

## Abstracts On-site Conference at Kempten University

### Keynote Workshops

Karl Eigenbauer: Pre-texts and drama conventions

Harald Volker Sommer: Das chorische Theaterprinzip als Impuls für die Spracharbeit  
(choral speaking as an impuls for language work. bilingual workshop)

### Workshops

Brigitte Hahn-Michaeli

Bilder zum Leben erwecken und darin (eine) Geschichte entdecken./Bringing  
pictures to life (bilingual)

Janya Cambronero Severin, Anna-Maria Wiklund Matala

The Spark Method – co-creative language learning in the classroom

Stefanie Giebert

Workshop

Eva Göksel

Ivona Randjelovic

Transforming music into words through drama in a foreign language classroom

### Paper presentations

Qualitative outcomes and considerations on oral fluency and drama in EAL

Raphaëlle Beecroft

The Performativity of the Intercultural Speaker: Promoting Savoir Agir through  
Improvisational Tasks

Bettina Christner

Confetti and 'Kehrwoche.' Creating Moments of Presence with Process Drama

Fiona Dalziel & Denada Dedja

Linguistic repertoires and translanguaging in second-language drama

Li Ding

The interplay among ESL children's drama experience and writing process — based  
on a case study research

Andreas Wirag

Planned Vocabulary Teaching through Word Gap Tasks in the L2 Drama Classroom

## Keynote Workshops

### Karl Eigenbauer: Pre-texts and drama conventions

In his practical workshops (one German or bilingual, one English), Karl will focus on working with pre-texts (e. g. poems, pictures, texts) for secondary school students. He will draw on a range of drama conventions to explore story and tease out authentic language learning moments.

#### **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").

### Harald Volker Sommer: Das chorische Theaterprinzip als Impuls für die Spracharbeit (choral speaking as an impuls for language work. bilingual workshop)

Das chorische Prinzip kann ästhetische, politisch-soziale, pädagogische oder methodisch-didaktische Funktionen übernehmen. Im Spiel mit Atem, Stimme, Bewegung und Textbehandlung entsteht eine neue Form der Achtsamkeit, der Sinnerfassung und des Raumbewusstseins: wir erweitern für den Unterricht den Spielraum der Gestaltung für das Erlernen und Erfahren von Sprache. Sinn und Klang werden in der Gruppe mit dem Körper erfahren. Wir spielen und sprechen im „Flow der Gruppe“ wie ein sich ständig wandelnder Organismus: sowohl im analogen, als auch im digitalen Raum. Chorisches Arbeiten ist mehr als synchrone Bewegung und synchrones Sprechen. Wir spüren uns im Chor als „Einheit der Individuen“: Handlungen entstehen mit und aus der Gruppe heraus. Chorische Arbeit ermöglicht es jedem/jeder Einzelnen, sich im Unterricht als Spieler\*in im Dialog zwischen individuellem und chorischem Gebrauch von Sprache, Stimme, Atem und Klang zu erfahren. Hemmschwellen beim Sprachgebrauch können abgebaut werden. So werden die Lust und Begeisterung an der Arbeit mit Sprache und Text neu entdeckt. Wann bin ich Teil einer Gruppe, wann ein\*e Solist\*in? Wie finden wir als Gruppe zu einer gemeinsamen Sprache? Mit

unterschiedlichen Texten werden wir uns mit diesen Themen praktisch auseinandersetzen und gemeinsam eine kleine Werkstatt eröffnen.

- Einführung in das Chorische Prinzip: Methodik und Didaktik. Beispiele
- Vom Non- und paraverbalen zum Sprachchor
- Chorisches Warm Up digital
- Praktische chorische Übungen analog/digital: „Sprach-, Klang und Gestenspiele“

**Bio:**

**Harald Volker Sommer** studierte Schauspiel und Theaterwissenschaft, Kunstgeschichte und Literaturwissenschaft in Wien und Augsburg. Theaterpädagoge BuT. Seminare bei Keith Johnstone (Berlin) und Philippe Gaulier (London). 2004-2011 leitender Theaterpädagoge am Theater der Jugend in Wien. 2011-2014 Fachbereichsleiter Theaterpädagogik an der adk Ulm. 2014 -2018 Leiter des TPZ Lingen. Zahlreiche internationale Projekte und Arbeiten. Dozent u.a. an der Theaterakademie August Everding München, am Institut für Theaterpädagogik Lingen, an der Hochschule Augsburg (Studiengang Soziale Arbeit), der Theaterwerkstatt Heidelberg. Projektleiter und Regisseur, u.a. bei den Operncamps der Salzburger Festspiele.

