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Keynote Workshops

Each keynote speaker will be facilitating her workshop twice for a group of ca. 20 participants, so that everyone will have a chance to work with them either on Sunday or on Monday.

Cecily O'Neill

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

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*.

Eva Österlind

University of Stockholm

Eva Österlind is a professor of Drama in Education at the University of Stockholm in Sweden. She researches drama in educational contexts and teaches in the teacher's program at the University of Stockholm, where she is also responsible for the master's program in Drama and Applied Theatre. Her research interests mainly concern the potential of drama pedagogy in teaching, as well as pedagogical leadership and drama for sustainable development.

“Process Drama – From the global dimension to the individual”

Core idea/intention

The overarching idea is to address the Big Issue of Sustainability with open eyes and mind without diminishing the scale of the problem – and avoid feelings of hopelessness or psychological defences. Another purpose is to explore the global– individual dimension, and begin to sort out questions of accountability. What is possible for a single person to do, and what takes decisions on a political level? The intention is that all participants acknowledge the global threats, stay open for individual responses in terms of thoughts and feelings, become more aware of systemic challenges, and still find energy to consider choices and actions within their own reach.

Resources (links / publications)

Lehtonen, A., Österlind, E., & Viirret, T.L. (2020). Drama in education for sustainability: Becoming connected through embodiment. *International Journal of Education & the Arts*, 21(19).

Österlind, E. (2020). "I Can Be the Beginning of What I Want to See in the World". Outcomes of a Drama Workshop on Sustainability in Teacher Education. In V. Brinia & J. Paolo Davim (Eds.), *Designing an Innovative Pedagogy for Sustainable Development in Higher Education* (p. 49-68). Taylor & Francis: CRC Press.

Österlind, E. (2018). Drama in higher education for sustainability: work-based learning through fiction? *Higher Education, Skills and Work-Based Learning* 8(3), pp. 337–352. (16 s.)

[Nicole Berríos Ortega](#)

University of Warwick

Teachers' reflections on their first approaches to drama for learning.

This paper presents part of the findings of my PhD research related to the introduction of drama for learning in the English classroom in Chile. English language teachers in state schools in took part on an in-service training programme on drama pedagogy in order to implement these strategies to teach the language in their particular contexts. All of this in the middle of COVID restrictions. In this reflective piece, I have recollected not only the challenges that they faced along the way, but also the opportunities that they encountered whilst navigating drama for learning for the first time in an unprecedented time.

Nicole Berríos Ortega is a language teacher from Chile with teaching experience in Chile and the UK. I hold a MA degree in Drama Education and English Language Teaching from University of Warwick. At Warwick University, I have worked at the School of Modern Languages and Cultures and the Department of Applied Linguistics.

[Simona Floare Bora](#)

Free University of Bozen (IT)/University of Essex (UK)

Daring to set the stage in a compulsory curriculum: the highs and lows of implementing a theatre project in L2 language classroom

In spite of the continually growing recognition of drama and theatre as tools for increasing chances for communicative discourse in the foreign language classroom (Bora, 2021; Giebert 2014), there is little evidence to suggest that its use is commonplace, particularly when implemented in rather rigid obligatory curricula. A theatre project can offer a range of benefits within a language classroom that include spontaneous and creative speaking interaction (Bora, 2021; Göksel, 2021; Piazzoli, 2018), building confidence within safe communicative situations (Galante, 2017; Dalziel 2021), engagement within the lessons because of the fun element (Almond, 2019), focus on the communicative act rather than grammar only and significant language improvement (Bora, 2022) among others. However, during a drama-based lesson various challenges can also arise. This presentation is going to give an

insight into a high school class students' experience in Italy with the highs and lows of staging a performance during their English language lessons. Answers related to the learner's attitudes and feelings regarding the process and the outcome of the theatre project were collected. Challenges and opportunities from students' interviews and questionnaires will be revealed and lessons learnt throughout the process of the project will be discussed.

Bio

Simona Floare Bora holds a PhD from the University of Essex (UK), where she lectured on various undergraduate and postgraduate TEFL methodology and EAP courses. She currently teaches Academic Writing at the Free University of Bozen (IT) and general and English literature at high school level in Italy. Her research interests include literature and drama pedagogy in language teaching, SLA and EAP.

