte er wirken, doch seine Wangen brannten sichtbar rot, und der Respekt, den er der Alten zu zollen nicht umhin konnte, brachte ihn fast um. Es blieb alles wie gehabt. Er war kein Tell.

... zum Einstand die totale Pleite ... die Schwerkraft hat mich wieder ... ich soll kaspern ... französisch pauken ... Turnprogramme drillen ... aus dem Schulbuch büffeln lassen ... Mathematik...irreguläre Verben ... vielleicht gehts mit Theater ... nicht Seelenfasching à la Klosterschule ... nicht Zuckerbrot für ein Jahr Schulfron ... nein, fiktive Wirklichkeit ... die Schüler vertauschen ihr Schulverhalten mit Personen im Stück ... machen deren Gefühle, Beziehungen und Konflikte zu ihrer Sache ... natürlich auf Französisch ... man kann nicht spielen, was man nicht versteht ... das dauert Monate ... ein halbes Jahr ... vielleicht ein ganzes ... dann stehen nicht Noten, dann stehen sie selbst da ...

Es funktionierte.

Satz für Satz ins Stück hinein war weniger beschwerlich als spannend. Das Rolleninteresse überwand die Flauten. Die Eitelkeit, nie erlahmender menschlicher Motor, zog den Karren aus jeder Niederung. Raumfragen wurden Nebensache. Mal wars die Palestra, mal die Klasse. Mal der Musiksaal, mal der Pausenhof.

Methodisch nicht uninteressant", meinte der Direktor, "vorausgesetzt, das Jahrespensum leidet nicht."

Alma, von der unnachgiebigsten Art, ließ unbeeindruckt das Monokel kreisen.

From: Max Peter Ammann (2011): Die Gottfriedkinder. Zürich: Rotpunktverlag, 309-311, © Rotpunktverlag

The Gottfried Children

Max Peter Ammann

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

With a sound reminiscent of military barracks, the desk lids fired upwards in salute as Gold Specs introduced Marc. The cisalpine school spirit already had a hold over the young Southerners. Three times, the principal gave exactly the same speech and ended with a compulsory suggestion: "I know, none of you will disappoint the new teacher."

Marc stood in front of his first students, his throat tight, and found himself unable to utter a word. He felt sorry for the boys and girls. Instead of a room with a big table, where talents and interests would emerge, where age levels would mingle, where students would assist each other, there were only oak benches, crammed closely together and bolted to the floor, the kind which force one to step in sideways. Everything was aligned towards the teacher; it was impossible to create a space free of hierarchy here.

From his coat pocket, Marc pulled Peter Petersen's "Jena Plan,"[1] as he had presented it to the New Education Fellowship in Locarno in 1927. He pressed it into the hand of the surprised director and requested a meeting with him and his colleagues.

"Let's at least take out the benches", Marc implored the representative of the Circolo Svizzero and his colleagues after a fruitless discussion, but he only saw alarm and mockery in their eyes. Alarm because of the prospect of improvising, which a teaching style with a flexible syllabus would require; mockery at the imposition of having to sit together with one's students, at the same table.

"Not a fool, that Petersen, but it's not in our budget," principal Trösch squirmed.

"A school bazaar with a raffle!" the young female teachers came to Marc's aid.

"Not now, not now, maybe around Christmas," Gold Specs waved the suggestion aside with a smile.

"Not at any time, not around Christmas either," Alma broke her silence. "Academic competence is what we need to foster here, not individual and social competence."

She had understood Petersen and her whole soul stood up against him. "We live in a dog-eat-dog world, young man. A fact which Petersen and his ilk don't give a damn about. I know that stuff: 'Man is born good, the environment spoils

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[1] Peter Petersen (1884-1952) developed a concept for school reform which became known as the "Jena-Plan" and, for example, emphasized the importance of play in education.

him.' Parents are spending a pretty penny to get our reality-oriented education, otherwise they would take their children to the public schools in Florence."

Marc hated her absoluteness more than her goal orientation. She is making us all into minions of the well-to-do, he thought. Most of all, he hated himself, because he kept silent.

The colleagues said nothing when he suggested a vote. Storybook democrats, all of them; Gessler's hat was the only thing missing to make them all kneel. Anger sent Marc's blood to his head. He wanted to seem indifferent, but his cheeks visibly burned red, and the respect which he couldn't bring himself to withhold from the old woman almost strangled him. Everything would stay the same. He was no Wilhelm Tell.[2]

. . . total failure on the first day . . . back to the laws of gravity . . . I'm supposed to clown . . . swot French . . . drill gymnastics . . . have them cram from the textbook . . . mathematics . . . irregular verbs . . . maybe it'll work with theater . . . not soul carnival as in a monastery school . . . not a carrot for a year of the school stick . . . no, fictive reality . . . students exchange their school behavior for characters in the play . . . make the character's feelings, relationships, and conflicts their concern . . . in French, obviously . . . you can't play what you don't understand . . . that takes months . . . half a year . . . maybe a whole year . . . then there wouldn't be grades, there would just be the students themselves . . .

It worked.

Moving into the play sentence by sentence was not so much cumbersome as enthralling. Interest in the roles conquered the sluggish times. Vanity, the untiring human motor, pulled the cart out of each ditch. The question of space became a minor issue. At times it was the palestra, at times the classroom. At times the music room, at times the yard.

"Methodically rather interesting," opined the principal, "as long as the set syllabus for the year doesn't suffer."

Alma, who was of the most unyielding kind, let her monocle circle, unimpressed.

From: Max Peter Ammann (2011): Die Gottfriedkinder. Zürich: Rotpunktverlag, 309-311, © Rotpunktverlag

Translated by Silja Weber

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[2] *Wilhelm Tell* is a drama written by Friedrich Schiller in 1804. Set in the period of the original foundation of the Old Swiss Confederacy in the early 14th century, the story focuses on the legendary folk hero Wilhelm Tell as part of the greater Swiss struggle for independence from the Habsburg Empire.

Non-Formal Drama Training For In-Service Language Teachers

Ana Beaven Inma Alvarez

Abstract

Research on the connections between drama and language learning is not new, and interest in the potential collaboration between these fields has increased in the last four decades. However, studies have mostly focused on students' experiences and the type of drama activities that could be incorporated in their language class, neglecting key aspects of the specific skills language teachers might need and how these could be developed. Most language teachers have no training in drama, and often the inclusion of drama activities in the language classroom is dependent on the specific interest and experience of the individual teacher, rather than an expected component of the foreign language training programme. This paper will be reporting on an experimental approach to training in-service language teachers through drama for professional and personal development. As part of a Grundtvig Lifelong Learning European project entitled "Performing languages", experienced language teachers at Higher Education were invited to engage in a series of non-formal activities, including visits to three European countries where they engaged in drama workshops for local amateur groups, reflective methods, and open educational practices.

1   Drama in the language classroom

Particularly since the 1970s, there has been an increasing interest in the potential links between drama and foreign language teaching. To date, research on the connections between these fields have mostly focused on students' experiences and on methodological approaches and drama activities that could be integrated into the more traditional language lesson (see, for instance, Ballman 2006, 2008; Barnes 1966; Bernal 2007; Bräuer 2002; Dickson 1989; Maley and Duff 1978; Nofri 2011; Ong 2011; Schewe and Shaw 1993).

Common examples of what has been understood as drama-based teaching in this context are the role-plays, simulations and retelling of stories of different kinds into which every language learner is almost inevitably initiated from the very first stages of their learning process. These are mostly set as communicative tasks that aim at facilitating realistic interaction in secondary, and to a lesser

extent in primary or tertiary education. These drama activities have been used to support the development of all the language macro-skills: reading, listening, writing, speaking and spoken interaction (see, for instance, Faranda 2009).

There have also been more properly 'theatrical' integrations of drama in the language classroom based on the use of actual plays as well as of drama techniques which have given rise to drama pedagogy for language teaching. Plays have been exploited for the purpose of either a performance or for text analysis (Aita 2010; Felske 2005). Techniques have been utilised with the purpose of encouraging an active embodiment of language, which include development of memorisation and improvisation techniques as well as elocution and critical thinking skills (Bernal 2007; Burke and O'Sullivan 2002; McNeece 1983).

Other scholars have also noted, especially since the 1990s, the importance of drama in language education to raise the learners' awareness of cultural contexts and values as well as for developing interculturality (Bräuer 2002). Several of these scholars have suggested the usefulness of an ethnographic approach to language learning with drama at its core. Michael Byram and Michael Fleming (1998) argued that drama in the language classroom has the power to trigger an emotional and reflective approach to the exploration of a foreign culture within a fictional world. More recently, Sonia Cunico (2005) has complained about the lack of an intercultural dimension in language textbooks as well as the invisibility of drama activities to enhance foreign language learning, suggesting that "drama can be approached ethnographically to develop students' intercultural sensitivity and competence" (Cunico 2005: 21). Drawing from the literary tradition, she defends in particular the use of dramatic dialogues from plays because they represent characters from all walks of life in natural conversation and in challenging situations which can be safely replicated in the control context of the classroom. These conversations, she points out, "offer language learning opportunities by widening the range of emotions and experiences students are exposed to in the target language" (Cunico 2005: 28). This means that drama fosters the link between other people's experiences and feelings and one's own. Along a similar line, Katja Frimberger (2009) subsequently argued for the use of a "pedagogy of strangeness" as an ethnographic approach to language education focusing not only on emotions but also on a critical questioning of those emotions via theatre and drama.

Drama in the language classroom has also been considered as an important tool to increase the students' self-confidence, enjoyment, creativity, motivation, empathy and collaborative learning. In addition, experimental research has highlighted that "drama can create community with a group of multicultural and multilingual learners" (Wager et al. 2009: 56).

While ideas for introducing drama in the language classroom and the evidence we have gathered so far about the benefits of doing so are of great interest for educators, in this paper we focus on the language teachers themselves, specifically on the role drama can play in their professional and personal

development. This is an area we believe to be of crucial importance in order to understand successful and less successful stories of drama-based education.

Some years ago, the Department of Education in the United Kingdom highlighted staff development for teachers as a key area in their cycle of improvement of drama in the English secondary school classroom (Developing drama in English: a handbook for English subject leaders and teachers, 2010). However, this and other official reports, as well as much of the research literature on this topic, do not specify how such training programmes could be implemented, nor what specific skills teachers need in order to introduce drama activities and techniques appropriately at each level of education. Examples of concrete professional development programmes in schools are, for instance, the long-term "Drama for Schools" model in the USA that aims at facilitating change in schools through drama-based instruction for teachers (Dawson, Cawthon, and Baker 2011)[1], or the "Speaking Out" training project in Singapore teaming up secondary school language teachers with a research team for ongoing professional development in drama pedagogy (Dunn and Stinson 2011; Stinson 2009).

In this paper, we would like to argue, first, that teachers are a key factor in determining the success of drama experiences in language education. If drama can offer a rewarding language and intercultural learning experience in the language classroom, then we need to identify educational possibilities that allow language teachers to use drama. These possibilities could range from language teachers being trained in drama pedagogy and methodology to collaborative formulas of teaching with an emphasis on teachers' complementary expertise. Secondly, we would also like to highlight that currently there is no comprehensive explicit articulation of the transformative impact of artistic practices on the language teachers themselves. Indeed, it has been acknowledged that the impact of drama-based instruction on the pedagogical beliefs of teachers is still under-researched (Lee, Cawthon, and Dawson 2013). Through the project presented here, we intend to point out some of the contributions of these practices.

2   Non-formal in-service language teacher development

The landscape of in-service education (INSET) for language teachers in Higher Education (HE) is varied but limited. This is partly because generally HE institutions do not formally support attendance in workshops, seminars and conferences in a systematic manner. One crucial factor is that HE language teachers, at least in the UK, are usually part-time employees, a status which gives them restricted access to funds within their institutions. However, for these, as for all teachers, continuous development is crucial in order to enable them to adapt to their changing roles and responsibilities, but also to foster awareness

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[1] DFS programme webpage: http://www.utexas.edu/finearts/tad/graduate/drama-schools.

of and reflection on their beliefs, values, behaviours, and teaching methods. Ultimately INSET programmes should facilitate any necessary adjustments to professional practices. In this context, the implementation of non-formal opportunities becomes particularly important for in-service language teachers.

Non-formal education (NFE) includes organised activities outside the formal context of learning that offer specific kinds of life-long learning skills; for instance, "[n]on-formal educational activities can take the form of literacy and numeracy classes, cultural activities such as music, dance or drama, sports practices and teams, education regarding child rights or more subject-specific learning" (UNESCO 2006: 214). The concept of NFE has been commonly presented in opposition to formal education or institutionalised education with a defined progression and structure, as well as in contrast with informal learning, which has an emphasis on the activities of the individual learner rather than on an organised educational activity between learner and teacher. There is no current agreement on the definitions of these terms, and Alan Rogers (2004) has pointed out the need to clarify these terms, while suggesting they all are, in fact, part of a continuum (Figure 1).

Rogers bases his understanding of these concepts on a distinction between education and learning, with an emphasis on the idea of who controls the experience. According to his paradigm, in formal education, learners follow a prescribed programme while in non-formal education there is room for the learner to adapt the learning programme to their own needs. This includes flexible schooling constructed by a providing agency but allowing input in specific areas from the actual community of learners. He also includes the concept of participatory education which would be at the other end of formal education and is "very different in spirit and in form" to formal and non-formal education. Participatory education goes further, it is self-directed education where the learner takes an active part in deciding on key aspects of their learning; this type of education takes a place next to informal learning which is fundamentally incidental and unstructured, with no clearly defined outcomes. However, Roger (2004) also acknowledges that elements of all these could be part of the same learning experience.

More specifically, some researchers have studied the value of participating in non-formal artistic practices, arguing how these facilitate learners' development of creative, critical and social skills, as well as risk-taking. Clearly, these also apply to the learning of teachers in any type of training. Again, studies have looked into, for instance, learners' participation in youth community-based arts centres (Harland, Kinder, and Hartley 1995; Heath, Soep, and Roach 1998), rather than on non-formal artistic practices that could support teachers' development. The importance of attending to teacher development is evidenced, for instance, in studies highlighting that teachers are one of the major arts turn-off (Heath, Soep, and Roach 1998), but that actually teachers' behaviour can be trained through drama (Coppens 2002). Recently, initiatives such as LÓVA (http://proyectolova.es/en/), with a focus on the integration of operatic projects in formal education, have acknowledged explicitly the

importance of training teachers for the successful delivery of the programme objectives.

In this paper we propose the concept of *non-formal training* to refer to learning development opportunities for teachers, whether implicit, reactive on-the-spot, or deliberative, that is, unconscious, near-spontaneous or planned learning (Eraut 2000), and argue that this type of training can be crucial in changing the attitudes of language teachers with respect to the inclusion of artistic practices – and more specifically drama - in their professional practice. In the next section we present a European project which explored the potential of a methodological approach to the training of in-service language teachers via a non-formal training model that fostered artistic creation and expressive exchanges in multiple languages with the aim of supporting their professional and personal development.

3   The *Performing Languages* project

Performing Languages (http://performinglanguages.weebly.com) was a European Lifelong Learning project running from August 2011 to July 2013, and funded within the European Union's Grudtvig Programme aimed at Adult Education. It explored the intersection between drama, language learning, intercultural understanding and European identity.[2] The project included the piloting of a set of non-formal training activities with 13 volunteer experienced language teachers from The Open University in the United Kingdom. Language teachers at the Open University work part-time and at a distance; they teach mostly online and have limited access to staff development events.

The purpose of the project's activities was to raise the teachers' awareness of the different aspects involved in effective language, culture and intercultural communication (Byram, Gribkova, and Starkey 2002) and to provide them with an opportunity to expand their pedagogical repertoire by encouraging them to participate in creative drama interactions. In addition, it placed teachers in a real-life context in which they had to communicate with speakers of other languages.

The specific educational development activities designed for this project included: 1) a series of visits to three European countries (Spain, France, Italy) where UK teachers were invited to engage in local drama workshops led by professional actors for amateur groups; 2) reflective practice, including teaching observations, an activity they were already familiar with as it is practised as a performance management tool in their own HE institution; and 3) collaborative writing of drama-based activities, along with open sharing and critical peer review of these.

In fact, the project engaged teachers with what Schewe (2013) terms "small-scale" and "large-scale forms" of drama-based learning (carried out within one

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[2] For a project with similar aims but with a focus on young immigrants' engagement in drama activities in French, German and English, see Aden (2010).

single "teaching unit" or stretching longer periods of time). A selection of teachers performed in both intensive, discrete local drama workshops in the hosting countries, which required them "to act verbally and non-verbally [... and] to make use of their linguistic and cultural abilities and knowledge in a variety of ways and also systematically improve on them" (Schewe 2013: 12), but they also had the opportunity to rehearse and finally stage a street performative event which took place in Ferrara, Italy, at the end of the project (Figure 3).

The training programme included coaching and mentoring by three language trainers from the Open University. These trainers were in charge of conducting preparation and follow up sessions before and after the visits, as well as group sessions during the visits. These sessions were an opportunity to discuss and reflect on various aspects of the training including the challenges of drama teaching and learning, the concept of open educational practices, and interaction with the local environment. These sessions also offered the trainers an opportunity to obtain some instant feedback on the programme. Feedback from the participating teachers was also collected via individual interviews. In addition, the teachers' involvement was monitored by their contribution to open educational resources[3] and by their level of engagement with the visits.

In the next section we will report and reflect on the results of this pilot training. We will focus on the impact of activities related to 1) and 2) above since results from the implementation of point 3) have already been published elsewhere (for a detailed account of this point, see Alvarez, Beaven, and Comas-Quinn 2013).

4 Drama training: From acting out to new teaching practices

We will now look in detail at the impact of one of the project's deliverables, and specifically the training opportunities (participation in drama activities and reflective methods) offered to language teachers.

