

# Drama in Education Days Online

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Eva Göksel and Stefanie Giebert

### Drama smugglers at work - opening talk

How do we bring drama into education? In this interactive opening, we will share some of our practice – as language teachers in school and in higher education, as teacher trainers and drama practitioners. One aspect that is common to much of our practice is that we have often had to work hard to bring drama in. Be it that administrators are wary of the idea or be it that our learners have reservations against drama, theatre or anything that sounds “creative”, we have found ways to sneak drama in under the radar. Are you a drama smuggler, too?

### Workshops Friday

Sharka Dohnalova

#### Teaching Literature as an Escape Room Using Drama Techniques

The workshop will be a session teaching literature through ELT as an Escape room. Let´s use the online environment and utilize the possibilities that it offers. I have always been interested in literature and teaching it through drama. The rise in IT applications and possibilities gave us even more tools to use that are student-friendly and, even more, there are many that help reading and learning literature to SEN (Special Educational Needs) students.

Michał Piotr Gostyński

#### Movement and language speaking research: movable-individual-collective-speaking (60 minutes)

In my hour-long workshop, I want to demonstrate how movement and body awareness can influence creativity and the effectiveness of foreign language learning. We will start the workshop with a short warm-up. To begin, each participant will find a position that is comfortable for him or her and begin to move, make sounds, 'check' his or her body, voice, and place in space where the participant is at the moment. This will help build awareness and be present in the here and now. Then, when we feel warmed up, we will begin gradually moving through the space we are in. These movements based on internal impulses and improvisation will lead to the next sequence. Once the body is liberated, workshop participants can speak single words, sentences and even create monologues and their own stories (all under their impulse). I am aware that after a while there will be a cacophony of sounds and the utterance of words on completely different topics. After this 'mix' and such a 'cacophonous storm', we will carry out a final task to build a collective story. I will give the participants a theme for this story, and they - already then not individually 'being deep in themselves' - but collectively, they will have to listen to each other (while still being in motion!) and build - sentence by sentence - a story with a plot, characters, twists and turns, a climax, etc. This is an advanced level language proficiency task. I believe that during the DiE days such a workshop could be conducted. My aim is to build awareness of the body, voice and spoken words while being in movement - first individually, then collectively. The final result is the

construction of a collective story on a given topic or a proposed first sentence of this story.

### **Biography:**

I am a Polish Language Lecturer at Ankara University. I hold two BAs, in Filmology and Croatian Literature, and an MA in Polish Language and Comparative Literature. I completed two postgraduate study programs, respectively on Pedagogy and Polish as a Foreign Language. I have profound experience in teaching language to students with different levels of language proficiency.

## Eva Göksel

Into the story – language learning through storytelling

In this 60-minute workshop, we will experiment with embodied ways of acquiring and practicing language through story. Participants will be asked to contribute their expertise and experience to brainstorm and to begin to develop multiple approaches to storytelling in the language classroom.

## Robert Alan Goldberg

“Overcoming the Robotic English-Speaking Syndrome with the transformative Warrior Parade P.E.P. Program & the *Emotive Language Liner Technique*” (90 minutes)

Literally, in Asia, *there are thousands of robotic-speaking English learners*. Robotic English Speaking can be described as a psychological, sociological, and cultural phenomenon. It is characterized by acute shyness, the absence of emotive expression and body language, and the lack of vocal projection. Clearly, education and professional career options are expanded for those self-assured and self-empowered Asians who are ‘Westernized’, excel in speaking English, have a strong sense of ‘self’, have proficient presentation skills, and can instinctively show the emotive connection between Language 1 and Language 2.

To combat the so-called ‘Robotic English-Speaking syndrome’ within the Asian ESL/ELT educational community & system, it all begins with teacher training, innovative student-centered curriculum design, smaller classes, and offering students supplementary voluntary forced extroversion programs grounded in Drama-ESL. Students need to be given the option to overcome passivity and shyness, and the arts play a vital part in the development of English language speaking, presentation skills, character, and creative expression. Through theater arts integration, including Total Physical Response (TPR), learning processes and personal growth can be further enhanced, accompanied by the strengthening of motivation and overcoming inhibitions.

