

Drama in Education Days 2021

Abstracts

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(facilitated by *Melisa Cahnmann-Taylor & Kathleen McGovern*)

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Pre-Conference Workshops

FSU am Straßenrand: Wortpantomime; Schräge Gesichter & Objekttheater

Tanya Wittal-Düerkop

DE/FR/EN

Kurztext:

Stellen wir uns vor, wir könnten einfach mal so unterwegs und am Wegesrand unterrichten, miteinander in verschiedenen Sprachen sprechen, laufen, hüpfen, tanzen und dabei Fundstücke sammeln, die im besten Falle ein Eigenleben entwickeln und zu uns sowie mit uns sprechen. Was wäre, wenn.... Der Workshop stellt verschiedene Ideen & Übungen für einen bewegten, mehrsprachigen performativen Unterricht am Wegesrand und / oder im öffentlichen Raum vor.

Inhalte:

- Vorstellen bewegter, lernaktivierender, performativer Übungsformen
- Ausprobieren
- sich über Einsatzmöglichkeiten im eigenen Unterricht austauschen

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Real engagement in a virtual environment: Training soft skills online

Serena Cecco

Keywords: performative training; soft skills; virtual environment; improvisation

University and professional training courses are fostering soft skills more and more (Charoensap-Kelly et al.2016). Drama has proven to be a powerful tool for that. However, what happened when lockdowns forced workshops to move online? Can performative training be as effective online?

Countless performers and performative trainers were forced to stop working or reinvent themselves to find a way to apply their training techniques and performances online (s. ITI Newsletters with interesting suggestions, and personal training experience with my local theatre association in Padua, Cambiscena).

This workshop is based on a recent training experience for an Interactive Learning Laboratory to train export managers - ALL EM - organised by SELISI (School of Economics, Languages and Entrepreneurships, Campus Treviso, Ca' Foscari University), fully carried out online. In my module regarding soft skills "Competenze trasversali attraverso il teatro d'impresa" I adapted improvisation exercises to a virtual environment, working on team building, creativity, flexibility, critical thinking, and other soft skills of an Export Manager.

In the workshop participants will experiment and play with some of the exercises used during the workshop, and there will be an opportunity to share ideas on how to adapt them to different training contexts and situations.

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Serena Cecco is an interpreters' trainer, interpreter and translator, and language consultant. She has been a lecturer of dialogue interpreting (English-Italian) at Ca' Foscari University, Campus Treviso since 2012. She is interested in exploring innovative training methods, with a special focus on performative teaching. Recently, she has designed and carried out a soft skills workshop for an Active Learning Laboratory to train Export Managers, which will form the basis of this workshop. She has been an improviser since 2010.

Keynotes

Carole Miller, Juliana Saxton

Drama – The critical capacity to be a reader and writer of the world through the embodiment of self as other

Almost half a century ago Gavin Bolton (1984) recognized the power of embodied narrative when he argued for placing drama at the centre of the curriculum. Rather than seeing literacy practices as disconnected from their lives, students in drama use their literacy skills in the rehearsal of life situations that demand their participation. Because it offers multiple ways of learning, experiencing, and exploring through role and in action, drama is accessible to a diversity of learners. Using drama strategies to enact stories, bridges all kinds of literacies and integrates curriculum in ways that develop a student's self-efficacy and self-identity. Such a rich pedagogy, we suggest, is crucial to the development of the whole person and by extension, to the continued generation of healthy, literate and democratic societies.

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Workshop: Mary Ellery – Packing for a journey into an imaginative space

Content

This workshop will explore a very, very short story that considers why someone might disappear from history. It is designed to enable the creation of a story that belongs to the

whole group and in that unfolding, we explore some initial strategies as a way to tap into the power of the collective imagination.

Rationale

Because almost all stories are concerned with relationships, “understanding stories entails an understanding of people and how their goals, beliefs and emotions help to construct their behaviours” (Mar et al, 2006, p. 696). It is through metaphoric acts of imagination that we create internal models that can result in increased social and empathic awareness. Participants become active text creators and interpreters, developing the sense of social responsibility, fundamental to the doing of democracy.

Reference

Mar, R., Oatley, K., Hirsh, J., Dela Paz, J., Peterson, B. (2006). Bookworms versus nerds: Exposure to fiction versus non-fiction, divergent associations with social ability, and the simulation of fictional social worlds. *Journal of Research in Personality*, 40(5), pp. 694-712.

Carole Miller is an emeritus professor at the University of Victoria where she continues to mentor pre-service students, exploring pedagogies that engender competent and comfortable classroom drama educators. Her collaborative studies with Juliana Saxton focus on inquiry-based instruction, applied theatre, and drama in education. Their latest text (2018), *Asking Better Questions: Teaching and learning for a changing world* (3rd Ed.) with Joanne O’Mara and Linda Laidlaw, encourages teachers and facilitators to challenge participants to assume a deeper ownership of their learning. Co-author with Saxton of the award-winning book, *Into the Story: Language in Action through Drama* from the American Alliance of Theatre and Education and *Into the Story 2: More Stories! More Drama!* Miller is a recipient of an Excellence in Teaching Award and was recently honoured with a Lifetime Achievement Award from the Journal of Applied Arts and Health (2019). It has been a lifetime of discovery, engaged in the potential of the arts to affect learners in myriad ways.

Juliana Saxton, after an early career in theatre, television and film, is now professor emeritus of Drama/Theatre in Education and Applied Theatre in the Department of Theatre, University of Victoria. She has been recognized as a Teacher of Excellence, holder of three Distinguished Book Awards from the American Alliance of Theatre and Education that also presented her the Campton Bell Lifetime Achievement Award. Her most recent publication is *Asking Better Questions: Teaching and Learning for a Changing World* (2018, 3rd Ed.), and she is presently engaged in updating the 2nd edition of *Applied Theatre: International Case Studies and Challenges for Practice* with Monica Prendergast and Yasmine Kandil. In 2013, the Canadian Association for Theatre Research awarded her an Honorary Membership. She has found that age does wither but her collaborators allow her to continue a life of infinite variety with much joy.

Almut Küppers

Klimakrise in der Bildung oder: Warum dieser Titel ganz ohne Digitalisierung auskommt, aber auf die Dringlichkeit performativer Bildungsprozesse verweist.

Ein kleiner Virus bewirkt eine gesellschaftliche Vollbremsung und katapultiert dabei die Schulen (zumeist unfreiwillig) in die virtuellen Realitäten des 21. Jahrhunderts. Durch den erzwungenen gesellschaftlichen Stillstand werden innerhalb kürzester Zeit nahezu alle Bereiche menschlichen Zusammenlebens digital überformt. So erleb(t)en wir etwa 10.000 Jahre nach der Sesshaftwerdung der Menschheit eine zweite, z.T. viel radikalere „Sesshaftwerdung“ vor Bildschirmen und Computern. Technologischer Wandel, drohende gesellschaftliche Zäsuren und Krisen werfen uns stets zurück auf das Wesentliche, auf die zentrale Frage des Seins und Menschseins: wie wollen wir leben? Technologien sind dabei nie deterministisch, sondern stehen im Dienste der Ideologien, die sie nutzen. So wie die Dampflok auf den ersten Gleisen im 19. Jahrhundert gleichzeitig in den Kommunismus *und* in den Kapitalismus rollte, so stehen wir derzeit vor der Frage, wohin wollen wir mit der allseits beschworenen Digitalisierung? Wohin wollen wir mit Crispr? Wohin wollen wir mit Alexa? Wohin wollen wir mit künstlicher Intelligenz und selbstlernenden Algorithmen?