The 13 volunteer teachers involved in this project had very little or no formal training in drama or performative events. All but one were women, aged over 40, with many years of language teaching experience in a variety of languages (Chinese, French, German, Italian, Spanish and Welsh). These practitioners were invited to participate in one of the so-called 'mobilities'-or visits- to three different countries; in order to participate, they had to be learners of the language of the destination country. The degree of commitment of some of the participants can be understood by the fact that four of them found alternative forms of funding in order to participate in more than one visit. The 'mobilities' took place in France in October 2011, in Spain in October 2012, and in Italy in July 2013, and lasted around five days.

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[3] The teachers were encouraged to use the languages repository LORO: http://loro.open.ac.uk/.

During these visits, the language teachers had the opportunity to attend a series of drama workshops and cultural events, and visit local places of interest. The workshops were run by local associations for amateur learners under the supervision of professional drama trainers. The activities proposed involved voice and movement exercises, improvisation and acting out imagined situations. In these workshops, the participants could step down from their professional roles, and experience the activities as both language and drama *learners* (and not *teachers*), side by side with their local hosts, in a full-immersion context. The aim was thus to establish a line of communication between the participants themselves (both locals and visitors), where an understanding of the context and the emotions involved could develop.

One crucial function of these types of activities is that they support the necessary, but often neglected, link between thoughts, verbal utterances, movement and emotions. Our hope was that experiencing the connection between these aspects would make it more likely that the teachers would draw inspiration from these activities and understand the importance of including them in their teaching practices. During the workshops, the teachers were not required to reflect on how the drama activities could be used in their teaching (this was the focus on another part of the training), but rather to engage with the activities as learners and interact with the local participants. This was not immediately easy to do: most teachers remarked how during the first day's activities they had been unable *not* to analyse each activity in terms of if and how it could be used in their language lessons, and even the instructor's role and pace of the lessons against their own professional practice. It had required a considerable effort on their part to suspend their beliefs and judgement and experience the activities only as learners.

> Er, working with people from outside the discipline for me, I was in completely alien territory. I'd no idea what drama work entailed and it was quite a shock to me, I have to say. (Teacher 1)

Another aspect that was immediately brought up in the interactions between host and guests was an awareness of the sociolinguistic registers that reveal "a set of complementary representations of feelings that are conventionalized among a community of speakers" (Irvine 1990: 127). To this respect, Irvine cites the "complementaires" of the Wolof as contrasting registers, social personae, roles organizing a social situation and roles of transmitter and receptor of the emotion, but defends a perspective that emphasises overall social relations and situations in discourse, that is, "forms of dialogicality" (Irvine 1990: 155). From this approach, emotion is seen as primarily relational, as emerging from relationships between individuals or between them and events. The visits to different countries required the teachers to monitor their emotions and establish relationships with the other participants and according to the development of events in both fictional (drama workshops) and real (cultural events) spheres.

The fictional situations created in some of the activities enabled the participants to widen the range of emotions and experiences expressed in the

target language, but also to compare these with the way they were expressed in their respective languages. Importantly, this included emotions seldom expressed in the language classroom, such as anger, fear or intimacy. One activity (see Figure 4) required pairs of learners from different linguistic backgrounds and cultures to exchange an appreciative comment, such as "you have beautiful ears" or "wow, that top really suits you!". Although these may be found as part of dialogues in the foreign language classroom, the drama activity required the participants to try out different ways of saying the sentences, from whispering while standing very close to each other, to having to shout the sentence from one end of the stage to the other. The same activity was then repeated with a derogatory comment (such as "have you looked at yourself in the mirror?" or "do me a favour and put on some decent clothes!"), comments which are much more unlikely to be uttered in the foreign language classroom.

In addition, as these were drama and not language activities, the participants could choose the language in which the utterances were delivered (or even try out different languages). They were thus able to explore how emotions are conveyed in different languages, and how this affects their identity construction in the target language. These explorations were made possible in the safety of the fictional space created on stage, while at the same time the participants were able to expand their linguistic and intercultural repertoire usable in real life situations.

This emotional involvement led to another key discovery by the teachers in relation to the workshops: the impact that movement can have on self-expression and consequently on language learning. As one teacher put it:

> But another aspect which is, if you like it, very personal is also that I found it quite liberating the fact of moving around and making up stories, go on stage and represent them. I thought it was really great. [. . .] One reason, for example, is that with movement you memorise the vocabu-lary. [. . .] I noticed I was just memorising words which I think is very interesting. So, I think that there is also a lot of potential in languages combined to drama in teaching terms. (Teacher 3)

A distinct aspect of the language teachers' involvement in the workshops was that, while in this setting the local participants were able to use the acting space as a frame in which they could free themselves from the constraints of real-world interactions, the teachers experienced a more complex situation; they mostly functioned in an overlapping space of drama and ordinary life. Immersed in a multicultural and multilingual context where drama activities were at the centre, the language teachers were confronted with a real-world situation, a social practice (acting out) in which they had to activate their language and intercultural skills at the same level of intensity as in situations outside the theatrical sphere. The drama activities enabled them to experience fictional narratives that connected with the everyday real local events, and to practice on stage different ways of interacting off-stage; also, since these occurred in a foreign country and in interaction with its local people, acting in

the target language or in multiple languages became a reality for them, both on and off-stage.

As mentioned above, through the drama activities, the participants were required to work on and exteriorise specific emotions, enacting such emotions in ways that might correspond or not with local linguistic and cultural ways. Consequently, the teachers had to draw on their existing linguistic resources, or develop some rapidly when these were not sufficient. At the same time, they also had to bring into play their intercultural skills of interpreting and relating to languages and cultures, as well as the skills of discovery and interaction. To this respect, teachers commented on how the project had enabled them to become aware of cultural differences and of the need to be culturally sensitive to others:

> But it's also about getting to know people from a different perspective, you know, understanding that they don't necessarily think the way you do. They have a different culture, different background. And I think it's a combination of the language and the culture really. (Teacher 4)

In relation to this, the teachers spoke of the way in which the drama activities had helped them develop empathic feelings. Aden has suggested that empathy can be considered a skill, "one that underpins inter- and intra-cultural communication" (Aden 2010: 94). The ability to empathise or understand the feeling of others has been described as one of the outcomes of our involvement in drama activities (Smith 1984; Stern 1980), although the point has been made with respect to empathic responses to the characters being played. The empathy teachers referred to in this project extended to the reality of their teaching practices. Teachers reported how being placed in the role of the learner (by taking part in the activities not as *teachers*, or *observers* of a teaching practice, but as drama and language *learners*) made them empathise with feelings of inadequateness, of being lost and not understanding instructions, which students can experience in classroom situations:

> I think for me it was, I was very keen to put myself in the students' places, where I think, for all of us at some stage, you know, we found that there were times when [I] couldn't always work out what was expected of us [. . .] it is always that kind of initial fear that we all experience as students and, as I said, for me it was again one of those incredible times when I could say OK, you know this is how my students feel. (Teacher 1)

Awareness of these critical experiences made the teachers reflect on how they could transform their teaching practices. As the following responses show, they identified, among others, the need to slow down their teaching, make it more enjoyable, more interactive, and to consider different abilities:

> . . . from my teacher perspective, it has enlightened me to use the set of activities in class freely, thinking that, yes, the fun element has to be there because the students learn a lot through response. And also to slow down, I think we all learn that we need to slow down and I have learned that. (Teacher 2)

. . . thinking about, you know, using drama in a face-to-face tutorial. And then I also thought, wow, if somebody is very elderly what do you do? And I, well, for example last night I did an activity with an adult class, and before we started the activity I said to them "if you feel that any movement is painful to you please stop, don't follow my instructions". So, maybe something like that needs to be set beforehand. (Teacher 4)

If you embrace something like this where you try to have drama along languages, that really means rethinking, it's a whole process and I am aware of the effort that its required in order to do it. . . . if you are seriously combining drama and languages, there is quite a lot you can do and explore. (Teacher 5)

During the drama workshops, in turns one teacher always acted as observer. His or her role was to record the drama activities, leaving the other participants free to 'forget' about their professional roles, while enabling the entire group to later discuss the actual experience and the potential for adapting each activity to the specificities of the language classroom. The teachers' reflections focused not only on how to teach, but on the feelings and emotions attached to languages and cultures. There is however a gap between gaining insights into language and culture learning through emotional involvement in drama activities, and the implementation of drama approaches in the languages curriculum. Some authors have referred to the concept of "teacher artistry", a concept that encapsulates teachers' disposition to curiosity, creativity, flexibility, and risk-taking as well as an attitude of tolerance of ambiguity, as a way of achieving best results in education through drama. Dunn and Stinson have emphasized the importance of a well-balanced preparation in both domains – language and drama teaching – for the successful realization of this artistry:

When language-learning experiences are planned and implemented by teachers who are aware of the nuances of *both* language learning and drama learning, then the results achieved will be optimized. (Dunn and Stinson 2011: 630)

The training provided in the context of the Performing Languages project had the effect of highlighting for the participant teachers the potential of getting that balance right, but was clearly not sufficient to transform them into proficient artists. A realistic programme should acknowledge that the complexities of reaching a good level of artistry might take a substantially longer period of training than could be provided in this project.

5 Conclusions

The Performing Languages project aimed at providing a small group of language teachers with a non-formal training experience by enabling them to take part in a series of drama workshops for amateur actors so that they could expand their teaching repertoire, but also become aware of themselves as agents

in a multilingual and multicultural society. By getting involved in intensive collaborative learning, artistic creativity, and intercultural encounters, they were offered the possibility to experience, practice and reflect on unfamiliar teaching techniques and methods, and to create relevant resources for their own teaching context. At the same time, the teachers took part in real interpersonal experiences in an international context, through which they had the opportunity to feel language learners again, and to become aware of the different aspects involved in effective, expressive intercultural communication.

In this paper we have highlighted how language education research has been mostly preoccupied with the learners, and how there is scope for further studies on the needs of language teachers with respect to non-formal training opportunities. We have focused in particular on how drama-based pedagogy can support professional and personal development.

Time will show the long-term effect of this training on the teachers involved, and whether any lasting changes were achieved. The short-term impact of this non-formal INSET intervention is evidenced by the teachers' feedback, concerning, for example, their awareness of the emotional dimension of drama for language teaching –and their actions– in their active engagement with open practices. The learning activities which the teachers developed collaboratively as well as independently during and after the training have been shared via an open repository. In addition, some of the teachers have enrolled in amateur drama courses, and have disseminated their new skills by imparting workshops and seminars to their local peers.

Future studies could focus on the impact this training has had on these language teachers not only at a professional but also at a personal level. In addition, it will be worth investigating the specific contributions of this type of training to a distance teaching context. Teachers at the Open University teach disperse groups of students, which requires that many teaching sessions be conducted online. The drama resources language teachers have shared so far reflect their personal experiences of implementing drama-based activities in their face to face lessons; however, one of the specific challenges they will have to face is how to apply drama pedagogy in their virtual lessons.

A recommendation from this training experience would be to seek more non-formal alliances between drama practitioners and language teachers in both face-to-face and virtual contexts.

Finally, although this training focused on Higher Education language teachers of adult learners, we believe that the methods of training reported here are also relevant for language teachers and assistants in secondary or primary schools.

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Drama in SPRACHPRAXIS at a German University English Department: Practical Solutions to Pedagogical Challenges

Jonathan Sharp

Abstract

This article describes the initial phase of incorporating drama-in-education classes into the practical language curriculum of a German university English department. It offers a brief overview of drama in (higher) education, before focusing on some recent developments in Germany and the UK: specifically the current increase of interest in *Theaterpädagogik* in Germany, and the incorporation of performative pedagogy in UK higher education, with the example of an initiative at the University of Warwick. The practical language curriculum of the University of Tübingen English Department, within which the drama classes are being run, is introduced. A report on one of the classes is provided, with a short example of a student-led presentation session. After investigating some student feedback from the class, the article concludes by suggesting that a drama approach offers solutions to some challenges posed by the curriculum, and explains a brief rationale for its further development in this context.

1 Introduction: drama, theatre, process, product - a history of dichotomy

The progress of drama in education over the past 50 years can in many ways be seen as a continuum of dichotomies. The work of early pioneers who brought plays to life in the literature classroom by acting them out with students paved the way for the recognition of the usefulness of drama in other subjects, an approach which started gathering speed from the 1970's in the work of Dorothy Heathcote and Gavin Bolton among others (cf. Bolton 1979). Thus the concept of 'process drama' was developed. This led to a first dichotomy: that between drama as a pedagogical tool applicable to other subjects, and drama as a school subject in its own right (cf. Hornbrook 1998). Subsequently it has been pointed out the two need not be mutually exclusive (cf. Fleming in Byram 1998); the tendency remains, however, to naturally emphasize one or the other depending on needs

and context. The second dichotomy concerns output, and is best characterized by the distinction between the by-now common terms of drama-in-education (DiE) and theatre-in-education (TiE). In the former, the intended output has something to do with change effected in the participants and/or an immediate educational goal (see definitions of applied drama below), while in the latter the final 'product' is usually a kind of performance, with or without the presence of a paying audience. In terms of pedagogical methodology, DiE has been identified as an example of a "small-scale form", usually consisting of games and exercises easily incorporated into a single lesson, for example; while TiE has been categorized as comprised of "large-scale forms", often involving a longer-term rehearsal process in preparation for a final production or performance of some kind (Schewe 2013; 13-14). Recent work on drama-in-education in teacher training has started to emphasize the relevance of drama-in-education as a subject in its own right, and relevant to students' future careers (cf. Haack 2010; Haack/Surkamp 2011). In the *Sprachpraxis* (practical academic language) programme at the University of Tübingen English Department, this emerging 'subject' aspect of drama-in-education has special relevance in combination with a process approach applied to the specific pedagogical context. By using, and simultaneously investigating, drama-in-education with students, drama is once again doing its characteristic double duty, but with a twist: students practice and improve their spoken English through the familiar educational medium of drama, while learning more about the very field of drama-in-education itself, an area of immediate practical relevance to their future lives as teachers. This combinational methodology can be seen as an example of Tessa Woodward's 'Loop Input', "a specific type of experiential teacher training process that involves an alignment of the process and content of learning" (Woodward 2003: 301). Indeed the connection between process drama and experiential learning is mirrored in the connection between the combinational drama pedagogy I explore in this paper and loop input itself:

> The advantages of loop input are that it is multi-sensory, in just the same way as experiential learning, but with the added advantage of involving self-descriptivity and recursion (Woodward 2003: 303).

The "self-descriptivity and recursion" of drama-in-education, as both process and subject in *Sprachpraxis*, represent the key to its pedagogical effectiveness in this case.

2   DiE in higher education

Although educational drama has a long history, especially in Britain, the main developments have tended to occur within school education. Only relatively recently, with a growing interest in the general pedagogical benefits of drama, has the scope of application been widened significantly. Even so, higher education, in particular university pedagogy, is an area still relatively untried in terms of drama approaches. One possible explanation is that educational

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drama, with its attendant emphasis on 'play', is perhaps seen as more naturally suitable for learning environments in which play is still an integral part; at university such models are perhaps viewed as inappropriate and/or superficial. In Germany and the UK, the countries on which this paper will focus, however, practitioners and scholars are starting to further exploit the holistic nature of drama as an educational technique.

Firstly, the recent growth of *Theaterpädagogik* (theatre pedagogy) as an organized area of training in Germany has emphasized breadth of application.
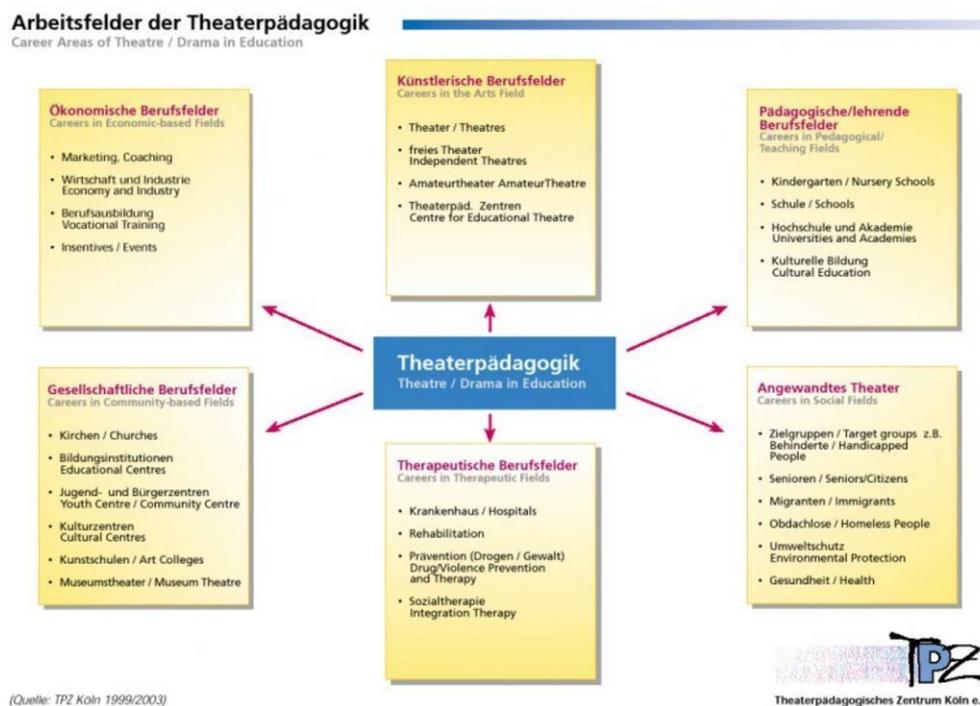

Figure 1: Berufsfelder Theaterpädagogik.