A voluntary forced extroversion program is for student-warriors who ardently choose to overcome introversion and apprehension and voluntarily agree to push themselves outside of their comfort zones. The Warrior Parade P.E.P. program is such a program

with a focus on: **P = Presentation Skills & Performance, E = Emotive Language & Expression P = Projection & Pronunciation.**

The basis of the Warrior Parade program is Robert Goldberg's original theater arts process, the Emotive Language Liner Technique (ELLT). ELLT is an intuitive, creative process used to help to strip away the emotional blocks that create fear, nervousness, and passivity. ELLT is a '**stepping outside of the box**' journey powered by an Inner-Warrior-Drive. ELLT Warriors march to the beat of the Warrior Parade!

### **Background:**

Currently residing in Vietnam, with over thirty years of diverse experience, **Robert Alan Goldberg** is an American educator and award-winning stage director, producer, and playwright. Goldberg specializes in Drama-ESL, arts education integration, teacher training and curriculum development, and phonics. In the International community, Goldberg has worked in Bangladesh, Taiwan, Malaysia, Thailand, and Vietnam.

## Paolo Torresan

### Co-construction as the framework and as the structure

In this workshop we tackle the basic principle of Improv: co-construction. Co-construction is a three-step process: it entails (1) an offer by character A; (2) the acknowledgment of the offer by character B; (3) the addition of a coherent contribution by the same character. The offer can be verbal or non-verbal; the acknowledgment confirms the reality set up by the offer (character B may even disagree with the offer made by character A, as long as he acknowledges the reality that his partner has created).

Co-construction may end at the third step of the process: the offer acts as a prompt for the imagination of the second player, who has to develop a discourse by himself. In this case we have a simple co-construction or a *co-construction as the framework*.

Alternatively, the three-step process could be replicated as follows: the contribution made by the second player becomes an offer for the first player, who has to acknowledge it and add a new contribution. In this case we have a complex co-construction or a *co-costruction as the structure*. The result, in this case, is an interwoven plot whose pivotal aspect is the smooth exchange between the interlocutors.

In the workshop we are going to illustrate different examples of language teaching activities where co-costruction acts as the framework and others where co-construction acts as the structure.

### **Biography:**

**Paolo Torresan** teaches Italian Language and Literature at the Fluminense Federal University in Niterói, Rio de Janeiro (Brazil). He also runs a course on Performative Arts in Language Education. He has written several books on language teaching methodology and language testing.

## Question and Answer Sessions Friday

### Li Ding

#### Integrating drama and technology in English lessons: insights from adolescent learners

Researches and practices on integrating drama and technology for language and literacy development surged during the pandemic. This highlighted the pivotal role of technology in enriching and transforming the use of drama within language classrooms. Even prior to the pandemic, drama had already been proposed to be a potent tool for aiding today's youth in understanding and navigating the fluid, digitised, post-normal era (Cameron, Anderson, & Wotzko, 2017)<sup>1</sup>. Both drama and digital media are grounded on creativity, playfulness, performance, and digital liveness (ibid, p. 12). In line with these insights, the English Didactics Department at the Free University of Berlin conceived the *Digital Drama Lab (Lehr-Lern-Labor*<sup>2</sup>) seminar, which delves into the theoretical foundations and creative practices associated with merging drama and digital technology in language education.

This presentation will focus on preliminary findings from a study conducted within this seminar. An essential component of the LLL involves seminar participants working in groups and teaching a 45-minute English lesson with teenage students from a local school. In this study, the student teachers act as co-researchers of the lecturer in the sense that they will observe and reflect upon their teaching practices, administer questionnaire surveys, and conduct post-teaching interviews with the school pupils. Drawing upon a blend of qualitative and quantitative data, the study seeks to investigate the adolescent learners' general attitude towards this combined approach. Meanwhile, it seeks to identify recurring patterns and operational mechanisms underlying successful drama-technology integrations. It is anticipated that these findings will provide valuable insights for future teaching practices in schools and other educational institutions.

#### **Biography:**

**Li Ding** currently works as research associate at the English didactics Department at the Free University of Berlin. Meanwhile, she is completing her doctoral study on drama for ESL writing in the University of Göttingen. Her new research interest is on drama and technology integration in ELT classrooms.

### Ron Freytag

#### Vom Drama und Theater zur Performativität – Über die Implementierung einer performativen Fremd- und Zweitsprachendidaktik in der Lehrkräfteausbildung

In der Diskussion um die Integration performativer Ansätze in die Fremd- und Zweitsprachendidaktik zeigt sich ein wachsendes Interesse an der Übertragung ästhetischer Verfahren aus den performativen Künsten auf den Unterricht (Walter

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<sup>1</sup> Cameron, D., Wotzko, R., & Anderson, M. (2017). *Drama and digital arts cultures*. Bloomsbury Publishing.