Veröffentlichungen (u.a)

*Digitales Schwärmen im Chor. Möglichkeiten chorischen Arbeitens online* In: Zeitschrift für Theaterpädagogik, Heft 78, 2021

*Vom Gebrauch des Chors in der Theaterpädagogik. Theorie, Geschichte und Praxis des chorischen Prinzips*, Saarbrücken 2011

## Workshops

Brigitte Hahn-Michaeli

**Technion-Israel Institute of Technology, Israel**

Bilder zum Leben erwecken und darin (eine) Geschichte entdecken./Bringing pictures to life (bilingual)

Wie gelangen wir vom Bild zum Text und dadurch zur Textproduktion und –interpretation? Bilder eignen sich ausgezeichnet als Inspiration zur Deutung und zum (Er)finden von Geschichten. Wenn diese Geschichten über das Schreiben und Erzählen hinaus von den Lernenden aktiv dargestellt werden, kann das aktive Texterleben zu einer kritischen Reflektionsphase der Textinhalte führen.

In dem Workshop (60 Minuten) soll am Beispiel der Parabel „Uzu und Muzu aus Kakaruzu“ von Efraim Sidon gezeigt werden, wie eine Unterrichtseinheit unter Bezugnahme von Bildern performativ gestaltet werden kann.

Die Geschichte handelt von zwei Brüdern, die harmonisch zusammen leben und beste Freunde sind. Doch eines Tages geraten sie über eine völlig unsinnige Frage in einen

schrecklichen Streit. Dieser Streit führt dazu, dass sie eine riesige Mauer zwischen ihren Grundstücken bauen. Erst nach vielen Jahren wird die Existenz dieser Mauer von den Nachkommen hinterfragt und letztendlich abgerissen.

Durch die Einbeziehung von Elementen des Process Drama wird ein Lernumfeld ermöglicht, in dem die Lernenden und die Lehrperson gemeinsam in einer imaginären, dramatischen Situation handeln und reflektieren.

Die Einheit kann sowohl im Präsenzunterricht, als auch im Online-Unterricht durchgeführt werden. Für beide Rahmenbedingungen werden entsprechende Unterrichtskonzepte vermittelt.

What the workshop is about:

How do we get from the image to the text and thereby to text production and interpretation? Images are excellent as inspiration for interpreting and (finding) stories. If these stories are actively represented by the learners beyond writing and telling, the active text experience can lead to a critical reflection phase of the text contents.

The workshop (60 minutes) will use the example of the parable "Uzu and Muzu from Kakaruzu" by Efraim Sidon to show how a teaching unit can be designed performatively with reference to images.

The story is about two brothers who live together harmoniously and are best friends. But one day they get into a terrible argument over a completely nonsensical question. This dispute leads them to build a huge wall between their properties. It is only after many years that the existence of this wall is questioned by their descendants and eventually demolished.

Incorporating elements of Process Drama allows for a learning environment in which learners and the teacher act and reflect together in an imagined dramatic situation. This teaching unit can be delivered in face-to-face classes as well as online classes.

**Bio:**

**Brigitte Hahn-Michaeli.** Senior Teaching Fellow. Lehramtsausbildung an der Johann Wolfgang Goethe Universität, Frankfurt a.M. Seit 1992 Coordinator of German Language Studies am Technion - Israel Institute of Technology, Haifa, Israel.

Arbeitsschwerpunkt: Dramapädagogik im multikulturellen und multilinguistischen Fremdsprachenunterricht. Leitung zahlreicher Fortbildungsseminare zum Thema "Aktiver Fremdsprachenunterricht" in Israel und im Ausland

[Janya Cambroner Severin, Anna-Maria Wiklund Matala](#)  
**Teater Aros, Sweden**

## The Spark Method – co-creative language learning in the classroom

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 drama and theater 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 language through multiple venues, 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.

The Spark Method - Language learning lighting sparks! We would like to hold a workshop on the topic "The Spark Method - co-creative language learning in the classroom", a workshop in which the participants will experience how we use the Spark method to create a creative and democratic learning environment. To give the participants the full experience, we will teach a little bit Swedish through the workshop.