While a good deal of work in this area involves school education, including practitioners who work at professional theatres to provide educational workshops and programmes for school groups and teachers, there is an increasing recognition of the value of such work at higher educational level (cf. Fonio/Genicot 2011; Wildt et al. 2008). This trend is perhaps synonymous with the increased presence of the practical field *Theaterpädagogik* in university degree programmes (see 'Conclusions' below). There has also been a recent increase in practical training possibilities in this area, with the German *Bundesverband Theaterpädagogik e.V.* (Federal Association of Theatre Pedagogy) stressing the adaptability of the work to various contexts, with a focus nonetheless on theatre-based techniques and competencies:

> In recent years theatre pedagogy has developed its own job profile. The work of a theatre pedagogue comprises artistic as well as pedagogical elements. The applications and focal points of the work are extremely ver-

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satile and wide-ranging, depending on whether the context is a theatre, a centre for theatre pedagogy or a college; or whether the work is focused in a communal, social or socio-pedagogical direction, or being practiced on a freelance basis (`www.butinfo.de`, my translation).[1]

From this description, the areas of social development and community-building generally seem to be emphasized; and indeed the university-based provision of *Theaterpädagogik* is normally integrated into educational studies such as teacher training, where the benefits of the approach are perhaps seen in a more general, less subject-specific light. This has much in common with Anglo-American applied theatre, with its socially committed heritage situated in the work of Augusto Boal (Boal 1985; 2002) amongst others. Recent descriptions have highlighted this, while underlining the essential importance of effect on the participants themselves:

> . . . (applied drama is) dramatic work done for the benefit of the group [. . .] it is not concerned with making meaning for someone who is outside this process (as in a public audience) [. . .] a process-oriented means of exploring issues of concern to participants without the pressure of performance. (Prendergast and Saxton 2013: 1)

Here we can see clear parallels to the drama-in-education impulses which led on from more community-focused work in applied drama. In the classroom the participants are the students, and their "issues of concern", mediated and perhaps selected by the teacher, are the materials and concepts under investigation.

Another aspect shared by both *Theaterpädagogik* and applied drama traditions is the emphasis on process, also highlighted in the above quotations. The adaptability of this work clearly counts as a great strength, yet has simultaneously exposed the field/s to criticism on the basis of perceived imprecision and over-generalization. Certainly at higher education level, where the emphasis arguably lies more on subject matter, the balance might tilt towards an increased focus on the literary/dramatic material. Nevertheless I would argue that in university *Sprachpraxis* at least, there is an almost perfect balance between the suitability of drama both as a vehicle for language learning and as potential thematic material (e.g. dramatic literature).

In German education generally there has traditionally been a clear distinction made between higher education at university, with the accent on theoretical study, and practical training; although this distinction may be said to be gradually changing. Certainly in the field of theatre and drama however,

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[1] In den letzten Jahren hat sich der Beruf des Theaterpädagogen bzw. der Theaterpädagogin als eigenes Berufsbild entwickelt. Der Beruf des Theaterpädagogen umfasst sowohl künstlerische, als auch pädagogische Aspekte. Die Arbeitsgebiete und -schwerpunkte von Theaterpädagogen und Theaterpädagoginnen sind außerorderdentlich vielfältig und unterschiedlich, je nachdem, ob die theaterpädagogische Arbeit z.B. an einem Theater, in einem Theaterpädagogischen Zentrum (TPZ), einer Akademie, einer kommunalen, sozialen bzw. sozialpädagogischen Einrichtung oder etwa freiberuflich ausgeübt wird (www.butinfo.de).

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the normal situation is for theoretical work to be undertaken in university departments of theatre studies, while practical training in acting, directing and dramaturgy mostly occurs in higher education performing arts colleges. The recent developments in *Theaterpädagogik* perhaps represent the exception which heralds larger-scale change. In any case, the situation in the UK, for instance, is such that the borders between theory and practice at higher education level are already relatively blurred. It is possible at many universities to study for an academic degree (at both undergraduate and postgraduate levels) in practical drama, with emphases on acting, directing, stage design and others. And from the other side, many practical drama colleges now award academic degrees on completion of their courses.

Of more relevance to the current paper, however, is the deployment of practical drama within academic degrees not intended to produce professional theatre makers. This in particular has been developing considerably in the UK in recent years, to such an extent in fact that major interdisciplinary work has been carried out on researching more exactly its use and effectiveness. In English studies, this development has coincided with an ever-increasing theoretical concern with the performative in literature and language, within which context practical drama work obviously ideally fits. One of the most high-profile and comprehensive examples of this was the previously-known Capital (Creativity and Performance in Teaching and Learning) Centre at the University of Warwick. This was an initiative supported by the Higher Education Funding Council of England as a centre of excellence in teaching and learning (CETL). The work of the centre began in English and theatre studies, including collaboration with the Royal Shakespeare Company. According to centre director Carol Rutter, the main aim was to draw on rehearsal techniques from drama and theatre in order to bring in performative elements to "change the dynamic" of the higher education classroom.[2] Rutter taught an early class at the centre called "Shakespeare without chairs" which focused on an "intense repertoire of close reading practices", encouraging students to "make decisions the way actors make decisions" about play text (ibid.). However, the transferable benefits of the approach were also emphasized, with Rutter herself stressing the 'real world' usefulness of rehearsal skills such as negotiation, compromise, risk-taking and experimentation.

The dual benefit of performative pedagogy, for both subject knowledge and the development of 'soft skills' applicable to many different careers, was seen in this case as a great strength of the centre; certainly no doubts seemed to arise concerning the combination of 'product' and 'process' outlooks. Indeed the centre expanded its operations to other disciplines, and soon work was being done within the medical and law schools, as well as in the departments of chemistry and philosophy. Although the centre's funding ceased in 2010, it merged with another CETL to form the Institute for Advanced Teaching and Learning at Warwick. A further project grew out of the centre, known as 'Open Space Learning' (OSL) and led by principal investigator Jonothan

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[2] www2.warwick.ac.uk (July 12th, 2014).

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Neelands. This began with the teaching of Shakespeare, and attempted to mould the approaches and outcomes into a "transdisciplinary pedagogy" (Chillington-Rutter et al. 2011). At its heart lies the combination of what Nicholas Monk has termed "mindfulness and playfulness" in learning and teaching (ibid.), based around what is referred to as the 'workshop model' of pedagogy. The physical space in which learning takes place is posited as paramount to achieving the intended equality between teacher and student, in the spirit of co-creation of knowledge ("flexible and non-hierarchical spaces that encourage collaboration"). 'Enactive' and 'kinaesthetic' learning methods are mentioned, as is a debt to applied drama/theatre/performance generally, and figures such as Boal, Paolo Freire and Lev Vygotsky specifically (ibid.).

As a summary of the current state of the art, Manfred Schewe's latest survey does not require improvements nor commentary here: he ends his comprehensive article with an exhortation towards "an increasingly differentiated understanding of the nature and quality of performative experience that can be achieved in foreign language teaching and learning" (Schewe 2013: 19).

It seems therefore that the field of drama-in-higher-education generally, and within foreign language pedagogy more specifically, has come through the initial dichotomies, via a widespread recognition of its usefulness and validity, to something of a milestone. While practical explorations will doubtless continue, how will theoretical developments move on and merge with the varied and multi-faceted nature of drama pedagogy work happening in a multitude of contexts and disciplines?

3 Sprachpraxis at the University of Tübingen English Department

3.1 General background

The English Department of the University of Tübingen, Germany, currently caters for a first semester intake of around 600 students. The department offers two undergraduate BA programmes: BA English/American Studies; BA Interdisciplinary American Studies; a teaching degree (*Lehramt*); and three MA programmes: MA American Studies; MA English Linguistics; MA English Literatures and Cultures. The curriculum is organized around four core areas: American Studies, English Literatures and Cultures, English Linguistics, and Academic English (*Sprachpraxis*). All students are required to take courses in *Sprachpraxis* alongside their other classes, regardless of which degree they are working towards. According to the departmental website[3]:

> In Academic English courses, or Sprachpraxis, you get support on de-

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[3] http://www.uni-tuebingen.de/fakultaeten/philosophische-fakultaet/fachbereiche/neuphilologie/englisches-seminar/abteilungen/sprachpraxis.htmlc7164 (August 4th 2014).

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veloping your language skills for better speaking, listening, reading and writing, as well as developing your critical thinking and reasoning skills. Our teaching is designed to make you a better, more independent learner, and one who is able to continue your learning, with or without us, in the years to come. It is based on our years of experience teaching and learning second languages, and our professional degrees in our field (of English as a Second Language and Applied Linguistics).

A key term here is "support": *Sprachpraxis* classes are run in parallel to seminars and lectures in the other three core curriculum areas, and are intended to offer a practical language complement to, and enrichment of, the students' academic experience. *Sprachpraxis* classes are further organized around three skills areas: written communication, translation, and oral communication. There is also a general *Sprachpraxis* course taken by all students in the first semester, *Language and Use,* which must be passed before taking any further practical language classes. The courses in written communication focus on the production and improvement of various forms of academic writing, with a principal aim being the development of students' written work as demanded in literary, linguistics and cultural studies courses. Translation courses focus on the development of general translation skills in the first level course, and on specific preparation for the translation task of the state exam in the second level course. Oral communication classes are focussed on the practice and development of students' spoken English, in the form of presentations, debates, and open discussion. The oral classes are arguably the least universally defined of the three *Sprachpraxis* areas. Given certain general curriculum requirements and assessment guidelines, individual teachers are free to choose topics and methodologies which they feel best serve the aims of the course. It is against this background that oral communication classes involving drama have been introduced.

3.2   Three pedagogical challenges in oral communication classes

In the two other areas of the *Sprachpraxis* curriculum, namely written communication and translation, the pedagogical aims are more coherently defined, with an emphasis on intended output. All students, no matter what degree type, are expected to produce academic essays, term papers and theses: this is what defines the work of the written communication classes, as mentioned above. In translation classes, students practice the specific skills and linguistic competencies required for translating from German into English; and those on the teaching degree programme currently have to prepare themselves for the translation task of the final state exam. Oral communication needs are more varied, however. For those on the English Studies degree programme, one aim is undoubtedly to practice and improve spoken academic discourse for the purpose of presentations, and at advanced levels, the delivery of conference papers. For the trainee teachers, there are additional areas of relevance: most obviously the need to develop clear, confident communication skills in order

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to teach English in schools. Furthermore there are often students from other fields, such as economics, who are taking an oral communication class as an elective, as well as students visiting from abroad on schemes like ERASMUS, all of whom may have slightly different expectations and needs from the course. For all students, the desire to develop advanced communicative competence in English might count as the one universal aim. Nonetheless, the variety of different degree types represented in the class counts as the first pedagogical challenge faced by the instructor. The second challenge is simply the size of the classes: with the vast majority of students obliged by their programmes to take an *Oral Communication II* course, student numbers are high: typically around 25-30 for a single class. Instructors are expected to achieve a class environment in which oral communication is actively practiced and improved, which given the typical class size can be seen as a third, related, pedagogical challenge. It is to these challenges which practical drama has been applied.

4 Practical drama in Oral Communication II

4.1 The class

Since the winter semester of 2011/12, the present author has been using drama as a major component of the course type *Oral Communication II* at the English Department of the University of Tübingen. The course builds on the presentation skills practiced in *Oral Communication I*, a class typically taken by students in the second semester, and aims to introduce more complex and sophisticated communication tasks. *Oral Communication II* classes have a current recommended upper limit of 25 students per group. Students tend to be in later semesters, and apart from MA students, the course is obligatory at some stage for all degree types. The course in the winter semester 2013/14 consisted of a total of 30 students. Of these, 23 were on the teaching degree course, 4 were on the BA English Studies course, and 3 were MA students. The course met once a week for one-and-a-half hours.

4.2 The concept

One of the main ideas behind the choice of drama was its suitability, both as process and subject matter, for the students concerned (see discussion below). At this stage of their studies, most students already have sufficient language ability in English to be able to deal with more challenging, and even unfamiliar topics, which for many of them was the case with drama. Although the course fits into the general *Sprachpraxis* curriculum, and as such shares assessment guidelines (presentation based) with *Oral Communication II* classes taught by other teachers, the topic was introduced online in the course description[4]:

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4   http://campus.verwaltung.uni-tuebingen.de/lsfpublic/rds?state=verpublish&status=init&vmfile=no&publishid=103128&moduleCall=webInfo&publishConfFile=webInfo&publishSubDir=veranstaltung (August 4th 2014).

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> The topic of this class is applied drama. We will investigate, through practical activities and student-led sessions, how drama and theatre techniques can be applied to 'real life' situations: specifically, but not exclusively, in education. The class will therefore be of most interest to Lehramt students, but all are of course welcome. No previous experience of drama is necessary, but students will be required to participate actively in drama exercises throughout the semester!

The choice of applied drama, but not necessarily drama-in-education exclusively, was in anticipation of the different degree types represented in the class group. However, as the majority of students were indeed on the teacher training degree programme, the emphasis ended up being more on drama-in-education than on any other area of applied drama. After reading the class description many students registered because of an existing interest and/or experience in drama; many however attended with no pre-knowledge.

The first week involved an introduction to the work of the semester, including the assessment, and to applied drama generally. An introductory text was provided for the students to read for discussion the following week: the chapter on applied theatre from *The Cambridge Introduction to Theatre Studies* by Christopher Balme (2008). Weeks 2-5 consisted of teacher-led practical drama sessions, each focusing on a general area of drama practice:

- Week 2: Non-verbal exercises (group formation, physical games, mime, frozen images)

- Week 3: Verbal exercises (vocal warm-ups, words games, small group scenes)

- Week 4: Improvisation (shorter games and longer-form exercises)

- Week 5: Text-based (contrasting modern and classical texts)

For the rest of the semester, the classes were devoted to student-led assessed sessions, followed by peer feedback. Sessions mostly focused on an aspect of one of the areas worked on in weeks 2-5, but this was not obligatory. The sessions, of between 45 and 60 minutes, were led by groups of three students, and had to investigate an area of applied drama. After the introductory teacher-led sessions, and being provided with a suggested reading list, students had to find and research their own topic within the field of applied/educational drama. Rather than being simply presentations, the sessions had to actively involve the class, either in discussion of the ideas or in practical drama-based exercises. Assessment criteria were language correctness, communicative effectiveness, class interaction and thematic focus. The topics chosen by the students in the winter semester 2013/14 were:

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- Drama therapy

- Improvisation for second-language-learning

- Scene-work in class

- Improvisation for general professional development

- Bi-lingual comparison of text-based and improvised drama

- Improvisation as a rehearsal tool

- Drama for intercultural communicative competence

- Drama for teacher training

- Drama for voice development

5   Example session: Bi-lingual comparison of text-based and improvised drama

The aim of this session was to stage contrastive dramatic performances (text-based and improvised) in German and English, and to survey the students' opinions on the results. The performance groups were assembled randomly, by drawing cards, and assigned one of the following categories:

1. Improvisation group in English

2. Text-based group in English

3. Improvisation group in German

4. Text-based group in German

The text chosen for the text-based groups was *The Breakfast Police* by Nicholas Richards; the German version was a translation of the original by one of the three presenters. The groups left the room, and were independently told of their tasks: the text-based groups were issued their texts, while the improvisation groups were given the basic situation to be improvised (three generations of a family sitting in an airplane waiting to take off to a holiday destination). The text groups had twenty minutes to prepare their work, while the improvisation groups performed. None of the performance groups saw any of the other groups perform. The rest of the class were issued questionnaires with the following list of categories, with which they had to evaluate the performances on a scale from 1 (very good) to 5 (very poor):

1. Language

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- Fluency

- Grammar

- Articulation

- Volume

- Vocabulary

- Pronunciation

- Intonation

2. Performance

- Believability

- Enthusiasm

- Body Language

- Facial Expression

- Comprehension

- Confidence

Students were also given space to write down any general comments they had about the different performances. The reliability of this peer assessment was at least partly ensured by the questionnaire, and the consistency of the rater group (22 people): none of the raters took part in any form of performance during the entire session; their job was simply to watch and reflect on the performances.

In the final discussion, the presenters mentioned that they had expected both language and performance evaluation criteria to be rated much higher in the German groups than the English groups. It emerged however that the vast majority of the class felt that there had been no major difference in the overall performance effectiveness as represented by the six evaluation indicators on the questionnaire. Indeed this was borne out by the analysis of the data provided some weeks later by the presenters, in which they compressed the average scores for each criterion into two graphs, one for the language categories and one for the performance categories, across all four groups:

The differences in language criteria were to be expected, as all of the students spoke German as a first language. It is noteworthy that while more specific paralinguistic criteria like articulation, pronunciation and intonation had the biggest discrepancies between the languages, the criterion perhaps most related to overall communicative effectiveness – fluency – showed the smallest difference. More surprising however were the differences displayed
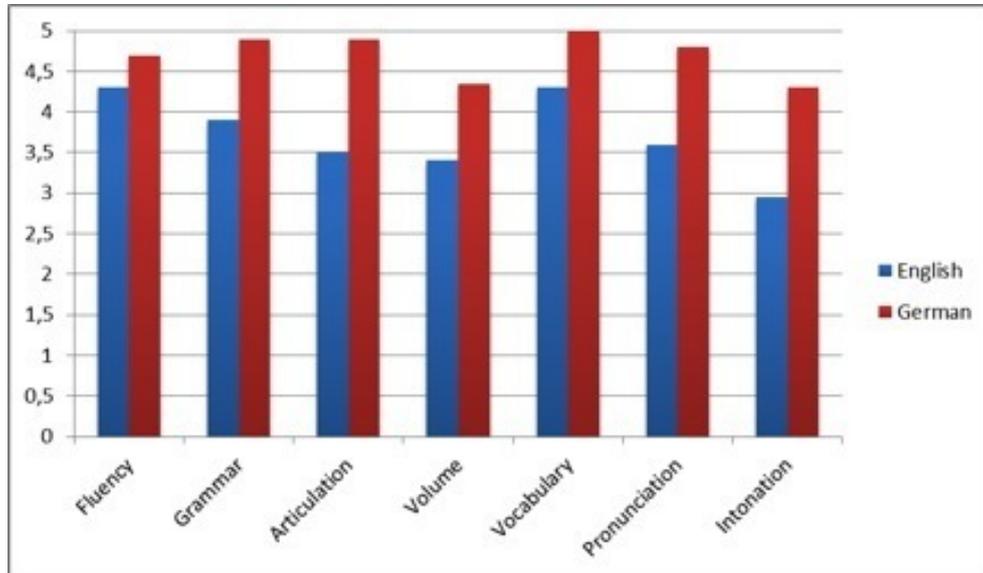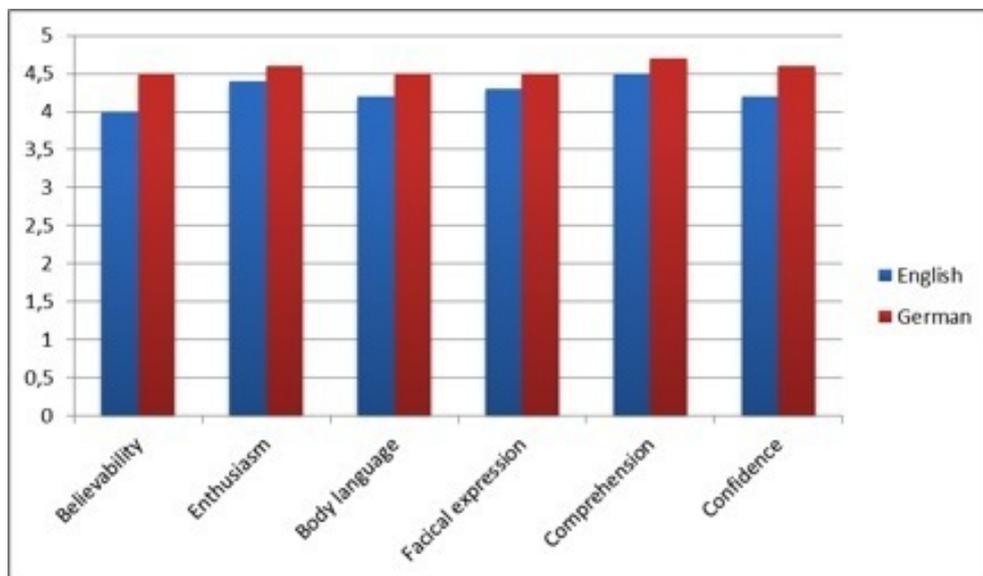
Figure 2: Language Graph.

