



Drama in Education Days 2022

10/11 June (online) & 17/18 June (on-site in Kempten)

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Cecily O'Neill

Keynote talk: Telling Tales

Myths and stories are fundamental to the growth of human civilisation. They are the way we make sense of our experience in the world, stimulating memory, judgement and interpretation. Can stories, these powerful acts of communication, become an essential element in the language classroom?

Bio:

Cecily O'Neill has worked in drama education for many years. She was in charge of in-service training in drama education in London and established the program in Drama Education at The Ohio State University. She is a visiting lecturer at New York University and the University of Winchester.

Her books on the theory and practice of drama include:

Kao, S. And C. O'Neill. (1998) *Words into Worlds: Learning a Second Language through Process Drama*, Norwood, NJ: Ablex.

O'Neill, C. (2014) *Dorothy Heathcote: Essential Writings on Drama and Education*. London: Routledge.

Manley, A. and C. O'Neill. (1997) *Dreamseekers: Creative Approaches to the African American Heritage*, Portsmouth: New Hampshire: Heinemann.

O'Neill, C. (1995) *Drama Worlds: A Framework for Process Drama*, Portsmouth, NH: Heinemann. Published in 2021 in *Complex Chinese*.

Karl Eigenbauer

Keynote talk: *The Ups and Downs of Drama: A practitioner's view*

Drama belongs in education and most certainly in the English language classroom. Over the course of his career, Karl Eigenbauer has been a driving force for including drama in English language teaching in Austrian schools, in professional development, and in teacher-training. In his keynote he will explain the specific situation in Austria and share some of the highlights and some of the setbacks of his three-decade journey with drama in education.

Bio:

Karl Eigenbauer taught English, History, Social Studies and Politics and Drama/School Theatre at Wiener Musikgymnasium, a Viennese secondary school specializing in music, until his retirement in 2016 and also taught drama at KPH Wien-Krems, a university college of teacher education, between 2007 - 2016. For the past 25 years he has given professional development workshops in drama both in Austria and abroad and has also co-established various courses for Austrian teachers (e. g. "Drama in Foreign Language Teaching" from 2004-2008 and "Methode Drama", a master course for theatre pedagogy at KPH Wien-Krems).

He was in charge of Sommerworkshop Darstellendes Spiel, a one-week theatre workshop for 100 teachers from all over Austria for more than 20 years until 2016. He currently focuses on integrating drama into math teaching and learning at the Faculty of Mathematics at the University of Vienna (“Mathematik macht Freu(n)de”).

Paper presentations in English

William Barlow, Colin Christie

University of Aberdeen, United Kingdom

Spontaneous talk and process drama in the primary language classroom

This presentation will demonstrate the use of spontaneous talk and process drama strategies/conventions as a pedagogical approach for language learning within the primary setting. We argue that spontaneous talk alongside process drama, is an important aspect for developing pupils’ formal language skills which supports their motivation to communicate in a foreign language. Focusing on primary education, we will demonstrate how teachers might advance pupils’ originality and creativity in language learning through the careful planning of target language lifestyle and context management with process drama strategies/conventions. Using process drama strategies and conventions enable pupils to develop their target language lifestyle skills, both outside and inside of the fictional world, to create a context that supports dialogic conversations and a felt knowledge of the target language. In turn, we argue that the fictional context created through the practical drama strategies/conventions enables pupils to create a target language lifestyle where the target language is the natural mode of communication in the classroom. For this to be achieved it is important that the context for the target language lifestyle is relevant to learners’ needs. As such, we will demonstrate how to create a context by using a pre-text which enables pupils to establish a frame, within a particular time and place, through role playing activities. In turn, we will demonstrate how this frame is created by the pupils and teacher (as a co-artist) together through carefully structuring the drama work and target language learning. Consequently, through the fictional context, the teacher and pupils develop a felt common understanding of the target language which is relevant to their needs as learners.

Bios:

Dr Colin Christie is the Modern Language tutor at the University of Aberdeen. Previously, he has worked at University College London Institute of Education and the University of Cumbria's London base. He has held a number of advisory positions and has worked in schools and colleges as a department head.

Dr William Don Barlow is the Drama tutor at the University of Aberdeen. He has published and presented on drama education and transitions and has taught at multiple universities including New York University, DAMU School of Theatre in Prague and the Royal Conservatoire of Scotland.

Leif Dahlberg & Anders Hedman

KTH Royal Institute of Technology, Stockholm, Sweden

Pedagogic Role-Play for Engaging with Ethics and Sustainability

Learning to think and act in sustainable ways is largely a question of language skills, i.e. to understand the meaning of sustainability and related terms and to understand the grammar — language game — of sustainability. To help university students acquire these skills, we developed a role-play exercise for engaging with issues of ethics and sustainability. The students prepared for the exercise by reading an introduction to the United Nations 17 Sustainability Development Goals (SDGs), three short texts on ethical theories, and a scenario description. In the role-play exercise, students took on various roles to enact the scenario. Finally, there was a debriefing session. The exercise was performed within the context of a course on intercultural communication which worked well for the exercise. As a follow up, we asked the students to write reflections on the experience and what they had learned. In the paper, we will summarize our findings, including strengths and weaknesses of the teaching method.