Inspiziert durch die Fragen des Zukunftshistorikers Yuval Noah Harari (2018) schließe ich mich der These Ken Robinsons an, dass wir es nicht nur im planetaren Kontext mit einer Klimakrise zu tun haben, sondern auch im Bildungsbereich (vgl. Küppers 2021). Beide Klimakrisen haben dabei dieselben neoliberalen Wurzeln und in beiden Fällen handelt es sich um eine Verschwendung von Ressourcen. Während Biodiversität und die natürlichen Ressourcen der Erde einem rasanten Bevölkerungswachstum und einer Wirtschaftsideologie weichen, die sich beharrlich am endlosen Wachstum orientiert, werden die Ressourcen junger Menschen verschwendet, weil sie ihre Potenziale in den Schulen nicht entfalten können: Wie / kann man nachfolgende Generationen in Schulgebäuden aus dem 19. Jahrhundert mit Methoden aus dem 20. Jahrhundert auf eine sich rasant verändernde und komplexer werdende Zukunft im 21. Jahrhundert vorbereiten? Dabei sind es die kreativen Ressourcen junger Menschen, die für die Bewältigung der anstehenden gesellschaftlichen Transformationsprozesse so dringend benötigt werden. Ausgehend von den Grundprinzipien guter Bildung, die online und offline identisch sind – Arbeit in guten Beziehungen – werde ich versuchen herauszuarbeiten, welchen Rolle performative Lernprozesse im Kontext von technologischem Wandel, Nachhaltigkeit, postmigrantischer Vielfalt und Chancenungleichheit spielen / sollten. Theoretisch gerahmt wird dieser Versuch durch den Ansatz *Bildung 4.0* und Otto Scharmers (2018) *Theory U*, womit ein Systemwandel von *Ego-* zu *Eco-Awareness* propagiert und fundiert wird.

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Workshop: Wer macht das Rennen? Rassismuskritisches Lernen im Dramaprozess

Während die Keynote das *Big picture* liefert, heißt es im Workshop: *zooming in!* Im Narrativ der postmigrantischen Gesellschaft rücken die nationalen Schulsysteme ins Blickfeld für nachträgliche Anpassungen an die Realitäten der Einwanderungsgesellschaft. Viele Schulen sind mittlerweile im Aufbruch. Bei der Neuausrichtung der Bildung spielen auch rassismuskritische Ansätze eine wichtige Rolle. Im Online-Workshop werden wir ausgewählte lebensweltliche Erfahrungen dramapädagogisch produktiv machen, die für viele Kinder und Jugendliche in einem auf Konformität ausgerichteten Bildungssystem verstärkt werden: Alltagsrassismen – und damit verbunden *color blindness, white fragility, white privilege*... Für die Teilnahme ist ein Chrome-Browser empfehlenswert und selbstverständlich auch die notwendige Portion *willing suspension of disbelief*.

Bionote

Almut Küppers arbeitet an der Goethe-Universität in Frankfurt in der Sprachlehrforschung und Didaktik des Englischen. Ihre erste Begegnung mit der Dramapädagogik hatte sie in einem (imaginierten) Schützengraben in Flandern während des 1. Weltkriegs – als sie in Birmingham / UK ihr PGCE absolvierte. Seitdem sind performative Ansätze Inhalt und Mittel in ihren universitären Lehrveranstaltungen der grundständigen Lehrkräfteausbildung. Ihre Interessen liegen in den Schnittmengen von sprachlicher Bildung und Identitätsentwicklung, daher hat sie sowohl die Mikroebene des Unterrichts als auch die Makroebene (Schule, Bildungssystem, Policy) im Blick. Sie ist Fulbright- und Mercator-Alumna und hat viele Jahre im Ausland gelebt (UK, USA, Türkei). In ihrem aktuellen Schulentwicklungs-Projekt widmet sie sich der Mehrsprachigkeit aus der Perspektive der Migrations-, Ungleichheits-, und Nachhaltigkeitsforschung und nutzt dazu performative sowie digitale Lehr- und Lernformen (cf. <https://uni-frankfurt.academia.edu/AlmutKüppers>)

Workshops auf Deutsch

eSPRiT – DiE in Kombination mit Rhythmus und Bewegung

Bernadette de Martin

Vorgestellt werden soll der Schulschwerpunkt eSPRiT für die Sekundarstufe 1 an einer AHS in Wien (GRG3 Hagenmüllergasse, 3. Bezirk). Drama in Education in Kombination mit Rhythmus und Bewegung fungiert hier als Unterrichtsprinzip für alle Unterrichtsgegenstände einer

Klasse. Die Hauptarbeit liegt dabei integrativ und fächerübergreifend in Deutsch und Musikerziehung, wobei in zwei Doppelstunden pro Woche mittels theater- und musikpädagogischer Methoden ganzheitliches kreatives Lernen vermittelt wird, um Wissensinhalte nachhaltig schüler*innennahe erlebbar zu machen. Verschiedene Theaterspielformen und -praktiken wie Szenisches Spiel, Teacher in Role, Jeux dramatiques, Formen von Standbildern, Spielen mit Puppen, Dingen usw., ebenso körperliche Rhythmusarbeit im Rahmen eines Bodypercussiontrainings, das Einbeziehen von Instrumenten in kooperativen musikalischen Arbeiten helfen dabei, sowohl den kreativen Ausdruck und das Finden eigener Ideen zu fördern, als auch den sprachlichen Ausdruck zu verbessern und die jungen Menschen selbstbewusster und gleichzeitig sensibel für andere zu machen. Reflexionselemente in unterschiedlichen Formen unterstützen dabei eigene Erfahrungen zu verbalisieren und andere Perspektiven greifbar zu machen. So spiegelt sich auch die Förderung wichtiger Kompetenzen, die nicht immer abprüfbar und messbar sind, da sie zumeist auch eine affektiv-emotionale Dimension besitzen, jedoch für die Entwicklung der Gesamtpersönlichkeit junger Menschen von besonders wichtiger Bedeutung sind, im Namen eSPRiT wider, der aus den Anfangsbuchstaben folgender Begriffe zusammengesetzt ist: Empathie, Selbstbewusstsein, Persönlichkeit, Reflexion, Individualität, Teamfähigkeit.

Der Workshop findet statt in Form einer eSPRiT-Unterrichtseinheit (60 Minuten), in der mit Hilfe dramapädagogischer Übungen, Musik und Tanz (z.B. Bodypercussion, kontextbezogene Ideenfindung zur sprachlichen und musikalischen Umsetzung eines Themas usw.) sowohl auf kreativen Ausdruck als auch auf Sprachrichtigkeit besonderes Augenmerk gelegt wird.

Bernadette de Martin, Mag.phil., MA: geb. 1985, Lehramtstudium Deutsch und Psychologie/Philosophie an der Universität Wien; Unterrichtstätigkeit Deutsch als Fremdsprache in Exeter (UK); Masterlehrgang für Theaterpädagogik. Im Rahmen der Unterrichtstätigkeit am GRg3 Hagenmüllergasse Leitung der Unverbindlichen Übung Darstellendes Spiel; Mitinitiatorin des Schwerpunkts eSPRiT; Mitbegründung des Jugendtheatervereins Junge Bühne eSPRiT.

Christian Martinsich, Mag.art.: geb. 1980, Lehramtsstudium Musikerziehung und Mathematik; Mentor im Bereich der Lehramtsausbildung an der Universität für Musik und darstellende Kunst. Im Rahmen der Unterrichtstätigkeit am GRg3 Hagenmüllergasse Leitung diverser Instrumentalensembles (Unverbindliche Übung Spielmusik). Chorleiter des TONVOLLChors. Mitinitiator des Schwerpunkts eSPRiT; Mitbegründung des Jugendtheatervereins Junge Bühne eSPRiT.