[Eva Göksel](#)

University of Zurich, Switzerland

[Drama in Swiss Teacher Education: Playing in radical spaces](#)

Education is complex, necessitating optimal teaching strategies in the classroom and a flexible curriculum in teacher training. This longitudinal study explores the professional development of four student teachers as they experiment with drama in teaching and learning at a Swiss university of teacher education. It contributes to the debate on the implementation of a humanizing pedagogy, through observing student teachers' experiences with drama over a two-year period via narrative interviews (Reissman, 2008; Clandinin, 2022) and video ethnography (Heath et al., 2010).

The central questions around this study are: What does student teacher agency look like when given creative license? What can 'the radical' look like in a Swiss university context? This study draws on Freire (2017) and hooks' (1994) ideas that the classroom should offer a space for transgression and foster critical consciousness.

Working with drama was a radical experience for participants involved in this study: the findings show that after working intensely with drama, the student teachers reported losing their fear of the unexpected. They felt more flexible as pedagogues and more courageous about implementing their pedagogy, which was radical in their context.

References:

Freire, Paulo, 2017. *Pedagogy of the oppressed*. Harmondsworth, England: Penguin.

Heath, Christian, Hindmarsh, Jon and Luff, Paul, 2010. *Video in qualitative research*. Sage.

hooks, bell, 1994. *Teaching to transgress*. Routledge.

Riessman, Catherine Kohler, 2008. *Narrative methods for the human sciences*. Sage.

Clandinin, Jean D., 2022. *Engaging in narrative inquiry*. Second edition. Routledge.

Bio

Eva Göksel recently defended her doctorate, which focuses on drama in Teacher Education, at the University of Zurich, Switzerland. She holds two MAs from the University of British Columbia, Canada, (2004 and 2011), one of which focuses on applying drama in the French Language Classroom. She also holds a diploma in broadcast journalism (2006). Eva has published in various journals including: Research in Drama Education (RiDE); Applied Theatre Research, and Scenario. She has also authored a chapter in The Routledge Companion to Drama in Education. She co-organises the DiE Days with Stefanie Giebert.

Konstantina Kalogirou and Konstantinos Trimmis

Cardiff Metropolitan University, UK, University of Bristol, UK

A Playful Affair: Drama in Museum Education for language learning. The case of Finds Stories.

Playful is the authors' idea of the affair that drama, or more generally performing arts can build in a museum context so as to narrate the museum collections' biographies. Museums are considered highly as performative spaces since the experience that the audience gains by participating in a performative engagement within an exhibition, is as Taylor (2003) explains, nonreproducible. Thus, as it occurs when attending a theatre performance, the experience is unique, and regardless of how many times audience will see the same theatre production or visit the same museum exhibition the experience will differ. This paper presents the outcomes of the Erasmus+ 'Finds Stories' project, where artefacts from historic and contemporary mobile groups around Europe have been re-interpreted through performance. And consequently, these performative interpretations, or the Creative Object Biographies, were utilised to teach additional language in various formal and non-formal educational environments in Greece, the UK, and Croatia, the project's participating countries. Starting from the theory that objects have cultural biographies, as they interact with humans the paper works on the premise that performance can bring these biographies to life and to offer multinarratives that heritage recording and analysis cannot offer. The paper then presents the theory around the interplay between objects, performativity, and the role of the museums and offers a practical guide on how Creative Object Biographies can be produced and then utilised.

Bios

Konstantina is a Lecturer in Teacher Education and Professional Learning. Her research interests are on Interactive Pedagogy and Second Language Acquisition, particularly on the use of Drama in Education in teaching and learning. She currently studies the different applications of expressive arts and cultural heritage in educational contexts.

Konstantinos is a lecturer in archaeology and anthropology. His research interests include the human landscape interaction and the introduction of Cultural and Natural Heritage in Educational context.