Figure 3: Performance Graph.

in the performance category. Here the single biggest discrepancy was in believability, and even then it was only a difference of 0,5 of an evaluation point. Differences in the categories of comprehension, facial expression, and perhaps less surprisingly enthusiasm, were negligibly small between the languages. The results, although not in any way intended to be offered as significant findings, would indicate that despite differences in linguistic ability and effectiveness, the performance quality and overall communicative success of the groups was not greatly affected by the language. While clearly not a new notion, the greatest effect of this on the class was the fact of this small experiment having been carried out and analyzed by members of the class themselves, all of them students of education, and the findings presented to and discussed with the rest of the group.

6   Student reactions

At the end of the semester, the students were given the opportunity to provide written feedback on the class. They were asked for their overall impressions of the course, how useful and enjoyable they had found it, and also about any particular difficulties or challenges they were experiencing in the practical curriculum areas of their studies of English. 26 of the 30 students provided this written feedback.

The most frequent comment, made by 19 of the respondents, was that they had found the class positive in terms of providing a platform for spontaneous, 'authentic' spoken language practice. The second most frequent comments, each made by 11 of the respondents, were that they had found the course practically relevant to their future careers, and that they had welcomed the practical approach as a contrast to the theoretical basis of most of their other classes. The third most frequent comment, made by 8 of the 26 respondents, was that they had been unsure of the approach at first: adjectives used in these comments included "scared", "nervous" and "unsure". In all 8 cases, the respondents reported that they had experienced a positive change in attitude as the semester progressed and they got used to the work. The next most frequent answers given were that the class had helped the students to develop their general communicative confidence and teamwork abilities (7 respondents each).

In the section on particular difficulties in practical English classes at university, the top response, made by 9 of the 26, was finding opportunities to practice spoken English in 'no pressure' situations, free of fear of making mistakes. The second top response, made by 3 of the 26, was finding classes with topics relevant to their future careers.

The overall impression was that the students had overwhelmingly positive opinions of the class. Some made specific observations that such courses should be offered more:

> "This was great! Courses like this should be available much more, es-

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pecially for Lehramt students. This class was new and fresh and really involved us."

It would appear, from the limited data collected, that there is a clear correlation between what students see as challenging, i.e. opportunities for 'no pressure' oral practice and finding career-relevant classes in *Sprachpraxis*, and the most frequent responses to the class, i.e. that it had indeed provided such a platform for informal, 'authentic' oral practice, as well as being highly relevant for their future careers, mostly as teachers. So thus far it does indeed seem that practical drama within the *Sprachpraxis* curriculum has been positively received by students, with a desire for its continuance.

7 Relevance of drama in Sprachpraxis oral communication classes

From the perspective of the instructor, the choice of practical drama as both method and theme (DiE) offered effective solutions to the three pedagogical challenges outlined above. In terms of serving the various degree types within the class, applied drama as a semester topic could be adapted to different degree-relevant interests. Students not on the teacher training degree programme could focus on drama for professional communication development or on working with the class on scenes from plays, while the teacher training degree students, who were in the clear majority, could work on and present specific areas of career-relevant drama-in-education (see presentation topics above). This allowed the groups to concentrate on areas of interest while also having freedom in their approaches to the topics: some opted for a deeper investigation of theoretical elements, while others centred their sessions on a more practical 'training' approach, based on either linguistic or pedagogical elements. The class feedback also indicated that the drama approach had positively addressed some of the common needs and desires which the students themselves had identified as relevant to the oral communication elements of their studies.

8 Conclusions and future possibilities

Given both the positive outcome of the drama approach to the pedagogical challenges faced by the teacher in *Sprachpraxis* oral communication classes at Tübingen, and the overwhelmingly positive reactions of the students, particularly given that the drama approach seemed to offer solutions to some commonly held concerns, it seems reasonable to argue that further such classes should be available within the university curriculum. This raises many other issues of course, including how such classes might be further adapted to offer various drama-based options; how they might be assessed; and whether specialist training could be offered to staff in how to use drama techniques in their

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teaching. In the current semester (summer 2014), the present author has now extended the scope of practical drama, piloting a second *Oral Communication II* course, this time based more exclusively on performance. The first part of the semester offers 'performance training' sessions, including physical, vocal, improvisational, text analysis and characterization components. Towards the end of the semester, assessment sessions will take place, this time with the requirement that a performance of some kind must occur. In this way, students are getting close to becoming actors and directors in the language classroom, which leads to the question of how to disentangle the language elements necessary for assessment from the inevitable focus on dramatic performance, without necessarily assessing the performance as a whole; the question indeed of whether such a distinction is necessary is of course also pertinent. I would suggest that, in the spirit of moving towards the "performative teaching and learning culture" indicated by Manfred Schewe (Schewe 2013), assimilation rather than clear-cut distinction would be both desirable and productive. Another future plan is to extend the offer from in-class "small-scale forms" (e.g. class-length exercises, games and shorter scenes) to also include "large-scale forms" (e.g. longer projects extending for an entire semester, full productions) (Schewe 2013: 13-14). A longer project based on *Macbeth* has just been launched (May 2014) to coincide with the two Shakespeare anniversary years of 2014 and 2016: a year-long theatre-in-education project including practical classes on the play and culminating in a full production cycle, with rehearsals and performances taking place in the *Brechtbautheater,* Tübingen, in summer 2015. Process drama in this case will be utilized not only to train and perform with a non-native speaking cast, but also to 'train' the audience which will see the final production.

The issue of specialist training in drama-based pedagogy for staff is more difficult to address, and is perhaps more reliant on institutional and organizational coherence than the initiative of individual teachers. In Germany the presence and profile of *Theaterpädgogik* is increasing dramatically. In Baden-Württemberg alone there are training institutions in Stuttgart, Heidelberg, Reutlingen, Aalen, Freiburg, Lörrach and Oberspitzenbach listed on the website of the *Bundesverband Theaterpädagogik E.V.* (German Theatre Pedagogy Association).[5] Although the full training as a *Theaterpädagogin* has not yet received state recognition, the *Bundesverband* strives to ensure that there are consistent standards across all institutions, with the highest final qualification of *Theaterpädagoge/in BuT®* having been available since October 1999. In addition, the association and its partner institutions offer short training courses and workshops for educators wishing to learn the basics. The presence of *Theaterpädagogik* is also growing at degree level, with bachelors and masters degrees available at more and more colleges and universities throughout the country.

The greatest advantage of the practical drama approach to teaching within a *Sprachpraxis* curriculum is perhaps its flexibility, however; and a

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[5] http://www.butinfo.de (July 23rd 2014).

rigorous adherence to the principles of any one organization, no matter how commendable, might not necessarily be the most sensible approach. In the spirit of the experimentation and creativity we demand of our students, we might indeed focus on the performative in language teaching as the "umbrella term" (Schewe 2013: 18) which covers a multitude of practices, backgrounds and approaches.

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Open-space learning: http://www2.warwick.ac.uk/fac/cross_fac/iatl/activities/projects/osl-final/ (July 12th 2014)

Internet links: —

Process Drama in the Japanese University EFL Classroom: The Emigration Project

Eucharia Donnery

Abstract

This paper examines the impact of using a process drama project in a Japanese university EFL class focusing on the social issue of emigration from a historical perspective while simultaneously developing English communicative skills. Speaking in English is a skill that many Japanese people find challenging. There are a number of cultural reasons for this, for example the enormous linguistic gap between Japanese and English communicative patterns in terms of explicitness/implicitness, hierarchy, gender, and the role of silence. Therefore, the overt aim was to help students develop English language skills while learning about Japanese historical emigration through the medium of English with Japanese scaffolding. This is in keeping with the needs of the average Japanese university EFL student, who has had six years of accuracy-based study for the short-term target of the university entrance examination and who sees English in terms of mathematical code, rather than as a communicative tool. The narrative arc of the paper follows the Noh theatre JO-HA-KYU, Enticement- Elaboration-Consolidation trajectory to take the reader through the emigration process drama project held in the spring semester of 2009 at the School of Human Welfare Studies (HWS), Kwansei Gakuin University (KGU), Japan. The research approach was a mixed-method one and data was collected through digital recording of role-plays, student self-critical reflection by writing-in-role and writing out-of-role in an online class group, qualitative and quantitative questionnaires and teacher observation. Results indicated that process drama projects can have a positive influence on Japanese university EFL learners from the perspective of both linguistic and intercultural communicative competence.

1 Introduction: Setting the Scene

In February 2007, I sat an interview for a full-time contracted position in an English department in a faculty that did not exist. During the interview, the interviewers were extremely interested in my background in the creative nature of drama in language acquisition, as well as curriculum design They expressed unfeigned interest in what was, at that time, a theoretical framework for helping

students to become more confident and competent in their English language skills through drama in second language acquisition (SLA). When I mentioned the social nature of process drama as being an eminently suitable way of running a learner-centred curriculum because its relationship to the HWS core subject areas of social welfare, social enterprise and holistic sciences, all ten members on the panel became animated and there was a veritable barrage of questions pertaining to process drama. I was hired on the stipulation that I would help design the overall framework of the English language program with my two colleagues and independently create a one-semester process-drama project, which would be piloted and assessed by the acting coordinator of the English Department.

In this pilot process drama project, which focused on the social issue of bullying, the students were in-role as the Student Council of KGU, building an anti-bullying campaign for the university as a whole. When Dr. Nakano came to observe the final performance of the project in-role as the KGU president, she was suitably impressed with the students' level of oral English and encouraged me to continue to use process drama in the curriculum for the remaining two semesters. In addition, we applied for a research grant to KGU in recognition of the success of the process drama project in the English Communication program with the support of another colleague, Dr. Liederbach from the Faculty of Sociology, who wished to become involved with further projects. This grant was awarded to Dr. Nakano on behalf of the English Department.With her generous support and encouragement, I was able design more ambitious projects for the second year of the English Communication program, broken into the spring and autumn semesters respectively. With respect to English Communication III and IV, to help the students understand theoretical concepts pertaining to the social issues of emigration and homelessness on a deeper level and in a more personal way so as to develop sensitivity and creativity, I designed a guest lecturer project, in which three speakers would present their experiences of the two themes at hand in a semi-formal manner.

At the end of the pilot bullying process drama project in the autumn semester of 2009 (http://research.ucc.ie/scenario/2010/02/donnery/03/en), students were asked to anonymously submit suggestions for the theme of the second process drama project. These suggestions varied widely, but because the students were from the same faculty, there was also a considerable amount of overlap. In these notes, the students outlined their areas of interest, and the theme of this second project slowly took shape. The themes for the remaining two semesters were chosen by the students and seemed to reflect the ethos of this particular faculty: the problems which immigrants face in Japan and the issue of homelessness. Not all of the students had had overseas experience and they seemed keen to try and understand why people would want to leave their homeland to migrate to Japan, as well as the difficulties that foreigners may face when living in Japan. While students were very conscious that people outside Japan came to live and work in Japan, they had never considered the possibility of mass emigration from Japan.

In an attempt to emotionally replicate the experiences and emotions of emigrants, the frame for the emigration project was set around the passengers aboard the *Kasato Maru*, the first passenger ship to carry Japanese emigrants from Kobe City, located twenty kilometres south-west of KGU, to Sao Paulo, Brazil in 1908. The other issue that would be examined from a contemporary vantage point would be the plight of people illegally trafficked[1] to Japan, a major human rights issue. These two themes emerged as the emigration process drama project.

2   Process Drama in Second Language Acquisition

The evolution of process drama as a branch of drama-in-education (DiE) has had positive effects within the interdisciplinary fields of theatre-arts, cultural studies, and, most importantly for the purposes of this paper, second language acquisition (SLA). Within the field of SLA, Kao/O'Neill (1998: 12) state that the key characteristic of process drama is to "include active identification with and the exploration of fictional roles and situations of the group", *through* the target language, as opposed to *for* the target language.

However, Kao/O'Neill (ibid. 21) realized that although a process drama approach is increasingly familiar to educators in first language settings, it is still new to many second language teachers. While many SLA textbooks rely on a one-dimensional and/or mono-centric sense of language and its acquisition, classroom practices for process drama stipulate:

1. Language is not only a cognitive activity, but also an intensely social and personal endeavor;

2. Both students and teachers must be prepared to take risks and take alternatives with a functioning speech community;

3. The teacher can no longer presume to dominate the learning and should be prepared to function in a variety of ways, including taking on a role within the drama.

However, Kao/O'Neill found that "while language teachers accept in principle that drama activities can help them achieve their goals, a disappointingly large number seem to restrict their efforts to the simplest and least motivating and enriching approaches, such as asking students to recite prepared scripts for role-play" (ibid. 6). In their "continuum of drama approaches" (ibid. 5), Kao/O'Neill devised a summary of the differences between closed/controlled drama activities such as language games and simple role-plays, semi-controlled drama activities like scenarios and the open communication that is process drama, as seen in Table 1 below.

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[1] Retrieved on April 12, 2008 from http://www.polarisproject.org/what-we-do/international-programs/japan/human-trafficking-in-japan.

Table 1: Summary of the differences in key aspects of three drama approaches (Kao/O'Neill 1998: 16).

Drama Approaches Key Aspects	Closed Communication	Semi-Controlled	Open Communication
Objectives	1. accuracy 2. practice 3. confidence	1. fluency 2. practice 3. authority 4. challenge	1. fluency 2. authenticity 3. confidence 4. challenge 5. new classroom relations

3 Aims of Process Drama Emigration Project in SLA

With respect to the Emigration Process Drama Project at the center of this study, the explicit aim was to make positive changes in the areas of fluency, authenticity, confidence, challenge (which was interpreted as a change in short-term instrumental motivation to a more integrative life-long model) and new classroom relations. Kao/O'Neill favor an interactive, three-step approach of preparation, dramatic scenes (role-plays), and reflection (writing-in-role), which is in line with the Enticement-Elaboration-Consolidation Noh theatre narrative arc of this paper. This latter act of reflection was in keeping with the thoughts of DiE pioneer Heathcote, who stated that, with respect to the creation of meaningful experiences, "without the power of reflection we have very little. It is reflection that permits the storing of knowledge, the recalling of power of feeling, and memory of past feelings" (Heathcote 1991: 97).

In addition to changes in Kao/O'Neill's five areas of open communication skills, the more general aim was that the Emigration Process Drama Project would facilitate:

1. A move from accuracy to fluency-based model of communication, through English rather than for English in second language acquisition for Japanese university EFL students.

2. A development in critical thinking skills: from understanding contemporary Japaneseness to a broader and deeper worldview and the place of Japan within it.

3. A CLIL-based approach which would make changes in the areas of intercultural knowledge and understanding in tandem with language competence and oral communication skills, as well as developing multilingual interests and attitudes.

4   Literature Review

Unlike their Irish counterparts, many 21st century Japanese people do not have a strong national or cultural awareness of their own history of emigration. Much of the emigration occurred after the 250 year period of national isolation in the nineteenth century (*sakoku*), due to the political, social and cultural upheaval of the Meiji Era. The typical patterns of emigration were to America via Hawai'i and Canada, and, according to figures provided by Comissao in de Carvalho, "[b]y 1898, the Japanese constituted 40 per cent of the total population of Hawaii" (2003: 3). This initial wave of Japanese emigration to Northern America and the fate of Japanese-Americans imprisoned in interment camps during World War II became the point of reference for the subsequent homelessness project in the third semester. With respect to Japanese emigration, however, owing to a tightening of restrictions in the Northern Americas, according to Normano (1934: 44), Japanese emigrants set their sights on the Southern Americas and the first passenger ship of 799 Japanese emigrants, the *Kasato Maru*, set sail from Kobe to Brazil in 1908. The numbers of Japanese emigrants fluctuated and numbers peaked in 1929, when 15,597 emigrants arrived, and continued until 1934 when, as stated by de Carvalho, "the Brazilian government restricted immigration (the Restriction Act of 1934) to an annual quota of 2 per cent for all Japanese immigrants" (2009: 6). While migration has continued to other parts of the world, to date, the Japanese-Brazilian community of Sao Paulo is at about 1.5 million the largest concentration of ethnically Japanese people outside of Japan.