<sup>2</sup>Lehr-Lern-Labor: LLL

2020). Diese laufende empirische Studie erweitert den traditionellen Fokus auf Drama und Theater und untersucht die Implementierung einer umfassenden performativen Fremd- und Zweitsprachendidaktik in der Lehrkräfteausbildung. Sie knüpft an die Erkenntnis an, dass performative Künste – neben der Wissenschaft – eine wertvolle Rolle in der Sprachvermittlung spielen können (Schewe 2020). Während bereits bestehende Forschung oft einen engen Rahmen um drama- und theaterpädagogische Ansätze zieht (z.B. Schewe 1993; Even 2003; Kessler 2008; Schappert 2020; Delius 2020), bleibt der Bezug auf performative Kunstformen außerhalb des klassischen Theaterkontexts – wie von Oelschläger (2017) postuliert – oft unbeachtet. Diese Studie zielt darauf ab, diese Forschungslücken zu schließen, indem sie ein Modell entwickelt, das die Integration verschiedener performativer Kunstformen in den Fremd- und Zweitsprachenunterricht ermöglicht. Diese Studie dient somit als Plattform, um „die Fachwissenschaft bzw. Fachdidaktik in einen konstruktiven Dialog mit den performativen Künsten“ (Jogschies, Schewe & Stöver-Blahak 2018: 47) zu bringen und den Empfehlungen zur Förderung einer performativen Lehr-, Lern- und Forschungskultur nachzukommen (ebd.). Im Rahmen der Lehrkräfteausbildung wird somit ein Seminar durchgeführt, das sowohl in der Englisch- als auch in der DaF/DaZ-Didaktik verankert ist und in dem dieses Rahmenmodell zum Tragen kommt. In diesen Seminaren werden die theoretischen und methodisch-didaktischen Grundlagen einer performativen Fremd- und Zweitsprachendidaktik vorgestellt und diskutiert, woraufhin diese Grundkenntnisse durch das Kennenlernen und Ausprobieren von Methoden und Techniken im Kontext verschiedenster performativer Kunstformen vertieft und evaluiert werden. Das Ziel des Vortrags soll es sein, einen Einblick in den aktuellen Stand des Promotionsprojekts nach der Datenerhebung zu geben und erste Ergebnisse gemeinsam zu diskutieren.

#### **Literaturverweise:**

- Delius, Katharina (2020): Förderung der Sprechkompetenz durch Synthese von generischem Lernen und Dramapädagogik. Eine Design-Based Resarch-Studi eim Englischunterricht. Stuttgart: Metzler.
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- Kessler, Benedikt (2008): Interkulturelle Dramapädagogik. Dramatische Arbeit als Vehikel des interkulturellen Lernens im Fremdsprachenunterricht. Frankfurt am Main: Lang.
- Oelschläger, Birgit (2017): Bühne frei für Deutsch! Das Theaterhandbuch für Deutsch als Fremdsprache. Weinheim: Deutscher Theaterverlag.
- Schappert, Petra (2020): Mit Dramagrammatik zu grammatikalischer Kompetenz. Eine empirische Untersuchung im Rahmen von Alphabetisierungskursen für Erwachsene. Baden-Baden: Tectum.
- Schewe, Manfred (1993): Fremdsprache inszenieren. Zur Fundierung einer dramapädagogischen Lehr- und Lernpraxis. Oldenburg: Zentrum für pädagogische Berufspraxis der Carl von Ossietzky Universität Oldenburg.

- Schewe, Manfred (2020): Unterricht als Kunst. Eine kurze Einführung in die Performative Fremdsprachendidaktik. In: Fremdsprache Deutsch 62, 9-12.
- Walter, Maik (2020): Fachlexikon. In: Fremdsprache Deutsch 62, 52-53.

### **Biografie:**

**Ron Freytag** hat Englisch und Deutsch auf Lehramt an der TU Braunschweig studiert und eine Zusatzqualifikation in DaF/DaZ erworben. Er ist wissenschaftlicher Mitarbeiter im Institut für Anglistik und Amerikanistik (Didaktik) sowie im Institut für Germanistik (DaF/DaZ) der TU Braunschweig und promoviert zur performativen Fremd- und Zweitsprachendidaktik.

## Nicca Vignotto

### Giving voice and movement to paintings

This project was born during the pandemic when, due to the confinements of the lockdown, I was looking for a way to make the online classes and the mood of my students more positive and dynamic.