For the past three years we have been working on a project to digitize the Sprak method, in order to share it on a larger scale. We have developed the website [www.sprakmetoden.se](http://www.sprakmetoden.se), where teachers and educators can get an introduction to the method through a film series of eight episodes. On the website we also have 22 short exercise films, a handbook and examples on how the Sprak method can be linked to the school curriculum in Sweden. All the material on the website is free to use for educators and teachers. Since the launching of the website in 2021, we have traveled around Sweden, holding workshops in the Spark method from north to south.

We are also collaborating with a researcher from Lunds University, Mozghan Zachrison, who wrote her PHD thesis on the subject of adult migrant's second language learning, thus combining academic research with a sound base of practice based experience. Zachrison has also observed how we used the Spark method in a 12 week project at a Swedish for immigrants school (SFI) in Malmö.

### **Bios:**

**Anna-Maria Wiklund Matala and Janya Cambroner Severin** each hold a bachelor in drama pedagogics. Anna-Maria also works with drama in communities with special needs, and Janya is a certified high school teacher, teaching theater and business. They both come from a background in theater and founded Teater Aros in 2009.

Stefanie Giebert

**Kempton University of Applied Sciences, Germany**

## Big picture or small structures? Assessing oral language in process drama activities

Process drama has been an established form of educational drama for decades. Assessment for language proficiency is usually not in the focus, as participants should concentrate on the drama and not on getting a good grade. However, sometimes teachers might want to assess language within a process drama, and especially assessing spontaneous language production within the improvisation parts can be challenging. Being the facilitator of this workshop, I myself still have as many questions as I have potential answers! In this practical mini-workshop, participants will take part in an activity/drama convention which is normally part of a longer process drama (space exploration). I will then present some potential evaluation criteria and we will discuss how participants' performance could be assessed in terms of language learning.

### **Bio:**

**Stefanie Giebert** is a foreign language instructor for German and English at Kempten University of Applied Sciences and also teaches at the University of Teacher Education in Weingarten. She has a PhD in English literature and discovered drama in education in her work with several English-language student drama groups, an area she's been active in for about two decades now. She founded and ran the "Business English Theatre" at Reutlingen University for several years. In 2015 she organised the first Drama in Education Days (in Reutlingen) and has been sharing this task with Eva since 2016.

Eva Göksel

**University of Zurich, Switzerland**

### Giving and Taking Pause: Listening through drama

In this workshop we will experiment with some of the basics in language teaching and learning by listening to and reading excerpts from plays and books. The material will cover examples for elementary and secondary school learners in English (and in German if there is enough interest). The focus will be on holistic, embodied listening – how do we listen? How can we transfer that knowledge and those skills to our students? What needs to be practiced and how? Drama in education (DiE) is an embodied practice (Piazzoli, 2018), which encourages participants to communicate holistically. Thus, while working with drama, participants communicate not just with their heads, but also with their hearts, hands, and feet (Schewe, 1993). I argue that this embodied approach scaffolds better listening for students and teachers alike. In this hands-on workshop, we will experiment with incorporating our whole bodies - not just our heads - to listen to each other holistically. In a low-stakes safe space, the workshop participants will explore selected drama conventions to test embodied ways of communicating and listening. Together, participants will play with pacing, breathing, movement, voice, and silence. The aim is to generate ideas and exercises, which participants can immediately implement in their own classes and lectures. Input from participants will be key in this experimental and experiential workshop!

#### Bio:

Eva Göksel is a PhD Candidate at the University of Zurich, Switzerland, focusing on Drama in Teacher Education. She has a background in language and literacy (English, German, French, Spanish) and a strong interest in storytelling, listening in the elementary school classroom, and drama for teaching and learning across the curriculum. She also has several years experience as a broadcast journalist in Canadian radio and television newsrooms. In 2021, Eva was awarded the Carolyn Coakley-Hickerson Listening Award by the International Listening Association. She co-organises the Drama in Education Days with Stefanie Giebert.

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- Schewe, M. (1993). *Fremdsprache inszenieren: zur Fundierung einer dramapädagogischen Lehr-und Lernpraxis*. Zentrum für pädagogische Berufspraxis, Universität Oldenburg.

#### Ivona Randjelovic

##### [Transforming music into words through drama in a foreign language classroom](#)

This presentation explores the practice of integrating music and dance forms in foreign language teaching and learning with the aim of developing aesthetic competence, cooperation, communication and problem solving, through Drama techniques.