5   Cultural Context

Currently, migration studies are growing in popularity in Japan and there are many studies in both Japanese and English, which outline the circumstances and patterns of emigration to Hawai'i, Northern America, and the Philippines. However, although there has been much research done into the bilateral migration between Japan and Brazil in Japanese and Portuguese, there has been comparatively little research in English into the migration of Japanese workers to Brazil. This niche research into a historical event meant that the students would be producing a unique body of research through Japanese and English and produced in English. When rationalizing their choice for the theme of emigration, the students, in their 21st century roles as Japanese Selves, responded that they would like to understand what life for the foreign Other in Japan was like, as well as to understand the difficulties and rewards that were to be had for this foreign Other. It was at this point that I realized that it could culturally be extremely beneficial to the students on many levels to actually experience the life of what they had described as Other. Thus, the *Kasato Maru* Emigration Process Drama Project was born. One clear aim of the project was to deliberately blur the lines between the Self and Other and move towards more a meaningful understanding of emigration.

The location of KGU on the tip of an imaginary triangle between Osaka and Kobe in the Kansai region of Japan meant that students could easily visit Kobe for primary research about the *Kasato Maru*. Kobe is a port city and was one of the busiest ports worldwide until the Great Hanshin Earthquake of 1995. Even with the decline of Kobe as an internationally acclaimed port, it still has an international atmosphere and a history of foreign trade predating the *sakoku* era, the time of national isolation.

In addition to this and in a stroke of serendipity, the Kobe Centre for Overseas Emigration and Cultural Interaction, established in 1928, announced in the national news that its refurbishment had been completed and the new centre would be open from June 3rd, 2009, coinciding with the emigration project at hand. The opening of this facility allowed students to do important first-hand primary research about the physical aspect of the *Kasato Maru* as well as to examine documentation pertaining to the passengers aboard.

The year 2008 saw the centennial of the *Kasato Maru*'s maiden voyage and there were festivals in both Kobe and Sao Paulo to celebrate. At the time of the emigration project, it was one year later in the spring semester of 2009, and the students were embarking on their second year of study.

6 Class Distinctions

The emigration project commenced as part of the English Communication III course, a bi-weekly elective course, in the sixth week of the semester, and continued until the fourteenth week. At the end of the first year, the English Communication course as a whole was restreamed and I was assigned to teach Class 1 and Class 2, the highest academic and the mixed-ability groups. Class 3 was perceived as being the academically weaker students, many of whom entered the HWS on sporting scholarships and other non-academic routes for their first year. However, to the entire faculty's amazement, these students outperformed their more 'academic' counterparts in the Departments of Social Enterprise and Social Welfare and were re-streamed into the higher-paced classes. Twelve students from Class 3 whom I had taught in the first year were reassigned to Class 1 in the second year. The other half of the class was made up of students mostly from the Department of Social Enterprise, with only two students from the Department of Social Welfare. The second elective class I was assigned to teach for the spring 2009 semester was Class 2, the mixed-ability class of twenty students, consisting mostly of students from the Department of Social Work with seven from the Department of Social Enterprise. Out of twenty students, four dropped out of their university studies entirely during the semester. The atmosphere in the class initially was openly hostile towards English and what they saw as its representative – me – and there was extreme apathy, if not open dislike, between the two departments.

As all the students in Class 1 had been part of the bullying process drama project I referred to above, they were much more willing to suspend their disbelief and enter into the spirit of the emigration project with gusto. With

respect to Class 2, because the emigration project was an entirely new way of learning through English for the majority of students, it was much slower and more difficult for both teacher and students alike.

7 JO — Enticement

After distributing the syllabus for the semester and as part of the warm-up to the theme of Japan and Brazil, there were two video clips shown, one celebrating one hundred years of Japanese culture in Brazil in 2008[2] and the other of a Brazilian festival in Tokyo[3]. Students were randomly assigned 'family groups,' which they kept for the remainder of the semester. These groups were asked to brainstorm why people left their homeland, social connections and cultural background to go and live in other places, as well as their own personal motivation for overseas travel. The groups reported their findings to the class and then set about assigning family roles for each member of the groups as well as a family name. One group adopted my surname for the duration of the semester, while the others chose names with cultural in-joking, referring to the pop culture of the day.

8 HA — Elaboration

8.1 Tableau-dialogue-action and Writing-in-role 1

In the next class, there was an official poster inviting Japanese people to Brazil shown on the OHP and then affixed to the blackboard throughout the entire project.

Invitations to an information meeting in the Kobe Regatta and Athletic Club were distributed to all the students outlining upcoming information session with the representative of the Brazilian government. For homework, the students were asked to research the circumstances of life in Japan at the turn of the twentieth century and to be able to contribute ideas for the first family group role play the following class. The next class opened with a discussion focusing on what makes people give up what they know and take a long and difficult journey. Students were then asked to make a tableau of why their 'family' decided to leave Japan. Each scene captured a sense of hopelessness as well as something feared greatly within the post-World War II Japanese psyche – hunger. Students then formulated a sentence based on what they thought his/her character were feeling and then combined this with an action. The students built on this tableau-dialogue-action to develop their first role-play called "reasons for staying, reasons for leaving", which they performed to an audience made up of their classmates and me, their teacher. For their homework assignment, students did their first 250 word piece of writing-in-role

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[2] Retrieved on July 24, 2014 from `http://www.youtube.com/watch?v=P7j6N5-Ajl0`.
[3] Retrieved on July 24, 2014 from `http://www.youtube.com/watch?v=8xeMUMvA6zo`.

homework, in which they described their family, their reasons for wanting to stay in Japan and their reasons for leaving.

8.2 Class-in-role 1

To prepare for the class in-role information session, each member of the 'family' brainstormed his or her concerns and worries about leaving Japan and formed questions in preparation for the information session. I took part as teacher-in role; a representative of the Brazilian government who was to meet these Japanese families to put their fears to rest. In a rather unusual hybrid of a French/Spanish accent, a navy beret, rather elaborate gestures and hyperbolic English on my part, I seemed to persuade the class that this was indeed another person from another place and time. Then, all students were given detailed immigration information sheets, to be completed as a homework assignment for two classes hence.

8.3 Role-play 1 and Writing-in-role 2

In the interim class, the students, in their family groups, brainstormed the worst possible case scenarios of being aboard a ship over a period of 52 days to create the second role-play called "aboard the ship." These scenarios ranged from pirate attacks with handsome and kind pirates[4] to inclement weather to the unsanitary conditions aboard a ship, reflecting the Japanese cultural adherence to cleanliness. In the family groups, after agreeing on the scenario to be explored, students then got in role to create a tableau of their chosen event. Once again, each student spoke a line, outlining the emotional landscape

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[4] "Pirates of the Caribbean: At World's End", released in 2007, may bear some responsibility for this romanticised notion of piracy.

of his/her role. For the third step, students performed role-plays in front of the audience – myself and the other students. Other topics covered in the role-plays included the problem of scurvy and other illnesses, a family mutiny and the shame and embarrassment caused by children stealing money from a neighbour,. As part of their writing-in-role homework, students were asked to write up a 250-word diary, outlining how their character was feeling and the emotional landscape of his or her character, and reminded to complete the immigration information sheet in preparation for the next class-in-role task. To finish the class on a note of happiness, rather than the rather dark atmosphere that prevailed after the final "aboard the ship" role-play, the students created and performed a family-in-role tableau based on the phrase "Look, there's land!"

8.4   Emigration First-hand: Guest Lecturer Session 1

The next class prepared for the upcoming guest lecturer session. To allow the students to get used to the cadence and vocal pitch of the speakers as well as learning the skill of mind mapping, the first lecturer had made a brief two or three-minute introduction about his personal and academic pasts, which had been digitally recorded. As this clip was played, the students filled out the mind map, and then consulted within the family group for any gaps in information. Using the clip as a stimulus for motivation, the family groups brainstormed the questions they would like to ask the speaker. As a homework assignment, the students decided on three basic questions that they would like to ask during the Q & A session, which they posted in the class Google Group. The rationale behind this was that within the implicit nature of Japanese language, it is not necessary to formulate questions during a Q & A session and, from a cultural perspective, many Japanese university students tend to be hesitant about speaking out before their peer group for fear of standing out, which has quite a negative connotation. Therefore, the very act of preparing questions that did not overlap and posting them with the Google group provided students with psychological scaffolding in order to acculturate to English Q&A norms, which differ considerably from that of Japanese, and to communicate competently.

   The first speaker was a professor of German from the Faculty of Sociology who was part of the research team that secured our research grant in the aftermath of the bullying project of autumn 2008. The lecturer's field of research is comparative analysis of nineteenth century Japanese literature and its translation into German, as well as intercultural communication in the twentieth and twenty-first centuries. Because the speaker was also a non-native speaker of English, he was obviously nervous but had taken the trouble to prepare his lecture on intercultural communication in a clear and logical method. Since the students were well-versed on the main facets of intercultural communication, the analysis of the qualitative post-guest lecturer session surveys indicated that they felt that the subject matter was within their comfort zone, yet the lecture stretched this pre-existing knowledge of

the subject to include Turkish immigration in Germany. Unlike a normal teacher-led class, students deliberately responded to the lecturer's nervousness by providing active listening cues such as smiling, maintaining eye-contact and nodding, which they themselves also noted in the post-lecture survey. They were then able to ask their questions in an appropriate, albeit somewhat stilted and rehearsed, manner. In a comparison to the two guest lecturer sessions of that semester, students reported through the post-guest lecturer surveys that they understood more about intercultural communication after the lecturer's session because he had organized his presentation clearly and logically. For homework after the guest lecturer session, the students completed the key points hand-out, which they compared with the guest lecturer's summary video clip, shown in the following class.

8.5 Current Immigration Procedures in Japan

The next class opened with a discussion on immigration from the personal experiences of the students who had travelled abroad, and then a video clip[5] of the new fingerprinting and facial photo procedures since November 2007 for non-Japanese nationals was shown. Next the discussion focussed on the functions and fears surrounding the issue of immigration in a contemporary setting, especially with respect to the Japanese media. Ironically, this deliberate negative portrayal of foreigners in the Japanese media has its roots in the nineteenth century, as Shipper (2005: 303) shows:

> [. . .] as international relations increased in significance after Commodore Matthew C. Perry's arrival in 1853, fear that commoners would collaborate with the foreigners grew among the ruling class. They then created the unsavoury images of foreigners among their own people and often referred to Christianity as the 'wicked cult' *jashu*.

In light of the Christian ethos of KGU, the students were, for the most part, aghast that all the international students and international faculty had to carry alien registration cards at all times and go through the fingerprinting and photograph procedures on each entry into Japan, irrespective of visa status.

8.6 Class-in-role 2: Immigration, Brazil 1908

After online research to find out the historical setting of the passengers aboard the Kasato Maru, the students were asked to imagine the possible fears of the Brazilian immigration authorities and those of these first Japanese passengers. The fears of the Brazilian authorities focused on health, language, and culture. Then, the students went into their family groups to check over their immigration application forms and then each family approached me, the instructor, in-role as the immigration officer. There was a sign "Silêncio" written on the board

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[5] Retrieved on July 24, 2014 from http://nettv.gov-online.go.jp/eng/prg/prg1431.html.

behind me in my role as immigration officer, and there were neither smiles nor jokes from the students. In both classes, the atmosphere was serious, and, as the each member of each 'family' underwent the immigration procedure, other members of the 'family' waited anxiously. When all members of the 'family' were permitted to enter Brazil, there was a palpable sense of relief as the students were reunited with their 'families'. This role-play allowed students who had never been abroad to experience the anxiousness that immigration procedures can cause, particularly when having to navigate in a non-native language.

8.7   Role-play 2 and Writing-in-role 3: Life in Brazil, 1908

The students then individually researched the living conditions of the Japanese passengers in Sao Paulo in 1908. To their outrage, far from finding themselves as the affluent emigrants to a new land, the stories that "money grows on coffee trees" could not have been further from the truth. Students posted their findings in the online Google Group and were encouraged to read one another's interpretations of the Brazilian lives that awaited the Kasato Maru passengers in Sao Paulo. The example below was that of a student from Class 1, which clearly demonstrates the shared sense of *yamatodamashi*, the essential spirit of Japanese-ness and that of *gaman*, Japanese stoicism:

> "The immigrants contracted themselves to coffee plantations and started to work. However, the environment of work was very hard and bad because of disaster, geographical condition or the difference of language and culture. They could not get enough wages. Therefore, some people escaped from the plantations and got other work arbitrarily. As a result, one fourth of people took root in coffee plantations. Though there was the difference between the real and their dream, people who tried to live in the area did their best. For example, they grew vegetables and cotton in rented land, they could get their own land by saving money and they started business in the city. As immigrants adjusted, Japanese people societies organized in each area and Japanese newspaper was issued. Japanese schools were also constructed for their children."

For the last time, the family-groups created a tableau, added a line of dialogue and developed upon it to make the third role-play called "life in Brazil", which they performed for the other members of the class and me. To complete the writing-in-role section of the course, the students wrote diaries of their new lives as being hard, but because of their *yamatodamashii*, their spirit of Japaneseness, they sought to rationalize these difficulties in a positive light, by working hard and maintaining strong familial ties.

8.8   Role-play 3: Illegal Aliens in Japan

After this emotional engagement with the theme of emigration through the plight of these first Japanese migrant families to go to Brazil, the subject was turned to the issue of illegal immigration and human trafficking in Japan

nowadays. Japanese media have a tendency to promote a xenophobic climate by citing crime rates committed by foreigners living in Japan as being more numerous than those of Japanese nationals. This view is skewed somewhat by the nature of the most prevalent foreigner-related crime. As Shipper (2005: 306) points out, "more than half of crimes by foreigners are 'special code offences,' such as violations of immigration laws and alien registration." Students were asked to create role plays taken from true immigration scenarios as outlined by Goodmacher (2007: 19) which took into account the plight of the foreigner, the employer and the Japanese state in a courtroom setting. Each role was prepared individually and then performed as a group to the rest of the class and the instructor. As conflict is anathema to the Japanese psyche and the students had learned negotiation tactics and skills earlier that year, they were motivated to find the most beneficial solution for all parties within the group. Interestingly, a clash of personalities, which had been observed but never verbalized, between two students found oxygen for the smouldering fires of dislike in the courtroom and each tried to build a stronger case before the judge for their roles as prosecutor and defendant. This was important as both students were competing in English in roles they both engaged with completely. For the homework assignment, students were asked to do online research about human trafficking in Japan and to outline their findings on Google Group citing their sources as a resource for the final report.

8.9   Guest Lecturer Session 2

The next class opened with the introductory video clip of the second guest lecturer and, once again, the students completed the mind-map. This second speaker was an African-American native-speaking Instructor of English as a Foreign Language (IEFL) for the Language Center on the first floor of the HWS building. For a number of reasons, the students were much more relaxed about this session than they had been for the first guest lecturer session. Firstly, because some of the students had taken this lecturer's intensive English course during the summer vacation, they were able to tell the other students about his personality and teaching style. The most important thing that was shared in the class groups was that his English was much, much slower than mine! Secondly, because his office was situated within the same building he was more visible to the students outside of class. Finally, this was the second time for this endeavour, which allowed the students a sense of knowledge and psychological comfort. Interestingly, however, the post-guest lecturer surveys indicated that while the students found it less stressful, they also found that the content of this presentation was not as clear as the first and therefore all the students commented that they got more from the first, more serious lecture session. The details of the three guest lecturer sessions and the findings with respect to motivation and spontaneity became another strand of research; suffice to say this second session also provided the students with a more personalized perspective on emigration and minority identity.

8.10 Final Performance

For the final performance, students were to produce a PowerPoint slideshow
outlining the circumstances of the Japanese emigration from Kobe to Sao Paulo,
Brazil to present in the following class. This was to facilitate an intellectual
understanding of the emigration process, as well as team-building within the
family groups through research and the subsequent presentation of the results
of this research. Throughout the presentation procedure, there were overlaps
as well as many informative differences in the approaches taken.

9 KYU: Consolidation

9.1 Instructor Observations

In a departure from the bullying project where the students moved in and out
of various roles, the students stayed in their chosen family roles for the entire
project. Intriguingly, throughout the semester, students called each other by
their role names outside the classroom, especially the Class 1 group. Dr. Nakano
reported that some of the students who took her compulsory courses jokingly
referred to each other as "older sister", "younger brother", "uncle", "mother"
and "father", which initially took her by surprise. The students had, however,
made it their own by doing this in Japanese outside the class, so there was
one memorable occasion when a passing member of faculty expressed surprise
when one student addressed another as "dad" in this way.

9.2 Student Observations

The major achievement of this project was that all of the students in Class 1 and
most of the students in Class 2 experienced their own Japanese-ness from the
perspective of Other, which allowed them to move beyond the Self and Other
dichotomy that the needs analysis, taken at the end of the spring semester in
2008, had revealed. Another result was that students connected emotionally
and intellectually with a Japan of a different era. As one student succinctly
put it, "I never knew that there was a time that Japanese people were poor
and had to emigrate." There was also a sense of injustice that the Japanese
people were lied to, just as in the contemporary cases of human trafficking, and
another reported that, "People who go to Brazil will become rich. However,
the conditions: housing, 3D[6] and too low salary was not good for Japanese
immigrants. In one of the coffee companies, Japanese were treated as slaves."
All of the students grappled with their research and sought to find meaning
in the lives of these early Japanese emigrants. A student described how the
emigrants strove to make their own lives more tolerable: "Their condition was
not easy; the difference of language and culture, living in poverty, unhealthy

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[6] 3D is taken from the Japanese slang of 3K which is used to describe jobs that are danger-
ous, demeaning, and dirty.

and so on, but they... displayed the values which are still Japanese, [made] associations, and stabilized their lives." Therefore, through the lens of history, the students themselves could instinctively identify the integral parts of deeper Japanese culture.