Zoe Hogan

Sydney Theatre Company, Australia

Playing in the Liminal Space: Literacy Learning through Drama in the Adult Language Classroom

This paper considers the role of play in process drama-based learning with adults from refugee and migrant backgrounds, drawing on the research and observations of two teaching artists working in *Connected*, a Sydney Theatre Company program. Play is a universal human experience. Often regarded as the unique purview of children, an emerging body of research points to the importance of playfulness in adulthood. This paper conceptualises the drama room as a liminal space. Through improvisational responses, *Connected* participants engage in a learning style that promotes playfulness, which subsequently generates a sense of pleasure and joy and, in doing so, has an intrinsic value beyond the specific language learning outcomes. In this paper we build on Guitard et al.'s (2005) components of playfulness in adults: creativity, curiosity, pleasure, sense of humour and spontaneity, in order to posit our own ideas about the conditions necessary for encouraging the freedom to play in adult language learning contexts.

Bio:

Zoe Hogan is Director of Education & Community Partnerships at Sydney Theatre Company. As a Teaching Artist, she co-developed the award-winning *Connected* program at Sydney Theatre Company, combining process-based drama and storytelling with adults from refugee and migrant backgrounds. Zoe has co-authored a book on the program with Dr Victoria Campbell, *Connecting through Drama: Drama and literacy for learning English as an additional language* (Currency Press, April 2022). She is a PhD student at The University of Sydney and the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House.

Kathleen R. McGovern

University of Southern Maine, USA

[Adult ESL Learners' Investment in and Resistance to Creating and Performing a Play](#)

This ethnographic case study drawing from the action research methodology tradition focuses on adult ESL learners in the US who were asked to devise and perform a play based on their lived experiences, as a mandatory course element. A growing trend in both research and practice in language teaching/learning emphasizes the many benefits of engaging learners in drama or theatre (Belliveau and Kim 2013; McGovern, 2017; Schewe 2013). Creative, dramatic, and playful approaches to language teaching have much to offer language learners in the cognitive, practical, and social domains (Even 2011). In language learning contexts, drama has been shown to promote intercultural and communicative competence and to foster imagination, creative, playful, and embodied language practice, learners' motivation, and contextually-situated interaction, among other affordances (Belliveau and Kim 2013). Despite these well documented affordances of play in language education, Pomerantz and Bell (2007, 571) noted that many of the university students who participated in their study on language play did not perceive the value of engaging fun, playful activities in the language classroom; in fact, 'many remarked in private that they did not think such activities had any pedagogical value.' This brings to light the need for further research on students' responses to and perceptions of playful pedagogies.

Through a post structural lens of identity studies, this paper traces students' investment in and resistance to drama as second language pedagogy, finding that learners' engagement was impacted by: their emotional experiences, goals and identities, willingness to remain enrolled, and classroom interpersonal dynamics, as well as broader societal discourses. Over this yearlong study, of the students who remained enrolled through the final performances, all but one expressed a positive view of their participation in theatre by the end of the course. Further, all students reported feeling increased pride and confidence in their speaking abilities due to their ability to create and perform a play in English. Yet, at the same time, all but one student expressed feelings of anxiety in relation to doing theatre.. This study illustrates that even if learners are not initially invested in a practice, it may be valuable to them in the long term. Further, for students who have never been asked to participate in drama, it may be unrealistic to expect them to perceive the value of performance before actually engaging in the practice.

Bio:

Kathleen R. McGovern serves as Assistant Professor of TESOL at the University of Southern Maine and TESOL Specialist with the US Department of State. Her co-authored book, "Enlivening Instruction through Drama and Improv: A Guide for Second Language and World Language Teachers" was published by Routledge in 2021.

Jirye Lee

[Hunter Heartbeat Method and Learning to Communicate](#)

Kelly Hunter, British actor and director, invented Hunter Heartbeat Method (HHM), a series of drama games for children with Autism Spectrum Disorder (ASD) based on her decade-long field work. By introducing some of the games from HHM, I would like to illustrate how

drama can be an efficient tool in teaching and learning language, not simply as a means of communication, but also as self-expression.

Hunter's journey has begun when she ran a workshop for prisoners while she was touring with Royal Shakespeare Company in 1991. She prepared the workshop using speeches from Shakespeare's play. When she arrived at the site, she realized that none of the participants could read. She immediately discarded the script. She used short phrases from the play, encouraged them to work on their feet, improvised body-sculpting, and introduced the characters to them. Thirty men who had been ashamed of their lack of literary skills transformed into a group of individuals with fierce opinions and passionate questions on life in less than two hours.

This experience transformed Hunter as well. From that point on, her motivation to teach Shakespeare would focus on invigorating the learners' souls in the present, rather than on raising future well-behaving theatre goers. Her discovery of how Shakespeare's characters and texts could function as strong tools to break communication barriers for certain individuals led her to work with children, especially those with ASD. Using Shakespeare's text and focusing on his "poetic exploration of how it *feels* to be alive, how it *feels* to expressively communicate," Hunter created sets of rules and roles for a playground for children with ASD.

