

Dramapädagogik Tage Online 2023 / Drama in Education Days Online 2023

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Keynote

Drama and the Need to Talk

Tony Goode

My interest in the development and documentation of conventions for dramatic action goes back over many years, and the momentum for this work owes much to those practitioners whose in-service work has recognised the need to facilitate teachers' use of the medium of drama by providing them with clear points of access at both practical and theoretical levels. Part of this process involved the publication, by Cambridge University of what are now three editions of *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. With this in mind, my purpose in this talk is to explore in a straightforward manner what drama can do and how it does it.

Tony Goode

After many years working in Higher Education, now works as a free-lance drama/arts education consultant. He is an experienced deviser, director and workshop leader involved with young people, graduate and under-graduate students and a variety of community groups.

His experience includes work with all ages from young people to seniors in both formal and informal settings as well as training for professionals from the police, social work, teaching, youth work and nursing. He also has substantial international experience with teaching and consultancy in Africa, Canada, China, the Czech Republic, the Netherlands, Norway, Poland, Taiwan and the USA and co-authored "*Structuring Drama Work*" and "*Lessons for the Living*".

Talks and Q&As in English

Democracy Through Theatre: A Pedagogical Perspective

Jaroslava Swoboda

Theater techniques and conventions in education have been proven to increase students' engagement, to improve motivation in learning, to develop important skills such as communication and critical thinking and other competencies necessary for success.

This contribution will present the theater-educational eighteen months long project called "Theatre for Democracy", which was launched in the Archa theater in Prague in January 2022, and which aims at linking theater and theatre creation process with education.

The main questions that project team members, engaged artists, selected by Archa theatre and a team of teachers dealt with were: How can our cooperation expand and cultivate competences for democratic culture through implementation of contemporary theater tools into teaching at the second level of elementary schools and high schools? And how can be these competencies applied in teaching and/or real-life situations?

The project outcomes include documentary and puppet theater workshops for pupils and students of the second level of elementary schools and highschoools and their teachers, theatrical performances with discussions or theatre shows in TIE format and other outcomes.

The presentation will be delivered by project's education expert, mentor, book editor and evaluator Jaroslava Swoboda.

Jaroslava Swoboda

is a PhD. student, lecturer, and an educator. In addition to conducting "soft skill" and teacher training courses, she specializes in designing educational programs and professional trainings. She is currently researching (and have long been passionate about) the formative influence of drama and theatre in various socio-professional learning environments.

<https://kped.ff.cuni.cz/cs/>

<https://www.divadloarcha.cz/en/centre-for-documentary-theatre.html>

www.corporart.cz

Creating Plays with International Students and Japanese Volunteers in a Japanese Language Class: Difficulties Felt by the Learners and the Effective Support of Other Participants in Response

Azusa Shibata

The purpose of this study is to clarify the points at which international students at a university in Japan felt stumbling blocks and difficulties through the class activity of creating and performing a play together with Japanese volunteers, and how they were encouraged by other participants to recover and reflect on the situation. As a result of the action research analysis using the teacher's observation and participant's reflective writing, it was revealed that when some of the international students felt difficulty in smoothly exchanging opinions with the Japanese, another international student connected their communication back and forth, which helped them to overcome the situation. In addition, when an international student who had difficulty memorizing lines began to show reluctance to participate in class, it was also recognized that the Japanese tutoring and supporting this student by using cards to memorize lines was effective in helping the student get back on him/her feet.

Azusa Shibata, Ph.D.

is an Associate Professor at the International Student Center of Kyushu University in Japan. She completed her Ph.D. in Academic from Kyushu University and specializes in teaching Japanese as a foreign language. Her current research focuses on Japanese language education by creating plays for learners with diverse backgrounds.

Minimizing L2 Speaking Anxiety through Drama Pedagogy

Laurie Clark

For students and learners working with a foreign/second language (L2), it is common to experience anxiety surrounding speaking the new language. Although multiple scholars have addressed the benefits of drama pedagogy, there has been relatively little research done on how drama pedagogy affects students' feelings about speaking the L2. In order to further explore whether and in what ways drama pedagogy can affect L2 speaking anxiety, I conducted research on a course that I designed and subsequently taught during the Spring 2022 semester. The course in question was an intermediate L2 German university course titled "German Through Performance" at a public university in the United States. In this course, students explored German language and culture through the lenses of theater/performance and analyzed how techniques used in various types of performance

are transferable to daily life. At the end of the semester, students used their newfound knowledge to conceptualize, write, and perform theatrical pieces.

