

Dramapädagogik-Tage 2019 / Drama in Education Days 2019

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Pre-Conference Workshop

Sharka Dohnalova & Tomas Andrasik, Masaryk University, Brno (CZ)

Pair teaching - create an immersive experience

Facilitating a structured drama in a team of 2 provides more possibilities for the use of TiR (teacher-in-role). In fact it shows how one teacher can move the action from within the drama while the other facilitates and explains from the leader's position. We will show you how to use this possibility to make drama more immersive and "dramatic" based on the example of a story by Charles Dickens that touches topics such as social awareness and personality development. Discover with us the gifts of being two instead of one in storytelling, facilitation, and in a reflection of the outcomes.

Drama, especially structured drama, has many techniques and conventions that are very useful in ELT for language skills development, like overheard conversation to promote listening skills, hot-seating to promote speaking skills, reading pre-prepared texts to advance the story/action as well as to develop reading skills, and writing in role to explore the characters and their motives and to develop writing. The workshop will show you how to use drama conventions in a structure that helps develop communication, grammar, the aforementioned language skills. It will provide examples of how to adjust these techniques for learners of different language levels, as well as how to explore vocabulary and drill grammar, while remaining within the framework of a story.

Come to our pre-conference session to learn more about this possibility within drama teaching/leading.

Keynote Speakers

Patrice Baldwin

Drama for Learning – why it works and is wonderful!

Starting with the speaker's own mixed, memorable experiences and responses as a language learner, this keynote will consider how teachers can purposefully help or hinder learning generally, (and language learning in particular). The way that dramatic play and then drama, intentionally maximise the use of the senses, provide meaningful contexts for thinking, inter-thinking and talking and meet the neurological needs of the learner will be outlined. The important role of adults in this process also be explained. Kuhl's success criteria for 'Social Classrooms' will be referenced and matched to what drama lessons offer and Drama Strategies will be presented as scaffolding for thinking, inter-thinking and talk.

Patrice Baldwin is Past President of IDEA, the International Drama Theatre and Education Association (2010-2013) and Past Chair of National Drama (UK). She was a Primary Headte-

acher, local government School Improvement Adviser, Inspector (Ofsted), Adviser for the Arts in Schools and for Creative and Cultural Learning. Patrice was Drama Editorial Expert for Rose's proposed national curriculum and founded Drama for Learning and Creativity (D4LC). An education author, her most recent books include, *With Drama in Mind* (2nd edition) and *Inspiring Writing Through Drama* (with Rob John). She was a BBC Education consultant and scriptwriter for radio drama and more recently television. She writes regularly for *Teaching Drama*.

<https://www.patricebaldwin.net/about/>

Drama Blog: www.patricebaldwin.me

Jonothan Neelands

Popular Theatre in Populist Times

The need for a theatre that includes and celebrates the diversity of humanity has never been greater. The rise of nationalism, polarised politics and fear of the other across Europe needs to be challenged through all forms of art. Theatre because it is the most social of art forms, immerses us in the voices and stories of those who are different, it engages us together in making and sharing these stories. Theatre was the first invention of democracy in the western world and as the ideals of democracy fade we need theatre more than ever before.

Biography: I am a National Teaching Fellow, Professor of Creative Education at the Warwick Business School (WBS) and Chair of Drama and Theatre Education at the University of Warwick. In addition to my academic profile, I am an experienced creative workshop leader and drama practitioner, with a national and international reputation for delivering high quality keynotes, executive education and master classes. Recently, I was Director of Study for the Warwick Commission on the Future of Cultural Value and Research Project Director for the Creative Industries Federation. I am Director of Research and Evaluation and Trustee for Coventry UK City of Culture 2021. I believe that theatre and the arts are essential tools for young people to develop their creative, human and leadership potential.

Jonothan is the author of several texts for teachers and students, including *Structuring Drama Work*, *Beginning Drama 11-14*, *Key Shakespeare 1 and 2* and *Advanced Drama and Theatre Studies* and *Improving Your Primary School Through Drama*. Peter O'Connor's *Creating Democratic Citizens through Drama Education: the writings of Jonothan Neelands* is published by Trentham.

Workshops in English

Nicole Berríos-Ortega, University of Warwick (UK)

Using Drama to Develop Students' Response to Literary Texts in a Foreign/Second Language.

Something happens to us when we read stories. We may experience physical changes, emotional reactions, shifts in attitude, etc. Developing this type of responses requires more than just decoding words in a text. Reader-response theory promotes the dynamic interaction between readers and text; the reader makes meaning by bringing their own experiences to the reading process. As Wallace suggests, 'Literary texts have a potential for meaning which can only be realized in the interaction between the text and the reader' (1992:39)

The use of literary texts in the ESL/EFL classroom has gone from being highly regarded in traditional approaches, such as Grammar-Translation, as models for good writing and illustration of grammatical rules, to being disregarded in structural approaches since it was difficult to justify its use in an approach where the focus was on graded vocabulary and structures. In a "post method" era, they have regained their value as a resource for language learning (Duff and Maley, 1990) as they provide genuine samples of styles, registers and because they are open to multiple interpretations.

In what ways can readers' response theory be applied in second/foreign language learners? Drama, like language, involves the skills of expressing meaning through words and actions and creates the opportunity of experiencing language physically, socially and within context.

In this 90 min workshop based on Julio Cortázar's short story *The Continuity of the Parks* (1967), participants will explore the ways in which drama can enhance the development of learners' responses to literature. Drama will be used as the bridge that connects the reader with the text by providing them with the opportunity to 'pry it open' and allowing them direct access to enter, experience and explore the imagined world. (O'Neill & Rogers, 1994).

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Nicole Berríos-Ortega has been a teacher of English as a foreign language in Chile for nine years. In 2018 she obtained her Master's degree in Drama education and English Language Teaching programme at The University of Warwick. She is currently a Drama and ELT PhD Student at the same institution.

Oliver Borowski, Bordeaux (F)

An introduction to the physical theatre workshop in English: 'Just play!'

Play is the fundamental ingredient in theatre and like language learning theatre is essentially sharing and communication. However, English for higher level students is at its best a tool for communication. How can one transform mere communication (recitation) into a higher interpretive potential? For lower level students English remains a constraint or just an exercise. How can one transform this constraint into an instrument of play? Words have a body i.e. a structure and a dynamic and when played they manifest in voice and gesture. If second language students played and searched the dynamic of words, within a theatrical dimension, could they begin to create high quality, poetic and comprehensible theatrical forms i.e. master the language and give it meaning?

In an attempt to create simple and readable theatrical images and texts the workshop looks to demonstrate the reciprocal relationship between theatre making and language learning through positively changing the relationship of the learner to second language acquisition and to help improve self-expression and artistry. This embodied method looks to make the second language a positive constraint towards play and theatrical creation. Furthermore, the workshop looks to explore the body of words (physical text work) i.e. their rhythm, dynamic and to create an awareness of the poetic dimension. The workshop addresses body work, group cohesion, stage presence and voice work, from tragedy to comedy all in the English language.

Oliver Borowski is a South African actor (Jacques Lecoq method) and with the passion for physical theatre combined with the envy of sharing my language and culture, he co-founded with Carole Deborde Théâtre Shake! in Bordeaux in 2009. They present poetic visual theatre performances and play orientated physical theatre workshops in English. Therefore, he works a lot with teachers who adhere to a performative language teaching pedagogy. In 2018 he commenced the Master's program in the performing arts at the University of Bordeaux Montaigne. His research field is looking at body and text. His research supervisor is the professor of linguistics Jean Rémi-Lapaire.

Carmel Davies & Jodie Whitehurst (AUS)

Learning Language Through Song, Movement and Storytelling

Teaching language through song, movement and authentic storytelling (the process of students sharing their own personal stories, rather than stories they are given to work with by the teacher) improves students' confidence, by enabling them to find a voice to connect with a wide audience. A voice to cross language and cultural barriers. It promotes class bonding and gives insights into new cultures and communities.

In this workshop, teachers will be introduced to songs and graded language exercises that help students retain information, as well as improve their literacy, pronunciation, and

grammar skills. We will explore how accompanying movements can also be utilised to embody the learning, energise the class and further increase the retention of new language.