With respect to facilitating a move from the Closed Communicative style to a more Open Communicative style, students reported changes in the five target ICC areas of fluency, authenticity, confidence, challenge/motivation and new classroom relations. One student commented that "I can't remember fine, but I think I get creative power. I have changed to be better than I was", indicating a growing sense of fluency in English. Regarding authenticity, another student commented that "Kasato Maru project was very difficult, but I could get information and knowledge." With respect to confidence, a student from Class 1 reported that "the teacher... never spoke Japanese and she continued persuading us to talk in English in the class. As a result, almost all of us tried to use English as much as possible and our English skills improved steadily." Another student recognized the switch in his own motivation in the comment "By studying with such individual situations, we can *learn* English that we cannot learn if we *study* in the ordinary English Classes." In the more troubled environment of Class 2, the major success was in the change of classroom relations, as can be seen in the comment "making groups and doing some activities (role-play, presentation and so on) helped us to enjoy learning." There was only one voice of negativity, as can be seen in the comment "I think role play was nonsense." However, all the students but one in both Class 1 and Class 2 democratically voted for a similar project be done for their last semester of English Communication in Autumn 2010.

With respect to the more general aims, there were also noticeable changes:

Process drama projects facilitated a move from accuracy-based study to fluency-based learning, working through English rather than for English in *second language acquisition* for Japanese university EFL students.By focusing on the deepening of emotional engagement with the world of the process drama, the HWS students lost awareness of English as a test-subject, instead creating a psychologically safe environment in which to communicate with pre-existing vocabulary, while simultaneously expanding English vocabulary through self-motivated research. Through the role-plays, this vocabulary was utilized and, as the projects progressed, the students indicated a growing acceptance that responding appropriately in communicative situations, both verbally and non-verbally, was more important than grammatical perfection.

Process drama projects facilitated a development in *critical thinking skills*: from understanding contemporary "Japaneseness" to a broader and deeper worldview and the place of Japan within it.In the writing-in-role assignments, students created and developed complex and multi-faceted characters in-role who engaged with the worlds of the process drama, by interpreting the events through the lenses of both as characters in-role and as contemporary Japanese students out-of-role. As the projects progressed, it became evident that the students were engaging with their characters at deeper levels while

simultaneously commenting on the thematic events of the dramas from the vantage of 21st century Japanese university students.

A CLIL-based approach makes changes in the areas of *intercultural knowledge* and understanding in tandem with language competence and oral communic-ation skills, as well as developing multilingual interests and attitudes.For the emigration project, the students researched the lives of Japanese emigrants to Brazil in the early twentieth century before linking their fate to the victims of human trafficking in contemporary Japan. The strength and power of the process drama projects was to help the students develop empathy with people outside of Japan and they began to realize that, far from the anticipated difficulties when engaging with the world in the Self/Other model, human experience transcends national borders and human beings are really quite similar in terms of sentiments, fears and worries.

10 Summary: Reflections

The emigration project was highly successful with Class 1, the group that had already been through the bullying project and were highly motivated to communicate in English irrespective of ability. Students affectively engaged with the lives of the emigrants and took some aspects of the project, such as familial roles, outside of the class, which would seem to demonstrate a deepening of inter-personal relations within the class. All of the students commented positively about doing the role-plays. For example one student reported that "We have done a little role playing about trials in the spring semester and it was interesting" while another simply stated that "I like the way of role-playing."[7]

With Class 2, however, the pace was much slower as it was a radically new learning style for most of the class. In addition to this, there were other factors at work: the students' tendency to set up the Self and Other model with respect to English, and the antipathy between the two departments. While the first problem was unresolved at the end of the semester in the class as a whole due to the peer-pressure of the group, most individual students were not hostile but rather open and friendly. The second hurdle was overcome through group learning, with one of the more difficult students admitting "making groups and doing some activities (role-play, presentation and so on) helped us to enjoy learning".

As Japanese university students develop more awareness of global issues, it was in the interest of the individual student to facilitate the discovery of worlds beyond the classroom walls that would encourage self-critical reflection and a greater understanding of what contemporary "Japaneseness" is. Therefore, as identified by the needs analysis study at the end of the first semester at

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[7] "The way of doing" is a deep part of Japanese culture with its roots in Confucianism, that there is a correct way to do everything, from holding chopsticks to the art of sitting down. It was delightful to read this comment in this context.

HWS, it offers an understanding of the culturally specific needs of the Japanese university EFL learners, which, in the case of HWS, students themselves had identified as speaking, understanding of global issues and critical thinking.

Process-drama projects are particularly suited to the Japanese EFL classroom because, from official figures, personal observations and the results of the needs analysis administered at the end of the first semester in 2008, speaking is the skill with which students in Japan struggle most. Process drama projects, however, allow the students to take active ownership of their English language skills by affective engagement with authentic material.

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Drama: Threat or Opportunity? Managing the 'Dual Affect' in Process Drama

Erika Piazzoli Claire Kennedy

Abstract

In this paper we discuss the construct of 'dual affect' and its relevance to drama pedagogy in a foreign language teaching context. We draw on a research project involving a group of advanced learners of Italian using drama-based strategies. We begin with a theoretical discussion of dual affect, aesthetic distance, and protection mechanisms in the drama/language classroom. Next, we contextualise the research study and analyse student-participants' responses in selected moments of the drama. The analysis suggests that, while some student-participants experienced the dual affect of drama as a threat, others found it a stimulus for reflection and a challenge. We argue that this may have had an impact on their perceived learning outcomes and on their willingness to communicate in the target language. We take this opportunity to reflect on the importance of managing dual affect in the process drama classroom, especially when working with advanced language students who have no prior experience in drama-based pedagogy.

1   Introduction

In this paper, we discuss divergent responses when students work with process drama to learn a foreign language. We adopt a Vygotskyan, sociocultural perspective on language learning (Lantolf & Thorne 2006). Specifically, we analyse how the experience and management of dual affect (Vygostky 1976) can have an impact on learners' motivation and perceived language learning. The project aimed to observe tertiary Italian language students' responses when using drama to explore contemporary Italian cinema and theatre.

In using drama as pedagogy, we drew on several dramatic conventions, including voice work, image theatre, and process drama strategies. Process drama (O'Neill 1995) is an extended dramatic form in which the teacher works (often in role), with the students, to co-construct a dramatic world. Its foundations can be traced to Vygotskyan theories of play (1976), and Bolton's (1979) conceptualisation of drama in education. Since the pioneering work of Kao and O'Neill (1998), process drama has been used in a variety of

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language-learning contexts, with encouraging results. For example, Stinson's (2008) research indicated that, through the use of process drama, ESL learners' test scores rose significantly. This aligns with Rothwell's (2011) and Yaman-Ntelioglu's (2011) findings in relation to process drama work with students of various second and additional languages (L2/AL).

As O'Neill (1995) argues, process drama stems from a 'pre-text', a stimulus that launches the dramatic world. Previously, we had hypothesised that using a *visual* pre-text might be particularly beneficial for L2/AL process drama beginners (Piazzoli 2010). In the current project we initially aimed at investigating this claim by exploring students' responses to both *visual* (scenes from a film) and *textual* (excerpts from a script) pre-texts, in order to gauge any differences. The responses seemed specific to particular learners and their individual learning styles, and we did not identify an overall trend favouring visual over textual pre-texts. Instead, what did appear to influence the participants' engagement was their ability to manage the dual affect of the dramatic frame. As often happens in qualitative research, we therefore shifted our focus, to examine the different ways in which participants experienced the dual affect, and how this influenced their perceived learning of Italian language and culture.

2   Drama and Dual Affect

Vygotsky's (1976) theory of play is an essential starting point for theories of drama and dual affect. Vygotsky argued that, during play, a dual affect is sustained by the player: the emotional state of the 'play context' may be different from that of the 'actual context'. In Vygotskyan terms, while playing, the child "weeps as a patient, but revels as a player" (1976: 549), renouncing her/his immediate impulses and coordinating her/his behaviour to the rules of the game. Vygotsky claimed that a child's greatest achievements, within the Zone of Proximal Development (ZPD), are possible in play:

> In play a child is always above his average age, above his daily behaviour;
> in play it is as though he were a head taller than himself. As in the focus
> of a magnifying glass, play contains all developmental tendencies in a
> condensed form. (1976: 552)

Although Vygotsky referred to children, this theory has been widely applied to adult learners. Bateson (1976) also formulated a seminal theory of play, which aligns with and complements Vygotsky's. He observed that behaviour in play is characterised by a paradoxical frame: the actual behaviour, and what that behaviour stands for. In Bateson's words: "The playful nip denotes the bite, but it does not denote what would be denoted by the bite" (1976: 121). Bateson further highlighted the double paradox of play: not only does the playful nip not denote what a real bite would, but, significantly, the bite itself is fictional.

In drama too, emotions occur on a dual plane: the real and the fictitious. Bolton (1979: 128) draws on Vygotsky to identify this interplay as intrinsic

to dramatic form. He recognised two kinds of emotional responses in drama: first-order responses, to the "immediate meaning of a concrete event" (actual context); and second-order responses, to the "symbolic meaning" (drama context). Second-order emotions can be as intense as first-order, and are no less real, but differ in *quality*. While in *first-order* emotions there is an immediate, practical interpretation, in *second-order* emotions there is a symbolic interpretation. Thus, the raw emotions triggered occur simultaneously in two contexts, and may contradict each other; it is precisely this relationship that defines drama. As Bolton puts it: "Drama is metaphor. Its meaning lies not in the actual context nor in the fictitious one, but in the *dialectic set up between the two*." For Bolton, this dual experience of the emotions needs to be re-channelled through a cognitive operation, or reflection, following the experiential phase. O'Toole (1992: 98) similarly defines dual affect in terms of emotional responses, as the ability both to empathise (step into another's shoes) and to remain emotionally distanced from the events being dramatised – and to move between these emotional stances: "the participant can stand in another's shoes, unconsciously feeling 'this is happening to me' (the first affect), and simultaneously conscious of the form 'I am making it happen' (the second affect)."

The notions of aesthetic distance and protection in the drama are also crucial in our attempt to make sense of language learners' management of dual affect. Eriksson (2007) defines 'aesthetic distance' as a poetic quality existing on a continuum, where an excess of distance results in an abstract, or over-distanced aesthetic experience, while lack of distance results in an overly realistic or under-distanced experience. He identifies three perspectives for framing the concept of 'distance' in drama education. First, distance can function as a *protection mechanism*, filtering between the fictitious and the real, constructing a dramatic world where challenging emotions can be experienced in a safer environment. Second, distance as an *aesthetic principle* is key to becoming aware of the dramatic context and having the means to articulate drama traditions. Third, distance and its purposeful manipulation can be intended as a *poetic device* (Eriksson 2011). Distancing for protection, as Bolton (1984) notes, is a crucial aspect of drama teaching:

> Because drama is such a powerful tool for helping people change, as teachers we need to be very sensitive to the emotional demands we make on our students. The notion of 'protection' is not necessarily concerned with protecting participants *from* emotion, for unless there is some kind of emotional engagement nothing can be learned, but rather to protect them *into* emotion. This requires a careful grading of structures toward an effective equilibrium so that self-esteem, personal dignity, personal defences and group security are never over-challenged. (1984: 128)

The drama educator needs to be aware of protection issues, so that the participants can safely experience and explore emotions. Distancing strategies in the drama may require the facilitator to introduce roles and situations that

are not threatening for the participants, and use the elements of time and space to distance the participants from a situation.

In L2/AL process drama in particular, there is also a degree of distancing intrinsic to the form, as the participants experience the drama in a non-native language, and have an ongoing, underlying concern for coping with new language items and their processing. Given these complexities of experience, how can different language learners respond to the dual affect of drama? And what are the implications for their language learning, especially when emotions in the two contexts contradict each other? In this paper, we address these questions with reference to research conducted with language students at university.

3   The Project: Italy through the Theatre and Cinema

We worked with fourteen undergraduate students enrolled in 'Italy through the Theatre and Cinema', a third year course in the Italian Studies program at an Australian university. The first author designed and facilitated eight 1.5-hour process drama sessions as an integral part of the 13-week course. After each session, the student-participants completed an open-ended questionnaire, in English, with questions about their experience as a language learner and an artist. At the end of semester, seven students participated in individual, semi-structured follow-up interviews aimed at drawing out their lived experiences in the drama. We used NVIVO 9.1 qualitative software for coding, cross-referencing and analysing the data collected.

The course was structured in two blocks, concerned with cinema and theatre respectively. An introductory process drama workshop was held early in the first block, involving basic drama strategies, with scenes from the first set film – Giuseppe De Santis's (1949) neorealist masterpiece *Riso amaro* ('Bitter Rice') – as pre-text. In line with the tenet that adult learners need to understand the purpose behind what they are doing (Schutz 1970), participants were also provided readings on existing research into L2/AL process drama.

Following this introduction, we used the second set film - Marco Tullio Giordana's (2000) *I cento passi* ('One Hundred Steps') – as the basis for the first three weekly process dramas. The scenes selected as pre-texts were replayed in the drama workshops and explored through a variety of dramatic strategies. The set text for the theatre block was the 2008 play *Sotto paga! Non si paga!* ('Low Pay? Don't Pay!') by Dario Fo and Franca Rame.[1] Excerpts were selected as pre-texts for four process drama workshops, at which they were read aloud by the teacher and again explored using various strategies. Students' performance skills and involvement in the dramas were not part of the course assessment.

The main themes explored through the film and the play related to, respectively: the Mafia, with its cultural connotations as the family-bound

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[1] This is an updated version of Fo's 1974 play *Non si paga! Non si paga!* ('Can't Pay? Won't Pay!')

code of *omertà* (silence); and the collective social identity of the *lavoratore precario* (temporary worker) in contemporary Italy. Most importantly, what was explored in the process drama was not the texts themselves, but possibilities *beyond* the texts, hinted at by the authors, which required the participants to co-construct and experience a dramatic world.

4   The Context of the Setting and the Students' Roles

O'Toole (1992: 30) underlines the significance of the "context of the setting" in drama in education, where "the whole fictional context needs to be negotiated taking [the] context of the setting into account . . . [and] the interaction . . . between the fictional context and the real context . . . is always present." The participants have roles in the real context – rights and obligations in the social unit that is the class group – as well as in the fictional context. Each person's behaviour in their role in either context depends on the tasks they are set, the constraints imposed and their personal characteristics including their capabilities. He noted that personality, cultural and relationship factors from the *real* context may interfere in the *dramatic* context.

In our case, of process drama in an adult Italian language course, it is important to appreciate some specific features of the context of the setting, because they imply ways in which the management of the dual affect might be either enhanced or hindered, and the need to protect the participants *into* emotion might therefore assume particular significance. Students' personal dignity and self-esteem can be threatened at any time in a language course, especially in a university environment, because of the gap between what their critical and creative selves might wish to communicate and the extent to which their command of the target language permits that to be achieved. In this context, a feeling of success in process drama has the potential to be very rewarding, with the distancing perceived not just in terms of 'we're making this happen' but 'we're making this happen *in the language we're learning*'. However, there is also the potential for any anxiety to crystallise into: 'Do I understand and speak the language well enough to contribute to making this happen?'

The roles in the real context of the Italian class for the participants in this project reflected their diversity as individuals. Australian English was the first language for all of them except José, a Spanish-speaker from South America. While most were aged 19-22, their ages ranged up to around 50. They entered the course with different proficiency levels and cultural knowledge, as well as a range of language learning styles, personalities and motives for learning Italian. They also brought different reading and viewing habits and expectations regarding the enjoyment of fiction in films and literary texts. Finally, while two had enjoyed many years of drama at school (Grace and Marcel), most had no such experience, and one even had a vivid memory of being branded as 'not suitable for drama' in her first year of secondary school (Jess).

At the same time, the students entered the course – like any other – as a collective undertaking. As it is an advanced course, the students were

experienced language learners: they knew that they and their classmates would need to feel comfortable and protected in the language class, and would manifest different learning styles and behaviours. From our observation in class, and from their interview comments, it was clear that many students in this cohort exhibited marked attention to the class atmosphere and a sense of responsibility for the effectiveness of activities, which involved appreciation for the teacher's need of support as well as that of the fellow students. This sense of responsibility was probably partly attributable to the fact that many of them already knew each other's Italian-class personas and behaviours, having already been in the same courses over several semesters and built relationships of trust among themselves. This meant, for instance, recognising their own and each other's timidity or extrovertedness, openness to being publicly corrected or not, and primary concern with fluency or accuracy. One participant (Sasha) saw herself, for example, as being the one always prepared to speak up in class, despite her grammatical or pronunciation errors, in order to "avoid an embarrassing silence." Another (Marcel) saw himself as prone to talking too much and needing to monitor his own behaviour to leave space for the others.

5   The Participants' Overall Responses to the Process Drama Experience

In this setting, what were our participants' overall responses to the process drama experience? In the following discussion of their positive and negative experiences and their responses to the teacher-in-role (TiR) strategy and working in and out of role, we do not claim to provide an exhaustive account, but to illustrate the range of reactions.

Each interviewee conveyed some understanding of having entered a fictional context and experienced empathy for a character. For example, Anna used the expression "getting into what the character would have been feeling", while José emphasised "I was trying to think as the character, talk as the character." Sasha referred to "*being* somebody totally different" [our emphasis], and her comments on one character's frustration at a certain point suggested she had shared his worldview for a time. She certainly felt she had stepped into characters' shoes, although – as discussed below – these were sometimes "uncomfortable shoes."

The students appreciated that being in role was not limited to improvised, spoken interaction or 'acting out', but could take various forms. Indeed, several remarked on the empathy they felt with characters while engaged in solitary, written activities. For example, Marcel found that writing a letter in role as the brother of the hero of *I cento passi* allowed him insight into the suffering of a character he had previously disliked.

Interestingly, the participants expressed contrasting reactions to the teacher being in role. For Grace, the TiR strategy was particularly engaging; discussing an activity with the teacher in role as a primary school teacher, she said:

> "Because you separated the not-TiR activities very well from the TiR activities, so there was definitely this stepping into this … kind of environment… and because of how you were dressed, how you moved, how you spoke, … yeah, I immediately felt like a child."