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DramaTIERischer Fremdsprachenunterricht

Georgina Dragovic, Corina Venzin

Tiere sind in Lehrwerken für Kinder ein unumgängliches Thema. Aber was ist mit Jugendlichen und Erwachsenen? Ein Blick in Lehrwerke für ältere Lernende erweckt den Eindruck, dass dieses Thema marginalisiert wird. Unserer Ansicht nach eignet sich die Tierwelt auch für Jugendliche und Erwachsene. Erstens wird unter der Bildung für Nachhaltige Entwicklung (Lehrplan21) fächerübergreifend auf die natürliche Umwelt und Ressourcen eingegangen. Zweitens unterhält sich laut einer 2017 durchgeführten Umfrage des digitalen Markt- und Forschungsinstitut Marketagent.com jede fünfte Person (n=1500) beim ersten Date auch über Tiere. Drittens sind Tiere Teil zahlreicher Sprüche, Schimpfwörter und Redewendungen, deren Erlernen wichtig für die Entwicklung der soziolinguistischen Kompetenz ist (GerS 2001: 118ff.; CEFR Companion 2018: 138f.). Es braucht also keine Augen wie ein *Adler*, um zu erkennen, welchen Nutzen Tiere im Fremdsprachenunterricht bringen können.

In unserem Workshop möchten wir zeigen, wie Tiere mit dramapädagogischen Mitteln auf eine ganzheitliche, kognitiv aktivierende Art im Fremdsprachenunterricht mit jugendlichen und erwachsenen Lernenden eingesetzt werden können. Durch das „tierische“ Thema werden sprachliche Kompetenzen mit literarischen und persönlichkeitsbildenden Kompetenzen verknüpft. Die TN werden eingeladen, verschiedene (nicht-)sprachliche Handlungsakte in einer Dating-Aufgabe auszuführen, wobei sprachliche, körperliche und emotionale Ausdrücke verschmelzen oder aufeinandertreffen. Weiter soll anhand eines Beispiels aus der Literatur mit den TN erkundet werden, wie die Snap Camera und Zoom-Filter im dramapädagogischen Online-Unterricht eingesetzt werden kann.

Voraussetzung: installierte Snap Camera (Software hier kostenlos herunterladen: <https://snapcamera.snapchat.com/download/>)

Georgina Dragović received her PhD in Foreign Language Teaching at the University of Fribourg in 2019. She gained her professional experience in Serbia as a GFL teacher at regular schools, as a lecturer at the university level and as a research assistant at the University of Teacher Education in Fribourg. She currently works as a Assistant professor at the University of Kragujevac, where she trains prospective GFL teachers. Kontakt: g.dragovic@hotmail.com

Corina Venzin doktoriert am Institut für Mehrsprachigkeit an der Universität Freiburg zum Thema „körperintegrierte Sprachdidaktik“. Ausbildung: Studium in Romanistik und Germanistik, Höheres Lehramt für Mittelschulen, MAS in Pädagogischer Psychologie. Berufserfahrungen: Gymnasiallehrerin, Co-Autorin von Lehrmitteln, Leitung Fachbereich Sprachen des Lehrplans 21, wissenschaftliche Mitarbeiterin des Amtes für Volksschule und Sport Graubünden. Kontakt: corina.venzin@unifr.ch

Digitales Live-Rollenspiel „Europa – die Band“

Katrin Geneuss

In diesem Beitrag wird das digitale interaktive Theater „Europa – die Band“ gespielt. Im Vorfeld machen sich die Teilnehmer*innen miteinander bekannt, erfahren das Rahmennarrativ und werden von der Spielleitung in die Spieltechniken eingeführt. Dann schlüpfen die Teilnehmer:innen in Rollen von altgedienten Rocklegenden, die vor der Wahl stehen, ein gemeinsames Comeback zu starten oder doch lieber Solokarrieren einzuschlagen.* Es sind weder Vorkenntnisse zu Europa noch zu Live-Rollenspiel notwendig. Ziel der Veranstaltung ist einerseits das Kennenlernen einer innovativen Spielform im digitalen Raum anhand eines konkreten Beispiels. Gleichzeitig wird die Gelegenheit geboten, gemeinsam mit anderen Teilnehmer*innen Freude am Rollenspiel zu erleben und miteinander in ein Szenario einzutauchen.

Im Anschluss an das Spiel findet eine Diskussion statt, in welcher zuerst subjektive Spielerfahrungen thematisiert werden, um dann die Metapher von Europa als Rockband zu besprechen.

Das Spiel ist ursprünglich auf Deutsch, kann aber zweisprachig Deutsch/Englisch angeboten werden.

Katrin Geneuss ist promovierte Fachdidaktikerin und ausgebildete Gymnasiallehrerin in den Fächern Englisch, Deutsch und Spanisch. Sie lebt nach Stationen in Chile, Massachusetts und Uppsala nun mit ihrer Familie bei München. Aktuell vertritt sie an der Universität Siegen die Professur für Didaktik Deutsch im Bereich Grundschule. Ihr Schwerpunkt in Lehre und Forschung liegt auf dramadidaktischen und dramapädagogischen Verfahren. Das Projekt „Förderung sprachlicher und sozialer Kompetenzen durch STARS (Student Activating Roleplaying GameS)“ erprobt neue Formate von Live-Rollenspiel und begleitet diese wissenschaftlich.

Mehr dazu unter:

<https://starmanufaktur.lima-city.de>

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Lasst uns zoomen! – Ein DaF-Theaterkurs geht online

Alexandra Hensel

Die neuen digitalen Kommunikations- sowie Unterrichtsformen haben im Sommersemester 2020 einen Zoom-DaF-Theaterkurs an der Universität Göttingen entstehen lassen. Mit den Studierenden wurde experimentiert, welche bisherigen analog durchgeführten Übungen sich auf Zoom übertragen ließen bzw. modifiziert werden mussten oder auch neu entstanden. Einiges funktionierte überraschend gut, anderes, insbesondere technische Mittel, wurde neu entdeckt. Der Körper rückte zwar etwas in den Hintergrund, dafür wurde die Mimik, das Spiel mit der Kamera und auch die Stimmarbeit intensiviert. Dies erzeugte wie in den vorherigen

analogen Kursen durchaus eine positive Gruppendynamik. Es war zudem zu Semesterabschluss eine live-Zoom-Präsentation von einer Stunde möglich.

In diesem online-workshop soll diesem Zoom-DaF-Theaterkurs nachempfunden und auch ein kleiner Ausschnitt der Präsentation gezeigt werden.

Dr. Alexandra Hensel studierte ‘Kulturwissenschaften und ästhetische Praxis’ an der Universität Hildesheim, arbeitete nach ihrem Abschluss 2002 einige Jahre in Madrid für verschiedene Theater- und Tanzfestivals und begann mit dem DaF-Unterricht. Seit 2007 ist sie an der Universität Göttingen am Lektorat DaF, wo sie u.a. seit 2008 den Kurs ‘Deutsch lernen durch Theaterspiel’ entwickelt und anleitet. 2019 promovierte sie zu dem Thema ‘Fremdsprachenunterricht als Ereignis – Zur Fundierung einer performativ-ästhetischen Praxis’. Diese Arbeit erschien unter selbigem Titel 2020 als IV. Band in der Scenario-Buchreihe im Schibri-Verlag.

Workshops in English

SPARK – digitalized immersive language learning

Janya Cambroner, Anna-Maria Wiklund Matala

Teater Aros is a non-profit organization that works with changing and improving society through theatre. Since the foundation in 2009, we have taught Swedish through theatre to refugees and immigrants of various ages, both in school and in volunteer programs. We have developed our method over a decade, and we’ve seen amazing results. When our participants experience the language through multiple venues, the learning is accelerated. Creating safe spaces where bonds and friendships can flourish builds trust, and working together towards a performance creates an urgency in the group, which raises the stakes to learn.

Since the workshop in 2020, we have developed an online series, explaining the method and a list of exercises, in order to help language teachers to use the method as a complement to the ordinary class-room training. At the moment the material only exists in Swedish, but we will translate part of the material in order to share it at DIE-days.

The SPARK method consists of 6 building blocks; group dynamics, movement, voice, written text, reflection and oral presentation. In this workshop, we want to focus on the building block “reflection”. The full workshop will thus consist of a seminar with professor Zachrisson, a viewing of the online material and then going through a couple of the exercises, ending with a discussion.