Morgan Koerner

The College of Charleston, USA

“Racial Literacy, Theater Pedagogy, and Language learning: Addressing race in the German as a Second Language Theater Practicum”

When working with texts that explicitly thematize racism with the toolkit of drama and theater pedagogy, how can we complete acting and creative writing exercises with students without repeating the racism critiqued in the texts? How should the instructor deal with questions of racial justice in a theater performance if the class participants do not have a common ground of racial literacy and understanding? And how does one create a safe space for all students while encouraging the explorative, open-ended and imaginative play that is the hallmark of drama and theater pedagogy? This paper discusses the efficacy of different strategies for navigating these questions in a performance-oriented university course for second language learners of German. An initial segment of the paper considers approaches from anti-racist pedagogies, their compatibility with methods from theater and drama pedagogy, and the pitfalls of empathy and identification exercises from drama pedagogy. The second half of the paper considers approaches and action research data collected from a fall 2022 German as a Second Language course with US-American Students entitled “Justice Matters,” a performance oriented course for learners at the B1-B2 level that explored questions of social justice and race in German language cultures and culminated in a final performance devised by the class. The discussion of the class evaluates to what extent techniques and exercises from different theater traditions encourage reflection and discussion of students’ positionality, guide students towards more nuanced understanding of the category race as a social construct racism, and create a democratic space for artistic co-creation among the course participants that embeds the learning processes of racial literacy and the debates about how to perform the texts into the performance itself.

Manuela Lupsa, Melinda Malmström, et al.

University of Malmö, SE

Bringing out the gold. Drama and language integrated didactic design in higher education

The abstract is based on a study that examines drama as a part of the professional training for migrated teachers with a foreign teacher degree¹ at Malmö University. The aim of this professional training is obtaining a Swedish teacher degree. Regardless of the school subject these students are authorized to teach, they need to train their skills in Swedish as a second language. Since 2019, a cross-disciplinary teacher team has established two drama and language integrated courses. The study investigates and highlights students' experiences of and thoughts about drama and language integrated teaching. The study's participants have completed the first course. Previous research shows that university students generally appreciate drama in teaching (Miccoli, 2003; Donnery, 2014), but also that this way of working can trigger uncertainty and anxiety (Ntelioglu, 2011). Based on these findings, the research team decides to study the students’ experiences of one of the drama and language integrated courses. The theoretical framework for the study is the theory of multimodal design for learning (Selander & Kress, 2010). Data consists of classroom observations, video-recorded embodied performance, interviews and students’ written reflections and was analyzed with content analysis method (Denscombe, 2000, pp. 199–201). The results indicate that the students were skeptical in the beginning

¹ The professional development is called Utländska Lärare Vidareutbildning (ULV), i.e. Foreign Teacher Professional Development. The education started in 2007 and today is a regular education at six universities in Sweden.

of the course. In the end of the course they expressed a positive attitude in interviews and in their written reflections. Even so they could not see embodied performance as a learning resource when they embodied the theme “learning resources” in relation to fictitious primary school students. The students also experienced that during the course they improved several language skills inclusive body language skills.

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Donnery, E. (2014). Process Drama in the Japanese University EFL Classroom: The Emigration Project. *Scenario* Volume 2014 · Issue 1. <https://doi.org/10.33178/scenario.8.1.4>.

Miccoli, L. (2003). English through drama for oral skills development. *ELT Journal* 57(2), 122–129.

Ntelioglou, B. Y. (2011). Drama and English language learners. In S. Schonmann (Ed.), *Key Concepts in Theatre/Drama Education* (pp. 183–188).

Selander, S. och Kress, G. (2010). *Design för lärande – ett multimodalt perspektiv*. [Design for learning - a multimodal perspectiv]. Stockholm: Norstedts.

Bios

PhD Manuela Lupsa, manuela.lupsa@mau.se

Jessica Sundell Droppe, jessica.sundell.droppe@mau.se

Anna Arnell, anna.arnell@mau.se

Agnéta Hessel, agneta.hessel@mau.se

Melinda Malmström, melinda.malmstrom@mau.se

Edina Mutic, edina.mutic@mau.se

The authors are a cross-disciplinary teacher and researcher team at the Faculty of Education and Society at Malmö University in Sweden. Manuela Lupsa is PhD in Swedish and Didactics. Jessica Sundell Droppe is a drama teacher. Anna Arnell, Agnéta Hessel, Melinda Malmström and Edina Mutic are university teachers.