In the HHM workshop, children's learning experiences take place in a rather three-dimensional mode. This is especially so for non-verbal participants. When they are taught Shakespeare's texts, what is delivered is indeed many-fold: Inter-personal communication techniques, rules in social interaction, personal boundaries, and ways to express oneself, whether verbally, or non-verbally.

Bio:

Jirye Lee (Ph.D.) is a scholar and theatre practitioner. She has been trained in Hunter Heartbeat Method (HHM), drama games for children with autism, has been facilitating the workshops for both children with autism and for the instructors who are interested in HHM. Her other research interests include women artists, solo performances, and autobiographical theatre.

[Erika Piazzoli](#)

Trinity College Dublin, Ireland

[Rediscovering the Language Portrait in a Performative Language Context](#)

The Language Portrait (LP), also known as Plurilingual Portrait, is a well-known strategy developed two decades ago in the field of applied linguistics to encourage language speakers to reflect on their linguistic repertoires. More recently, it has become a popular tool in migration community work through its inclusion in the Language Support for Adult Refugees Council of Europe toolkit. While a lot has been written on the LP in the context of multilingual education (Busch, 2016, 2021; Kusters & De Meulder, 2019), no current literature, to date, has discussed the LP in the area of drama in education.

In this workshop I invite participants to explore the potential of the language portrait (LP) through the lens of performative language teaching, learning and research. First, I introduce LP as a tool, its conception and its applications, providing examples drawn from the literature. Second, I share how I recently used LPs in my teaching practice within *Embodying Language*, a postgraduate module embedded in the Masters of Education (Language) at Trinity College

Dublin. In the core of the workshop, participants will engage in the creation of their own LPs. This will be followed by a series of drama activities directly connected to the LP. The workshop closes with a group reflection where participants are encouraged to share previous experiences of the LPs (if any), and discuss further possibilities related to this tool, in the context of performative teaching, learning and research.

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Busch, B. (2021). The body image: taking an evaluative stance towards semiotic resources. *International Journal of Multilingualism*, 18(2), 190-205.

Council of Europe (COE) Language Support for Adult Refugees

<https://www.coe.int/en/web/language-support-for-adult-refugees/list-of-all-tools>

Kusters, A., & De Meulder, M. (2019). Language portraits: Investigating embodied multilingual and multimodal repertoires. *FQS*, 20(3), Art. 10

Bio:

Erika Piazzoli is an Assistant Professor in Arts Education at Trinity College Dublin, The University of Dublin. Her research interests are drama and second language education, teacher education and embodied research methods. Her book *Embodying Language in Action: The Artistry of Process Drama in Second Language Education* explores embodiment in performative language teaching, learning and research.

Jaroslava Swoboda

Charles University, Prague, Czech Republic

[Applied drama for socio-professional development](#)

In the Czech Republic and abroad, there are several organizations or independent lecturers offering courses using drama techniques and theatre conventions as an educational method. It seems that everyone likes to play regardless of their life stage. Even for adults, a game is welcome as they have fewer opportunities for “declared games” (as opposed to children). Summarising all drama / theatre forms under an umbrella term applied drama (AD), this article introduces one example of an integrative educational strategy which offers a large transformative potential. Following text is introducing the first findings from multiple-phase dissertation research, more precisely educational workshops which took place in Prague during spring 2022. We are asking why, in what way and for which content applied drama helps the socio-professional development. The main aim of this research is to provide the interested practitioners and academic audience with a solid empiric basis for further use of drama in non-formal educational settings of adult learners.

Bio:

Jaroslava Swoboda is a PhD. student, lecturer, and an educator. In addition to conducting

“soft skill” and teacher training courses, I specialize in designing educational programs and professional trainings. I am currently researching (and have long been passionate about) the formative influence of drama and theatre in various socio- professional learning environments.

Dora Wong

Hongkong, China

Conducting Readers’ Theatre Online in Translation Training of Pragmatic Sub-Competence

Understanding pragmatics in speech is an important component in the training of Translation Competence (TC), defined as the underlying system of knowledge, skills, and attitudes required to be able to translate (PACTE 2015). In addition, pragmatics in speech, which involve the correct use of language and its illocutionary force, as well as special uses of language such as connotative meaning, irony, humour, metaphors, etc. contribute to bilingual sub-competencies under the Translation Competence (Carrasco Flores, 2021). Scripts from contemporary plays, which comprise a rich source of speech acts and mentioned usages, can be suitable resources for translation and interpretation training.

This study shares experiences of participants from a readers’ theatre of an American play, *Sure Thing*, written by David Ives (1988). Self-recordings of readings and sample script translations were collected from the twelve L2 learners of English from mainland China and Hong Kong. Speech and text analyses of the samples were conducted to gauge the learners’ understanding of implicit meanings in utterances. In an attempt to reflect on the practice of conducting readers’ theatre online, the participants were invited to share their perspectives and suggest ways of improving the activity design.