Participants will do hands-on activities that show how to engage students and stimulate classes from beginner through to advanced levels. They will also gain strategies to write songs and scripts (or co-write them with students) that are relevant to students' experiences and learning needs. Video clips of student performances and the process of co-writing a song will be shown in the workshop to illustrate examples of such processes.

In developing a script for storytelling, there is an intense focus on accuracy of language, voice projection and acting skills. The sharing of these stories through performance celebrates the courage, determination and inner strength required to learn a new language and/or begin life in new country.

Be there or be square!!!

Carmel Davies has long taught English to migrants and refugees and trained in Augusto Boal Forum Theatre technique. She has co-written and toured student performances, collaborating with musicians / professional actors to support asylum seekers share their stories. She won a Churchill Fellowship to research ESL / Performance and has written ESL resources.

Jodie Whitehurst is a former secondary drama teacher and keen singer/songwriter, Jodie enjoys using music and drama in her adult migrant English classes in Australia. Having recently received an ISS Institute Fellowship, she is travelling Europe and Canada in July to research the benefits and best practice of teaching languages through drama.

Sharka Dohnalova Masaryk University, Brno (CZ) & Eva Göksel PH Zug (CH)

In the Footsteps of Felix & Regula: Exploring a Swiss Myth

In this workshop we will explore a Swiss myth about the founding of the "Grossmünster" cathedral in Zurich by means of a process drama. Legend has it, that 2 martyrs captured in Roman Turicum (Zurich) played an important role in the history of two of the city's important churches.

Process Drama is one of the more complex techniques in the Drama in Education repertoire, sometimes involving the absence of a script (O'Neill, 1995), and often involving both teacher-in-role and mantle-of-the-expert work. Process dramas often play out over a longer period of time, with some dramas opening up explorative spaces that can last hours or even days. Thus they provide space for embodied forms of teaching and learning in fictional settings. As Piazzoli reminds us: "embodiment in education relates to a kind of learning experience grounded in the mind, senses, body, imagination, reflection and social sphere" (2018, p. 25). Immersed in a process drama, learners have time to explore the

consequences of various actions with a drama and to reflect on the group's actions and choices.

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Beatriz Fernández Díez (& Martín José Fernández Antolín), UEMC Valladolid (ES)

TEACHING ENGLISH THROUGH SPATIAL ELEMENTS IN CORPORAL EXPRESSION

This workshop aims to provide tools to strengthen the process of learning a foreign language through bodily expression and the experience of space. Students are immersed in a storytelling process in a foreign language, where they have to relate to both, spoken and body language. This workshop shares an example of best-practice for scaffolding knowledge related to verb tenses with a grade five class.

A well-known artwork will start off the *mise en scene*, e. g. Edvard Munch's *The Scream* or Michelangelo's *Battle of Cascina*. The classroom will be divided into three areas: one representing the past of the painting, located at the rear of the room; a second one, representing what is going on, in the middle of the room; and a third one, representing what will happen after the action, in the front.

Participants will be divided into three groups, past, present and future. The groups representing the past and the present tenses will be further subdivided into progressive and non-progressive tenses.

- Group A will be assigned the past progressive. They create wavy, spiral, or circular movements either standing or lying on the floor. The effect they create is that of a non-stop action developing in the past. While they are performing these movements, they chant or shout sentences related to the painting in the past progressive.
- Group B will be assigned the simple past. This group "interrupts" the action performed by group A with horizontal linear movements while chanting or shouting actions in the simple past.
- Group C will be assigned the simple present. This group creates vertical linear movements. The effect they create is that of a habitual action developing in the present. While they are performing these movements, they chant or shout actions in the simple present.

- Group D will be assigned the present progressive. This group “interrupt” the habitual action of group C with wavy, circular, or spiral movements while chanting or shouting sentences in the present progressive.
- Group E will be assigned the simple future. This group will make up a “sequel” to the painting. Using the different spatial levels, wavy and linear movements will intermingle. The future simple is to be used.

Beatriz Fernández Díez, PhD, is a teacher of Corporal Expression and Dance at The Faculty of Health Sciences, UEMC, Valladolid, Spain.

Wendy Frost, University of Warwick (UK)

Accessing Language Through Physical Theatre and the Playful Body

The human body communicates much of our understanding of one another through gesture, movement (pedestrian and non-pedestrian) and facial expressions. Non-verbal cues are also imbued in our rhythm, pace, and movement qualities; we only need to look to Constantin Stanislavski and Rudolf Laban to comprehend the extensive exploration around these areas. Our confidence, mood, self-esteem, and a gamut of emotions, are recognised and processed before we even speak. The infamous and problematic research conducted by Mehrabian in 1967 prioritised the non-verbal over the verbal and language, placing the emphasis back onto the body (Thompson, 2011). Mirror neurons are acknowledged widely in neuroscience, and kinaesthetic empathy permeates dance practice. The body is the primary tool for human communication.

Physical Theatre practices in the 70/80s aimed to usurp the emphasis placed on language and dialogue, often driven by the literary canon; instead embracing the somatic. This practice emerged ‘to confront the continuing hegemony of a theatre defined by its literary and verbal dimension’ (Murray and Keefe, 2007, p.6) placing the emphasis back onto the body (usually non-verbal) as the primary theatrical vehicle. Jacques Lecoq believed that our expression comes from play, where our imagination is at its strongest when we let go and trust our bodies ‘Through teaching I have discovered that the body knows things about which the mind is ignorant’ (Lecoq, 2000, p. 9).

The development of language can come naturally from playful games and drama, and Physical Theatre companies and practices often allow the word to come from the body; utterances naturally emerge when communication has a focus on the somatic or kinaesthetic. This workshop will use Physical Theatre techniques and play, to access and build language skills and verbalisation.

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Wendy Frost is a Physical Theatre specialist, Doctoral researcher, and Drama Subject Lead at the Centre for Teacher Education at the University of Warwick. She has worked with a variety of companies including Frantic Assembly and Shared Experience, and is currently a workshop leader for Splendid Productions. Her influences include Lecoq, Grotowski, Gecko, Theatre de Complicite, Berkoff and DV8.

Stefanie Giebert, HTWG Konstanz (D)

A lot of 'Ooops' and many open questions - a teacher's failures and successes at integrating drama elements in a compulsory language class (Workshop/Talk)

In this workshop (which can be **bilingual** English/German if participants wish) I want to look back at my teaching experience of the last two years and invite participants to explore concrete teaching situations where I used drama activities in my compulsory B2/C1 German as a foreign language classes. (The situations are transferrable to other languages and levels). While one main objective of this conference is to discuss the potentials and successes of drama in language teaching – and rightly so – I would like to discuss both: teaching moments that I consider a success (e.g. in terms of student engagement, language production, apparent learning) but also those that seemed a failure and what could be learned from these.

The drama activities had different objectives – improving oral performance, revising grammar and vocabulary, reinforcing understanding of longer non-fictional texts, but mostly the focus was on grammar and vocabulary, thus, language accuracy. Failures I would like to explore and discuss with the participants are therefore: the teacher's role in error correction in a drama grammar lesson and the question of how to integrate activities into a teaching sequence to improve vocabulary and grammar learning (and the open question of how this could be measured). But I would also like to look at students' lack of engagement and creativity during drama activities and problems with group work and what a teacher could do to prevent or alleviate these difficulties.

Borrowing methods from theatre, in this workshop participants are going to role-play in-class situations and the audience will be invited to suggest and act out alternative endings to these 'teaching stories'. I will also share my own 'revised versions' that I have tried out over several semesters and discuss how sometimes small tweaks or a different framing/embedding of the drama element within a whole teaching sequence seemed to make the activity more effective or at least enabled me to – in Beckett's words – "try again, fail again, fail better", as this is still very much a work in progress.