The participants will analyse narrative structure in music and transfer it to story through applying higher order thinking skills. In addition, the mode of the workshop conforms to narrative structure making the whole experience holistic. Through using the speaking body in the empty space and verbal creative expression combined with some process drama frames, the participants will experiment individually, in groups and finally as a whole class with ways of using the stimulus to develop their own enacted collective, original story.

This method was developed through my teaching experience as a response to employing the SPICE as outlined by Hillyard S. (2016) whereby all five developmental needs of learners are taken into account: Social, Physical, Intellectual, Creative and Emotional growth processes. In regard to language, it proved beneficial in that it provided a context which enabled the learners to increase their fluency by applying previously acquired structures in both spoken and written forms. As a result, the students have individually and collectively become authors of original and authentic stories that are now part of them and that will live on for years.

The workshop will include some theory and lots of experiential practice for group discussion and personal reflection. The participants will leave with many ideas to try out

in their real classrooms with their classes whatever their age, English language competence or ability.

Reference: Hillyard, S. (2016) English through Drama: Activities for ELT inclusive Classrooms. London UK: Helbling

**Bio:**

**Ivona Randjelovic** holds a B.A. in the English language and literature. She has been an EFL teacher for twenty years and has always used drama to facilitate learning and to teach beyond English. She is also a teacher trainer spreading the love for drama amongst other teachers.

## Paper presentations

Luke Alder

**University of Kent, United Kingdom**

[Qualitative outcomes and considerations on oral fluency and drama in EAL](#)

Dr Luke Alder's experimental and reflective research investigates the impact of drama pedagogies with Key Stage 2 English as an Additional Language (EAL) learners on their oral fluency and expressive language production in the UK.

This paper builds on quantitative data and presents rich qualitative results based upon observational diaries written throughout the intervention process. The main focus of the study sought to investigate oral language proficiency and improvement within the cohort, however, a significant gathering of qualitative information created further considerations and deeper understanding for the wide-reaching linguistic and social benefits relating to confidence, motivation, and integration with those children who have undertaken a drama-based English programme.

The results are presented using examples of language expression, language issues, and thematic observations. The paper also provides a selection of data collected throughout the post-intervention interview stages and the learner feedback forms and concludes with a summary of the qualitative results.

[Raphaëlle Beecroft](#)

**Karlsruhe University of Education, Germany**

[The Performativity of the Intercultural Speaker: Promoting Savoir Agir through Improvisational Tasks](#)

Intercultural Communicative Competence (ICC) is defined as the main goal of English language pedagogy in Germany. At the same time, oral interaction in the classroom is being afforded increasing importance, with English being considered in its usage as a

lingua franca. However, many examples of promoting ICC have, thus far, concentrated on the analysis, discussion and reflection of documents and have not focused on the promotion of ICC in face-to-face oral interaction in the classroom. Likewise, oral interaction in the classroom is often restricted to Input-Response-Feedback discourse patterns or the reproduction of scripted scenarios mimicking 'real-life' communication situations which learners may perhaps encounter. Few endeavours have been undertaken to create communicative contexts in the English language classroom in which learners can embody the intercultural communicative competence required of an intercultural speaker (for example, openness, tolerance, the ability to suspend disbelief, responsibility) both verbally and non-verbally in real-time interaction situations. Against the backdrop of an alteration of Byram's (1997/2020) model of the different factors comprising ICC to include an embodied dimension, which I term 'savoir agir' and which consists of the elements 'perform', 'decide' and 'produce', I propose that improvisational theatre, in the form of pedagogically-adapted improvisational tasks, can provide the framework necessary for the learners to be able to discover and use their voices and bodies as intercultural speakers. Through their particular aesthetics of spontaneity and reciprocity, improvisational tasks should thus enable the learners to experience physically initiating, managing and taking responsibility for diverse communication situations, to use their agency to make decisions on the best course of action and to produce the linguistic structures required for that particular interaction situation in real time.

The proposed presentation will describe the theoretical approach underlying the above and will discuss the results of a mixed-methods action-research study carried out in this area.

**Bio:**

**Dr. Raphaëlle Beecroft** is a researcher and teacher educator in English Language Pedagogy at Karlsruhe University of Education, Germany. She holds a PhD from Heidelberg University of Education. Her research interests include the further development of ICC and competences for democratic culture, translation, virtual exchange and drama methods in foreign language pedagogy, teacher personality professionalization as well as the decolonialization and diversification of English language teaching.