Jess too found that the teacher, by going into role, helped her get involved in 'making it happen':

> "I… maybe would have felt shy, you know, going in and… but you know having seen you perform like this with emotion… I think we felt more comfortable, to try it... Rather than [you] just saying 'go and do this'. I think it… it sort of engenders more commitment to the activity, because the teacher's also doing it."

By contrast, for Sasha, the teacher going into role was sometimes disconcerting. In this quotation from her interview she seems to be describing a situation in which the real context encroached too far into the fictional and she felt she was failing to 'make it happen' despite working hard:

> "It was more serious when [the teacher] was involved in it because of that expectation – I should know how to react but I don't. And so again, there was another blockage. There's added pressure to deliver…"

The activities in which nobody was in role (neither students nor teacher) also appealed strongly to several participants. These included reflection activities, and those in which as a group they explored a character from a third-person perspective. It was striking that two interviewees commented on the activity of unpacking the views of two police-officer characters in *Sotto paga* as enlightening them on the meaning of 'left' and 'right' in politics in a way that no amount of academic reading and Italian studies courses had done before!

The interviewees gave diverse accounts of what they had gained from their experience of process drama. For José it was beneficial for development of both his language proficiency and intercultural knowledge; he found that having to draw on his language skills on the spot allowed him to really use and extend his Italian. He also noted that, through the drama, he was able to understand some sociocultural issues, to "relate to them" even though he had never been to Italy. For Grace, it was particularly beneficial for vocabulary development:

> "it gave students… different ways to… express… it meant you could cover a lot of vocabulary and a lot of new contexts… like, I will never be a child in a Sicilian school, and will never be the wife of a factory worker… so it was interesting to learn vocabulary in those contexts."

Grace also stressed the value to her of the drama activities increasing the opportunities (with respect to normal class) for learning from what other students said.

However, Sasha said she felt "blocked" in her use of language when she was uncomfortable in role, and that therefore it did not advance her language skills

but only her cultural development. Anna too recalled fear in certain moments that she might not find the words to play a role. For Anna, however, a significant benefit was a new strategy she identified for her own learning – that in the future she would put herself in role sometimes when reading an Italian novel or watching a film.

Although feeling demoralised in terms of language development, Sasha attributed to the process drama a positive effect on the sense of class community:

> "it made us connect on a different level... we talked more on the bus afterwards... Collective... you're all in it together." Grace suggested this kind of benefit too, saying it was "a really fun way to engage with people I'd known for a while, I had been in class with for probably two years."

The students tended to link their impressions of process drama to their individual learning styles. Clearly the multi-medial and multi-modal nature of process drama had allowed many of our participants to notice some tool(s) or type(s) of activity that particularly worked for them. For example, Marcel liked "doing vocal things" and exploring sounds, and related this to his interest in certain areas of linguistics. Elizabeth described herself as a visual learner, for whom seeing and hearing words worked well during certain activities. Jess and Anna both reported appreciating the written activities because they could take their time – both liking to have that kind of buffer for their production in Italian. José saw improvising speech as beneficial to him because he realised it made him stretch his capabilities.

6   Individual Participants' Experiences of the Dual Affect

We now look more closely at four very different students' experiences of the drama, analysing their responses in relation to the management of dual affect.

6.1   Sasha

Of the interviewed students, Sasha was the one we considered to be most in difficulty in negotiating the interaction between the real and the fictional contexts. Some of her comments conveyed unease – especially her description of being in role as sometimes like "wearing uncomfortable shoes" (occurring twice in the interview) – and a sense of not being engaged and not able to use her Italian. The crucial negative experiences were in playing roles that she did not like, especially that of a worker who betrayed her colleague Margherita – a character from *Sotto paga* - to their boss. In this process drama, all students were enrolled as workers at the call centre where Margherita had a temporary job. The educational goal was to help them connect to the notion of *lavoratore precario* (temporary worker) as a social identity in Italy, a key theme in the play. The teacher was in role as the boss, who found out that Margherita had been

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absent from work (linking to the plot of the play). Each student had to decide whether to denounce Margherita or not, on the basis of the role card she/he was issued, which included *attitudes towards Margherita*. Sasha felt obliged to denounce her because, according to her role card, they had had a falling out. Of this experience, she commented: "I was uncomfortable with playing this person because... I wouldn't react that way." She experienced "a blockage" as she could not identify with her hostile role.

In seeking an explanation of Sasha's discomfort, we found her comments on the difference between her experience of process drama and of 'role-plays' in a past course illuminating: it was clear she had not before been required to play a role. She reported a precise memory of a 'role-play' in which she was a traffic warden interacting with a driver over a parking infringement. As Sasha put it, she "played herself as a traffic cop", meaning that she behaved as Sasha would if so employed, rather than as a 'mean' traffic cop. As she had not done drama at school or elsewhere in life either, it seemed her experience of assuming roles had been limited to this kind; she had not experienced what it felt like to play someone who thought and behaved differently from herself, and to suffer the negative reactions of others to that role. She remarked:

> "One of the things that I didn't like was trying to go: No! That's the personality I'm playing; that's not my reaction to this situation; so don't judge my personality on that!"

The reason for her discomfort thus seemed to be that she was not able to acknowledge the dual affect of dramatic play, or did not make the necessary assumption of distancing, so she was not confident that her classmates and the teacher would distinguish between Sasha in role as the treacherous colleague (drama context) and Sasha as member of the class (real context). This was particularly significant, we think, because the betraying role contrasted sharply with her (and indeed our) view of her typical role in the real context of language classes. In normal classes she usually seemed very much at home: lively, supportive – of the teachers as well as fellow students – and participatory. She saw herself as shouldering part of the responsibility for the success of class activities, someone who spoke up despite having to struggle to express herself in Italian.

Ironically, precisely when Sasha was feeling uncomfortable in the role that clashed with her view of herself, the teacher found Sasha to be making the most significant and useful contribution to the call-centre drama, and therefore the language class. In role as the character who betrayed Margherita, Sasha was doing exactly what the drama needed, i.e. generating dramatic tension to provoke the other participants into action; she was thus behaving consistently with her typical role in the real context.

By contrast, Sasha remembered a positive experience in role as the uncle of the hero of *I cento passi*, when, as she said, she drew on her affection for José, who played the nephew, Peppino, as a boy. In this case she evidently liked the role and was made comfortable by the match between her relationship with

the classmate and the uncle's with Peppino. However, recalling that episode, she concluded: "I guess it wasn't really process drama because I was... playing myself." This statement matches her understanding, expressed elsewhere in the interview, of playing a role as a matter of "replicat[ing] as best as [she] can." But such a view does not align with drama education philosophy. Process drama is not about 'replicating a character as best one can'; it is about evoking and experiencing authentic emotions, albeit in a dramatic context. As Bolton (1984) underlines, *second* order emotions (in the drama) are no less real than *first* order emotions (in the actual context); they are just of a different quality.

What Sasha recalled as the most enjoyable moment in the process drama program was the making of a freeze frame of the policeman's dream (one of the characters from *Sotto paga*). She enjoyed "having an idea" and was pleased with her contribution to her group's work. She was therefore on familiar ground, in terms of taking responsibility for the class functioning well. Notably, the dream activity was a tableau, and the participants were *out of role*. Being out of role, Sasha had protection and distancing, while at the same time creating a scenario and using her imagination, which she reportedly enjoyed. In this tableau, they worked off the play to create the dream of an autocratic, right-wing policeman, who had been fooled by the left-wing, witty, female protagonist. Sasha and her group were able to create a scenario that was a symbolic interpretation of the characters' political and personal traits, interwoven with the plot of the play. The sequence was played out several times, and functioned as a platform for class discussion and analysis. In recalling the dream sequence, Sasha was very eloquent; she spoke from the character's point of view, indicating a degree of imaginative projection (Bundy 2005), a quality of aesthetic engagement. Thus, during that episode, she was engaged in the drama, cognitively, and perhaps to some degree emotionally, but not in role.

Despite this positive experience, Sasha's other comments suggested that, overall, she was left with some frustration and a perception of herself as inadequate in process drama ("You could only be creative within the boundaries you were set"), attributed to some extent to perceived insufficient Italian proficiency ("If I can't get it out in a safe environment"), and accompanied by a certain defensiveness. We see this as directly linked to her inability to manage the dual affect, to identify and manipulate what Bateson (1976) called "the double paradox of play."

6.2   Marcel

Two participants had had extensive experience in drama beforehand, and their perceptions of the process drama certainly contrasted with Sasha's. One of these, Marcel, is particularly interesting to compare with Sasha, because he also commented (several times) on playing a role that he did not like, but as an example of a rewarding experience. The pre-text of the process drama concerned was a famous scene from *I cento passi*, when the hero Peppino openly shouts in the street to his brother, Giovanni: "Only 100 steps separate us

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from them!" – referring to the local Mafia boss, and breaking socially accepted taboos, i.e. the code of silence. The purpose of the workshop was to help the participants experience what mafia power dynamics are like for the locals, rather than subscribing to a stereotypical view offered by mainstream media. The participants watched the scene, focusing on Giovanni's reaction to his rebel brother shouting those 'unspeakable' words (which eventually cost Peppino his life), noting Giovanni's body language and emotions. Subsequently, they had to first imagine and vocalise Giovanni's thoughts in a chorus, and then individually write a letter from him to Peppino. They were asked to read their letters aloud, with the teacher reciting extracts from Peppino's 'unspeakable words' in between, and a still frame of the two brothers projected on the wall behind them.

Within this dramatic context, it seemed that Marcel embraced the opportunity to explore Giovanni, even though he did not like this character: "I didn't like [Giovanni], really, when I watched the film; and then you had to like him – because you had to be him! . . . It was really useful. It was really different." When asked if Giovanni could be excused for not acting against the Mafia, he replied: "Oh no, [*convinced*] No way! [*Laughs*!] No way! I don't think he's innocent at all. I think... he knows what's going on, so he can't be innocent." Interestingly, however, Marcel added that he did not write the letter with this attitude, because "Giovanni would not have been thinking this. He would have been thinking that he was 'right.'" Thus, Marcel was clearly able to differentiate between what Bolton called his *first* order emotions (real context) and the *second* order emotions (drama context).

Moreover, Marcel appreciated hearing the others' letters and other points of view. Later in the interview, he referred to that episode again, explaining that, having done theatre and considered that we play different roles in life, he was interested in hearing about different students' interpretations of Giovanni. Evidently, Marcel relished the dramatic context for the opportunities it provided him to explore the texts and use and extend his Italian while at the same time getting a more in-depth understanding of the characters' motives.

We see the differences between Marcel's and Sasha's handling of the dual affect as probably largely attributable to Marcel's prior experience: he had studied drama for eight years at school and university, and evidently moved with ease between the fictional context and the real context, taking for granted the aesthetic distance between the roles he played and himself. But it is also likely that he had less invested in his role in the real context than Sasha: he had not been part of the same cohort in previous semesters, and had entered the group with a (well-founded) high level of confidence in his linguistic and intellectual ability. He described himself as someone who contributed too much in class ("I never shut up in that class anyway").

6.3 Grace

The other participant with extensive prior experience in drama, Grace, also appeared to be comfortable moving between the real and fictional contexts. She described herself as a 'drama kid' at secondary school; at university, she was enrolled in an education degree and had just finished a process drama course, although not in a language-teaching context. Grace's case is interesting to consider further because she had a similar level of Italian proficiency to Sasha's and similar lack of confidence in her proficiency, but she was not an extrovert like Sasha and Marcel, and had much less propensity to speak in class than either of them. Her explanation in interview of why she usually did not speak much in class was that she thought more slowly than other students, so that by the time she worked out what to say the conversation had moved on. She added that she did not want to speak if that meant slowing the class down and "inconveniencing others"; she knew "there were lesson plans to be followed." These comments reveal a sense of responsibility to the class and to the teacher, but manifested differently from Sasha's.

Unlike Sasha, Grace observed that going into role made it easier for her to speak than she usually found in class. And this was despite some concern she felt about her language proficiency, fearing she might not be able to find words for what she wanted to say when in role. Grace also found it very easy to switch to the make believe, as soon as the TiR's 'costume' went on, for example, or the characters took up position:

> "That arrangement of being on the ground, and being . . . a closer bunch, together. . . and because we were playing children as well, I immediately felt. . . uh! you know, more playful. . . yeah. . . which made me more relaxed."

Grace seemed to take for granted that nobody would confuse her with the roles she played. It evidently had not occurred to her that she might feel uncomfortable in role, or in relating to the TiR, in the class setting. When asked if she had felt uncomfortable when the TiR, as an authoritarian Italian primary school teacher, 1950s style, plunged them into a very rigid classroom environment, Grace's voice expressed surprise, as she said "No, I mean, 'cause. . . it was drama. . . it wasn't. . . I know you're not like that as a teacher and, I mean, I'm not a child, so. . . yeah, it was part of the. . . game." Nor did it occur to her to feel embarrassed about being in role as a child; when asked how it felt to be speaking like a child to her classmates - other adults in the real context – she answered only in terms of how it fitted into the fictional context, with no reference to what anyone would think of her in the real context.

What was particularly noticeable about Grace's way of describing the process drama was the kind of distinction she made between drama workshops and 'normal' class:

> "I definitely separated in my head the two sections" [and] "I wasn't think-ing as critically in the process drama sections. . . There were elements of

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> being critical, 'cause you had to consider characters but um I think. . .
> I felt more like it was. . . not a switch off but. . . just more playful. . .
> rather than analysing and everything like that."

For the drama workshops she was leaving her critical brain behind and becoming playful, and evidently expecting others to do so too, and to interpret her behaviour as that of Grace-in-role rather than Grace-the-intelligent-and-critically-thinking student. And Grace's perception that the teacher going into role enhanced the experience – contrasting with Sasha's uncertainty about TiR episodes – can be seen as consistent with this ease of distancing.

6.4 Jess

Jess came to the process drama, like Sasha, with no prior experience of drama, yet we see her as having developed appreciation for drama-based pedagogy, as the semester progressed, and as a consequence having changed her view of herself and her language learning style. Her starting point included a view of herself as not creative; in her own words, in situations where she thought she was supposed to be creative she would tell herself "My brain doesn't work like that; I can't do it." This was associated with the experience of being labelled 'a sport kid' rather than 'a drama kid' at the start of secondary school, after which she had assumed drama would never be part of her life.

In the first process drama workshop she felt she had *not* done "a good job"; she reported thinking she had written something "silly" in her role card, compared with the other students. Although she felt self-conscious at the time, she was glad they were required to share their work because it helped her understand "what [she] was supposed to do." When specifically asked if her self-consciousness had persisted she said "no. . . like everything else, it shifted as the classes went on." Indeed, on the questionnaire after week 7 she wrote "I never think I can do artistic things", but in the interview she explained how her view shifted: "I never thought that was my thing. . . [but] We had to do sculpture and. . . I always felt satisfied that we'd done. . . a good job." So, while drama was not an approach that she initially embraced or expected to learn from, she discovered by experience that she did learn from it and developed trust in the approach:

> "You realise after every workshop that . . . I gain so much in terms of knowledge, like what I've talked about. . . you realise oh this activity is really worthwhile if you just apply yourself. . . at the end it makes sense."

We see Jess as having adapted to the process drama in a fairly natural way, and acquired confidence in moving between the fictional context and the real context. She evidently *did* enter the dramatic context, and perceive herself to be inside a character when in role – "It kind of clicked, oh, that's how the character would have felt" and "you could feel what it was like. . . what it might be like to be him!" Indeed, she suggested that as a result of the experiential drama she was able to feel more empathy for people in certain situations, such

as the temporary workers depicted in *Sotto paga*, than she previously had. Yet she appeared comfortable that any character she explored was her creation, which nobody would confuse with herself.

It is possible that going into role was less challenging for Jess than for Sasha because she was less at risk of having her identity or role in class undermined in the drama. Jess did not know most of the cohort well before the course started, having not shared courses with many of them, and she did not present herself as usually taking responsibility for class dynamics, but included herself among those she criticised for being passive when circumstances permitted. Her comment on the process drama that "I felt... like were all in it, we were all in it together, everyone was enjoying themselves" suggested that her sense of being at one with the group was better than she usually expected to feel in class. This contrasts with Sasha's feeling that she could not be her usual self in the class group.

Indeed, it would seem that Jess's role in the real context was not only protected, but *changed* positively by the process drama experience. She came to see herself as someone who could be artistic, and she described herself as "[feeling] open, while I usually feel closed up" in the questionnaire after class in week 12. Furthermore, she recognised that she had learned in new ways through drama, that she would not have imagined herself doing beforehand. When asked in interview why, in the questionnaire after class in week 7, her response to the question "What did you learn today?" included the word 'doing' underlined, she recalled an activity in which the students acted out emotions (jealous, alone, etc.) and observed that "[because of] physically doing them, I feel like I'm never gonna forget... the words and what they mean." She stressed she had never done anything like that before. She evidently felt better able to contribute to class activity, and thus to live up to what she saw as an increased responsibility to do so that process drama entailed ("you felt... more responsibility to do the task well"). So we see her as learning something new about herself, and extending her conception of her own learning style, in a way that meant her role in the real context of the class group also changed.

7   Drama as Threat or Opportunity? Managing the Dual Affect

What lessons can we learn from these different experiences of the dual affect, and in particular Sasha's discomfort leading to disengagement? O'Toole (1992: 26) observes: "the act of entering a fictional context may be said to be entering a play-frame. Inside this frame the perspectives and apparent reality will be different from outside. It is by agreement 'not real'... It provides *some* protection from external consequences for those who step inside it." In our case, it appears that Sasha did not perceive sufficient protection and was troubled by what she saw as ongoing "external consequences" for the image others had of her as a person, as a fellow classmate and in her teacher-student relationships.

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We propose that the cause was her insufficient preparation for distinguishing between the real context and the fictional context compounded by the specific way that some of her roles in the fictional context were in conflict with her strongly perceived role in the real context, characterised by empathy and sense of responsibility towards both fellow students and teachers. This is a valuable lesson for us, given that it concerns an extroverted student who is always prepared to speak up in class and might have been expected to embrace process drama.