Stefanie Giebert teaches German as a foreign language and English as a foreign language at Konstanz University of Applied Sciences. She founded and ran the "Business English

Theatre” at Reutlingen University for six years before coming to Konstanz. She co-organises the annual bilingual “Drama in Education Days”, with a focus on foreign language teaching and drama: www.dramapaedagogik.de

Nicole Küpfer, Zürich (CH)

Visualize, Experiment, Interpret – A Drama Approach To Poetry

This workshop is an introduction to – or a refresher of – drama techniques as established by Jonothan Neelands, Cecily O’Neill, Patrice Baldwin and other leading drama practitioners. Jonothan and Patrice having been my teachers in my initial years of using drama in education back in the 1990s, I have since then supplemented my drama teaching with elements of improvisational theatre and voice work. In our workshop, we will experience the creative potential of literary analysis by exploring the central themes and characters in contemporary poems.

A drama approach to literary interpretation fosters visual, physical and emotional learning and encourages close reading. Language learning is embedded in a natural communicative context. Students use social skills while developing small group presentations and giving feedback. We will do practical work only. Be prepared for a lot of physical activity; wear comfortable clothes and flat shoes. The workshop is suitable for teachers of English at Gymnasium or for teachers of adult classes (level B1-C1).

Nicole Küpfer: lic. phil I English and German, MA drama in education, CAS speech and voice training; English and drama teacher at Gymnasium Wetzikon; freelance drama advisor (www.drama-in-education.ch), improv player.

Ding Li, THEART Drama Centre, Beijing (CHN)

Adapting drama activities to foster learners’ language development

In this 90-minute workshop, the facilitator will work with the participants on the text *The Green Children*, and demonstrate how, in a language-oriented drama classroom, drama activities can be adapted to foster learners’ language development in a variety of aspects. Issues pertaining to the practice of applying drama in a language-oriented classroom will be addressed while carrying out the scheme, in particular, how to strike a balance between drama activities and language objectives.

The story of the green children is fundamentally a tale about exile and displacement. It depicts an encounter between two different cultures and tackles the meaning of “home” and “identity” for individuals caught in this encounter; such themes are, of course, increasingly pertinent to our times. The text chosen is a retelling of this British folk tale by Kevin Crossley-Holland, whose narrative approach and distinctive language style make it appropriate both as a rich drama stimulus and as language learning material.

The target learners are children of 8 years old and above, with intermediate level of English. Drama activities, such as exploring the space, tableau, hot-seating, web of rumour, choral chanting and other strategies will be adopted to engage learners cognitively and kinaesthetically. In creating the drama world together, learners will be scaffolded into story-based language tasks, and develop skills such as close reading, use of descriptive and persuasive language, public speaking, and the writing of short scripts.

Li Ding is Director of Drama & English in THEART Drama Centre, Beijing, China; MA in Drama Education and English Language Teaching from The University of Warwick (Distinction). Publications:

A Reflective Case Study on Effective English Speaking through Process Drama, The Journal of Drama and Theatre Education in Asia, Vol 7, No 1 (2017).

Books translated:

Tides - The Science and Spirit of the Ocean. (2018)

A History of Children's Books in 100 Books. (2019)

Nadine Saxinger, ALU Freiburg (D)

Bewegte Aussprache - teaching pronunciation and intonation through drama

It is common sense that correct pronunciation and intonation is elementary for communication, not only to be understood as a language speaker but also to be able to convey the intentional meaning of words to the listener. Since the 1970s and 1980s, the main goal for language learners has been to acquire communicative competence. Nevertheless, pronunciation and intonation teaching has a low priority in the language classroom. Among teachers there are enough reasons for this: too little time, lack of interesting, tiring and demotivating textbook exercises etc.

In order to achieve good communication skills and avoid communication problems in the foreign language, the learner needs to acquire accurate pronunciation and moreover has to become sensitive for intonation since problems with accent, rhythm, or melody, can lead to misunderstandings in communication.

Drama methods provide a more integrated and fun pronunciation and intonation practice in language classes. It gives learners the opportunity to train clear pronunciation while communicating in a playful interactive way and creating a space to become confident speakers. Nevertheless, drama techniques emphasize body movement, which finally facilitates successful pronunciation and intonation in the foreign language.

In this bilingual workshop we will explore the world of pronunciation and intonation in both target languages, English and German. We will find out how to teach phonetics exercises of language textbooks in a vivid, moving and playful way by using elements of theatrical

speech training and the use of our bodies. And finally, we will play with misunderstandings in order to understand.

workshop language: English & German

Nadine Saxinger arbeitet als Dramapädagogin und lehrt am Englischen Seminar der Albert-Ludwigs-Universität Freiburg. Als ausgebildete Theaterpädagogin und Fremdsprachenlehrerin ist sie für das Goethe-Institut weltweit tätig und gibt Fortbildungen für DaF-Lehrkräfte zum Thema "Sprachen lehren durch Theater". Ihr Bestreben ist die Integration der Dramapädagogik in das Lehramtsstudium. www.spracheundtheater.de

Talks in English

Luke Alder, University of Kent (UK)

Collaborative Language Learning through Drama (Talk/Workshop)

Within a language teaching context, Oxford (1997) proposes three distinct strands of group or collective communication: cooperative learning, collaborative learning and interaction. This paper will focus primarily on the use of collaborative learning within a drama-based language learning classroom.

Based on my own experience as a KS2 (7-11yo) English as an Additional Language (EAL) teacher, this lecture and workshop will explore social-constructivist themes such as 'scaffolding', 'Zones of Proximal Development (ZPD)' and 'the role of the teacher' through practical lesson examples. The importance of creative peer-to-peer talk, problem solving, and the notion of learning as an inherently social act, will be discussed in reference to academic understanding and our own personal experiences.

When a young language learner is engaged in a collaborative project with their peers, a shared learning environment is created in which interactions allow for qualitatively different perspectives to build upon thoughts experienced by the individual. This collaborative decision-making process provides opportunities for shared thinking and expressive language usage more akin to real-world socio-cultural exchanges. Drama provides one such learning environment, which incorporates the cooperative and collaborative socio-cultural skills required, with the addition of expressive language use, creativity, problem-solving, and often triggers further discussion and debate.

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Luke Alder is a CHASE funded PhD Candidate at the University of Kent, UK. His research is focused on drama pedagogies and their use in English as an Additional Language (EAL)

learning. Luke's background is both as a performance artist and as a language teacher, working across Asia and Europe.

Simona Floare Bora, University of Essex (UK)

Exploring L2 Spontaneous and Authentic Speaking Opportunities through Drama-based Approaches

Helping L2 learners to enhance their oral skills is vitally important for successful communication and pedagogical approaches are often seen as challenging when offering learners chances to successfully develop them particularly in an Italian high-school context. Effective language learning requires opportunities for authentic verbal interaction which allow learners to produce language on the spot. Despite the growing recognition of drama as a tool for enhancing opportunities for speaking in a foreign language classroom (L2) (Kao and O'Neill 1998; Miccoli 2003; Gill 2013; Giebert 2014; Galante and Thomson 2016), there is little evidence to suggest that its use is commonplace especially when implemented in a rather rigid mandatory curriculum. This paper shares the experiences of a class of 10 final-year high-school Italian learners who learned English using theatre plays both as texts combined with drama games (text-based approach) and as a full-scale performance (performance-based approach) within their L2 compulsory lessons. The mixed-method study was implemented longitudinally over 20 weeks, equally divided between the two approaches, aiming to create a dynamic learning environment which enables students to communicate within a safe open space. A semi-structured questionnaire, follow-up interviews, and researcher's field notes were used in order to gain insights into learners' perceptions regarding the two types of approaches in terms of level of control over the language, the extent to which learners were able to communicate, and their feelings of language spontaneity. Findings encourage the use of drama within a mandatory program for maximizing L2 authentic speaking opportunities. Implications for research and language teaching will be discussed.

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Simona Floare Bora is an Italian Teacher at the University of Essex (UK) where she had previously taught TEFL and EAP. She also teaches English in various schools in Bozen (Italy). She holds her PhD from Essex. Her research interests include EAP/ESP, Second Language Acquisition, Drama and Literature in Foreign Language Teaching and Learning.

Serena Cecco, Ca Foscari University (I)

Interpret – AZIONE: improvisation theatre to improve interpreters' skills

This presentation explores the potential of improvisation theatre applied to interpreting studies. There are many similarities between interpreting and improvisation: performance in front of an audience, public speaking ability, nonverbal and paraverbal communication, concentration and split attention, problem solving skills, ability to respond quickly and creatively, teamwork, and many more.