Erika Piazzoli

Trinity College, Dublin, Ireland

At home in the threshold: Exploring the ethical imagination in the Sorgente project

In this paper, I present a Government-funded study, Sorgente, that integrated several creative practices (actor voice training; theatre improvisation; music composition; process drama) to support the language learning experience of young refugees and migrants. The aim of the research was threefold. First, it sought to investigate the connection between motivation to belong and second language learning, when working performatively with young people in forced migration educational settings. Second, it looked at how embodied research methods (Leigh & Brown, 2021) can be used

effectively in this context. Third, it explored how creative practice can support an ethical imagination in practitioners involved in the study.

The research was informed by qualitative, arts-based methodology (Lenette, 2019; Leavy, 2020) and a reflexive thematic analysis approach (Braun & Clarke, 2022). Fieldwork included three case studies, conducted in Dublin, Ireland, and Padova, Italy, for a total of 42 hours of workshops, in partnership with Youth and Education Services for Refugees and Migrants, Youthreach and Razzismo STOP.

In this presentation, I focus on the Irish case studies - observed by two research assistants, a teacher-participant and a visual artist, commissioned to sketch key moments and share them with the young people. I discuss findings on the ethical imagination and 'feeling at home at the threshold' one of the research key themes. Finally, I share a methodological aspect of the project, reflecting on how observational sketching, initially conceived as a research tool, also became a pedagogical device to elicit language and to model drama in education strategies.

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Leavy, P. (2020). *Method meets art: Arts-based research practice*. Guilford Publications.

Leigh, J., & Brown, N. (2021). *Embodied inquiry: Research methods*. Bloomsbury Publishing.

Lenette, C. (2019). *Arts-based methods in refugee research*. Springer.

[Virginie Privas-Bréauté](#)

Université de Lorraine, Nancy, France

[Immersive theatre for language learning/teaching?](#)

The numerous virtual reality experiments conducted with Bachelor and master's students in France, and in particular at the University de Lorraine (Ciekanski & Yibokou, 2022; Chateau et al., 2019; Molle et al., 2021), have highlighted a strong emotional engagement on the part of the participants, who indicate that they are living a phenomenological experience of the world based on perception, in the words of Vial (2013). Their immersion is corporeal, emotional, and cerebral (Privas-Bréauté, 2017).

Similarly, the didactic potential of theatre and theatre practices in language learning/teaching has been underlined (Pierra, 2003; Aden, 2004; Zafeiriadou, 2009), placing the device within the field of cognitive (Varela et al., 1993; Varela, 1996) and affective neuroscience (Damasio, 2004; Immordino-Yang, 2016).

Immersive theatre, a new genre at the intersection of theatre and virtual reality (Garson, 2022) for which the use of virtual reality headsets is required, relies on this emotional engagement of the spectator through immersion in an engaging narrative (Reaney, 1999) and a strong sense of presence (Yu, 2019).

In this paper, I will explore the possibility of introducing immersive theatre, based on the participant's sensorimotor experience and engagement, in foreign language learning/teaching classes. I will thus identify the affordances (Gibson, 1986; Gibson & Pick, 2000) of immersive theatre to determine the didactic potential.

Bio

Virginie Privas-Bréauté is a lecturer in English didactics and English studies at the Université de Lorraine, Nancy, France. She has been examining the didactic potential of enactive and immersive practices (theatre, drawing and virtual reality) in the language classroom since her early years of teaching English in France. More recently, she has been training language teachers to use artistic practices and virtual reality in their classrooms to facilitate the development of linguistic and transversal skills. She is also interested in English language immersive theatre and its introduction into the English classroom for pedagogical purposes. Her research is framed by neuroscientific theories involving cognition, emotions, and the body. She is a member of IDEA (International Drama in Education Association), GERAS, RADAC (Research in Contemporary English Drama) and vice-president for scientific research of ARDAA (Association for Research in English Language Teaching, Learning and Acquisition).

Workshops

Georgina Frei

University of Kragujevac, Serbia

Experiencing (Swiss) German sounds through drama pedagogy

Have you ever been asked by someone from Switzerland to say "Chuchichästli"? Swiss German speakers like to make fun of others because it's difficult to pronounce it which makes it the most (in)famous Swiss German word. Even Germans and Austrians struggle with this word. But why? In this workshop, I would like to show how difficult sounds that are specific to the (Swiss) German language can be addressed and practised in an interesting, creative way with the means of drama-based pedagogy. Moreover, I want to show how to relax learners and prepare them to experiment with new sounds without being ashamed of doing so. The workshop invites all participants who are keen to experiment. Knowledge of German is not a prerequisite.