At that time, I was reading a book written by a Spanish author called Carlos del Amor, entitled 'Emocionarte: la doble vida de los cuadros. The author wrote: "Art is a celebration. A painting does not end in what its frame encloses, a painting lives before and after we look at it. The framework delimits it and we must cross that border to ensure that its existence continues to skip centuries and lives, and is renewed with each look. Each painting is a story, a novel, and that is what I have tried to reflect in these pages: break the frame and expand the canvas as far as possible."

This was the starting idea when I embarked on this project: at first, very slowly applying short activities, like inventing titles and small thoughts or conversation, and creating a funny game competition between the students of all levels. After the pandemic, when we returned to in-person classes, the project continued in a more dynamic, embodied way using more drama games and drama activities in order to "break the frames" as Carlo del Amor wrote, and trying to give movement and voices to the canvas.

In this presentation I would like to explain more about this project and give some examples of my student's productions (written and verbal), as a linguistic journey through the works of Van Gogh, Vermeer, and many others famous painters.

### **Biography:**

**Nicca Vignotto** is a language teacher based in the Netherlands. She has worked at various schools as an Italian and Spanish teacher, since 2011 she has been managing and teaching at Italiando, a private school, where Italian language and culture are taught to adults through drama and performative teaching. More info about Nicca at [www.niccavignotto.com](http://www.niccavignotto.com) and [www.italiando.nl](http://www.italiando.nl)

## Niccolo Salmaso

Italian Rebels: Performing Language and Creativity in the Second Language Classroom



My presentation discusses the final project for a class that I co-created and co-taught with my colleague Alvis Stefani in Spring 2023 at Indiana University – Bloomington. Conducted completely in Italian, “Italian Reading and Expression (FRIT-M 301): Italian Rebels” is an advanced language and culture course that explores the many ways in which Italian artists have rebelled across genres. Through engaging with authentic materials ranging from literature to visual arts, students study advanced grammar, learn new vocabulary, and practice the four main language skills, with an emphasis on written production. The final project for the course, a 25-minute short film (*Per un pugno di libri/For a Handful of Books*) crafted by our 17 students on the general theme of the class, offered a multi-sensorial approach that combined their linguistic skills with their own creativity. The main parts of the project included writing a script, choosing the visuals, conceiving the soundtrack, acting in Italian, and editing. During my presentation, I will highlight the details, reasons, and learning outcomes of the project, which ultimately allowed a better and multifaceted language learning and fostered a deeper understanding of Italian culture. I will also focus on the logistical aspects of the group assignment and the students’ overall response to it, underlining its success in promoting student engagement, collaborative learning, and inclusive practices.

## Oana Maria Ghiorghilas

### The Benefits of Online Language Teaching through Theater

Online language learning has reached unprecedented levels of popularity, especially during and after the pandemic. In the age of AI tools and materials, why do students still opt for online group classes or individual lessons with a professional over AI-based programs? Furthermore, why would students choose virtual lessons through theater, even when the physical aspect is limited by a screen?

In my four years of experience teaching languages through theater online, I have observed that students not only seek to improve their language skills but also desire to be part of a supportive and playful community where they can practice the target language. Theater methodology perfectly addresses this need.

In this talk, I will explore the benefits of using theater in online language education and share testimonials from students about their language learning experiences, and discuss how to enhance physicality in the virtual space—an essential ingredient in theater.

## Sinéad Ní Ghuidhir

### Drama Games to build confidence and inspire creativity in lesson planning and delivery

I am a teacher educator and I lead a module focused on teaching skills. Through workshops, I help students learn effective classroom presence and diverse teaching methodologies, using drama strategies and games to promote creativity, imagination, and active learning. In this Show and Tell session, I will highlight the advantages I have found in using selected drama strategies as a teaching methodology for subjects across the curriculum and also as an aid to teacher presence in the classroom. By demonstrating a couple of dynamic drama games, I aim to showcase their effectiveness

in helping beginning teachers build confidence and inspire creativity and imagination in lesson planning and delivery. I will also share work from my recent book, which compiles numerous well-known exercises and drama strategies that are particularly relevant for beginning teachers. By illustrating a game or two and opening the floor for questions, I hope to provide some practical tools and inspiration for the participants.

## Stefanie Giebert

### Drama smuggling: different settings, different challenges? Higher education and secondary school

In higher education settings, particularly with students from business and engineering programs, integrating drama into language teaching poses specific challenges: how to make performative and creative elements relevant to learners and justify them in the face of crowded syllabi, and how to overcome young adults' inhibitions regarding play. Having worked in higher education for several years, I more recently started working in a lower secondary school. Here, I have found slightly different challenges: students seem relatively comfortable doing imaginative play as long as the whole class plays at the same time but find performing even a simple tableau in front of their classmates almost impossible. In my presentation and Q&A I want to share my observations from these two different settings and discuss strategies I have used to integrate drama.