Fear of public speaking and anxiety connected to performance and judgement are particularly challenging issues in young interpreter trainees (see for example Bale 2016, Fernández Sanchez et al. 2012, Kadrić 2011, Cho and Roger 2010, Bendazzoli 2009, Jiménez Ivar and Pinazo Calatayud 2001, Riccardi et al. 1998). A small-scale workshop adopting improvisation techniques was therefore held by a professional improviser with interpreter trainees at the Advanced School for Language Mediation of Ciels University, Campus Padua, Italy. This workshop revealed the great potential of improvisation in helping students to feel more empowered and become aware of their skills. The approach, design, feedback from the students and critical issues have been described in Cecco and Masiero (forthcoming). It also provided the basis for developing a larger and more structured workshop designed in cooperation with a professional improviser and a professional interpreter as well as a lecturer in interpreting, targeted at interpreter trainees (English-Italian). This newly designed workshop was carried out at the Advanced School for Language Mediation of Ciels Milano, Italy, in January 2019, and it will be illustrated here: the approach, design and breakdown of activities (Cecco 2019).

The preliminary results gathered at the workshop will be analysed, together with personal reflections on the combination of these two similar workshops and feedback from the participants. The benefits of using improvisation techniques will be highlighted together with the difficulties and challenges that have emerged. Finally, a preliminary attempt at developing a workshop targeted at interpreter students will be discussed.

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Serena Cecco is interpreter and translator, language consultant and language trainer for private companies. She has been professor of Interpreting and Translation since 2006: she teaches consecutive and simultaneous interpreting (English-Italian) at Advanced School for Language Mediation of Ciels University, and dialogue interpreting (English-Italian) at Ca Foscari University, Campus Treviso. She is developing the workshop *Interpret – AZIONE* in cooperation with a professional improviser to explore innovative methods to train interpreters. She has been an amateur improviser since 2010.

Modesto Corderi (& Pilar Garcia Mayo), University of the Basque Country (ES)

**The impact of performative teaching in oral skills in
a Chinese as a foreign language classroom**

Although the number of Chinese language students in the world has dramatically increased in the past ten years, there are few research studies examining language instruction specifi-

cally aimed at improving cognitive skills in the Chinese classroom and none using quantitative research methods. This study followed Galante (2017) and Derwing et al.'s (2004) methodology for examining oral fluency by considering variation of fluency across tasks and the use of untrained native Chinese speaker raters to assess speech samples for fluency, comprehensibility, and accentedness. A similar methodology had been used in previous studies (Derwing et al., 2004, 2008; Munro et al., 2006).

The researchers investigated how performative teaching techniques adapted from drama can positively impact L2 fluency, comprehensibility, and accentedness— three frequently discussed dimensions of L2 speech.

Following a pretest–posttest design with four different tasks (first person picture description, third person picture description, monologue and improvised role-play dialogue), the researchers obtained speech samples from a total of 16 learners of Chinese from Spain at the Official Language School in the city of Vigo, Spain. The control group of 8 students received 4 months of instruction in a traditional communicative Chinese classroom in the same school in 2017. The experimental group of 8 students took part in a 4-month drama-based Chinese language program in 2018. Both groups were tested before and after participation in each program. Seventy-five untrained native Chinese speakers /raters using their cellphones and online forms integrated with Google Drive evaluated randomized recorded L2 speech samples and provided impressionistic scalar judgments of fluency, comprehensibility, and accentedness.

The development of oral skills of both groups was compared. All ratings were pooled, and mean ratings for each speaker on the four tasks were computed for fluency, comprehensibility, and accent. After gathering the mean ratings for each speech sample, repeated-measures analysis of variance (ANOVA) tests were carried out.

Results indicate that drama-based instruction can lead to significantly larger gains in L2 Chinese oral fluency and comprehensibility relative to more traditional communicative Chinese instruction; accentedness scores also appear to be impacted.

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Modesto Corderi Novoa is currently the head of the Chinese Department at EOI Official Language School at the Regional Government of Xunta de Galicia Ourense in Spain. He is also a PhD candidate at the University of the Basque Country UPV EHU, Spain. He obtained his BA with honors in Chinese Philology at Beijing Language and Culture University in China (2011). He also holds Master of Teaching Chinese to Speakers of Other Languages MTCSOL at Beijing Language and Culture University in China (2015) and an MA in Education Training for Professional, Secondary and Language Teachers from the International University of Valencia (VIU) (2017). Modesto worked as a Chinese teacher at Tsinghua University in Beijing (2015), as a Spanish teacher at The George Washington University in Washington D.C. (2015), at Instituto Cervantes de Pekín (2007-2012) and at several universities, high schools and corporations in China. He was awarded Fundación Pedro Barrié de la Maza and Confucius Institute scholarships.

Eucharia Donnery, Shonan Institute of Technology (JP)

Increasing Intercultural Communicative Competence (ICC) through Computer Assisted Language Learning (CALL) and Drama-based Pedagogies: Meeting the Needs of Japanese University Students

When it comes to English at university level in Japan, many students have been traumatized by the compulsory educational system, and the idea of further study is anathema to most. However, in the field of computer sciences, there is a very real need for graduates to be able to program, code, as well as communicate socially THROUGH English. By combining Computer Assisted Language Learning (CALL) and drama-based pedagogies, the linguistic and social needs of shyer students in particular can be addressed. In addition, students can take ownership over their own learning journeys, and develop intercultural communicative competencies (ICC). This presentation describes how Japanese computer science major university students used CALL in combination with drama techniques to utilize pre-existing, but dormant, English skills and develop ICC both socially and in English.

In the 21st century, the importance of Intercultural Communicative Competence (ICC) at the university level is not an abstract future concept, but a very real need for Japanese graduates entering the employment market as Japanese businesses expand and outsource to South-East Asia. Many companies outsource internationally, and have found that many employees are reluctant to be relocated abroad. Therefore, graduates who can clearly demonstrate self-efficacy within in Byram's five ICC areas of attitude, knowledge, skills of interpretation and relating, skills of discovery, and education have quantifiable appeal for employers. For the latter, companies actively seek out students interested in global affairs, who can understand and deal with non-Japanese on equal footing, and who show flexibility in critical thinking skills. By prospective employees actively demonstrating ICC, it gives evidence that they are willing to be cultural bridges between different cultures.

Within the Department of Applied Computer Sciences at Shonan Institute of Technology (SIT), Japan, many students exhibit social anxiety-related difficulties in communication, even in Japanese. Therefore, to support the students' journey in self-confident articulation, there is a deep commitment to developing learner autonomy and self-efficacy through the Team Project Learning (TPL) program. In this, students work together to create, design, and produce a quantifiable body of work in the course of a year, which is then written up and presented to the department in Japanese or English. Each TPL works in groups to conduct research in a field that the chosen professor is qualified to oversee. This presentation describes my 2018 year-long TPL program, in which the students devised a program that combined Computer Assisted Language Learning (CALL) with process drama with some very interesting and quantifiable results.

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Eucharia Donnery currently works as a drama practitioner and computer-assisted language learning (CALL) lecturer in the Department of Applied Computer Sciences, Shonan Institute of Technology, Japan. She applies process drama pedagogies to help students improve Intercultural Communicative Competence (ICC), as well as to understand theories of SLA.

Katrin Geneuss & Janika Hilgers, LMU München (D)

“Wir sprechen viele Sprachen – We speak many languages” - STAR (Student Activating Roleplaying Game) in second language acquisition

Promoting German through acting - this is the aim of the STAR project of the Ludwig-Maximilians-University Munich. STAR stands for Student Activating Roleplaying Game and is a holistic drama-tool in which all participants get a character and simultaneously create a plot. Since no audience is present, a safe environment invites students to try out new patterns of behavior and speak as they would not do otherwise. STAR derives from the leisure activity LARP (Live Action Role Playing Game), but focuses on curricular teaching aims and learning goals.