[Bettina Christner](#)

**Indiana University, USA**

[Confetti and 'Kehrwoche.' Creating Moments of Presence with Process Drama](#)

It all started with a bag of confetti and a lost 'Kehrwochenplan' that needed to be returned to their rightful owner. With these and other items in hand, students began

exploring the paradoxical coexistence of the famous German love for order ('Ordnungsliebe') and the idea of 'Narrenfreiheit,' the freedom to do whatever, in German daily life. This paper introduces a drama process project centered around objects and rituals found in German everyday life culture, paying special attention to ways of creating moments of presence for learners along the way and the effects of such moments for language and culture learning.

Creating moments of presence for learners, I argue, fosters their abilities to navigate situations of linguistic and cultural ambiguity. When stepping into the present, we find an abundance of possibilities in front of us. Where we go from here is suddenly up in the air. We become agents, creators, and storytellers in the moment. This paper introduces strategies of creating such moments of presence for language learners and evaluates their effects in terms of spontaneous and creative use of language, collaborative (cultural) learning, and language accuracy.

**Bio:**

**Bettina Christner** is an associate instructor and doctoral candidate in the Department of Germanic Studies at Indiana University, Bloomington, USA, specializing in performative pedagogy and contemporary German literature and theater. She is currently writing her dissertation on 'presence effects' in European literature and is interested in how teachers can create moments of presence in language, literature, and culture classes for students to explore new perspectives performatively, embrace spontaneity, and build learning communities.

[Fiona Dalziel & Denada Dedja](#)

**University of Padova, Italy**

[Linguistic repertoires and translanguaging in second-language drama](#)

This presentation will report on a drama workshop for migrants learning Italian as a second language in which participants were encouraged to draw on their linguistic repertoires while engaging in performative activities. The term linguistic repertoire is used here to denote "individuals' very variable (and often rather fragmentary) grasp of a plurality of differentially shared styles, registers and genres" (Blommaert & Rampton, 2011). The individuals in question were women of Nigerian origin and skillful multilingual speakers of a wide range of languages such as Yoruba, Edo and Igbo, but when together the common language used was Nigerian Pidgin English. The drama sessions aimed to foster an active approach to learning in which participants' agency as language users could come to the fore (Dalziel & Piazzoli, 2019). During the one-month workshop, learners were actively encouraged to adopt translanguaging strategies, in other words language practices in which speakers "shuttle between languages" (Canagarajah, 2011: 401), for the accomplishment of drama-based tasks. In addition,

there were moments when participants were asked to reflect and to act upon their linguistic repertoires, for example during the activity “the interpreter” based on Spolin’s (1999) “gibberish” activities. The project was founded on the authors’ belief that home languages may be “a valuable asset for learning the target language” (Asta & Pugliese, 2020) and that “a linguistic repertoire is not something static but rather is achieved situationally in communicative interaction with others” (Busch, 2012: 16). The research questions addressed here are the following: how did the use of participants’ linguistic repertoires contribute to the creation of a sense of community in the drama class; to what extent were translanguaging strategies adopted in the group drama tasks. In order to explore these questions, the authors analysed videos of the drama activities, a focus group discussion and teacher journals.

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- Spolin, V. (1999). *Improvisation for the Theater. A Handbook for Teaching and Directing Techniques*. 3rd edition. Repr. 1963. Evanston, IL: Northwestern University Press.

### Bios:

**Fiona Dalziel** is Associate Professor of English Language and Translation at the University of Padova, Italy. Her research interests include: promoting learner autonomy; translanguaging in English-medium Instruction (EMI); and the use of drama in language learning. She has been coordinator of Padova University English drama group for over 20 years.

**Denada Dedja** is a teacher of Italian, who in collaboration with the University of Padova and other organizations, has experimented with drama approaches in her classes of adult migrants. Her teaching and research interests include intercultural and language mediation, and the use of drama in language learning and social inclusion.

Li Ding

**University of Göttingen, Germany**

The interplay among ESL children’s drama experience and writing process — based on a case study research

This talk derives from an exploratory case study which investigates using story-based drama for young learners' ESL writing. The onsite intervention lasted for two months with upper primary school students in China in 2020. Drama in this research context is conceived as an experiential and interactive reading of the chosen literature. Two stories, *The Green Children* by Kevin Crossley-Holland and *The Pied Piper of Hamelin* by Robert Browning, were devised into drama activities that prepare students for various writing tasks. Letter and diary writing in role form a large part of the writing assignments.