Reference

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Ioanna Papavassiliou-Alexiou & Christina Zourna

University of Macedonia, Thessaloniki, Greece

Drama in Education (DiE) in teacher training and professional development

Educational policy makers and leader trainers around the world seek to find effective methods to prepare future leaders to face upcoming challenges in the 21st century. Drama in Education (DiE) can provide such a service, based on real incidents in the lives of authentic leaders in world history. Purposefully designed experiential workshops can be organized in order to facilitate future leaders – in a non-threatening risk-taking environment – to live-in-role problems, challenges, thoughts, and dilemmas before having to face similar ones in

their real professional context. In the current presentation a particular DiE experiential workshop will be described in detail as an example of best practice: every year postgraduate students of the Professional Development of Educational Leaders Program in our university participate in such a workshop that helps them develop their intra- and interpersonal career skills. Entitled as “Educational Leadership: authority or authenticity?” the workshop is based on important incidents of the life of Alexander the Great, the Macedonian King who defeated the vast Persian empire in the 4th century BC and by uniting all Greeks conquered the hitherto known East thanks to his leadership skills and exceptional personality traits. Even since the beginning of his life and early years of education mastered by the famous Greek philosopher Aristotle, Alexander proved his unique qualities providing the world with the example of an undeniably genuine, inspirational, effective, and most recognizable authentic leader. In the DiE workshop the educational leaders-to-be develop their professional skills through personal involvement, emotional engagement, and reflection via individual and group activities; they experience the behavior, dilemmas, decision-making processes, and informed choices of a recognized leader, realize necessary skills and make connections with the challenges in their own professional lives.

Bios:

Ioanna Papavassiliou-Alexiou

Associate Professor in Lifelong Career Guidance and Counselling, Educational and Social Policy Dept, School of Social Sciences, Humanities and Arts, University of Macedonia, Thessaloniki, Greece. Her research interests focus on Lifelong Guidance and Counselling, Career and Professional Development, Career Management Skills Development, Educational & Vocational Inclusion of Disadvantaged Groups.

Christina Zourna

Mathematician, MA in Adult Education, PhD Researcher, Educational and Social Policy Dept, School of Social Sciences, Humanities and Arts, University of Macedonia, Thessaloniki, Greece. Teaching secondary education mathematics since 1988. Her research interests include the use of Drama in Education in personal, social, and professional skills development for teenagers, students and adults.

Präsentationen auf Deutsch

Anna Bitmann & Oriana Uhl

Freie Universität Berlin, Deutschland

"Wähle ein Lied, das zu deiner heutigen Stimmung passt". – Einsatz eines *Song Journals* zur Auseinandersetzung mit dem eigenen emotionalen Befinden im Englischunterricht

Das emotionale Wohlbefinden von Schüler*innen ist eine entscheidende Komponente des Lernens, die jedoch im hektischen Schulalltag oft vernachlässigt wird. Die Autorinnen entwickelten eine musikbasierte Lernintervention (Prä-Post-Design) für den Englischunterricht, die auf dem Einsatz eines *Song Journal* basiert. Das *Song Journal* bietet Lehrkräften die Möglichkeit auch in Zeiten des Distanzlernens Kenntnisse zum emotionalen Wohlbefinden der Lernenden zu gewinnen. Hierzu wurde ein musikbasierter Zugang gewählt, da Forschungsergebnisse zeigen, dass die Musikauswahl mit dem emotionalen Befinden einer Person

zusammenhängt (Juslin et al., 2011; Saarikallio et al., 2013). Darüber hinaus dient das *Song Journal* der Förderung produktiver Sprachfertigkeiten. S

Die Lernintervention ermöglichte den Lernenden, ihr Repertoire an Emotionsregulationsstrategien zu reflektieren und zu erweitern. Ferner wurde die Einschätzung der Lernenden bezüglich ihrer Fähigkeit im Umgang mit schwierigen emotionalen Situationen zu Beginn und nach Abschluss der Lernintervention erfasst.

Die Studie hatte zum Ziel, Effekte der kognitiven Auseinandersetzung mit Regulierungsstrategien und deren Auswirkungen auf das emotionale Wohlbefinden genauer zu beleuchten. Zu diesem Zweck wurden die Fähigkeiten der Schüler*innen in der Emotionsregulation mithilfe des standardisierten DERS-Fragebogens erhoben (Difficulties in Emotion Regulation Scale; Gutzweiler, R., & In-Albon, T., 2018).

Der Vortrag präsentiert vorläufige Ergebnisse, die zeigen, wie der musikbasierte Ansatz die Fähigkeit der Lernenden beeinflusst, Strategien zur Emotionsregulierung auf konkrete Situationen anzuwenden. Es werden auch Ergebnisse einer qualitativen Inhaltsanalyse der *Song Journals* vorgestellt, die Hinweise darauf geben, dass sich das *Song Journal* eignet, um Stimmungen von Schüler*innen im EFL-Unterricht zu erfassen.