In regular German lessons in Bavarian schools, the STAR project has proven to enhance motivation and to raise confidence and self-esteem in learners. In spring 2019, we tested the method with children studying German as a second language. The game "King/ König" was designed with the main aim of showing appreciation of the learner's multiple first languages. This goal developed from the fact that more often than not, language lessons focus on the performance in the target language, and students with German as a foreign language can experience deficits and a lack of acceptance of their first languages. The consequence may be a negative impact on their second language acquisition and maybe even on their self-esteem.

Therefore, all first languages present in the classroom are equally used in the game, and linguistic diversity is presented as an advantage and opportunity. The learners act as experts in their first languages and discover similarities between different languages that can help to expand their knowledge of German. The role play "King" was conducted in several groups. All runs were monitored to evaluate whether individual appreciation of first languages was taking place and whether second language acquisition could be affected positively.

In our talk, we will give insight into the concept of our teaching-tool STAR. Further, the results of the interviews with students and teachers will be presented. We will show photos of how we conducted "King", and will discuss difficulties and potentials of the method.

Janika Hilgers is studying German as a foreign language at Ludwig-Maximilians-University Munich. Since February 2017, she is a member of the STAR project (Student Activating Roleplaying Game). Her research focuses the use of role-playing games in groups with children who acquire German as a second language.

Katrin Geneuss, Ph.D., is a research associate at the LMU at the Department of German for Teacher Education. In her research and teaching, she focuses on promoting first and second languages through drama.

Eva Göksel, PH Zug (CH)

Teaching with Heart, Body, and Mind: A Case Study of the Potential of Drama-Based Pedagogies in Teacher Education

How can Drama in Education (DiE) contribute to student teacher professional development in the Swiss context? This talk describes a dissertation project following a small group of primary school student teachers over 2 years, as they explore the potential and challenges of teaching and learning through basic drama conventions and improvisation techniques. The qualitative research methods used include videography and narrative inquiry. Via journal entries, stimulated recall, and narrative interviews, the student teachers reflect on their initial DiE training, which they received from a drama specialist, as well as on their teaching experiences with drama-based pedagogies across the curriculum, in their practicums. This qualitative study aims to examine the professional development of four Swiss student teachers as they reflect upon, and experiment with, drama-based pedagogies in theory and practice.

Eva Göksel is a research assistant at the University of Teacher Education Zug and a PhD candidate at the University of Zurich, focusing on Drama in Education in teacher education. She coordinates the ETAS Drama and Literature Special Interest Group and she co-organises the annual bilingual “Drama in Education Days”, with a focus on foreign language teaching and drama: www.dramapaedagogik.de, Twitter handle: @Eva4Drama

Alison Koushki, American University of Kuwait (KWT)

Staging Pride and Prejudice: Integrating Language and Life Skills for Foundation English Learners (Talk/Workshop)

This presentation details how a second under-utilized approach in language education, drama, can be enlisted to mine the riches of literature. Adding the benefits of project-based learning to the combined strengths of literature and drama creates a pedagogical triangle with the potential to transcend time and space and transform actors and audience (Boudreault, 2010). Through learner-driven class and stage improvisations, English language learners and educators create and direct meaningful scenes together while engaging in dynamic language practice (Royka, 2002). Multiple intelligences (Healy, 2004) deploy as learners choose project roles: script, acting, backstage, costumes, make-up, sound and lights, reporter, advertising, usher, historian, and stage managing. By enacting literature, English learners flex all four language skills while exploring “Seven Cs” life skills: creativity, collaboration, communication, critical thinking, compromise, commitment, and confidence

(Koushki, 2017). Experiencing literature by acting it for an audience humanizes characters and cultures, thereby deepening the impact of taking a script from page to stage

Performance footage excerpts will show how two classes of foundation learners in Kuwait embraced the simplified novel *Pride and Prejudice*, adapted a script, and staged scenes from the story for an audience of parents, teachers, and classmates. The students chose their preferred task from script writing, to acting to backstage, costumes, make-up, sound and lights, reporting, advertising, ushering, log-keeping, and stage managing, while working as a team. Unstructured interviews in which students were asked to evaluate their experience were conducted following the performance. Excerpts from the student interviews will be presented. For active engagement, attendees working in small groups will explore ways to stage a short passage from the novel. Participants will depart inspired to try this whole person, whole language, integrated skills method, and equipped with the presenter's original materials to do so.

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Wendy K. Mages, Mercy College (USA)

An Innovative Training Paradigm for Teachers of English as a Foreign Language: The Benefits and Challenges of Educational Drama and Theatre

This research, conducted as part of a Fulbright Fellowship, investigates the use of educational drama and theatre in an Austrian teacher-preparation program for teachers-in-training who plan to teach English to Austrian school children. This research focuses on an innovative curriculum that integrates training in educational drama and theatre into teacher-preparation coursework. The curriculum combines the study of English-language literature, specifically the study and analysis of a young adult novel, with the affordances of educational drama and theatre to foster fluency and proficiency in English. It also enhances the teacher candidates' abilities to use drama and theatre pedagogy to create dynamic English-language instruction for their Austrian pupils. This program culminates with the teacher candidates presenting a theatrical performance based on their work.

This mixed-methods study investigates how the teachers-in-training responded to the process of creating and performing a play, as well as their perceptions of its benefits and challenges. Observations were conducted of the plays developed and performed by two cohorts of Austrian teachers-in-training who participated in the program. Observations were also conducted of the second cohort's process developing a script based on a young adult novel, as well as their process of producing and performing the play for middle-school

and adult audiences. In addition, a survey of participants' perceptions of the program was conducted.

The teachers-in-training found the program challenging and most of those who responded to the survey reported that participating in drama and theatre enhanced their English language skills, created social cohesion, and taught them new and useful teaching strategies and techniques. They also thought the skills they learned would be beneficial in their work teaching school-aged Austrian English-language learners.

Wendy K. Mages, an Associate Professor at Mercy College, earned a master's and doctorate in Human Development and Psychology from the Harvard Graduate School of Education and a master's in Theatre from Northwestern University. Her research focuses on the effect of drama and theatre on language, cognitive, and social development.

Jenna Nilson, Arizona State University (USA)

Outcomes of Using Drama-Based Pedagogy in Foreign and Second Language Classes in Schools and Universities: A Meta-Study

This research paper synthesizes the results of fourteen previous studies published within the last fifteen years in order to identify and describe the outcomes of using drama-based pedagogy in foreign language classrooms within schools and universities. These studies include research from multiple different countries in teaching English, German, Korean, and Italian as foreign or second languages. I employ a quantitative methodology using a meta-analysis for conducting my research. First, I define and describe the drama practices used in the various studies in order to provide a comprehensive and uniform understanding of the pedagogies by which the learners achieve the outcomes. Then, I qualify the outcomes that I am examining within the studies, and analyze and synthesize the outcomes according to the qualifications. Finally, I summarize the list of outcomes. I argue that recent studies highlight increased learner motivation and self-confidence through the use of drama-based pedagogy. Although studies also indicate the reduction in learners' anxiety, some research offers contradictory data, necessitating further investigation. Moreover, studies point to the positive impact on intercultural understanding, but this outcome needs additional analysis and studies focusing specifically on drama's influence on intercultural learning in the language classroom. Not only does my research benefit the community of researchers looking at drama-based pedagogy, my meta-study also helps foreign language teachers and curriculum developers to integrate drama into their classroom, and to promote further study in what contemporary teaching and dramatic methods are most effective in promoting the outcomes' achievement. And, by pointing to the specific outcomes of implementing drama-based pedagogy in the classroom, and identifying how these outcomes complement current educational practices, my research helps to foster an understanding of where the field of drama and foreign and second language acquisition currently stands.

Jenna Nilson is currently a Masters in Fine Arts candidate in the Theatre for Youth program at Arizona State University. After receiving her Bachelor's degree in Theatre and International Studies from the University of California, San Diego, she lived in Madrid, Spain for two years where she taught both English and Theatre.

Virginie Privas-Bréauté, Université de Lorraine, Nancy (F)

Drama activities to support oral communication and interaction in English in French higher education: still a long way to go...