For my research, I analyzed student work and end-of-semester reflections to discover how, if at all, students' views on their L2 speaking anxiety changed as the semester progressed, and if drama pedagogy played a role in any changes in anxiety levels. Results show that at the beginning of the semester, most students in the class felt high levels of anxiety surrounding speaking German and/or performing in front of others. By the end of the semester, students felt a significant reduction in anxiety levels not only within the scopes of this course, but also in their other classes and beyond academia. Some students noted that a bit of dislike towards public speaking remained, but that they had learned how to better manage their anxiety. Furthermore, students expressed that the untraditional format of the course and the interactive exercises were instrumental in learning how to manage their anxiety levels.

Laurie Clark

is a PhD student working towards her dual degree in Transcultural German Studies at the University of Arizona and the Universität zu Köln. Her research focuses on using drama pedagogy in the foreign language classroom, as well as dance and film during the Weimarer Republik.

[“Not all things can be expressed in words.” Design for learning in a drama and language integrated university course](#)

Manuela Lupsa, Zeljka Prelevic

The aim of the study is to highlight learning activities in a drama and language integrated university course. The course is a part of the professional training of migrated teachers with a foreign teacher degree¹. The purpose of the course is that "the student should further develop his language skills and his didactic and methodical competence relevant to educational activities" (Malmö University's website). The participants of the study are the drama teacher and the students in this course. The research questions for the study are: *How do students process the course content using multimodality and expressive forms?* and *How are the students supported formatively during the process?* Previous research shows that drama and multimodal forms of teaching have a positive impact on students' language development (Miccoli, 2006; Zhang, 2021). The theoretical framework for the study is the theory of multimodal design for learning (Selander & Kress, 2021). The data consists of classroom observations, field notes, audiotaped tutorials and discussions both in the student group and

¹ The professional development is called Utländska Lärares Vidareutbildning (ULV), i.e. Foreign Teachers' Professional Development.

with the drama teacher, written submissions of the students' drafts of one examination task as well as drama teacher's oral and written feedback. The method of analysis was thematic analysis (Braun & Clarke, 2006). The results show how the course content is processed and how the drama teacher formatively and ongoing supports the students' learning. During this process a lot of learning micro steps occur using drama and multimodal forms of expression. Based on this study our conclusion is that learning is not just a final product as Selander & Kress (2021) show, but a chain of knowledge transformation processes. The present study contributes to the field on drama and students' knowledge and language development.

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Zeljka Prelevic

is a university teacher at Faculty of Education and Society at Malmö University in Sweden and MA-student.

Manuela Lupsa (PhD)

is senior lecturer at the same faculty.

Counter Imaginaries : Toward a new cartography of agency

Sukhesh Arora

Abstract: Recent discourses in education have focused on the role of teacher agency in driving educational transformation. But what do we mean when we talk about agency? The concept of agency is formulated in several different ways. One view of agency looks at it as a skill or capacity that people carry inside them. Another view conceives agency as something that people do or achieve, a practice or a process which depends on the conditions that make it possible or impossible for people to act. In this sense, agency is characterized as an emergent phenomenon and thus, a continuing practice towards achieving agency becomes

agentive practice. Thinking of agency and agentive practice in this way shifts the burden of transforming education away from the individual and individual capacity, to the contexts and environments within which the individuals are located.

The presentation will share emerging insights from a year-long research project funded by TESF Project Plus as part of the Global Challenges Research Fund. The project used the lens of theater to understand the experiences of those who are excluded/marginalized in the educational system as a step towards reconsidering the role of performative pedagogies after the Covid-19 pandemic. The definition of “excluded” and “marginalized” applied here was somewhat broader than what the terms usually imply, and included not just those from socially marginalized groups but also those whose voices are marginalized within the teaching-learning architecture of education, specifically, teachers/educators who find themselves increasingly sidelined in the larger discourses around education. The core of the research is based on extensive conversations with a group of young people from 3 different marginalized communities located in Bhopal, India, and long-form interviews with in-service teachers who graduated from an inter-disciplinary teacher education program offered by Delhi University which includes courses in theater praxis.