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Saarikallio, S., Nieminen, S., & Brattico, E. (2013). Affective reactions to musical stimuli reflect emotional use of music in everyday life. *Musicae Scientiae, 17*(1), 27–39. <https://doi.org/10.1177/1029864912462381>

Georgina Frei & Olivera Rancic

University Kragujevac, Serbien & Universität Rostock, Deutschland

Dramapädagogik im Online-Setting unter der Lupe

In diesem Beitrag werden die Ergebnisse der qualitativen Studie zum Thema «Dramapädagogik im DaF/DaZ-Fernunterricht» präsentiert. An der serbischen Universität Kragujevac und der deutschen Universität Bamberg wurde angehenden DaF/DaZ-Lehrkräften ein

dramapädagogischer Workshop im Online-Format als Video-Konferenz per Zoom und Google Meet angeboten. Ziel der Workshops war es, die Möglichkeiten des Einsatzes der Dramapädagogik im Unterricht per Videokonferenz zu erkunden. Um die Lernerfahrung der Teilnehmenden untersuchen zu können, wurden leitfadengestützte Einzelinterviews durchgeführt, die anschließend inhaltsanalytisch ausgewertet wurden. Die qualitativ gewonnenen Ergebnisse deuten darauf hin, dass sich der dramapädagogische Fernunterricht positiv auf den Fremdsprachenunterricht auswirken kann. Der Einsatz der Dramapädagogik trug in der universitären Online-Lehre dazu bei, eine positive und kollaborative Atmosphäre zu schaffen. Hemmschwellen und Sprechängste wurden abgebaut, die Motivation und Aufmerksamkeit wurden verbessert. Ebenso scheint sich der dramapädagogische Ansatz auch als vorteilhaft für die Verringerung der sozialen Distanz und die Stärkung des sozialen Miteinanders. Laut den Studierenden eignen sich gewisse performative Aktivitäten besser für den Online- als Onsite-Unterricht. Andererseits enthüllen die Interviews Schwierigkeiten mit der performativen Arbeitsweise. Die Studierenden berichten von Gefühlen wie Einsamkeit und Unwohlsein beim Performen.

Bios:

Olivera Rančić has been teaching in the area of GFL for over ten years. Currently working at the University of Rostock as academic staff at the Institute for Primary School Education. She does her PhD at the University in Bayreuth doing a research about social positioning of exchange students.

Georgina Frei (formerly 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 an Assistant professor at the University of Kragujevac.

[Elisabeth Vergeiner](#)

Philosoph Konstantin-Universität, Nitra, Slowakei.

[Museum der digitalen Künste: Die virtuelle Vernissage der Avatar-Kunst. Ein Best-Practice Beispiel aus dem kreativen Sprachunterricht](#)

In diesem Kurzvortrag wird der Frage nachgegangen, wie man Kunst performativ mit digitalen Werkzeugen im Sprachunterricht integrieren und kombinieren kann, um so das kreative Potential der Lernenden zu aktivieren.

Blickt man in Lehrbücher setzen sich Fremdsprachenlernende meist mit Kunst im Rahmen von Bildern berühmter MalerInnen des Zielsprachenlandes auseinander. Hierbei werden die kunstschaaffenden Personen z.B. anhand eines Steckbriefs vorgestellt und die Bilder besprochen und analysiert. Oftmals folgen auf diese Einheiten Referate von den KursteilnehmerInnen, wo KünstlerInnen und deren Werke aus ihrem Herkunftsland vorgestellt werden. Man könnte denken, dies sei schon eine kreative Art des ästhetischen Lernens, da sie sich mit den Lebensdaten, Bildbeschreibungen, Kunststil und -epoche auseinandersetzen bzw. interkulturell ländervergleichend gearbeitet wird. Wie können Sprachenlernenden selbst Anteil am ästhetischen Lernen nehmen? Wie kann man kreatives Arbeiten, die Fertigkeiten Sprechen und Schreiben sowie Webtools mit der Dramapädagogik im Sprachunterricht

verbinden? Wie können Studierende selbst zu KünstlerInnen im Unterricht werden und ihre Kreativität einbringen?

Anhand eines Unterrichtsprojekts wird schematisch aufgezeigt, wie die Studierenden sich mit theatralen und performativen Formen des ästhetischen Lernens in Kombination mit Webtools auseinandersetzen und so schöpferisch am Unterrichtsgeschehen teilnehmen. Mit Hilfe von Avataren schlüpfen sie in fiktive Rollen von KünstlerInnen und kreieren dabei eigene Kunstwerke. Dabei gestalten die Studierenden mit Webtools zu einem Thema eine Reihe von Bildern, welche in einer digitalen Ausstellung in Form eines Bilderzyklus präsentiert werden. Die Bilder werden den BesucherInnen per Video- oder Audioaufnahmen sowie Texten näher erläutert.

Bio:

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

Lehr- und Arbeitsschwerpunkte: Methodik und Didaktik im Fremdsprachenunterricht, Dramapädagogik, digitale Lehre, Medienkompetenz, Wirtschaftsdeutsch, Landeskunde, Präsentationstechniken, sowie in den Fertigkeiten Schreiben, Sprechen, Lesen, Hören.