Drama games have been experimentally used in language classes since the 1970s, with notably the pioneer work of Maley and Duff in Great-Britain. This is how the didactic value of drama in classes has been highlighted, first in primary schools, then in secondary schools and now in higher education. In parallel, the recent research in neurosciences has been of great use when it has come to find some scientific framework for such experiments. In this respect, the paradigm of enaction (Varela 1993, 1996; Aden 2012, 2017) falling within the theories of embodied cognition has proved to give strong credibility to language learning through drama. As an English teacher in a French university, I have thus offered my students many opportunities to practice their oral communication and interaction through role-plays followed by drama activities. I have then collected and studied the representations they have of the didactic value of drama in language classes when it has to do with improving and consolidating their linguistic oral abilities in English. For this presentation, I will particularly examine the results of post-graduate English students' questionnaires to demonstrate that drama activities need to be implemented far earlier than higher education in the French schooling system.

Virginie Privas-Bréauté is a lecturer at the University of Lorraine, France in English learning/teaching. After studying the didactic value of drama in Northern Irish contemporary plays (*Immersion dans le conflit nord-irlandais : Le théâtre didactique de Stewart Parker et Anne Devlin*, Editions Persée, 2018), she has introduced drama activities in her English classes from primary schools to higher education to illustrate the development of competences along an enactive paradigm (« Le jeu et les techniques dramatiques en classe de langue : Un levier pour la co-construction des compétences professionnelles », *Mélanges CRAPEL* n° 38/2).

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Aspasia Simpsi, University of Warwick (UK)

The impact of drama as a learning and performing medium on heritage language and heritage culture: The case of a Greek community school in London

This focus of this presentation is on the potential impact of drama on heritage language development within the context of a Greek community school in London. The rationale of the study is related to the students' limited heritage language linguistic competence and the prevailing use of drama as a performing medium. Embarking from that point, I explore a new approach to drama where drama techniques and performances are related to heritage language learning aims and heritage culture development.

In this view, I address the following research questions:

- How do teachers, parents and students perceive the role of the Greek community school in reference to Heritage Language and Heritage Culture?
- What is the place and role of drama within the context of the Greek community school?
- Could drama foster Heritage Language and Heritage Culture within the Greek community school and, if so, in what ways?

This project focuses on two main areas: community education and drama in education. The former has been described as an under-researched area (Lytra & Martin, 2010: xi) and drama as a research area lacks consistency and rigorous standards (Mages, 2008: 143). As a combined area it raises great challenges and questions. That means that this research could open new insights into community education through the use of drama.

Another innovative aspect of this project is the drama approach that is introduced within the specific context. Drama has been identified in the literature either as a performing medium (Hornbrook, 1991) or as a learning medium (Heathcote, 1978). Within Greek community schools, the use of drama is strictly orientated towards the performance. What is introduced through this research is a combined approach in which the final product is not restricted to the performance. Instead, I explore drama practices that could possibly foster the heritage language learning process by combining language-teaching practices prior to the drama performance. Thus, the final product might not be limited to a theatre performance, but it might incorporate a heritage language learning process.

Dr. Aspasia Simpsi holds a PhD from the University of Warwick, supervised by Prof. Jonathan Neelands. She has a long-year working experience as a primary and community school teacher. Her main interest is in drama as a learning medium within second-language learning contexts. Her thesis focused on how students negotiate aspects of ethno-cultural identity while engaged in National Celebration theatre performances within the context of a Greek community school in London.

Vorträge auf Deutsch

Nathalie Fratini, Bildungsministerium Luxemburg (LUX)

(Fremd)Sprachenvermittlung im Fachunterricht in der Berufsausbildung durch den Einsatz von Dramapädagogik

Berufsschüler/-innen in Luxemburg werden ab dem Eintritt in die Arbeitswelt mit der Situation konfrontiert, dass Mitarbeiter/-innen, Kund/-innen oder Patient/innen mehrsprachig sind. Die jungen Menschen haben bis dahin mehrere Jahre lang Deutsch, Französisch und teilweise auch Englisch gelernt, aber hier müssen sie zum ersten Mal ihre Sprachkenntnisse in berufsbezogenen Situationen anwenden.

Dies fällt vielen Schüler/-innen schwer und so ist der Wunsch verständlich, die (Fremd)Sprachkenntnisse zu stärken, vor allem mit dem Augenmerk auf die mündliche Kommunikationsfähigkeit.

Hier können vor allem die Lehrenden im Fachunterricht Lernansätze schaffen, wenn sie einen sprachsensiblen Unterricht anbieten und durch den Einsatz von Dramapädagogik Situationen schaffen, in denen die Lernenden ihre Sprachkompetenzen erweitern können.

Oftmals herrscht aber eine gewisse Skepsis, sowohl bei den Lehrenden wie den Lernenden, in der Berufsausbildung in Bezug auf künstlerische Unterrichtsmethoden. So möchte ich der Frage nachgehen, wie performative Angebote konzipiert sein müssen, um in berufsbildenden Klassen Anklang zu finden und den Lernenden eine reelle Hilfestellung bei der Weiterentwicklung ihrer Sprachkompetenzen zu sein.

In diesem Kontext spielt auch die Aus- und Weiterbildung der Lehrenden eine wichtige Rolle und es stellt sich die Frage, welchen Stellenwert die Dramapädagogik im Referendariat für Berufsschullehrer einnehmen sollte? Wenn die Lehrenden für den Einsatz von dramapädagogischen Unterrichtsmethoden sensibilisiert werden, erhöht sich die Chance, dass sie sich bereit fühlen diese auch einzusetzen. In meinem Vortrag möchte ich aufzeigen, wie ein solches Angebot aussehen könnte und erste Erfahrungen vorstellen.

Nathalie Fratini, geb. 1982 in Luxemburg, ist Theaterwissenschaftlerin mit Schwerpunkt Theaterpädagogik, kulturelle Bildung und performatives Lernen. Mitarbeiterin im Bildungsministerium in Luxemburg und Lehrtätigkeit in der Lehrer/innenbildung. Freie Mitarbeit an der Universität Wien und der Hochschule Mannheim. Aktuelles Forschungsprojekt zum Thema performatives Lernen in der Berufsausbildung.

Alexandra Hensel, Universität Göttingen (D)

Performativ-ästhetischer Fremdsprachenunterricht: Was macht einen performativ-ästhetisch gestalteten Fremdsprachenunterricht aus und was kann er bewirken?

Diesen selbst konzipierten und durchgeführten Kurs, der bereits seit 2008 an der Universität Göttingen am Lektorat Deutsch als Fremdsprache (DaF) stattfindet, kennzeichnet, anknüpfend an eine aktuell diskutierte performative Lehr- und Lernkultur, eine künstlerisch akzentuierte Handlungsorientierung, wobei die Kunstform Theater zentral ist. Basierend auf einem dynamischen, recht eigenständigen und kooperativ-interaktiven Gestaltungsprozess, erfolgt eine komplexe künstlerische und produktorientierte Auseinandersetzung mit Text und Sprache. Diese pointiert neben der Körperlichkeit auch die Vorstellungskraft, symbolhafte Ausdrucksformen bzw. den Umgang mit ästhetischen Zeichen und symbolischen Formen sowie verschiedene Darstellungsvarianten und deren Reflexion. Am Ende des Kurses wird nach einer gemeinsamen Inszenierungsphase, die vor allem einen rhythmischen und damit ansteckenden Szenen-Verlauf für alle Beteiligten anstrebt, um damit eine ästhetische Wirkungskraft zu erzeugen, eine öffentliche und selbst entwickelte Abschlussaufführung präsentiert.

Fremdsprachenunterricht kann auf diese Weise zu einem Ereignis werden: Gemeinsam mit der Lehrkraft als Begleiter/in und eine Art Coach, kann Unterricht erlebt und so Inhalt entwickelt und nicht nur vermittelt werden. Sprachlernprozesse, hinsichtlich Sprachbewusstheit, Sprechbereitschaft sowie -kompetenz und eine damit einhergehende Persönlichkeits-

entwicklung, die u.a. Selbstständigkeit, Selbstreflexivität, Selbstbewusstsein, Offenheit und Flexibilität impliziert, können aufgrund dieser Unterrichtspraxis äußerst begünstigt werden.