Anna-Maria Wiklund Matala and Janya Cambroner Severin each hold a bachelor in drama pedagogics. Anna-Maria works with drama in communities with special needs, and Janya is a certified high school teacher, teaching theatre and business. They both come from a

background in theatre and founded Teater Aros in 2009. Since 2021 Teater Aros has its own theatre space, The Spraking Theatre, in Uppsala city.

Teaching structured drama through ZOOM during the pandemic as a response to the situation

Sharka Dohnalova

This workshop will lead you through a structured drama in the ZOOM environment, while keeping the milestones of the structure, i.e., from warm up through lead-in into the drama and then from drama into reflection.

Even though I prefer working in the real classroom with real people (teachers/students), the year of the pandemic has pushed us to convert techniques and conventions of drama in education to be suitable for the on-line environment. Let us go through a drama piece and then talk about the possibilities and experiences of the last year.

Secret mission ä-ö-ü: exploring German pronunciation with drama

Stefanie Giebert

In this workshop we will playfully practice some basic but sometimes tricky aspects of German pronunciation. This workshop is addressed to teachers of German and other languages. In fact, non-German-speaking participants are explicitly invited, too, to take the role of learners to explore in how far the activities are indeed effective. German was chosen as the practical example but participants will be invited to reflect on how they could adapt ideas from the workshop to the languages they teach.

In our role as secret agents in Germany, our mission is to blend in with the population – we do not need to speak a lot of German, but our pronunciation has to sound authentic! Participants will go through a training camp, exploring the articulation of particularly ‘German’ sounds and learning how to decode messages written in secret language agents’ cipher (aka IPA). In the field, they will use their new knowledge to figure out clues and to play their roles as ‘normal’ Germans to find out crucial information from the natives.

Stefanie Giebert works at the language center of Kempten University of Applied Sciences and teaches German as a foreign language and (technical) English at various universities in German. She completed her PhD in English literature at Trier University and has been a practitioner in the field of foreign language theatre for more than 20 years, running e.g. the Business English Theatre at Reutlingen University for several years. She has also been the co-organizer of the DiE Days since 2015.

“Can we do this again tomorrow?” Effective Integration of Improvisational Drama in the FL Classroom

Kristina Goodnight

Conference Focus: “What is important in facilitating drama activities in language lessons?”

Researchers: Kristina Goodnight, Dr. Rick de Graaff, Dr. Catherine van Beuningen, **Presenter:** Kristina Goodnight

A growing body of evidence supports the benefits of improvisational drama techniques in stimulating speaking in the foreign language (FL) classroom. In this research context we define improvisational drama techniques (IDTs) as activities in which a) participants play a role in a fictional situation and b) spoken interaction is elicited. Techniques of this nature can foster affective benefits related to speaking including decreased anxiety (Atas, 2015), motivation (Ntelioglu, 2012), group bonding (Reed & Seong, 2013) and creativity (Even, 2011). Less pervasive, however, are guidelines for teachers on how to implement IDTs in order to inspire such benefits. As part of a longitudinal design study, we created a professional development program (PDP) for secondary school FL teachers from throughout the Netherlands. The aim of this PDP was to galvanize participating teachers to integrate IDTs regularly in their teaching practices with the ultimate goal of stimulating spoken interaction, as Dutch pupils often show reticence to speak the FL in class (West & Verspoor, 2016; Haijma, 2013). From this PDP, which was conducted both live and online, a set of guidelines emerged on how to integrate IDTs effectively, based both on a theoretical framework and participating teacher logbooks (N=19). Guidelines include, for instance, how to support a pupil who is reluctant to participate, such as allowing her to serve as an active observer, and in turn sharing her discoveries after the IDT has come to an end. Another guideline is to have the teacher himself to take on a role in the IDT, which reduces the focus on the pupils, thereby lowering the bar for them to speak more freely. In this workshop, these research-based guidelines will be presented briefly, and subsequently, participants will be given a hands-on opportunity to experiment with these guidelines by engaging in and leading IDTs themselves.

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Kristina Goodnight hails from the USA where she worked as an actor, playwright and English and drama teacher. After moving to The Netherlands, she became an English teacher trainer at the University of Applied Sciences, Utrecht, where she is now conducting doctoral research improvisational drama techniques into foreign language classrooms.

A Workshop Combining Gestures, the Earth Speakr App, and Teacher Training

Natasha Janzen Ulbricht

Learning the phonemes of a foreign language challenges many learners. While learners are frequently judged by their pronunciation, how teachers can support this area of instruction is often neglected. There is neurocognitive support for gestures being closely related to spoken language (Willems & Hagoort, 2007) and evidence that gestures support language learning, comprehension and memory (Macedonia & Klimesch, 2014) but how to best use them in the classroom is up for debate. Using embodied teaching methods and the Earth Speakr artwork developed by Olafur Eliasson, this workshop gives insight into an online Teaching and Learning Lab from the Freie Universität Berlin. This 60 minute practical tutorial explores using gestures and drama pedagogy to help beginning learners to create, practice and record an Earth Speakr message in a foreign language. It begins by briefly reporting on new gesture research from the classroom. Following this input we will investigate how to support beginning learners in creating their own Earth Speakr message in both online and classroom settings.

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Natasha Janzen Ulbricht holds an MA in Applied Linguistics and English Language Teaching from St. Mary's Twickenham, London. She has trained teachers and taught English as a foreign language in Germany, Zambia and the United States. Her research interests include

gesture and foreign language learning and teaching in difficult circumstances. She is completing her doctoral studies in the English Didactics Department of the Freie Universität Berlin. Email: nju@zedat.fu-berlin.de

The Water Man – drama workshop for learning

Valentina Korbar

Do we know who we are? How views of others influence our self-concept and self-esteem?
How social norms affect our decisions?

The Water Man workshop was created as a part of JOIN IN AND MAKE A CHANGE Erasmus + project, which has the aim of supporting diverse stakeholders of inclusive education with expertise on how to truly engage learners at risk and sharing of best teaching practice.

The workshop is based on famous Slovenian poem The Water Man written by France Prešeren. It offers the unique experience of discussing the poem and dealing with its subject matter by combining drama techniques with other creative tasks. In the first part, participants read the poem and make a board of word associations. Through narration they are taken to the streets of Ljubljana in 19th century. They continue with setting up the room of the protagonist. In the main part, they are building three important people in the life of protagonist using role on the wall. Taking their shoes and understanding their point of view through hot seating. Exploring the feeling of protagonist by overheard conversation. Meeting the author of the poem in his old age. Finally, they concluded with connecting protagonist to the way of life nowadays by making her Instagram post.

The Water Man will help teachers get ideas for making learning relevant to students, for increasing student engagement and adapting activities for distant learning.

Valentina Korbar was a part of the theatre group Metulji as a child, which inspired her to join workshops, seminars and conferences on Educational Theatre and Drama. She finished a master's Program in Law (University of Ljubljana) and The International M.A. Program in Child Development (University of Haifa). Currently she works as project leader in Taka Tuka Society, which promotes using drama as a tool for creative, interactive and inclusive learning in all educational settings.

Tales by Teens - story-writing in a performative way

Perihan Korkut

In this workshop, I will introduce a language teaching procedure which will be the intervention in a research project. "Tales by teens" is a creative collective writing method that can be used in various educational environments such as English as a foreign language lessons, writing workshops, and extracurricular interest groups. Taking up a task-based approach, we will

engage in story-writing in a performative way. Specifically, we will make use of process drama conventions in order to develop a story line. After that, we will improvise key moments from the story and integrate it into our writing. This way, we will reach at a story, written collectively, resulting from the group process.

Metaphors of Knowledge: A Reflective Workshop

Erika Piazzoli

Keywords: drama; reflective writing; multimodality; Metaphors of Knowledge

Reflection is at the heart of learning in drama. How can we structure meaningful reflective experiences if our students are unaccustomed to reflect? Offering structured stimuli can help them to develop reflective skills, while using a multimodal approach to prompt reflection can bypass the language barrier. Yet, reflection is sterile without imagination. And multimodality is unworkable without metaphorical thinking.