[Sukhesh Arora](#)

is an actor and performancemaker currently based in Berlin whose work explores a diverse but interconnected web of interests which include theater, film, audio, and education. Sukhesh trained as an actor-teacher with the TAG TiE company based in New Delhi, and also studied physical theater at Royal Holloway College, London. He worked with the National School of Drama, India to develop a year-long program in Theater-in-Education (TiE). He also worked with the Elementary Education department at Delhi University to develop a performing arts curriculum for elementary school teachers.

[“A drip of ink and then whoa”: Building group flow through co-creation](#)

[Zoe Hogan](#)

This paper presentation explores group flow and engagement in drama-rich pedagogies with Community Language (CL) teachers (also known as Heritage Languages). This research involved a group of 11 CL teachers participating in an 8-week program designed to introduce drama-rich pedagogies to their teaching practices. As such, workshops were conducted in English and teachers adapted drama strategies for use in their own classrooms and language contexts. The teachers represented Arabic, Laos, Persian/Dari and Uighur CL schools.

Flow is usually examined in terms of an individual experience of creativity (Csikszentmihalyi, 1990, 1997, 2008, 2014), where autotelic or intrinsically rewarding experiences are associated with a state of flow. Group flow refers to a collective state where attention is equally put on the task and others, because the task requires continuous social interaction (Sawyer, 2004,

2007; Hackert et al., 2022). For drama practitioners, the parallels between group flow and the drama workshop space are resonant, akin to Peter Brook's 'sacred spaces' where a certain 'magic' happens (1996), and Ewing's description (2010) of how drama bends "time and space to create a place for exploratory interactions, dialogues and representations out of which new thoughts, ideas and ways of looking/seeing can emerge" (p.40).

This paper explores how drama-rich pedagogies at the heart of the program needed to balance individual creative contributions, group dynamics and the demands of the process drama narrative to sustain exotelic engagement and bring about the conditions for group flow and autotelic engagement.

Zoe Hogan

is a writer, Teaching Artist and PhD student. In her former role as Director of Education & Community Partnerships at Sydney Theatre Company, Zoe led the delivery of all education and community programs, including the development of the award-winning Connected program. A book on the program, *Connecting through Drama: Drama and literacy for learning English as an additional language*, co-written with Victoria Campbell, was published by Currency Press in 2022. Zoe is the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House.

Workshops in English

Promoting "Dialogue of Civilizations": Devising Drama with Adult Language Learners

Kathleen McGovern, Vahdat Yeganeh, Sally Nobinger

Since 2022, The American Repertory Theater at Harvard University (A.R.T.), The Immigrant Learning Center (ILC), and The University of Southern Maine (U.S.M.) have been collaborating on the "Dialogue of Civilizations" (DoC) project, led by A.R.T. teaching artists. DoC engages adult immigrant and refugee English for Speakers of Other Languages (ESOL) students in workshops using theatrical training to explore identity, heritage, and community while learning a new language in a new home. The pedagogical goals of the program include using drama to promote intercultural dialogue and community building through workshops that explore essential questions connected to immigrant experiences and A.R.T. productions through researching, devising, writing, rehearsing, and presenting an originally devised production, which they perform at the A.R.T.'s black box theater for a public audience.

In this workshop, facilitators will lead participants in a series of devising activities, online, that are foundational to the Dialogue of Civilizations approach and aim to build theater skills that are essential for communication, including: active listening, verbal communication, body language, confidence, creativity, empathy, the exploration of the self, and intercultural communication through drama. Facilitators will also introduce the program's theoretical and research foundations, exploring the connections between devising and research on drama and language learning (e.g., Belliveau & Kim, 2013; McGovern, 2017; Schewe, 2013) with special attention paid to the ethical risks associated with engaging multilingual learners in performative pedagogies (Cañas, 2015; Piazzoli & Kir Cullen, 2021). By the end of the workshop, participants will have a foundational understanding of the DoC approach to devising with language learning, including considerations of the ethical risks inherent in devised work with at-risk populations and approaches to mitigate such risks.