## Fiona Dalziel and Erika Piazzoli

### Arts-based Research with Refugees and Migrants: The *Sorgente* study



Image credits: Aisling McNally

In this interview, we discuss an arts-based research project, *Sorgente*, conducted with three groups of young people from migrant and refugee backgrounds in Ireland and Italy. The purpose of the project was engaging the participants in a series of performative language learning workshops.

The study was guided by three research questions: 1) the scope of embodied research methods in arts-based methodology; 2) the relationship between 'motivation to belong' and performative language learning; and 3) how to support an 'ethical imagination' in practitioners working with refugees and migrants. The findings are articulated into nine research themes. An arts-based elaboration of these themes led to the creation of a data poem, *Shades of Belonging*, written collectively by the team. Findings were also interpreted through the lens of a painting. The poetic and pictorial representation of the findings culminated in seven key assertions, referred to as *Painting the Shades Between Safety and Bravery*.

### Biography:

**Dr Erika Piazzoli** joined Trinity College Dublin in 2015 as assistant professor in Arts Education, School of Education. She has practiced dance (Butoh), actor voice training (Linklater) and music (cello) for 15 years, combining this arts background with her academic training in applied theatre. Erika gained an undergraduate degree in Film making, an Honours degree in Applied Theatre, and a PhD in process drama for language learning from Griffith University, Australia, where she lectured from 2008 to 2014. At TCD, Erika teaches *Drama in Education, Arts Education and Embodying Language* modules and coordinates the Master in Education (M.Ed.). She was the recipient of the Trinity Research Excellence (2023) for her work in performative language education and research.

**Fiona Dalziel** is Associate Professor of English Language and Translation at the Department of Linguistic and Literary Studies (DiSLL) of the University of Padova, Italy, where she teaches on the BA and MA degree programmes in Modern Languages. From 2013 to 2016 she was Head of Padova University Language Centre, where she set up the LEAP (Learning English for Academic Purposes) Project, whose aim was to provide support for lecturers teaching their content courses through English. Her research interests include: promoting metacognitive learning strategies and learner autonomy; English-medium Instruction (EMI); translanguaging in the language classroom; and the use of drama in language learning, including that of adult migrants. She has been coordinator of Padova University English drama group for 25 years.

## Michał Piotr Gostyński

### Performing language through poetry

In my *Show and Tell* I want to combine movement, body language, dance, and acting, translate them into storytelling, and show this on stage. Firstly, I will have a short introduction to the topic with a brief explanation or presentation. After that, I will present one of the poems of the Croatian poet, Antun Šoljan titled *Bacač kamena*, using performative and physical theatre methodology. That is, I will speak the poetry while being in motion. The text of the work will be original, but the movement and dance will be improvised. As a native Polish speaker, I want to present precisely a Croatian piece, because I myself – using theatre and movement – learned Croatian in this way. I aim to find out how the body and speech apparatus will behave in the event of a change in the language, its syntax, or the literary type of the text and also see how movement can affect the color of the voice and the way of speaking. Firstly, I will perform alone, and later on, I will perform again while a previous performance recorded in Zagreb in 2018 is playing in the background. I want to test how the cacophony of sound and performing the same text, but for the second time, on fatigue, can cause a change in the timbre of the voice, affecting the character of my solo. The performance will be followed by a discussion and feedback session.

## Saturday

### John O'Toole

Keynote: Lost in translation... or not? Intercultural opportunities and challenges for drama education

#### **Abstract:**

In this gently interactive keynote, John invites the audience to share and analyse some of their own significant experiences in drama education. Focussing mainly on process drama, he explains and defines his own key principles, based on half a century of world-wide trial-and-error, with its dramatic highs and lows, to assist this analysis. He explores some of the difficulties and challenges that translating a predominantly Western art-form and pedagogy brings to culturally diverse classrooms and students. With the audience he explores ways of turning some of the more commonly encountered problems into opportunities for drama.