In this reflective workshop, I share an activity that I designed to help learners structure their reflective portfolio at the end of a 12-week drama-based module. The activity is based on a card set titled *Metaphors of Knowledge*, by Fabbri and Munari (2010). This set of cards features 30 illustrations, used for linking external visual metaphors to internal knowledge structures. Feedback from the students suggested that the graphic metaphors enabled them to convey subtler feelings – bringing their intuitive experience to the surface.

First I introduce the context of the activity. Second, I briefly discuss the theory underpinning the metaphors game, operative epistemology, defined as “the action-based study of knowledge” (Fabbri & Munari, 2010). Third, I facilitate a practical activity, where the participants are invited to engage in multimodal reflection on their experience of conference and/or their experience as teacher-artists. The workshop finishes with a discussion on the possible applications of the *Metaphors of Knowledge* game as a reflective tool for drama in education.

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Dr Erika Piazzoli is a drama practitioner, lecturer and researcher at Trinity College Dublin. Erika teaches the Arts Education (Professional Master of Education), *Embodying Language*, within the Master in Language Education (M.Ed. Language), and the Drama Summer School, (M.Ed. Drama in Education).

Pimp my coursebook - there is drama in everything

Nadine Schlockermann

In this workshop we will look at different English coursebooks from a drama pedagogical perspective to recognize that there is drama potential in almost every exercise. You just need to try out. Nadine shows how to transform your coursebook into a stage piece and how to make your own lessons more motivating and lively with little effort.

More than Fun and Games: Drama in the Online L2 Classroom (All Ages & Levels)

Melisa Cahnmann-Taylor & Kathleen McGovern

Popular second language (L2) teaching methodologies have long drawn from theatre practices as a means of improving listening, speaking and pronunciation as well as promoting authentic communication in the L2 classroom (Larsen-Freeman, 2010). If you open any standard text or resource for L2 teaching from those based on grammar and translation to more communicative (e.g. task-based learning, communicative language teaching) and comprehensible (e.g. teaching proficiency through reading and storytelling) approaches, instructors find dramatic techniques (e.g. dialogue practice, role plays, kinesthetic games). However, few language teachers have been trained to take full advantage of the wide and diverse range of theatre activities available to enhance L2 instruction. Based on our new book, *Enlivening Instruction with Drama and Improv* (2021, Routledge), this workshop will provide clear instructions, language supports, and physical examples for teaching an L2 with drama online, where even the most timid or nonverbal language learners (and their teachers) may forget inhibitions, and acquire embodied teaching and learning strategies.

Instructors guide participants in using a wide range of tested, joyful games that have a focus on fun and the byproduct of meaningful spoken language practice. Using drama, improv, and critical pedagogy, participants with all levels of theatre experience will learn to help language learners perform themselves with humor, dignity, and creativity. Experienced workshop leaders blend knowledge from theatre, second language acquisition, and critical pedagogy (e.g. Cahnmann-Taylor & Souto-Manning, 2010; Maley & Duff, 2005). Cultivating a classroom that is both surprising and engaging, these drama-based L2 activities will keep the educator learning and laughing alongside students during the unexpected turns a jointly scripted classroom might take. Attendees will begin by practicing the “key tenets of improv,” relating them to L2 oral language pedagogies, and social justice issues in the tradition of Boal (1992), engaging in advocacy, social justice and community building.

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Melisa Cahnmann-Taylor, a Fulbright Scholar Ambassador, is Professor of Language and Literacy Education at the University of Georgia. She's authored five books addressing intersections between language education and the literary, visual and performing arts including one book of poems, and her newest book, *Enlivening Instruction with Drama and Improv*.

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Kathleen Rose McGovern is a TESOL Specialist with the U.S. Department of State and lecturer in Applied Linguistics at the University of Massachusetts Boston. She's authored several publications at the intersections of drama, language teaching, and immigration theories, including *Enlivening Instruction with Drama and Improv*.

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Young researchers panel

(facilitated by Melisa Cahnmann-Taylor & Kathleen McGovern)

Presenter #1 Alaa Hedeeb

Alaa Hedeeb is currently a teacher of Arabic for Clayton County Public Schools in Jonesboro, GA. He earned his bachelor's degree in English Literature & Translation from Birzeit University, Palestine. At present, Hedeeb is a senior graduate student in the World Language Education program at the University of Georgia, USA. **Email:** hedeeb.alaa@gmail.com

Teaching more than Gibberish! A Drama mediator for learning Arabic and more...

The integration of drama in language classrooms plays an important role in the dimensions of the learning process. Drama-based pedagogy scaffolds the engagement of learners and strengthens their confidence to use the target language in a joyful, meaningful context. (Cahnmann-Taylor & McGovern, 2021). Therefore, learners can personalize the target language and create their own meaning by activating their internally persuasive discourse. The power of internally persuasive discourse is that it allows people to have control over their use of language (Bakhtin, 1981). Through this ownership and personal choice, the individual can use language meaningfully to facilitate linguistic and ideological growth. Considering the pedagogical and linguistic aspects of using drama in the language classroom, teachers may use certain types of drama techniques such as improvised language games, mime, role play and simulations. This session will demonstrate the acquisition of Arabic vocabulary for high school students using one of these drama games, *The Gibberish Interpreter* (Cahnmann-Taylor & McGovern, 2021). It will also explain the importance of its implementation in the second language learning process and on the learners themselves.

The participants interpret the verbal and nonverbal gestures to provide meaningful input in humorous style. The teachers encourage their students to speak spontaneously by correlating the spoken language with the body movements and facial expressions. In addition, the

teachers are facilitators and mediators to support the output in a positive classroom ambiance (Ronke, 2005). Such joyful games help learners from tight cultures escape strict realities, take risks, and reach higher levels of comfort to acquire and deploy the target language (Pomerantz, A. & Bell, N.D., 2011). In classrooms where the teachers create a non-repressive atmosphere, the learners feel that they are more understood and valued and that they can contribute to the whole.

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Presenter #2 Nicole Wells

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Nicole Wells is a third grade dual language educator at a primary school in Athens, Georgia. She has twelve years of teaching experience in the content areas of reading, writing, social studies and Spanish. Wells is currently a graduate student at the University of Georgia in the Language and Literacy Education program.

Fairy Tales Come Alive: Drama in a Hyflex Dual Language Classroom

Second language (L2) acquisition and drama based activities function in tandem to motivate students to fully engage in the learning process. Curriculum and target language objectives are the script, one from which the teacher and students methodically improvise for their own exclusive production (Cahnmann-Taylor & McGovern, 2021). Drama based pedagogy in a hyflex third grade dual language classroom positively impacts the motivation of students to participate in the language acquisition process. Humor serves as a means for students to negotiate personal identities and restructure institutional identities that may be imposed upon them (Pomerantz & Bell, 2012). This session presents examples of humorous dramatic practices that encourage students to actively participate in the activities and establish a connection with best practices in language acquisition.

The instructor sets the stage for viewers as they experience L2 dramatic practices through the lens of third grade dual language learners. Using pedagogical practices relating to drama and playful games, educators will learn the value of incorporating dramatic elements into the classroom. Inspired by the joyful atmosphere the games bring to the classroom, teachers will be galvanized to play along with their students. Humorous improvisational activities

challenge students to discover their inner fairy tale character on their journey to becoming bilingual.

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Presenter #3: Noura Almasaeid

Noura Almasaeid is a Graduate student at the University of Georgia pursuing her Master's degree in World Languages and TESOL Education. Her teaching career as an Arabic teacher started in 2011 at a non-profit organization and since then she has attended many regional workshops & conferences for teaching foreign languages. She obtained a certificate from ACTFL Startalk multi-state pathways program for participating in a 6 months-long program. She plans to teach Arabic as a foreign language after obtaining teacher certification.

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We Made a Mistake!: Lowering students' anxiety and raising engagement and concentration.