[Kathleen McGovern](#)

is an Assistant Professor of TESOL at the University of Southern Maine and President of Northern New England TESOL. She co-authored the book, "Enlivening Instruction with Drama & Improv: A Guide for Second Language and World Language Teachers."

[Vahdat Yeganeh](#)

is a Learning Lead, and the facilitator of the Dialogue of Civilizations program at the American Repertory Theater, the Founder and Artistic Director of Boston Experimental Theatre, and Faculty and Assistant Artistic Director of PersPsy Analytic.

[Embodying the untranslatable in a thousand and one word\(s\): Samar](#)

[Serena Cecco](#)

This workshop is based on Piazzoli's research project *Lacunae* (2022) where she linked the concept of Untranslatable Words (UW) to intercultural awareness and the elements of drama, particularly dramatic tension. She developed and explored this concept further in a retreat in Woodford, Co. Galway, focussing on the question: "How can Untranslatable Words be explored performatively to channel dramatic tension towards intercultural awareness?"

Being part of the team of practitioners and researchers in the project inspired me to analyse and embody one of the many untranslatable words presented then, the Arab concept of Samar.

This workshop will explore an applied approach to (un)translatability working with/through the body, positioning it as a vehicle for deciphering the untranslatability (embodied way of knowing).

Some of the main activities of the original workshop will be presented with a view to discussing and sharing ideas with other practitioners to further collect data to enrich the Lacunae research project and find a more effective way of embodying the untranslatable.

Keywords: embodied learning; improvisation; untranslatable words; intercultural awareness

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Serena Cecco

Interpreters' trainer, ELT teacher, drama practitioner. University of Ca' Foscari, University of Padua and CIELS Advanced School for Linguistic Mediators. Serena Cecco is a lecturer of consecutive and dialogue interpreting in bachelor's and master's courses. She is also an ELT teacher and a language consultant. She has been a theatre improviser since 2010 and developed an interest in drama and theatre applied to teaching and learning. She co-authored an original workshop to train translators and interpreters based on performative pedagogy, with a focus on improvisation. Since 2019 she has been holding soft-skills workshops using a performative approach.

Caution: Smugglers at work!

Eva Göksel

In this workshop we will share ideas and experiences about how to smuggle drama into the curriculum at our various institutions: What are the challenges of applying drama in our contexts and how do we embrace these challenges? Using storytelling and basic drama activities we will work together to strengthen our repertoire and our resolve of getting more drama-based work into our classrooms.

Eva Göksel

Has a background in language and literature education, with a strong interest in storytelling, listening, and teaching and learning with drama across the curriculum. In 2023 she received her PhD

degree in Drama in Teacher Education from the University of Zurich, Switzerland. Since 2016 she co-organizes the Drama in Education Days with Stefanie Giebert.

Playing with our “word treasures” – a workshop on vocabulary games

Stefanie Giebert

In German a synonym for “vocabulary” is “Wortschatz” – word treasure. In a drama-based classroom the focus will often be on fluency and storybuilding, but to tell stories, we also need to have a store of words at our disposal. In this short practical workshop we will play a range of games targeted mainly at revising vocabulary, be it through drilling words and phrases in a fun way or embodying words and concepts to make them more memorable. Activities will range from beginner level games to more sophisticated improvisation and performative activities for advanced language learners.

Stefanie Giebert

is currently a teacher at a secondary school in Kempten and a freelance foreign language instructor (German as a foreign language, EFL) at several Universities of Applied Sciences. She has a PhD in English literature and discovered drama in education in her work with several English-language student drama groups. 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.

Bilingual German/English Workshop + short talk

Zwischen den Sprachen improvisiert: Improtheater mehrsprachig inszeniert /

Improvising between languages

Elisabeth Vergeiner

Sommersprachkurse oder Sommerkollegs bringen Lernende unterschiedlicher Herkunft zusammen und ermöglichen mehrsprachigen Austausch. Dabei stellt sich nun die Frage wie sich die Erst- und Fremdsprachen der Teilnehmenden in einem solchen internationalen Kontext miteinander verbinden lassen.