#### **Speaker's biography:**

**John O'Toole** was formerly Professor of Drama and Applied Theatre at Griffith University Australia, and Foundation Chair of Arts Education at the University of Melbourne. He has been teaching, researching and writing on drama and applied theatre for fifty years, with all ages, and on six continents. He has written and co-written over twenty books, including student textbooks, teachers' texts and research books. He is active in curriculum and professional association development, founder-member of Drama Queensland and Drama Australia, and Co-Convenor of IDEA 95 triennial Congress. He was Lead Writer for The Arts and for Drama in the 2013 Australian National Curriculum. In 2002, he received the American Alliance for Theatre and Education Lifetime Research award. In 2014, he was awarded membership of the Order of Australia (AM) for his services to drama education.

## Workshops Saturday

### Tamara Bučková, Aneta Bučková

Petr Sís: *Die Mauer. Wie es war, hinter dem Eisernen Vorhang aufzuwachsen* (90 Minuten, auf Deutsch)

Welche Assoziationen werden in Ihren Gedanken durch das Wort *Mauer* geweckt? Versuchen Sie mit uns, sie hervorzurufen!

Wir tauchen in die Welt der literarischen Werke des Bilderbuchkünstlers tschechischer Herkunft Petr Sís ein. Seine Bilderbücher sprechen dank ihrer mehrfachen Adressierung schon seit einigen Jahrzehnten Kinder sowie Erwachsene weltweit an. Sein Bilderbuch *Die Mauer. Wie es war, hinter dem Eisernen Vorhang aufzuwachsen*, wurde 2008 mit dem *Bologna Ragazzi Award* in der Kategorie Non-Fiction ausgezeichnet.

Er setzt sich in diesem Werk mit der Geschichte der totalitären Tschechoslowakei und auch mit dem Leben in dem ehemaligen europäischen Ostblock auseinander. Sís zeigt sie aus oft überraschenden Blickwinkeln, die durch das Zusammenfließen von zwei Handlungssträngen und Erzählebenen entstehen. Von dem Autor, der in der Erzählzeit als auktorialer Erzähler auftritt, wird über den Alltag, die Wünsche und die Träume eines in Unfreiheit heranwachsenden jungen Künstlers mit den Illustrationen sowie Worten referiert. Petr Sís wird so sowohl zum Protagonisten als auch zum homodiegetischen Erzähler seines eigenen Lebensweges, auf dem er auch mit der Exilfrage konfrontiert wurde.

Wir möchten für Sie und zugleich mit Ihnen seine Geschichte erzählen. Die Synthese des Visuellen und des Verbalen halten wird für eine geeignete Basis für die Anwendung von dramapädagogischen Methoden. Unser Ziel ist, zu zeigen, wie die Kombination der Illustrationen und der durch die Authentizität geprägten literarischen Sprache das holistische Sprachenlernen mit landeskundlichen Aspekten fördern kann. Dadurch, dass wir auch Bilder sprechen lassen, haben wir vor, zu demonstrieren, wie man die Arbeit mit den Bilderbüchern in Gruppen mit verschiedenen Sprachkompetenzen (Niveau A2-B2) nutzen kann.

### **Primärliteratur**

Sís, Petr. *Zed: jak jsem vyrůstal za železnou oponou*. Praha: Labyrint, 2007. [54] s. ISBN 978-80-86803-12-8.

Sís, Petr. *Die Mauer wie es war, hinter dem Eisernen Vorhang aufzuwachsen*. München: Hanser, ©2007. [50] s. ISBN 978-3-446-20892-6.

Sís, Petr. *The wall: growing up behind the iron curtain*. Praha: Labyrint, ©2008. [56] s. ISBN 978-80-86803-13-5.

### **Biografie:**

**Tamara Bučková** studierte Bohemistik und Germanistik an der Philosophischen Fakultät der Karlsuniversität (Prag). PhDr. – Promotion Dezember 1987. Seit 1985 ist sie im Schul- und Hochschuldienst. Seit 2001 arbeitet sie als wissenschaftliche Mitarbeiterin am Lehrstuhl für Germanistik der Pädagogischen Fakultät der Karlsuniversität. Ph.D. – Promotion 2009. Fachgebiete: Kinder- und Jugendliteratur, Literaturdidaktik, Textanalyse, Dramapädagogik.

**Aneta Bučková** studierte Germanistik, Sprachwissenschaft, Tschechisch als Fremdsprache und Dramapädagogik. Sie promovierte am Bohemicum der Universität Regensburg zum deutsch-tschechischen Sprachkontakt (verteidigt 2023). Sie ist als Tschechisch-Lektorin in Thüringen (Erfurt, Jena) tätig. Zu ihren Forschungsinteressen gehören der Sprachvergleich Deutsch-Tschechisch, Sprachvariation und Mehrsprachigkeit und die Anwendung der Dramapädagogik im Sprachunterricht von Tschechisch als Fremdsprache.