In the presentation, I will focus on the distinctive elements that shape the young writers' writing process and product when they negotiate and construct the meaning of their drama experience. It is found that story-based classroom drama creates a space for them to navigate, in a playful as well as serious manner, through linguistic, personal, and sociocultural meaning systems in the writing process.

Drama has been advocated as "a vital link between story and writing", owing to its potential in complementing meaning making of the story and accommodating affective components (Neelands, 1993, p. 12)<sup>1</sup>. It is "a conduit that facilitates a flow of imagination between process and product" (Crumpler & Schneider, 2002, p. 77)<sup>2</sup>. Overall, drama bridges reading and writing. As to how the dramatic reading experience is transformed into the young writers' writing, particularly among L2 young writers, remain little researched and are in need of a systematic conceptualisation. Acknowledging the social and cognitive nature of writing, this research seeks to enquire into the interplay between the reading text, the writers' drama experience, their composing process, and the written product.

**Bio:**

**Li Ding**, Phd Student & Lecturer

Seminar für English Philologie, Georg-August-Universität Göttingen

MA, Education & English Language Teaching, The University of Warwick

[Andreas Wirag](#)

**University of Göttingen, Germany**

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<sup>1</sup> Neelands, J. (1993). *Writing in Imagined Contexts: Research into Drama-Influenced Writing*. No. 202. Toronto Board of Education, Research Department, 155 College Street, Toronto, Ontario, Canada M5T 1P6.

<sup>2</sup> Crumpler, T., & Schneider, J. J. (2002). Writing With Their Whole Being: A cross study analysis of children's writing from five classrooms using process drama/Ecrire avec tout leur être: Étude comparative des compositions littéraires d'enfants de cinq classes utilisant la pratique du théâtre. *Escribir Con Todo el Alma: Un análisis multi dimensional de la escritura de jóvenes de cinco aulas, utilizando el teatro de proceso (Process Drama)*. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 7(1), 61-79.

## Planned Vocabulary Teaching through Word Gap Tasks in the L2 Drama Classroom

While earlier research has examined the utility of L2 drama activities for grammar teaching (Even 2003, 2016), there is little explicit research on L2 word teaching in the drama classroom (see, for exceptions, Walter 2014, Elis 2015). What is more, if L2 word learning is discussed, it is typically assumed to take place in an unplanned manner during drama teaching. Accordingly, students will acquire L2 vocabulary that is part of a drama scene, improvisation, etc. via unintentional exposure to new L2 words. However, this unplanned approach moves drama teaching away from school classrooms, which usually rely on L2 textbooks and their vocabulary sections. For this reason, there is a need for drama-based teaching methods that enable planned L2 word learning (see, for the “spoken scenery” as one such method, Walter 2014).

First, this talk will briefly review earlier empirical studies on L2 word learning which examined students in gesture-based and non-gesture-based vocabulary learning groups. Here, L2 word learning that uses gestures reliably outperforms traditional methods (Macedonia 2014). After that, the talk introduces a drama method for planned L2 word teaching – the “word gap task”. This method aims to teach learners a pre-planned set of L2 words (as found in a textbook vocabulary section). In a word gap task, the students enter a make-believe scenario in which they are presented with a (communicative) task. The only way to solve this task is through the use of the pre-planned L2 words. As a result, learners need to make active use of this new L2 vocabulary, which is used as part of meaningful chunks, while they complete the task.

To illustrate a word gap task, consider the furniture words for My room (A1): desk, chair, bed, poster, rug, etc. Here, learners have been caught by a nasty giant, who brought them to his cottage, which has giant furniture as well. The giant has gone outside to get some vegetables – for his meat stew! The children have to decide where to hide: Quick, he’ll be back any minute! Where can we hide? Under the chair? Or maybe in his bed? Or perhaps behind this poster? etc. Alternatively, learners might look for a wedding ring that they have misplaced in an ordinary child’s room: Mum will be furious if we don’t find her ring! Where could it be? etc.

### Literature

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Walter, Maik (2014): Mit Worten Räume bauen: Improvisationstheater und szenische Wortschatzvermittlung. In: Nils Bernstein & Charlotte Lerchner (Hg.): *Ästhetisches Lernen im DaF-/DaZ-Unterricht*. Göttingen: Universitätsverlag, S. 233–247.

**Bio:**

**Andreas Wirag** is a Postdoc researcher at the TEFL department of Georg-August Universität Göttingen. His L2 drama research is part of the project “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.