[Maija-Leena Rebsch & Anke Stöver-Blahak](#)

Leibniz Universität Hannover

[Fremde? Freunde! Wege nach Deutschland](#)

Das ist der Titel des Theaterstücks, das der Kurs „Mündliche Kommunikation mit Methoden des Theaters“ im Wintersemester 2021/22 am Leibniz Language Centre geschrieben, einstudiert und zur Aufführung gebracht hat. Ausgangspunkt war die Theateradaption des Romans „Ein Mann seiner Klasse“ (Christian Baron) am Schauspielhaus Hannover und ein Besuch einer Aufführung. In diesem Stück reflektiert der Autor seine eigene Herkunft, im Zentrum steht die Rolle seines Vaters. Im Kurs wurden zunächst die Lebensgeschichten der verschiedenen Charaktere des Stückes diskutiert (Vater, Mutter, Bruder, Tante, „Ich-Erzähler“). Das führte zu der Frage: Wie wurden wir zu dem, was wir jetzt sind? Was war unser Weg nach Deutschland? Was führte uns letztlich in diesem Kurs zusammen?

Es wurden biographische Texte zu einzelnen Lebensbereichen verfasst: Kindheit, Schule, Hobby, Entscheidung für ein Studium in Deutschland, Studium in Hannover. Diese Texte wurden zunächst alle vorgetragen und dann improvisierend nachgespielt, indem Kursteilnehmende die Rollen der Personen übernahmen (Eltern, Lehrerinnen, Geschwister, Ehepartnerin). Daraus wurden „feststehende“ Theaterrollen entwickelt, aufgeschrieben und sprachlich korrigiert, so dass am Ende ein spielbares Skript entstand. Dabei ließ sich der Kurs von der besuchten Theateraufführung inspirieren: Es wurde eine Moderatorin installiert, die die Erzählung vorantreibt, den Rahmen stellt und für die Handlung relevante Informationen gibt. Es entstand ein ständiger Wechsel aus Sprechrollen und pantomimisch gespielten Szenen zu den Worten der Moderatorin. Kreativ wurden aus sehr wenigen Mitteln ein Bühnenbild und Requisiten erstellt, Musik integriert.

Ausgehend von diesem Theaterstück soll über die besonderen Möglichkeiten diskutiert werden, die das Einfließen der eigenen Biographien in die Sprachlernprozesse bietet. Darüber hinaus kann auch über die Aneignung von theatralen Mitteln aus der besuchten Vorstellung

und die Umsetzung in das eigene Stück diskutiert werden. In beiden Bereichen geben die Studierenden hier höchst eigene Kommentare zu der erlebten Theaterpraxis – die für die meisten sehr fremd und ungewohnt war.

Bios:

Maija-Leena Rebsch ist ausgebildete Verlagslektorin und arbeitet seit 2009 an der Leibniz Universität Hannover. Sie hat deutsche Sprachwissenschaft mit einer Zusatzqualifikation in DaF, italienische Literatur-, Sprach- und Kulturwissenschaft sowie englische Literatur- und Kulturwissenschaft in Hannover und Salerno/Italien studiert. Aktuell ist sie Lehrkraft für besondere Aufgaben am Leibniz Language Centre der Leibniz Universität Hannover und unterrichtet dort Deutsch als Fremdsprache.

Anke Stöver-Blahak war ein Jahr Lektorin in China. Seit 1989 arbeitet sie im Bereich Deutsch als Fremdsprache an der Leibniz Universität Hannover. Sie war im Vorstand des Fachverbands für Deutsch als Fremdsprache und ist zurzeit Koordinatorin des Sprachbereichs Deutsch am Leibniz Language Centre der LUH. Seit 2012 ist sie promoviert mit einer Arbeit zum Sprechen und Vortragen Lernen im Fremdsprachenunterricht.

Workshops (Deutsch)

Uei Chiang Schreiber

[Embodied Fremdsprachen lernen am Beispiel Chinesisch](#)

Embodied Fremdsprachen lernen - ein Selbsterfahrungsworkshop am Beispiel „Chinesisch“
Auch Online lassen sich vor dem Bildschirm Fremdsprachen bewegend und lustvoll lernen. In meinem Workshop arbeiten wir am Beispiel einer tonalen Sprache: Chinesisch. Durch Gestik und Einsatz des ganzen Körpers, durch Bewegung und Emotionen wird in Gruppenarbeit greifbar gemacht, was sonst im Fremdsprachenunterricht schwer zu vermitteln ist: Die fremden Klänge lassen sich so besser reproduzieren, der Lernstress lässt nach und Wörter bleiben länger hängen. Eine Einladung zum Mitspielen!

Workshops (English)

Modesto Corderi Novoa

Xunta de Galicia, Spain

[“Buen Camino” - the Way: online embodied activities for the language classroom](#)

“Buen Camino” - the Way is an example of an online language classroom that uses embodied activities. We will experience these activities in an online setting to facilitate student interaction and communication. The metaphor of “always being on the way” transports the students from a Hollywood traffic jam to a music concert. From a crowded subway in Beijing to walking “El Camino” (Saint James Way) and meeting new friends in Spain. Students will interact in multiple communicative situations where they will use the target language (English) in

context. “Buen Camino” aims to promote active language learning stressing oral communication and encouraging collaborative language learning through embodiment.