## **Shafagh Farahi**

### **The House on the Border (60 minutes)**

This interactive workshop on performative techniques is based on a short story called *The House on the Border* by the Turkish Author Aziz Nesin in which the themes of fear,

anarchy, responsibility and acceptance of the fate have been explored using different drama activities. These activities along with the teacher-in-role, try to increase the element of suspense and encourage students to communicate with each other to find solutions for the situations in which people may feel hopeless in real life but in the end they manage to find a way. The workshop's main focus is to encourage teamwork and problem solving. The collaborative activities are designed to make the participants feel free to use their second language organically in an environment devoid of stress. Also, the short story is about a house which is frequented by thieves and the couple living in the house cannot do anything about the situation in the beginning because the house is not entirely under any precinct's jurisdiction. The country and the neighborhood do not have names, nor do the characters, which can mean that it could be any place in the world. The themes of homes, borders and what they present for us can be explored deeply especially in multicultural classrooms. As homes present many different things for us, and many things about the cultures and people who live in it, it has been tried in the beginning activities to provide opportunities for the students to express themselves and give the others ideas about how houses can be in different parts of the world.

### **Biography:**

My name is **Shafagh Farahi** and I am an international student from Iran doing my master's degree at the University of Padova. At the moment, I am working on my thesis titled "Language Learning through Short Story-Based Performative Activities".

## Sonja Theindel

### „Eine Wetterfee mit Schnupfen“ – Sprechfiguren entwickeln mit dem Mischpult „Prosodie“ (60 Minuten)

Aussprache und stimmlich-sprecherische Ausdrucksweise spielen eine entscheidende Rolle in Interaktion sowie für das Gelingen mündlicher Kommunikation. Doch wie lassen sich z.B. die suprasegmentalen Aspekte von Äußerungen lernen und lehren? Wie kann man Deutschlernende motivieren und befähigen, sich mit der eigenen Aussprache und Sprechweise reflektiert und nachhaltig auseinanderzusetzen? In diesem Workshop wird eine sinnliche-praktische Methode vorgestellt, sich suprasegmentalen Phonetikthemen auf spielerisch forschende Weise zu nähern:

Linguistisch basierte, für die Vermittlungspraxis vereinfachte Begriffe dienen der Erarbeitung eines gemeinsamen Vokabulars für stimmlich-sprecherische Gestaltungsmerkmale. Dabei werden suprasegmentale Kategorien, wie z.B. Lautstärke oder Timbre, mit einer Auswahl zugehöriger Merkmale (z.B. laut/leise/flüsternd/behaut) in einem kleinschrittigen Vorgehen zunächst kennengelernt und erprobt. Anschließend werden 2-4 beliebige Merkmale aus den verschiedenen Kategorien in einem Monolog zusammengebracht und der Gruppe präsentiert. Hier wird über Assoziationen zunächst die Wirkung auf die Rezipierenden besprochen (*Wer spricht hier? Was ist das für eine Figur?*). Im Anschluss werden die verwendeten sprecherischen Merkmale analysiert (*Welche sprecherischen Merkmale haben Sie gehört? Wodurch entsteht diese Wirkung?*). Auf diese Weise soll einerseits funktionales und analytisches Hören trainiert und außerdem ein Bewusstsein für unterschiedliche Wirkungsweisen stimmlich-sprecherischer Merkmale geschaffen



werden. Ziel ist es, Lernende zu befähigen, die eigene Aussprache und Sprechweise aktiv selbst zu gestalten und ihr kommunikatives Ausdrucksrepertoire zu erweitern.

## Ivona Randjelovic

### If Teachers Allowed It: Exploring the Conditional with Drama (60 minutes)

This interactive workshop explores the creative integration of drama and language learning through a dynamic activity using video and the second conditional. The featured video, created by students and teachers, was inspired by Mika's "We are Golden" and showcases how a collaborative project transformed a rivalry between classes into a celebration of unity. Participants will predict, watch, and analyze the video, focusing on the conditional structure: "If the teachers allowed it, the students would..."

Through a series of tasks, participants will practice language production by creating their own chains of hypothetical events, culminating in a collaborative punchline such as "... and that's why ...". The workshop also introduces a physical component where participants will use body-based cues to generate sentences, blending drama with linguistic practice. Attendees will leave with practical ideas to engage students in both grammar and creative expression in the classroom.