Bio

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 and is responsible for the training of student GFL teachers. Her work includes working online as a Swiss German teacher for four years.

georgina.frei@uni.kg.ac.rs

Stefanie Giebert

Playing with our "word treasures" – a workshop on vocabulary games

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. (The workshop is the longer version of the one from the online DiE Days 2023.)

Bio

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.

[Giuliana Santoro](#)

Hochschule Luzern, Switzerland

[Integrating music and dance in foreign language teaching and learning](#)

Language of the workshop: German and Italian (just simple sentences), English translation available

“Su il sipario! l’italiano in scena” ist ein didaktisches Projekt, das vom Schweizer Bundesamt für Kultur im Rahmen der Förderung des Italienischen in der Sekundarstufe I und II finanziert wird und 2024 endet. Bereits für Oktober 2023, ist die Veröffentlichung von zwei E-Books und einer Open-Access-Website geplant, auf der die 12 Szenarien heruntergeladen werden können. Die Szenarien sind in drei Niveaustufen unterteilt (A1-A2, A2-B1, B1-B2), um einen differenzierten Unterricht zu ermöglichen. Das E-Book enthält auch einen Teil für Muttersprachler (z. B. für die sogenannten «Secondos», die oft «Italienisch als Schwerpunktfach» oder «Freifach» belegen).

Der vorgeschlagene Workshop ist im Bereich Musik und Tanz im Fremdsprachenunterricht angesiedelt, da in einigen der theatralen Aktivitäten auch Musik und Tanz eine Rolle spielen und Teil der Aufführung sind.

Bio

Giuliana Santoro, Leiterin des Projekts «Su il sipario! L’italiano in scena”, unterrichtet seit 15 Jahren Italienisch als Fremdsprache, vorher in Deutschland und seit 2013 in der Schweiz, am Sprachenzentrum der Hochschule Luzern.

[Erika Piazzoli](#)

Trinity College, Dublin, Ireland

[A fish in the sky and a bird in the ocean: The not-a-fish](#)

This workshop is based on a process drama originally created as part of a project called ‘*Sorgente: Engaging asylum seekers, refugees and their teachers in performative language pedagogy*’. The title of the workshop, ‘A fish in the sky and a bird in the ocean’ refers to one of the research findings generated by the reflexive thematic analysis in the *Sorgente* study. In particular, the theme explored in this

session relates to participants' sense of belonging and identity, expressed through the metaphor of the 'not-a-fish' bird.

The pre-text for this process drama is a Persian legend, the Simurgh. According to an ancient myth, the Simurgh is a wise, omniscient bird that nests on the tree of knowledge, in Mount Qaf. The starting point for the drama is a pictorial representation of the Simurgh, as depicted in the picture book 'Migrations: Open Hearts Open Borders'. This collection features postcards with drawings of birds, sketched by illustrators from all over the world who responded to a call to draw a bird inspired by migration as a 'flight of the imagination', as Shaun Tan (2019) put it, in the lives of refugees.

The 'Migrations' picture book inspired the research design and practice for the *Sorgente* study. Similarly, in this workshop, the 'Migrations' collection will act as a visual thread for the story to unfold. Some of the dramatic strategies may include soundscape, tableaux, visualisation, in-role writing and teacher-in-role. The target audience for this workshop is drama in education practitioners and researchers with an interest in creative practice, arts-based research methods and thematic analysis.

References

Tan, S. (2019). Introduction. *Migrations: Open Hearts Open Borders*. Otter-Barry.

[Garret Scally](#)

ATU Sligo, Ireland

Creative Drama – Bringing Stories to Life

This session showcases a wide range of drama conventions and techniques being used to explore literary texts. The conventions include still images/tableaux, Role-on-the-Wall, improvisation, script-writing, thought-tracking, choral reading, sound-scape and other devices to build dramatic tension and create a deeper and nuanced understanding of the written text. We will identify how elements such as the original text's key words, images or themes were reflected in our work, along with how the drama work may have stayed, or departed thematically or artistically from the spirit of the written work, and how the dramatic exploration may have affected our relationship to it. There will also be time to discuss how these techniques and conventions can be applied to other literature to take the page to the stage.