This workshop is also about the improvisational nature of real-life spoken language. Because life is improvised. We as educators must learn to embrace the beauty of the uncertainty of real life and prepare students for it. We will describe how to build credible locations, scenes, and characters that have feelings and interact. We will play with language (spoken and non-verbal). See you along the Way and... “Buen Camino!”.

Bio:

Dr. Modesto Corderi Novoa is a performative language teacher and researcher (Chinese & Spanish). He holds a Ph.D. in Language Acquisition in Multilingual Settings from the University of the Basque Country (UPV-EHU), Spain. He currently works as a Chinese teacher at Xunta de Galicia in the EOI Official Language School in A Coruña, Spain.

[Kati Koerner & Andrea Dishy](#)

Lincoln Center Theater, New York, USA

[The “Just Right” Script: Simple Strategies for Adapting and Dramatizing Text for Language Learners](#)

Lincoln Center Theater’s Learning English and Drama Project (LEAD) works in New York City’s public schools with adolescents who are learning English as a new language (ENLs). Theater, in LEAD, is used as a structure for ENL students to express themselves creatively and joyfully in English. The program draws upon a wide range of curricular texts that have been adapted and dramatized by LEAD teaching artists to address the language-proficiency and literacy-learning needs of students in a particular class. These short scripts serve as the basis for in-class activities as well as a culminating, in-class performance that build students’ confidence in speaking along with their literacy skills.

What are the benefits of dramatizing a text in the ENL classroom? Exploring a dramatized excerpt of a curricular text can facilitate students’ comprehension of key vocabulary and themes of the larger text, as well as of the narrative itself. It can also serve as a customized ‘way in’ to the text for students and provide a basis for more complex understanding as their language skills evolve. Through expressive engagement of their voices and bodies through drama, students can demonstrate a more nuanced understanding of a text than their emerging language skills would otherwise allow. Dramatizing a text also offers students opportunities for purposeful use of language through collaborative creative-decision making, laying the groundwork for a content- and language-rich learning experience, and forging a sense of classroom community.

This online workshop will provide teachers and cultural workers with simple strategies they can use to adapt prose and dramatic texts into short scripts for students to dramatize in the ENL classroom. In addition to sharing LEAD’s script creation model, this workshop will provide participants with suggested extension activities for students to make personal “text to self” connections that can be folded into the script or culminating performance to further deepen student learning and creative expression.

Bios:

Kati Koerner is Lincoln Center Theater’s Director of Education and is on the faculty of The Juilliard School in New York City.

Andrea Dishy is the Director of Lincoln Center Theater's Learning English and Drama Project and provides support and training for ENL teachers and LEAD teaching artists working in New York City's schools.

[Perihan Korkut](#)

Muğla Sıtkı Koçman University, Turkey

[On a sunny day: Building Pre-Texts for drama from literary works](#)

Drama techniques have an indisputable place in language teaching while practicing the speaking skill. However, it is not easy to find a stimulating and engaging context to create a coherent and meaningful drama world. At this point, literary works can come to our aid. We can make use of the rich and elaborate as-if world created in a literary work, and the depth of the characters and the dilemmas they are in to serve our dramas in the language classroom.

This 90-minute online workshop builds on a short story as pre-text. The focus will be mainly on speaking by putting the participants through different describing, role-playing, and decision making tasks. Although the example session can be adapted to a lower proficiency level by small adjustments, it should be appropriate for B2 level learners. The aim of the workshop is to discuss the principles of building pre-text from literary works. The example lesson called "On a Sunny Day" will provide grounds for the discussion. I will refer to the example lesson to address issues such as feedback, appropriacy, learner proficiency level, topic control, and fluency in EFL speaking lessons.

Bio:

Perihan Korkut is a faculty member in ELT Department in Muğla Sıtkı Koçman University. She completed the drama education certificate program under the Contemporary Drama Association (Ankara) and took active part in various organizations of the association. Her main research interests are language teaching, classroom interaction, and drama.

[Kathleen R. McGovern](#)

University of Southern Maine, USA

[Drama Games for Language Learning](#)

Drama and improv games can be helpful to all ages and levels of language learner in practicing the "4 skills" of language (speaking, listening, reading, writing) or honing in on vocabulary, grammar, pronunciation. Further, drama helps build community and critical thinking skills (Cahnmann-Taylor & McGovern, 2020; Schewe, 2013) — from playfully practicing target language (Paul, 2012), to creating L2 "identity texts" (Cummins, 2006) with learners that promote critical reflection on the self in society (McGovern, 2016; Ntegliou, 2011).

In this workshop, attendees will engage in drama play as well as discussion of how different games can be adapted and applied across contexts. Participants will start by practicing some key tenets of improv, like taking risks, saying yes, and staying in the moment. Then move on to explore how to adapt games to hone in on specific target language relevant to your own curriculum. By the end of the workshop, attendees who are new to or experienced in drama will have developed a repository of drama games

and adaptations to suit all ages and levels of language learner.