Scholars, researchers, and teachers concur that students' anxiety from making mistakes in the L2 classroom have caused students to be apprehensive about speaking and improvising, thus hindering second language acquisition. Therefore, humor and drama based approaches were used in a hybrid second grade class to evaluate the effectiveness of these approaches in lowering students anxiety and raising their engagement. "Poststructural and critical theories serve as a foundation for understanding why drama games and improv theatre activities can be so effective in lowering students' anxieties, increasing investment, and developing a political consciousness in and through target language acquisition" (Cahnmann-Taylor & McGovern, 2021).

In this presentation I discuss a drama-based game entitled, "We Made a Mistake!", where the students shout out this magical sentence "We Made a Mistake" after each mess up while turning around and raising their hands. This game enacted loud laughs and a "safe house", because mistakes were celebrated which made the learning process joyful. The concept of the safe house is extended beyond its traditional concern with physical places, moments in time, or activities, to include humor, a form of talk notable for its playfulness, indeterminacy of meaning, and deniability (Pomerantz & Bell, 2012). It is fascinating that the sentence "We Made a Mistake" starts with the pronoun "we" and not "I", which makes mistakes shared by interlocutors, and not blamed on one student.

The instructor has found that improvising and competing through the drama-based games, kept students attentive and engaged in a stress free environment. Moreover, the drama-

based games have raised students' consciousness of how language is constructed and structured by repeating phrases or adding and elaborating from the student's repertoire. The participants will be encouraged to integrate drama-based games in the L2 classroom by adopting and adapting them based on the level of students and topics introduced to achieve multiple functions and learning outcomes.

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Presenter #4: Naanhee Kim

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Naanhee Kim is a graduate student at the University of Georgia. She is studying in the TESOL & World Language Master's program. Although she has several experiences tutoring English & Korean respectively to non-native speakers, her true passion started when she taught in South Korea as an EFL teacher.

“Are You Okay?” Drama Game in Korean during Times of Asian Hate: Learning Basic Korean Phrases

In 2020, hate crimes towards Asians in the U.S. have increased 150% during the COVID-19 pandemic (Yam, 2021). During a time of fear for Asians, the instructor decides to incorporate drama pedagogy into Korean language learning.

Scholars Pomerantz & Bell (2011) encourage the use of drama pedagogy because games can serve as a “safe house” for students (p. 149). Through interactive play, students can express their experiences, emotions, and act out their feelings during class. Professors Cahnmann-Taylor & McGovern (2021) state that “Drama games go beyond language skills to include theatre techniques that help language learners perform themselves with agency, dignity, and a sense of humor even in the most trying of circumstances” (p. 13). Based on the Brazilian theatre practitioner Augusto Boal’s (1985) *Theatre of the Oppressed*, the drama game “Are You Okay?” provides a form of liberation in order to examine social injustice and oppression.

“Are You Okay?” introduces three phrases in Korean: “Are you okay?,” “Yes, I’m okay,” and “No, I’m not okay.” Due to the novice level of the students, the instructor asks the students individually to state in English “Are you okay?” which then the instructor says the phrase in Korean. Then, another student randomly replies with either “Yes, I’m okay” or “No, I’m not okay.” The instructor then states the respective phrases in Korean as a response. The particular phrases were chosen so that students can interact with Korean speakers within their

communities. By asking a simple question, such as “Are you okay?” can bring some solace and comfort to Korean speakers who may feel ostracized during these times.

Ultimately, teachers and students alike must work together to encourage talks about social injustices and to encourage discussions regarding social change. And with learning simple but meaningful phrases, the world can become a more accepting place.

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Presenter #5: Anastasiya Smith

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Anastasiya Smith is currently a first year PhD student at the University of Georgia with the focus on TESOL and World Languages. She also serves as an instructor and tutor for the UGA Russian Flagship Program, a government sponsored language program aimed at preparing global professionals for the multicultural world.

Enlivening small group online tutoring with drama games: “Where I am from” as a preview to a discussion of how a place shapes who we are.

Drama based pedagogy is not a new phenomenon in the language teaching practice and its benefits are described in the detailed reviews of the publications on the topic (Belliveau and Kim (2013), Shewe (2013)). One of the critical benefits of using drama based techniques is creating the class ensemble, “a collective space of engaged and embodied language learning” (Cahnmann-Taylor and McGovern, 2021, p. 34). Another one is the erased border between “focus on form” and “focus on meaning”. As Cahnmann-Taylor and McGovern (2021) state, “Exposure and use of meaningful, fluent language cannot be separated from attention to accurate form” (p.34). Furthermore, involvement in the drama activity gives the students motivation “to explore new ways to mean and be meaningfully accurate in the target language” (Cahnmann-Taylor and McGovern, 2021, p. 34).

Adding drama games to the additional speaking practice sessions for upper-intermediate learners of Russian in the government funded Language Flagship Program proved to be an impactful tool. The purpose and settings of the sessions allow for flexibility and creativity. Moreover, since the sessions are held online via zoom, playful environment is a welcome component to boost the learners' engagement.

In this presentation I discuss the use of the game "Where I am from", in which participants focus on three aspects of the place they describe: landscape; what people do; values, beliefs and opinions (Cahnmann-Taylor & McGovern, 2021, p. 173) as a lead-up to the discussion of how the place may contribute to a person's success. Students reported being completely involved in the process and tuned in to what their peers were saying; they shared the challenges experienced in the game and some limitations that will be discussed as well. Overall, drama games and improvisation have a tremendous potential for small group engagements and deepening the speaking practice for language learners.

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Papers in English

Drama pedagogies with Key Stage 2 English as an Additional Language (EAL) learners

Luke Alder

This paper is a synthesis of my experimental and reflective investigation into the design, use, and impact of drama pedagogies with Key Stage 2 English as an Additional Language (EAL) learners on their oral fluency and expressive language production.

The participants were all pupils at an East-London state primary school, selected for its diversity of native languages spoken, and their requirement for EAL support. The 73 participants were exposed to series of drama-based lessons that were designed to promote collaborative learning, problem solving, and expressive language production, often based upon the curriculum-outlined literacy programme, whereas, the control group received 'traditional' English language and literacy teaching. These lessons took place weekly over the course of two academic terms, bookended by pre- and post -testing.

A selection of tests from the Clinical Evaluation of Language Fundamentals battery were administered to assess and measure differences in our young learner's language and communication skills. The tests selected included Word Structure (WS), Formulating Sentences (FS), and Expressive Vocabulary (EV).

The results indicate a significantly beneficial difference in English oral language production (EV and FS) for those participants who undertook drama approaches to learning in comparison to the control group. There were no significant differences in the other assessment results, with both the experimental groups and control group making gradual, expected progress.

Based on these findings, this paper outlines considerations for drama pedagogies in the Key Stage 2 English classroom, the benefits of collaborative peer-to-peer language learning, pupil and teacher response to drama-based learning, and the wider confidence and motivational implications of drama-based learning.

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.

The Iconic, Symbolic, and Expressive Modes in Language Learning

David Allen

In the Mantle of the Expert system of teaching, devised by Dorothy Heathcote, children are invited to think of themselves as members of an "expert team" – for example, people running

a museum, Oxfam workers, etc. This is the fictional “context” in which learning takes place. Heathcote observed: “This context makes us have a need to do things; and it gives us direct purposes for doing these things.” (1)

There are clear advantages in this system for language learning, ensuring that learning is embedded in a concrete situation, and creating opportunities for the teacher to “feed in” vocabulary, and for students to apply and consolidate their skills and vocabulary.

In creating “contexts” for drama work, Heathcote found it useful to think in terms of “iconic,” “symbolic” and “expressive” modes of representation – terms she drew from the work of Jerome Bruner. She wrote: “It was ages before I met and instantly recognised Bruner’s particularisation of *iconic* (get the picture); *symbolic* (shape it in familiar ways of writing and talking it through) before you embark on the *expressive* (do it now).” (2)

These elements work together, to create the drama world. For example, in a Mantle set in a horse stables business, the “iconic” (e.g., large horse-shoe shapes) worked with the “expressive” (e.g., the teacher “leading in” an imaginary horse), and the symbolic (e.g., written signs over stalls for the horses’ names).