Wie konkret solch eine künstlerische Unterrichtspraxis aussieht und welche Herausforderungen auszumachen sind, soll in einem Vortrag und anschließendem Gespräch (kurz) vorgestellt und diskutiert werden.

Alexandra Hensel: Studium der Kulturwissenschaften und ästhetischen Praxis mit Schwerpunkt 'Theater' in Hildesheim (1996-2002); 2002 - 07 diverse Tätigkeiten für Theater- und Tanz-Festivals sowie DaF-Unterricht an einer Sprachschule in Madrid; anschließend am Lehrstuhl Deutsch als Fremdsprache der Georg-August-Universität Göttingen - seit April 2014 Promotion zum Thema 'Fremdsprachenunterricht als Ereignis – zur Fundierung einer performativ-ästhetischen Praxis'.

Andreas Wirag, Universität Göttingen (D)

Der Einfluss der Dramapädagogik auf die Persönlichkeitsentwicklung – Eine empirische Studie der Wirkungszusammenhänge

Der Beitrag stellt eine laufende Studie zum Einfluss dramapädagogischer Arbeit auf die Persönlichkeitsentwicklung der Teilnehmer/innen vor. Die im Rahmen des Forschungsfonds Kulturelle Bildung geförderte Studie (Arbeitstitel: „Bühne frei: Schulische Bildungsangebote im Bereich Darstellendes Spiel und ihre Wirkung auf die Persönlichkeitsentwicklung“) untersucht unter der Leitung von Prof. Dr. Carola Surkamp den Einfluss bzw. die Wirkung des Theaterspielens auf die Persönlichkeit von Schüler/innen, die eine englischsprachige Theater-AG besuchen.

Der aktuelle Forschungsstand im Bereich der Transferforschung legt nahe, dass das Theaterspielen in der Lage ist, eine Reihe an sozialen (z.B. Toleranz), attitudinalen (z.B. Motivation) und sozio-emotionalen (z.B. Empathie) Persönlichkeitseigenschaften zu fördern (z.B. DICE 2010; Domkowsky 2011; Rittelmeyer 2013, 2016). Bisherige Studien beziehen sich dabei jedoch auf theaterpädagogische Angebote als Ganzes und nehmen die Wirkung z.B. eines Theaterkurses, Theater-Workshops oder Theater-AG-Angebots in den Blick (z.B. Freeman, Sullivan & Fulton 2003; Schnell 2009; DICE 2010; Domkowsky, 2011). Dabei ist bislang weitestgehend ungeklärt, welche Wirkmechanismen innerhalb des theaterpädagogischen Angebots es sind, die einer Entwicklung der Persönlichkeit der Teilnehmer/innen zu Grunde liegen. Die vorliegende Studie untergliedert daher erstmals die Theaterarbeit in ihre Strukturelemente und untersucht den Einfluss einzelner Phasen (z.B. Schauspielerei, Rollenarbeit, Reflexion) oder interpersonaler Aspekte (z.B. Unterstützung durch Spielleiter/innen) der Theaterarbeit auf einzelne Personeneigenschaften der Schüler/innen. Zur Untersuchung der skizzierten Wirkungszusammenhänge werden quantitative Skalen und Instrumente der Empirischen Bildungsforschung und Pädagogischen Psychologie eingesetzt und in allen Sitzungen eines Theater-AG-Angebots erhoben. Durch das gewählte Forschungsde-

sign soll der spezifische Einfluss des theaterpädagogischen Angebots auf die Persönlichkeitsentwicklung der Schüler/innen sichtbar gemacht werden.

Die Studie untersucht konkret ein theaterpädagogisches Angebot an einer Integrierten Gesamtschule in Göttingen und bezieht sich auf Englisch-Theater-AGs der Unterstufe (Klassen 5/6) und Mittelstufe (Klassen 7-10), die als Nachmittagsangebote im Wahlpflichtbereich besucht werden.

Der Beitrag stellt Fragestellung, Aufbau, Instrumente und Auswertungslogik der Untersuchung vor. Zudem sollen erste Ergebnisse der laufenden Studie präsentiert werden.

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Andreas Wirag ist Wissenschaftlicher Mitarbeiter in der Englischen Fachdidaktik der Georg-August-Universität Göttingen. Er forscht im Drittmittelprojekt „Bühne frei: Schulische Bildungsangebote im Bereich Darstellendes Spiel und ihre Wirkung auf die Persönlichkeitsentwicklung“. Studium der Fächer Englisch und Spanisch für das Lehramt an Gymnasien an der Albert-Ludwigs-Universität Freiburg i. Brsg. Auslandsaufenthalte in Spanien und England. Danach Referendariat und Tätigkeit als Lehrer am Gymnasium und den Beruflichen Schulen. Im Anschluss Wissenschaftlicher Mitarbeiter am Englischen Seminar der Universität Freiburg i. Brsg. und dem DFG-Graduiertenkolleg „Unterrichtsprozesse“ der Universität Koblenz-Landau.

DISKUSSIONSRUNDE zum Thema ‚Performative Lehr-, Lern- und Forschungskultur‘

Moderation: Anke Stöver-Blahak, Leibniz Universität Hannover (D)

Im September 2018 fand in Hannover das 6. Scenario Forum-Symposium zu Thema *Universitäten auf dem Wege zu einer performativen Lehr-, Lern- und Forschungskultur?* statt.

Die Teilnehmenden verabschiedeten *Empfehlungen zur Förderung einer performativen Lehr-, Lern- und Forschungskultur an Hochschulen** mit dem Ziel, z.B. an Hochschulen Netzwerke zu gründen, durch die das performative Lehren, Lernen und Forschen gezielt gefördert wird. Es wurde dazu angeregt, diese Empfehlungen auf künftigen Scenario-Symposien und -Konferenzen weiter zu diskutieren, um möglichst differenzierte Perspektiven einer performativen Lehr-, Lern- und Forschungskultur zu erarbeiten.

Die ‚Drama in Education Days 2019 in Zug/CH‘ erfüllen ja bereits den „Auftrag“ der Empfehlungen, indem sie Kolleginnen und Kollegen mit einem speziellen Interesse an Dramapädagogik vernetzen. So sind die ‚DiE 2019-Tage‘ prädestiniert dafür, einen Bezug zu den genannten Empfehlungen herzustellen, um insbesondere eine Bestandsaufnahme von bereits existierenden oder geplanten Initiativen und Projekten, die auf die Förderung einer performativen Lehr-, Lern- und Forschungskultur zielen, vorzunehmen. Die gesammelten Informationen sollten dann, einschließlich evtl. Anregungen zur Weiterentwicklung der Empfehlungen, in Scenario veröffentlicht werden.

*Den genauen Wortlaut der Empfehlungen finden Sie hier:

<http://publish.ucc.ie/journals/scenario/2018/02/JogschiesScheweBlahak/05/de>

Nach diesen Punkten sollte diskutiert werden:

1. Die Hochschuldidaktik sollte sich an den UNESCO-Empfehlungen für ‚Arts Education‘ orientieren.
2. Seit den 1990er Jahren ist (vor allem in den Sozial- und Kulturwissenschaften) von einer performativen Wende die Rede. An der von Linguistik, Gender Studies und Theatre & Performance Art angestoßenen und stark beeinflussten Theoriediskussion sollten sich möglichst noch weitere Disziplinen beteiligen.
3. Hochschullehrende sollten anstreben, mit Kunstschaffenden zu kooperieren, um künstlerischen Input in Lehrveranstaltungen zu integrieren bzw. mit den Kunstschaffenden gemeinsam auch öffentlichkeits-wirksame performative Projekte zu planen.
4. Für die Lehrerausbildung und -fortbildung sollten überzeugende performative Konzepte und Trainingsprogramme entwickelt werden, damit nach und nach in allen Bildungseinrichtungen eine *Performative Lehr- und Lernkultur* entstehen kann.
5. In den verschiedenen akademischen Disziplinen sollte erkundet werden, inwiefern von den performativen Künsten bereits innovative Impulse ausgegangen sind und daher von performativer Lehr- und Lernpraxis bereits die Rede sein kann. Bemühungen um einen Brückenbau zwischen Fachwissenschaft/-didaktik und den performativen Künsten sollten möglichst verstärkt werden und an den Hochschulen Wertschätzung und Anerkennung erfahren.