This points to ways we can modify the approach to be taken in future. In addition to the current introduction to process drama as pedagogy, we see the need to provide an introduction to managing the dual affect. In order to help students *who are inexperienced in drama* make meaning of, and manage, the dual affect, we now see it as important to introduce the concept explicitly before they participate in the drama, and also to allow time at the end of a drama for them to reflect, not only on the language and culture learning, but on their experiences of the dual affect. During such a reflection session it may be productive to allow individual students to explain any discomfort, and to acknowledge and explore that as a group. It may also help to do this *during* a drama at times, stopping the improvisation when necessary to ensure they do not lose sight of the fact that they are identifying with "what they *know* to be a fiction."

The benefits of drama were particularly noticeable in this case in bringing out a student like Grace who normally speaks very little in class, and in the effects on Jess, who arguably embodies Vygotsky's image of a player becoming "a head taller than herself" once she had learnt to value the experience of drama. Paraphrasing Vygotsky, not only did they cry as patients but revel as players, but their revelling held particular significance – for them and for us – in the challenging context of a language course for adults. Each of our participants related their experience of the process drama to aspects of the specific setting, and the recurrence of references to the idea of responsibility in class was notable. So Sasha's experience of drama as "wearing uncomfortable shoes" in this setting brought home to us the importance of training the students in the dual affect, to ensure the 'contract' is properly established before entering in role and re-established as necessary during and after a drama.

Sasha's response also led us to conclude that, in order to ensure protection, when using role cards in process drama, participants are best invited to create their own attitudes towards a given situation. Although role cards are efficient to scaffold language structures, if the attitude they carry locks a participant into a response then it may cause defensiveness, or disengagement.

A teacher tackling the introduction of drama into an adult language course has to seek to understand how each student is prepared for coping with the dual affect (as well as with uncertainty that is always potentially present in a situation of change), and engage the student from that starting-point, but without the benefit of individual interviews such as we have been able to conduct here. And ongoing reflection in class on the meta-processes of learning

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and identity may be necessary. This is a tall order, and it must be accepted that drama-based pedagogy does not necessarily work with every adult learner, but only with those who agree to work with the medium and are willing to take a risk.

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Bericht

K.B.M. – Mit einem interaktiven DaF-Theaterstück für Kinder auf Tournee durch Lateinamerika

Alexander Riedmüller

Ein Bericht über die außergewöhnliche Reise von Februar bis Juni 2013 des Wiener Theaterkolletivs *artig* durch Mittel- und Südamerika mit dem eigens dafür entwickelten Kinderstück „K.B.M. – Kleine bunte Männchen." 2009 in Wien als studentische Impro-Theatergruppe gegründet, arbeitet die Gruppe bestehend aus Magdalena Haftner, Lino Kleingarn, Anne-Marie Kuhfuß und Alexander Riedmüller heute international zusammen. Mittlerweile hat sie auf fünf Kontinenten, in über 100 Institutionen und auf mehreren Kongressen ihre Arbeit vorgestellt. Diese besteht aus Impro-Theaterauftritten, Workshops, Fortbildungen mit oder ohne DaF-Bezug und allem, was die vier reizt und nicht rasten lässt. K.B.M. ist eines dieser Projekte.

Der Naturwissenschaftsraum wird langsam immer voller. Zuvor waren hier noch nie 150 Kinder und ihre Lehrkräfte gemeinsam anwesend gewesen, aber heute sind alle Tische heraus geräumt und es sind viel mehr Sitzgelegenheiten da als gewöhnlich. Sämtliche Stühle, Bänke und davor eine Reihe Sitzkissen aus der Bibliothek und den angrenzenden Klassenzimmern sind auf die Ecke ausgerichtet, wo normalerweise die ausgestopfte Eule und der Bunsenbrenner neben dem Waschbecken stehen. Diese sieht man heute allerdings nicht,

denn davor ist ein schwarzer Paravent aufgebaut. Dieses vor etwa 60 Minuten improvisiertes Versteck wurde aus Pinnwänden, Stehelementen und schwarzem Vorhang extra für diesen Anlass gebaut. Alles ist heute also besonders spannend für die Kinder der vierten Klassenstufe der Goethe-Schule in Buenos Aires. Doch auch hinter dem Vorhang ist die Stimmung gespannt. In etwa drei Minuten, dann wenn alle Kinder einen Platz gefunden haben, wird es losgehen. Kurz vorher werden auf diesen zwei Quadratmetern „Backstage-Bereich" noch Klarinettenblätter befeuchtet, letzte Hautpartien mit blauer Farbe bedeckt, grüne Turnschläppchen zurecht gezogen und ein letzter Rest roter Farbe vom Mikrofon-Headset gewischt. Dass diese drei Farben nach vier Monaten Tournee fast sämtliche Kleidungsstücke der vier SchauspielerInnen Anne-Marie Kuhfuß, Lino Kleingarn, Magdalena Haftner und Alexander Riedmüller durchzogen haben, ist kein unwesentliches Detail dieser bewegten Reise durch sechs Länder und zu über 18 Schulen Lateinamerikas. Doch daran kann jetzt gerade niemand denken, denn es scheint so, als ob alle Kinder endlich einen Sitzplatz gefunden hätten. Ja, da kommt auch schon das abgemachte Signal im Versteck zum Vorschein, der Daumen der Deutschlehrerin nach oben, und das Team weiß, es kann losgehen.

Einmal noch durchgeatmet und schon läuft *Carlos* wie von der Tarantel gestochen und mit seiner Klarinette in der Hand in den vollen Saal. Große Augen, Gekicher, auch einige etwas unsichere Gesichter, doch im Handumdrehen hat es der argentinische Musiker geschafft, durch seine Lieder und umgängliche Art eine Beziehung zu den Kindern aufzubauen. Er spricht nur Spanisch und wird von „furchtbaren bunten Wesen" verfolgt, die er nicht verstehen kann. Carlos wundert sich, dass er auf seiner Flucht zufälligerweise schon wieder in einer deutschen Schule gelandet ist: „¡Otra vez estoy en un Colegio Alemán!" und erinnert sich an seine eigene herausfordernde und oft langweilige Schulzeit in einer solchen Institution. Er denkt jedoch auch an die schönen Momente seiner Kindheit, die er gemeinsam mit seiner „Oma" und seinem „Opa", die beide deutschsprachige Einwanderer waren, gehabt hat. Schnell ist dieser erste

Moment der Ruhe aber vorbei, denn schon kommen sie, die *K.B.M.*, die *Kleinen bunten Männchen*. Diese drei Kreaturen, die ausschließlich Deutsch sprechen und außerdem jeweils ein Lied, einen Tanz oder einen Rap nutzen, um sich vorzustellen, jagen Carlos und zunächst auch den Kindern einen gehörigen Schrecken ein. Während der nächsten 40 Minuten gewinnen sie allerdings nach und nach, auf ihre teils lustige und teils auch ziemlich coole Art und Weise, das Vertrauen der Kinder und schließlich sogar das des ängstlichen Carlos. Zum Glück können die SchülerInnen ja etwas Deutsch und übersetzen so einige Wörter für Carlos, der wortwörtlich nur „Bahnhof" bzw. „Biene, Blume, Baum" oder „Beethoven" versteht. Am Ende dieses außergewöhnlichen Aufeinandertreffens tanzt er sogar gemeinsam mit den bunten Männchen, rappt auf Deutsch und freut sich riesig, dass er nun keine Angst mehr haben muss: Weder vor den fremden Wesen noch vor der deutschen Sprache.

Den MacherInnen von KBM, den beiden Gruppen *artig* aus Wien und *RITMICA VIENA* aus Buenos Aires, war es besonders wichtig, mit diesem Stück die Angst vor Fremden zu thematisieren und gleichzeitig einen motivierenden Impuls für das Deutschlernen an Grundschulen in Lateinamerika zu geben. Einige dieser Schulen sind aus einer langen Tradition heraus *deutsche Schulen*. Das heißt, dass dort Deutsch einstmals als Muttersprache, jedoch mittlerweile meist als erste oder bereits zweite Fremdsprache gelehrt wird. Der muttersprachliche Anteil bei den vom KBM-Team besuchten Schulen lag bei nicht mehr als ein bis fünf Prozent. Da wollen gute Mittel gefunden werden, um die deutsche Sprache, die die Kinder im Alltag nicht oder kaum verwenden, zum attraktiven Lernobjekt zu machen. Dazu gehören in diesem Falle die interaktive Arbeitsweise unter Einbezug von vielen Liedern zum Mitsingen, Bewegungen zum Mitmachen, gezielte (Überraschungs-)Fragen an die Kinder sowie auch der unkonventionelle Aufführungsort, nämlich möglichst dort, wo normalerweise auch der Unterricht stattfindet, z.B. in einem Naturkunderaum mit ausgestopften Tieren und einer Fossiliensammlung.

Für die drei bunten Männchen und Carlos ist die Tournee mit dem 4. Juni

2013 jedoch erst einmal vorbei und es kann gefeiert werden: Insgesamt sahen in fast 40 Aufführungen über 3500 Kinder dieses Stück und mehr als 600 Lehrkräfte wurden auf Deutsch, Spanisch und Portugiesisch zum Einsatz von Elementen der Theaterpädagogik und der Musik- und Bewegung (Rhythmik) fortgebildet. Fast ein Jahr dauerte die Vorbereitung. Alexander Riedmüller als Produzent koordinierte Aufführungen, Fortbildungen und Workshops teils im Rahmen des PASCH-Projekts des Goethe-Instituts und teils direkt mit den Schulen. Die Tournee endete dort, wo sie im Februar 2013 startete: in Buenos Aires. Danach ging das Stück, dass unter der Regie von Matías Nan gemeinsam mit den vier SchauspielerInnen von *artig* entwickelt wurde, auf Tour durch Kolumbien, Venezuela, Peru, Brasilien und Argentinien.

Für *artig* war dies nicht die erste Auslandsreise, denn seit 2011 ist das ja eigentlich in Wien ansässige Theaterkollektiv auf mehreren Kontinenten DaF-orientiert unterwegs. Sein Schwerpunkt liegt auf dem Improvisations-Theater nach Keith Johnstone. Deshalb waren Haftner, Kuhfuß, Riedmüller und Kleingarn auch mit dem von ihnen entwickelten Konzept „spielend Deutsch" unterwegs. Sie stellten das Regelwerk des Impro-Theaters in Kombination mit Sprachförderung auf dieser Tournee erstmals auch als DaF-Fortbildung oder Workshop an mehreren Schulen und Goethe-Instituten in Lateinamerika vor.

An diesem Tag, als die drei bunten Wesen und Carlos zum dritten Mal heute hinter dem Vorhang verschwinden, beendet die vierköpfige Gruppe ihre intensive viermonatige Tournee. Es bleiben Erinnerungen an das Stück bei den Kindern, Lehrerinnen und Lehrern zurück und die vier SchauspielerInnen von *artig* zehren noch lange von den vielfältigen Eindrücken einer außergewöhnlichen und intensive Reise.

www.k-b-m.weebly.com

www.artiges.org

www.ritmicaviena.com.ar

Report

International Youth Theatre Festival at Volksbühne, Rosa-Luxemburg-Platz, Berlin

The Goethe Institute promotes German theatrical work with young learners from Europe

Friedhelm Roth-Lange

1 About traversing political and linguistic barriers

A dense wall of black bodies is moving across the dimly lit stage. Three faces appear and disappear between the heads and feet of the human chain. They belong to a pregnant woman, her husband and their daughter. They try to find a loophole in this chain to make the breakthrough, sometimes by strategic moves, sometimes by force. Although the intruders eventually succeed and find a provisional place to live, the battle is still on. While looking for an apartment and a job, they are confronted with ever-changing forms of discrimination and xenophobia.

Impressive and space-filling images by Dolný Kubin's Slovakian pupils depict the experience of a family emigrating to an unknown country and who, after having traversed the border, are soon faced with tricky German language barriers: a soup doesn´t "stink", it rather "smells."

What is special about this performance is its very strong imagery and spirited acting, strikingly stimulated by special settings. For example, a large, sliced-open box that serves as an emergency shelter for the refugees. The intuition of the actors for minimalist linguistic jokes („ein Gehweg ist kein Stehweg"[1]) and their courageous associative narration is also remarkable in this play.

The students from Rennes are quite determined to avoid a linear development of the drama. Instead, the members of the agile and well-trained company become the protagonist and emit scenic sparks from of a diverse mixture of literary miniatures and spirited choreographies with a focus on exclusion and discrimination of the Other.

Both of these productions are particularly good examples of the quality of theatre projects at the International Youth Theatre Festival from 5th to 8th of June, 2014 at the *Volksbühne* in Berlin.

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[1] "A pedestrian walkway is no place to stand around."

2   Heroic scenes from the daily crises in Europe

Ten groups of pupils from Spain, Portugal, France, Lithuania, Poland, Slovakia
and Germany developed under the slogan „Helden – ich und die anderen"[2] their
own thirty-minute plays in German, which were performed to a multilingual
audience in the „3. Stock", the acting room of the youth club at the *Volksbühne*. To
the female protagonist in "Ella", heroes only exist in the media. She desperately
but unsuccessfully longs for them, as the exclusion from her classmates drives
her close to suicide (IES Miramar from Barcelona). Heroes are youths who
courageously intervene when witnessing a fight or a neighbour´s eviction from
her apartment (IES Garcilaso de la Vega from Andalusia). Furthermore, heroes
are prominent Romani People like the boxer Rukeli Trollman, whose German
championship title was taken away by the Nazis and who was eventually
battered to death by a warden at the concentration camp in Neuengamme in
1944 (Romani drama group from Berlin). Heroes are also the Polish friends of
a girl who throws a tomato straight into the face of the President (Gymnasium
Stadniska Wola). As sub-heroes of the diverse multicultural scene of the capital
Berlin, eleven members of *StreetUniverCity* finally appear in a provocative
performance which is staged as invisible theatre among the audience.

3   Searching for heroes in the workshop offer

Various workshops were offered to the festival participants in the mornings: the
interfaces between film and theatre were investigated with hand-held cameras,
and drafts for a video clip were developed ("Reclam goes Celluloid"). With the
help of experienced gamers from *Machina Ex*, formats for interactive theatrical
games were being tested. The participants handcrafted their superheroes à
la *Helmi*, a theatre company famous for their trashy dolls made from rubber
foam, or they translated tearful and melodramatic stories into almost wordless
sketches, using cooking utensils, box boards and other paraphernalia ("To look
for heroes where they are not"). The Australian singer Dyko rehearsed German
variations of David Bowie's song "Heroes" from 1973 composed by groups of
the countries participating in the festival. The peak of the presentation on the
stage was the performance of an extract of Kurt Weill´s opera „Der Jasager
und der Neinsager": Under the guidance of director Andreas Merz-Raykov, the
artistic directors of the participating groups showed how to stage a thrilling
performance with choral chant and movement in the middle of a scenery of two
dozen plastic chairs. The only point of regret is that, due to the dense schedule
of the festival, there was no time for a critical exchange about the performances.

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[2] "Heroes – Me and the Others."

4   Theatre education for language teachers

This festival is part of the successful language programme reorientation of the
Goethe Institute. Based on new impulses from Madrid, Barcelona and Turin,
the integration of theatrical work into language teaching has gained centre
stage. Creative acting and reacting can be seen as one of the most important
potentials in a holistic and action-oriented understanding of foreign language
learning. Language teaching which includes theatre is not only great fun, it
also motivates through authenticity which results in better outcomes. With
this pedagogical expansion of its language programme, the Goethe Institute
answers to increasing demands for a performance-oriented foreign language
education. 'Aesthetic learning' was the key issue at the DaF-conference at
Universidad Nacional Autónoma de México in 2013. In her very important study
"Foreign language teaching and neuroscience", Michaela Sambanis (2013) has
recently assembled compelling reasons for the inclusion of drama and theatre
methods and for the use of performative techniques for teaching and learning
foreign languages.[3]

An important partner of the local Goethe Institute at this festival was the
initiative "Schulen – Partner der Zukunft."[4] The underlying rationale is to
offer language students a platform where they can exchange their original
theatre productions, get to know peers with a different cultural background
at theatre workshops, and use the German language in an action-oriented and
real context.

For the first time the department of education will offer an one-week summer
school at Goethe Institute in Madrid as a continuing education course for
teachers. At the theatre Clavé in Catalonia there will be the opportunity to
get to know all facets of theatrical work under the guidance of competent
practitioners. The climax of this week is supposed to be the performance of
a musical which will be developed by participants and workshop instructors
alike.

An emphatic word of warning though: an exclusive instrumental under-
standing of theatrical plays as vehicles for the improvement of everyday
communication and expressions or idioms falls short of meaningful and
aesthetic foreign language education. Michael Höfig, a notorious instigator of
theatrical work with young learners of German at the Goethe Institute Madrid,
is the art director of the festival at Volksbühne in Berlin along with Vanessa
Unzula Troya. He emphasizes that working on theatrical performances with
young people who are learning about German theatre as an artistic experience
needs to be taken seriously and should keep its intrinsic aesthetic value: "When
the young people get into the flow of appreciative acting, language development
unfolds automatically."

The editors of *Scenario* and the editors of the *Zeitschrift für Theaterpädagogik*
aim to promote intercultural dialogue in the area of drama and theatre

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[3] "Fremdsprachenunterricht und Neurowissenschaften", Tübingen: 2003, Narr Verlag.
[4] "Schools – Partners of the Future."

pedagogy through closer collaboration between the two journals, including the parallel publication of articles. Please note that this article is a translation of the German language version to be published this year in the *Zeitschrift für Theaterpädagogik*. Translators: Sophia Frank/Susanne Even

Interview

Über
Ästhetisches und Performatives –
SCENARIO-Gespräch mit Hanne Seitz

Hanne Seitz

Das Gespräch wurde am 22.7.2014 in Berlin von Manfred Schewe geführt und kann als mp3-Datei hier heruntergeladen werden.

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