This paper looks at how these elements, in combination, can support language development. It focuses on a Mantle project which Heathcote led in Ankara in 2009, in which there was a particular emphasis on language learning in a dramatic context.

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Dr. David Allen is Artistic Director of Midland Actors Theatre. He is the author of numerous books and articles on drama, including *Stanislavski for Beginners* (Writers and Readers) and *Performing Chekhov* (Routledge). He is currently leading two Erasmus+ projects on Heathcote’s “Commission Model” and “Rolling Role” systems.

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Towards Mainstreaming the Implementation of Drama Methods in the FL Classroom: Situating Drama activities within a Task Framework

Raphaëlle Beecroft

Drama in Education as a collaborative and holistic pedagogy focusing both on content and procedural as well as social and experiential dimensions signals strong parallels to the action-oriented, task-based pedagogy required when fostering Intercultural Communicative Competence (ICC) in young learners – the stipulated goal of foreign language curricula in Germany.

Although approaches within performative foreign language didactics have, over the past 25 years, been increasingly researched, implemented and discussed, thereby boosting the visibility of the branch in both theoretical and practical terms, methods pertaining to these approaches have not yet become embedded in the general repertoire employed in day-to-day language teaching.

The proposed presentation aims to contribute to mainstreaming the implementation of drama methods in the foreign language classroom as a 'framework within a framework' favouring the acquisition of ICC by situating these methods within the action-oriented, task-based pedagogical paradigm called for in current times. In order to do this, the concepts of improvisation, Mantel of the Expert and Process Drama will be modelled as tasks from the perspective of foreign language pedagogy, each concept being analysed according to the different characteristics of a 'task' and described according to the phases of a task-based lesson, with the potentials for promoting ICC being highlighted in the process.

This clear delineation of both task criteria and drama related content also endeavours to, conversely, contribute to making task-based or task-supported language teaching in itself more accessible and implementable to practitioners, by providing a template to be adapted for individual use.

Raphaëlle Beecroft is a teacher educator at Karlsruhe University of Education in Germany. I recently defended her PhD on improvisational theatre in foreign language teaching. Apart from the implementation of drama concepts in the language classroom, her research interests include fostering Intercultural Communicative Competence through translation as well as virtual exchange.

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The Form and Meaning: When English Teachers Learn to Teach Through Drama

Li Ding

This talk draws on the early-stage findings from an action research project in a Chinese primary school in 2020, which aims to study the progress of in-service English teachers learning to teach through participatory drama.

The discussion is centred on the participants' receptions, their periodical achievements and the inherent difficulties presented by the pedagogy. It reveals that despite the initial frustrations in the first few weeks, and the influence of socially desirability bias, the majority of the participants have reported a positive attitude and perceived themselves capable in effectively combining the learning of both English and drama.

The positivity occurs in situations when teachers, as actors, were moved while interacting with students in fictional roles; when they, as teachers, elicited unexpected yet meaningful story interpretations from the learners; and when they, as directors and playwrights, created effective drama frameworks which involved everyone in class and fostered children's language output.

Meanwhile, three major challenges were identified throughout the process: text selection and interpretation, translation into drama activities and classroom implementation. Through close examination of the challenges, this talk unravels the fundamental causes to be the teachers' biased knowledge on the form and meaning of English as a language, and their insufficient knowledge of drama, more specifically, their emphasis on the performative feature of drama (form) while neglecting its inherent narrative and logic (meaning). It argues that

fundamentally, it is an altered understanding teachers should possess, as demanded by participatory drama pedagogy, towards English as a language, towards drama as both a subject and a pedagogy, and towards a dialogic horizontal teacher-student relationship that underlies these difficulties manifested.

Li Ding is a PhD student at the Seminar für English Philologie, Georg-August-Universität Göttingen MA, Education and English Language Teaching, The University of Warwick. Publication: * 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).

Exploring Critical Intercultural Language Pedagogy Through Online Process Drama

Jenna Nilson

This fifteen-minute paper presentation will discuss findings from my Masters in Fine Arts in Theatre for Youth and Communities Thesis Project: Exploring Critical Intercultural Language Pedagogy Through Online Process Drama. Through engaging aspects of a Youth Participatory Action Research methodology (YPAR), my project focuses on how critical intercultural language pedagogy impacts how and what methods of performative language teaching drama and language practitioners employ in the English as an Additional Language Class, as well as how these methods translate to online learning. I describe how the methods used to explore performative language teaching with language-minoritized students must work to disrupt hegemonic power structures and to further justice-based rather than deficit-based language teaching practices. This discussion informed my residency work at schools in Phoenix, Arizona with two groups of emergent bilingual students in middle school years six through eight. I used Process Drama as my performative approach to explore a topic decided on by the participants surrounding “The future of...?” Through video-recording, post-session focus groups, an end-of project questionnaire, and a teacher-research journal, I employed inductive data analysis measures to document the participants’ intercultural learning as well as how the project aligned with key aspects of critical language pedagogy. In my paper, I answer the following question: how can we foster spaces, in-person or virtual, that center intercultural exploration and participants’ voice in the process? I argue that drama practitioners and language teachers need to consider how performative approaches offer: a) time to get to know students’ unique assets and language capacities, b) meaningful opportunities for students to engage in their first-language, c) a sense of play and enjoyment in sharing, and d) time for reflection on similarities and differences amongst perspectives.

Jenna Nilson is currently finishing her Master in Fine Arts in the Theatre for Youth and Communities program at Arizona State University. Her focus lies in developing performative and culturally sustaining pedagogies for teaching second languages. She has previously presented her research on outcomes of using drama in language classrooms and intercultural learning in language education at the 2019 and 2020 Drama in Education Days Conferences.

Distance Drama activities: Reading behind the "screens": a case study in a migrant classroom

Georgia Theodoropoulou, Magda Vitsou

Keywords: distance learning, drama activities, multimodality, Greek as L2, Documentary Theater, Critical Pedagogy

In this paper, we will present the results of a research that took place in spring 2021 in the digital environment of Messenger. The study aims to facilitate linguistic and communicative competence, critical awareness, emotional empowerment, and refugees' social transformation through online drama activities. Covid-19 pandemic made it impossible to be physically present in the classroom. For this reason, the online platform Messenger was chosen to implement synchronous drama activities to the multiply diverse group of 4 learners of Greek as a second/foreign language. The cyberspace selection was made due to students' lack of any other technological advances than their smartphones. The research's theoretical basis is Critical Pedagogy, manifested through drama activities, which draw from Documentary Theater techniques and the Theater of the Oppressed. Both drama approaches set participants in the center of the learning process, seeking to develop their linguistic and communicative competence, their critical awareness, and engage them in negotiating their identities and perceived realities, which are set upon them by the dominant structures and discourse. The research findings of this study have emerged through the implementation of a qualitative method for data collection, such as observations and field notes, participants' artefacts, the diaries of a critical friend, and a focus group discussion one month after the completion of the intervention. Our findings suggest that participants were empowered emotionally, psychologically, and socially by exchanging human experiences written both in their souls and in historical multimodal documents. This kind of documents and participants' multimodal expression resulted in the holistic examination of their interpretations on the issue of migration. It was observed that their attitudes were changed and they had a more critical stance regarding the presentation of migrants and refugees in the dominant discourse. Overall, they were more empowered linguistically, emotionally and socially, as migration was normalized and naturalized through examining it in several historical times through multimodal documents.

Georgia Theodoropoulou is a postgraduate student of "Language Education for Refugees and Migrants" in the Hellenic Open University. She is a graduate of the Department of Early Childhood Education of the National and Kapodistrian University of Athens. Her research interests focus on Critical Pedagogy and drama techniques, as liberating multimodal means to holistically understand vulnerable groups and to make a change both in their realities and in the broader social context.