Dieser Frage geht der Kurzvortrag nach und stellt exemplarisch ein Unterrichtsprojekt vor, das im Rahmen des Sommerkollegs Bovec 2022 in Slowenien mit Studierenden aus drei Sprachkursgruppen entstanden ist. Der Fokus des Sommerkollegs liegt auf der Mehrsprachigkeit der Alpen-Adria-Region, in die Studierende von sieben Universitäten aus Italien, Kroatien, Slowenien und Österreich nicht nur in den Sprachkursen, sondern auch in verschiedenen Workshops zu wechselnden Generalthemen des Kollegs eintauchen und Mehrsprachigkeit in unterschiedlichen Kontexten erfahren.

Im Rahmen des Unterrichtsprojekts wurde mit AnfängerInnen der deutschen Sprache sowie mit fortgeschrittenen Lernenden der italienischen und deutschen Sprache gearbeitet, die jedoch alle unterschiedliche Erstsprachen haben. Mit Hilfe von Improvisationsübungen wurde mit den Lernenden ein mehrsprachiges Improvisationsstück erarbeitet. Der Vortrag soll einen kurzen Einblick in den Ablauf des Projekts geben, das voraussichtlich im Sommer 2023 in ähnlicher Weise wiederholt werden wird. Er soll die Arbeitsschritte skizzieren, um schematisch zu zeigen, wie sich die TeilnehmerInnen des Sommerkollegs mit Improvisationstheater im Kontext von Mehrsprachigkeit auseinandersetzen und sich so kreativ am Sprachenlernen beteiligen.

English: Summer language courses or summer schools bring together learners from different backgrounds and enable multilingual exchange. The question arises how the first and foreign languages of the participants can be combined in such an international context.

This short lecture with workshop elements explores this question and presents an example of a teaching project that was developed in the context of the Summer College Bovec 2022 in Slovenia with students from three language course groups. The focus of the summer college is on the multilingualism of the Alps-Adriatic region, in which students from seven universities from Italy, Croatia, Slovenia and Austria immerse themselves not only in the language courses but also in various workshops on changing general topics of the college and experience multilingualism in different contexts.

The teaching project involved working with beginners of German as well as advanced learners of Italian and German, but all of whom have different first languages. Improvisation exercises were used to create a multilingual improvisation piece with the learners. The presentation will give a brief insight into the process of the project, which is expected to be repeated in a similar way in the summer of 2023.

[Elisabeth Vergeiner](#)

Studium der Sozial- und Integrationspädagogik mit Schwerpunkt Interkulturelle Bildung und Mehrsprachigkeit an der Alpen-Adria-Universität Klagenfurt (AAU), von 2017 bis 2022 OeAD-Lektorin am Lehrstuhl für Germanistik in Nitra, Slowakei, seit September 2022 Lehrbeauftragte an der AAU sowie Lektorin am Sprachenzentrum Deutsch in Österreich in Klagenfurt.

[Vorträge auf Deutsch](#)

Mehrsprachiges Slawistik-Theater – ein Pilotprojekt

Aneta Bučková

Der Beitrag reflektiert die erste Umsetzung eines mehrsprachigen Theaterprojektes im universitären Bereich. Sein Ziel ist es, die Vorteile sowie Herausforderungen des mehrsprachigen dramapädagogischen Sprachunterrichts zu diskutieren und Thesen für die Weiterentwicklung dieses Ansatzes aufzustellen.

Durch einen dramapädagogischen Ansatz wurde das traditionell fokussierte kognitive Lernen durch soziale, emotionale und körperliche Erfahrungen ergänzt. Zusätzlich zu den im dramapädagogischen Sprachunterricht vorhandenen Komponenten des Sprechtrainings und der persönlichen sowie sozialen Entwicklung nahm die Gruppe die Herausforderung ihrer mehrsprachigen Zusammensetzung bewusst ins Spiel (vgl. auch Holl 2011 und Henning 2020).