6. In verschiedenen universitären Disziplinen sollte zu performativer Forschung ermutigt werden.

Workshops auf Deutsch

Nadine Saxinger, Freiburg (D)

Bewegte Aussprache - teaching pronunciation and intonation through drama

(→ zweisprachiger Workshop Englisch/Deutsch, Beschreibung siehe Workshops in English)

Giulia Schlaepfer, PH Zürich (CH)

Die Stimme: Ein Führungs-Instrument

In diesem praxisorientierten Workshop werden einige dramabasierte Tools und Techniken zur Verbesserung von Artikulation und Lautstärke vorgestellt, ausserdem, die Absicht hinter Gesagtem hörbar zu machen. Häufig reden wir, ohne wirklich etwas zu sagen, Senden und Empfangen kommen zu kurz, Verneinungen schleichen sich ein, oder wir formulieren so, dass viele Wege bestehen, unserem Wunsch auszuweichen. Gerade die Glaubhaftigkeit ist aber entscheidend und macht Zuhören interessant.

Wir gehen Stimme und Absicht auf den Grund, zunächst mit einigen Warm-up Übungen, dann wenden wir uns der Indifferenzlage zu. Mit einfachen Hilfsmitteln, wie zum Beispiel Bällen, überprüfen wir unser Senden und Empfangen hinsichtlich der Glaubwürdigkeit.

Zum Schluss probieren wir klare Artikulation mit klarer Absicht zu verbinden, dies mit einem dramabasierten Spiel mit Schüttelreimen und Korken.

Die Tools können einfach adaptiert werden und eignen sich für Lernende ab Mittelstufe.

Giulia Schlaepfer (1975), unterrichtet "Develop your performance skills/Auftrittskompetenz" in Deutsch und Englisch an der PHZH seit 10 Jahren, ebenso wie Theaterpädagogik.

Franziska Trischler, Freiburg & Tanya Wittal-Dürkop, Bern (D/CH)

SELBSTERLEBTES IN SZENE SETZEN

PLAYBACK-THEATER - WIE KANN ICH DIESE METHODE IN MEINEM ZWEIT- ODER FREMDSPRACHENUNTERRICHT EINSETZEN?

Unser Workshop führt in die Methode des Playback-Theaters ein und reflektiert den möglichen Mehrwert theaterunterstützten Erzählens im (Fremd-)Sprachenunterricht.

Playback-Theater ist eine Art interaktives Theater: Zuschauende erzählen und Spielende „erzählen“ das Erzählte im Anschluss in ästhetisch ansprechender Form, mit viel Körpereinsatz und oftmals mit Fokus auf dem emotionalen Gehalt des Erzählten „zurück“. Die Geschichten werden nicht lange geprobt, sondern relativ schnell und spontan von den Spielenden in Szene gesetzt. Auch ein Klassenraum kann sich mithilfe dieser Methode zum Spiel-, Bewegungs-, Handlungs- und auch Erfahrungsraum wandeln. Im Sprachunterricht angewandt können die Lernenden immer wieder neu entscheiden, ob sie in die Rolle der Erzählenden oder der Spielenden schlüpfen möchten. In beiden Rollen kann äußerst viel gelernt werden: sensibles Zuhören, Kommunikation über Körper und Stimme sowie eine für Kommunikationsprozesse äußerst wertvolle Grundhaltung. Erzählende erfahren, welchen wichtigen Beitrag sie mit ihrer noch so kleinen Erzählung für das Gelingen des Playback-Theaters als Format leisten. Sie üben sich darin, Erzählungen strukturiert vorzutragen und dies mithilfe von persönlich bedeutsamen Erlebnissen. Die Methode fördert auf sehr motivierende und ganzheitliche Weise die Kommunikations- und Erzählfähigkeit der Lernenden. Wichtig für den Prozess ist aber nicht zuletzt die Rolle der moderierenden Person, die in diesem Workshop ebenfalls vorgestellt wird. Ziel unseres Workshops ist ein erstes Kennenlernen und Ausprobieren der Methode des Playback-Theaters. Zusammen werden wir über Einsatzmöglichkeiten im Unterricht diskutieren und Chancen und Grenzen reflektieren.

Zielgruppe: Sprachlehrpersonen (Moderne Fremdsprachen, DaF/DaZ Jugendliche/ Studierende/ Erwachsene)

Franziska Trischler, M.A., ist Sprechwissenschaftlerin. Seit 2010 arbeitet sie im Lehrgebiet Sprecherziehung des Instituts für deutsche Sprache und Literatur an der Pädagogischen Hochschule Freiburg. Dort ist sie für die kommunikative Ausbildung (Auftritt, Stimme, Aussprache, Gesprächsrhetorik, Vorlesen..) von Lehrpersonen zuständig, die im Regelschuldienst, als DaZ/F-Unterrichtende oder in der Erwachsenenbildung tätig sein werden. **Tanya Wittal-Düerkop** ist Diplom-Kulturpädagogin, Kulturjournalistin, Lehrerin. Seit 2016 ist sie zuständig für Kommunikation im Kunst- und Kulturhaus visavis in Bern. Zuvor hatte sie leitende Tätigkeiten in verschiedenen Institutionen der kulturellen Bildung sowie der Presse- und Öffentlichkeitsarbeit in verschiedenen europäischen Ländern. Sie ist Lehrerin für Bildende Kunst, Deutsch als Fremd-/Zweitsprache und für Darstellendes Spiel.

Corina Venzin, Universität Fribourg (CH)

Körperintegrierte Sprachdidaktik: Drama in unerwarteten Kontexten - ganzheitliche Förderung von Soft Skills in allen Fächern

Lange Zeit wurde der Intelligenzquotient als Hauptfaktor für Lernerfolg erachtet. Heute gelten Soft Skills als Schlüsselkompetenzen. Während Hard Skills im Fachunterricht gut ver-

mittelt und überprüft werden können, ist das bei Soft Skills schwieriger, weil sich personenbezogene, vorwiegend holistisch aufgebaute Variablen nur schwer erfassen lassen.

Aus linguistischer Perspektive könnte man Soft Skills als Kommunikation mit sich selber definieren: Wie gut kann ich mich selbst wahrnehmen und beeinflussen, um Lernprozesse zu steuern? Dabei spielen präverbale Signale bzw. motorische, emotionale und sensorische Aspekte eine entscheidende Rolle. Während sich linguistische Theorien auf verbale und nonverbale Zeichen beschränken, bezieht die Theorie der Persönlichkeits-System-Interaktionen (PSI-Theorie) von Julius Kuhl (2001) auch präverbale Signale mit ein. Viele Embodiment-Ansätze arbeiten mit diesen körperlichen Signalen.

Dieser Beitrag reiht sich in die integrierte Sprachdidaktik ein. Er betrifft die Förderung von Sprachkompetenzen in allen Fächern. Die Teilnehmenden des Workshops lernen anhand eines persönlichen Beispiels (z.B. Auftrittskompetenz, Prüfungsangst, Sport) verschiedene Methoden eines Embodiment-Ansatzes kennen, um den Umgang mit Soft Skills zu professionalisieren. Sie werden staunen, wie unterhaltsam und spannend Selbstmanagement sein kann!

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Corina Venzin ist Doktorandin am Institut für Mehrsprachigkeit an der Universität Fribourg. Für den Lehrplan 21 hat sie die Erarbeitung des Lehrplans Schulsprache Deutsch und aller zusätzlichen Sprachenlehrpläne des Kantons Graubünden geleitet. Über den Weiterbildungsmaster in Integrativer Begabungs- und Begabtenförderung hat sie das Potenzial der Pädagogischen Psychologie fürs Lernen entdeckt.

Stefanie Giebert, HTWG Konstanz (D)

A lot of 'Oops' and many open questions - a teacher's failures and successes at integrating drama elements in a compulsory language class (Workshop/Talk)

Dieser Workshop kann auf Teilnehmerwunsch zweisprachig Englisch/Deutsch gehalten werden. → Beschreibung siehe Workshops English.