Magda Vitsou holds a Ph.D. in using Drama techniques in multicultural classrooms and a master's degree in education. She has majored in "Puppetry in education and art therapy", in London School of Puppetry. Her scientific interests and publications focus on issues of Drama

in Education, puppetry, bilingualism and social life of minority groups. She is a Laboratory Teaching Staff-Department of Early Childhood Education-University of Thessaly.

Why Does Drama Have an Impact on Student Personality Development? A Qualitative Study of Students' Own Assumptions

Andreas Wirag, Carola Surkamp

Although the impact is typically very small, there is growing empirical evidence that drama activities used in L2 classrooms are in fact able to foster the development of various personality traits in students, such as their self-confidence, empathy, or social abilities (e.g., Winner et al. 2013, Wirag 2019, Grosz et al. 2021). These trait changes, which are desirable didactic outcomes in themselves, can also be considered beneficial for L2 learning, since they may support L2 production (via more self-confidence) or intercultural learning (via more empathy).

While these earlier studies attest to the positive impact of drama activities as such, there is still little empirical knowledge about why these developmental effects may occur. In other words, why is drama able to foster the development of, for instance, student empathy? Why is it helpful to develop, for example, their social abilities? To examine this why-question, we conducted several group interviews with students who attended EFL drama clubs (cf. Wirag 2021). In the interviews, we asked learners in which way(s) they thought drama could have helped them to improve their creativity, perseverance, empathy, creativity, and foreign-language anxiety. The interview transcripts were analysed using Qualitative Content Analysis (Mayring 2015), yielding a set of shared student assumptions about potential causes for their personality development through drama. The talk will present some theoretical background, the (why-)research question, collection and analysis of interview data, and our study findings. The results ought to be helpful in improving our understanding of the complex interplay of drama-based teaching and personality development in L2 classrooms.

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Andreas Wirag is a Postdoc researcher at the TEFL department of Georg-August Universität Göttingen. His research is part of the project (third-party-funds, *Rat für kulturelle Bildung*) "Bühne frei: Schulische Bildungsangebote im Bereich Darstellendes Spiel und ihre Wirkung auf die Persönlichkeitsentwicklung". He studied English and Spanish (secondary-school teaching degree) at Albert-Ludwigs-Universität Freiburg i. Brsg. and has stayed in Spain and England. He finished his "Referendariat" and worked as a teacher for two more years. He was as a PhD researcher at Albert-Ludwigs-Universität Freiburg and the graduate school "Teaching and Learning Processes" at Universität Koblenz-Landau.

Carola Surkamp is Professor of TEFL at the University of Göttingen. After her studies in English, French and Spanish at the Universities of Cologne and Nantes, she taught English Literature and Film at the University of Giessen, from where she also received her PhD. She is the co-author of various books on the use of literature and films in the foreign language classroom, edited the encyclopedia *Metzler Lexikon Fremdsprachendidaktik* (2017) and is co-editor of the journal *Der fremdsprachliche Unterricht Englisch*. Since 2008 she has been a member of the Advisory Board of *Scenario – Journal for Performative Teaching, Learning, Research*. Her main research interests include literature and film in the EFL classroom and at university, teaching reading, drama activities in language learning, (inter)cultural learning and teacher education.

Vorträge auf Deutsch

Theaterprojekte im Französisch- und Spanischunterricht

Janina Reinhardt

Im Wintersemester 2019/2020, dem letzten Semester vor der Covid-19 Pandemie, wurde im Rahmen der Berufsfeldbezogenen Praxisstudie von 5 Französisch- und 4 Spanischstudentinnen jeweils ein Theaterprojekt für den gymnasialen Fremdsprachenunterricht geplant, durchgeführt und reflektiert. In diesem Vortrag möchte ich die Konzeption dieses Projektseminars erläutern und auch einen Blick auf den Prozess sowie die Arbeitsergebnisse gewähren. Das Ziel ist somit zweiteilig: Einerseits soll aufgezeigt werden, wie Lehramtsstudierende durch Theaterprojekte ihre Unterrichtsplanungs- und -Reflexionskompetenz ausbauen können. Andererseits sollen die durch das Projektseminar gewonnenen Erkenntnisse in Dos and Don'ts für die Umsetzung eines dramapädagogischen Projekttags überführt und mit der fremdsprachendidaktischen Community geteilt werden. Unter anderem sollen auch die – von den Studentinnen selbst ausgesuchten – Theaterstücke „Blanche-Neige et les 7 nains“ (Pelé & Pramer 2013) und „Los elefantes odian el helado“ (Sevilla 2010) kurz vorgestellt werden, welche sich beide als sehr gut umsetzbar herausgestellt

haben, obwohl die beiden Lernendengruppen nur basale zielsprachliche Vorkenntnisse mitbrachten.

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Dr. Janina Reinhardt hat in Konstanz Englisch, Französisch und Spanisch auf Gymnasiallehramt studiert und in französischer Linguistik promoviert. Seit Oktober 2019, nach erfolgreichem Abschluss ihres Referendariats, arbeitet sie als Studienrätin im Hochschuldienst an der Universität Bielefeld und bildet dort Französisch- und Spanischlehrkräfte aus.

Blackout Poetry Slam im Online-Fremdsprachenunterricht

Elisabeth Vergeiner

Poetry Slams sind seit einiger Zeit in den Medien präsent. Es werden kreativ eigene Texte geschrieben und vorgetragen. Auch für den Unterricht scheint das ein immer beliebteres Format zu werden, wo Texte szenisch umgesetzt werden, um mit den Lernenden nicht nur die Facetten des Sprechens zu üben, sondern auch Literatur in einem kreativen Rahmen zu präsentieren. Neben der Vermittlung von literarischen Aspekten kann auch kreatives Schreiben geübt werden. Ferner werden auch Mimik und Gestik für die Verdeutlichung des Geschriebenen auf verbaler Ebene eingesetzt. Doch wie könnte dies auf den Fremdsprachenunterricht übertragen werden, wo die Lernenden meist mit Angst auf die fremdsprachige Literatur, deren Interpretation und das kreative Schreiben blicken? Texte auf der Anfänger- und Mittelstufe werden von der Lehrperson oder Lehrbüchern vorgegeben und somit liegt der Fokus auf einem bestimmten Inhalt. Die Szenen werden besprochen, Interpretationen gegeben, Wortschätze gesammelt und vergrößert sowie Sätze und Abschnitte mit Emotionen unterlegt und vorgetragen. Man könnte denken, dies seien doch bereits drama- oder theaterpädagogische Methoden. Doch wie können die Studierenden selbst aktiv werden? Wie kann man die Fertigkeiten Schreiben und Sprechen mit der Dramapädagogik im Online-Sprachunterricht verbinden?

Anhand dieses Vortrags soll exemplarisch erläutert werden, wie Studierende mit verschiedenen Webtools einen Text zu einem Blackout Poem verarbeiten und in weiterer Folge ihr Gedicht bei einem eigens kreierte Blackout Poetry Slam kreativ präsentieren. Der Beitrag skizziert anhand eines praktischen Beispiels aus dem Unterricht, wie aus bestehenden Texten neue literarische Kunstwerke entstehen, welche schlussendlich per Video für einen Online-Poetry Slam inszeniert werden können. Folglich wird ein Einblick in ein Best Practice Beispiel gegeben, wie Dramapädagogik im Online-Unterricht eingebunden werden kann.

Elisabeth Vergeiner: Studium der Sozial- und Integrationspädagogik mit Schwerpunkt interkulturelle Bildung und Mehrsprachigkeit an der AAU Klagenfurt. Seit 2017 ist sie OeAD-Lektorin an der Philosoph Konstantin-Universität in Nitra, Slowakei.

Lehr- und Arbeitsschwerpunkte: Methodik und Didaktik im Fremdsprachenunterricht, Dramapädagogik, digitale Lehre, Medienkompetenz, Wirtschaftsdeutsch, Landeskunde (Kulturstudien) sowie in den Fertigkeiten (wissenschaftliches) Schreiben und Sprechen.