Bio: Kathleen R. McGovern serves as Assistant Professor of TESOL at the University of Southern Maine and TESOL Specialist with the US Department of State. Her co-authored book, “Enlivening Instruction through Drama and Improv: A Guide for Second Language and World Language Teachers” was published by Routledge in 2021.

Anna Santucci & Patricia Sobral
University College Cork, Ireland & Brown University, USA
Artful Teaching: Drama as Extra-Disciplinarity

Artists and scientists engage with the world in which they live, regardless of discipline [...] The ones we value are those who have something to show us and to share with us, those who make us change the way we look, think, feel, and understand.
Shirley Brice Heath

Academic disciplines are ephemeral creatures: as new ideas are born from the supposed ashes of their ancestors, histories and genealogies keep boiling underneath the surface and emerging in bubbles of counterproductive incommunicability. For example, Shannon Jackson's *Professing Performance* elegantly describes this phenomenon as regards the field of Performance Studies. Why do we "hold" disciplines? When, where, and how do these artificially created divides promote and/or instead prevent productive exchanges of ideas as we navigate the vast sea of knowledge creation? What are the implications for our practice as educators?

This workshop intends to focus on the role of Higher Ed teachers and posit the college-level classroom as a site of explorative extra-disciplinarity. We will start our investigation by presenting a course we co-taught at Brown University, which focused on what we call the "extra" discipline of Artful Pedagogy: as we questioned disciplinary boundaries (drawing on materials and concepts from literature, linguistics, cognitive studies, education, anthropology, performing arts, visual arts), we came to appreciate the co-creative potential of participatory Drama as the sense-making methodology that made this possible. Participants will then be invited into our dialogue so that we may discover together and share our diverse experiences concerning working towards genuine inter-/trans-/extra-disciplinary conversation within academia. We think and hope that the DiE Days community may benefit from this collaborative exploration of the classroom as the site of possibility where our extra-disciplinary improvisational (im)pulses can live at its fullest and nurture a generation of leaders of tomorrow who think and *feel* with drama-informed complexity.

Bios:

Anna Santucci (she/lei/ella/sie) is Senior Lecturer in Teaching & Learning Enhancement at University College Cork (Ireland). Her PhD combined Italian Studies and Theatre Arts & Performance Studies (Brown University, US). Her international and trans-disciplinary scholarship and practice focus on critically inclusive pedagogies informed by applied drama, performance activism, intercultural education.

Patricia Sobral (she/her/ela/dela) is a Portuguese and Brazilian Studies faculty at Brown University (USA). Her Ph.D. combined arts integration and language acquisition and the representation of immigrants, exiles, and refugees in contemporary literature (Brown). Patricia integrates the arts into curricula to enhance language acquisition, deepen cultural awareness, and promote change.

Bettina Stockhammer

Vienna, Austria

GET THEM TALKING (WITHOUT NOTICING)

One of the greatest obstacles to effective use of language – be it your mother tongue or a foreign one – is being too self-conscious and thus shy and inhibited. This workshop is designed to provide the participants with useful tools based on improvisation techniques which make the use of language for a great game's sake so intriguing that students will forget about the semantic or syntactic limitations but play for the sake of playing and enjoy it.

In addition, the participants of the WS will be introduced to techniques based on the principles of drama pedagogy. These techniques can be put into practice in various teaching contexts. The method is highly flexible and adaptable and can be used in short activating entities in the course of any lesson, in long sessions of speaking practice or even as an underlying concept to language teaching and training.

The 90-minute workshop will be held online on ZOOM for a maximum of 20 people with plenty of room for trying out things. All the games can of course also be played analogically and have been put into practice successfully countless times. After a thorough warm-up sequence, we will dive into the depth of improvisation, starting at a very basic level and working our way up to more complex games. The warm-up games are suitable for everyone including primary school children, while the more complex improvisation games will rather engage adolescents. The WS will be held in English to make it accessible to more people, but the script including a detailed description of all the games will be in English and German.

Bio:

Bettina Stockhammer

- born 1974 in Vienna
- studied Art-history, English and History at University of Vienna
- MA in Theater Pedagogy at KPH Krems
- teacher for English, History and Drama at Grg17 Geblergasse for 20 years
- "theatre coach" in cooperation with the Volkstheater for seven years
- drama-lectureships for PH Wien, Linz, Krems and others

Jodie Whitehurst

Melbourne, Australia

Working with chants

In this workshop, participants will experience first-hand some of the many benefits of working with chants. Inspired by the Jazz Chants of Carolyn Graham, Jodie will engage teachers to learn how they can co-create simple chants with students and how these can be used to bring an array of benefits to their language learners. Through a variety of physical and vocal techniques, participants will actively explore how chants can help students to accomplish more natural rhythms and tone, become more expressive (both verbally and non-verbally), and gain confidence with challenging grammatical structures. Chants can also become an invigorating, dramatic form of storytelling and, like singing, bring a sense of energy and fun to the language-learning environment.

Bio:

Jodie Whitehurst teaches EAL in Melbourne's adult community education sector. She is also creator of The Language Scene, an organisation offering professional development on teaching language through drama. In 2019, as a recipient of an ISSI Fellowship, she travelled internationally, exploring the benefits and best practice of performative language teaching.