Ausgehend von der Methode des Sprachenportraits (Busch 2013: 35) wurde die individuelle Mehrsprachigkeit als Ressource und Ausgangspunkt des Lernens und kreativen Schaffens aufgegriffen und in improvisierten Szenen aus verschiedenen Blickwinkeln beleuchtet. Die Teilnehmenden brachten die Reflexion ihrer eigenen Sprachbiographien und die darin enthaltenen Erfahrungen der Faszination, aber auch Ausgrenzung in einer mehrsprachigen Performance auf die Szene.

Der Theaterkurs war offen sowohl für Lernende als auch für L1-Sprecher:innen der slawischen Sprachen. Auf diese Weise wurden die Nachteile des institutionellen Sprachunterrichts gemindert und die natürlich vorhandenen sprachlichen Ressourcen an der Universität produktiv genutzt (vgl. Küppers 2020), um den Lernprozess effektiv voranzubringen.

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Dr. Aneta Bučková

studierte Germanistik, Sprachwissenschaft, Tschechisch als Fremdsprache und Dramapädagogik. Sie promovierte am Bohemicum der Universität Regensburg zum deutsch-tschechischen Sprachkontakt (verteidigt 2023). Zu ihren Forschungsineteressen gehören der Sprachvergleich Deutsch-Tschechisch, Sprachvariation und Mehrsprachigkeit und die Anwendung der Dramapädagogik im Sprachunterricht von Tschechisch als Fremdsprache.

Dramapädagogische Ansätze als Teil der Praxisphase in DaF-Lehrerbildung in Slowenien

Andreja Retelj

In diesem Beitrag zeigen wir, wie wir Elemente der Dramapädagogik in die Ausbildung von Deutschlehrkräften an der Philosophischen Fakultät in Ljubljana eingeführt haben. Im Rahmen der Pflichtveranstaltung "Pädagogische Praxis" haben sich die angehenden Deutschlehrerinnen und -lehrer zunächst mit den Merkmalen der Dramapädagogik vertraut gemacht. Anschließend haben sie einige Methoden selbst ausprobiert und zum Schluss die Auswirkungen der Methoden auf das Deutschlernen reflektiert. Unter den Studierenden, die an dem Workshop teilgenommen haben, wurde eine Umfrage durchgeführt, um ihre Meinung über die Wirksamkeit dieser Methoden zu erfahren. Wir haben festgestellt, dass die Studierenden die Methoden der Dramapädagogik überwiegend als sehr positiv bewerten und dass sie die größten Vorteile dieser Methoden in folgenden Bereichen sehen: Förderung der literarischen Kompetenz, Erweiterung des Wortschatzes, Überwindung von Sprechangst, Aktivierung des Wortschatzes und Förderung zahlreicher Kompetenzen, die im Fremdsprachenunterricht oft im Hintergrund stehen.

Die Studierenden sind der Meinung, dass dramapädagogische Ansätze eine mittlere Wirkung auf den Lernprozess selbst, die Selbstregulierung des Lernens, den Erwerb grammatischer Strukturen und Emotionen im DaF-Unterricht haben. Die Studierenden sehen keine negativen Auswirkungen auf das Lehren oder Lernen einer Fremdsprache durch Dramapädagogik.

Die Workshop-Form zum Thema Dramapädagogik erwies sich als sehr erfolgreicher Weg, um Theorie und Praxis im Verlauf des Kurses zu integrieren. Sie erleichterte den Studierenden die Reflexion über die Theorie, ermöglichte ihnen, praktische Fähigkeiten zu erwerben und ermutigte sie, über ihr eigenes Lernen sowie über die ausprobierten Lehr- und Lernmethoden zu reflektieren. Neben dem Erwerb persönlicher Erfahrungen und praktischer Fertigkeiten erweist sich diese reflexive Form des Lernens als sehr effektiv bei der Entwicklung der Kompetenz der Selbstreflexion, die eine der Schlüsselkompetenzen im Lehrberuf ist.

Schlüsselwörter: Dramapädagogik, Lehrmethoden, Lehrtechniken, Ausbildung zukünftiger Lehrer, Workshop, Deutsch als Fremdsprache

Dr. Andreja Retelj

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