## Evi Karydi

### Dramactivate: Embodied storytelling for language classes

#### Content Abstract:

This workshop focuses on embodied storytelling and is a hands-on experience of ideas you can use with your own students to help them connect to the story by actively taking part in it. A perfect way to get our students physically and emotionally engaged in the language!

#### Session objectives:

As language teachers we struggle to get our students physically and emotionally engaged in the language. The objective of this workshop is to help them build fluency and confidence through the use of drama techniques.

**SHORT BIO:** Evi Karydi is an EFL teacher, the owner of iLearn Language School in Greece, a certified storyteller and educational drama coach, a teacher trainer, the founder of Dramactivate: teaching through embodiment, a volunteer educator with the Hands-Up Project but above all she is an ardent supporter and practitioner of life-long learning who whole-heartedly believes that teaching is a work of heart.

## Question and Answer Sessions Saturday

### Elisabeth Schober

From serious to silly and from silly to serious: How Greg James and Jimmy Fallon helped us put on a 20-minute *Hamlet*

Since drama techniques provide numerous benefits for both teachers and learners in the EFL-classroom (Almond 2005; Hillyard 2016; Maley & Duff 2005; Surkamp & Elis 2016), it's all the more important to include them in the teacher training programme, where a theoretical introduction will best be combined with a hands-on approach so as to increase the chances that the students will use drama techniques also later in their teaching career (Fleming 2011: 58).

University classrooms, however, tend to be quite serious, and it needs a clear path to create a safe space and a relaxed atmosphere so that students will feel ready to act in front of their peers. Starting small, with warm-ups and low-key drama activities such as freeze frames or pantomime, a key ingredient in persuading students that acting is fun, feasible, and effective can be achieved with videos of celebrities engaging in seemingly silly drama games. Greg James, for instance, does playful readings of nursery rhymes in his BBC/Radio1 Breakfast Show, and Jimmy Fallon is famous for his MadLib Theatre, Word Sneak Game, Lip-Sync Battle, Whisper Challenge, and the Emotional Interview – all of which can be adapted for various uses in the lower- and upper-secondary language classroom.

The game-like nature of these activities not only promotes motivation, enjoyment, and social cohesion, but also disguises the learning process so that the students can work almost unwittingly on building character and atmosphere through voice, facial expressions, and body movements. The fact that the celebrities act as role models makes the activities both more attractive and more approachable for the students and helps ward off possible embarrassment so that they can benefit from the “creative energy and risk taking” (Fleming 2011: 16) necessary for drama activities.

After a few weeks into my course ‘Drama in the Classroom’, my students had built up enough confidence to use drama techniques in their own teaching simulations and to work on their performance of a 20-minute modernized version of *Hamlet*. What had originally appeared to be silly activities, had made it possible to acquire important skills and to gain first-hand experience of the benefits of drama and acting in the classroom.

#### **Biography:**

**Elisabeth Schober** works at the Department of English and American Studies at the University of Salzburg and has taught teacher training seminars at the University College of Education, Salzburg and Tyrol. Next to literature and film studies, her interests lie in the area of media and literature didactics, social-emotional learning and drama education.

### Shakiratul Hanany Abd Rahman

A Tale to Tell: Virtual Drama as a Tool to Learn English



In Malaysia, English language teachers grapple with significant challenges in teaching the language. Among the challenges encountered are English as a Second Language (ESL) learners' apprehension and apathy in learning the language, which stemmed primarily from the historical national relegation of English to a second language (L2). In particular, the learners in general lack the confidence and are apprehensive when communicating in L2. Teaching and learning of English in Malaysia also remains teacher-centred (Abdul Samat, 2016) despite Communicative Language Teaching (CLT) being the cornerstone of Malaysia's English language curriculum. Motivated by the sudden shift to virtual learning during the pandemic, I sought to innovate English education in Malaysia by teaching English through drama virtually. Significantly, this study was warranted as digital landscapes will continue to be the norm for teaching and learning (Göksel & Abraham, 2022), and the advent of new communication technologies and the evolving digital landscapes have fundamentally altered our understanding of performance (Freebody & Finneran, 2021). The digital landscape necessitated by the COVID-19 crisis also transcended geographical limitations, enabling students from two Higher Education Institutions (HEIs) in Malaysia to participate in this research while I, the instructor, was based in England, UK. This paper showcases how drama strategies were adapted for a well-known local folktale, fostering student collaboration, interaction, and active engagement in the learning process through virtual drama.

## Mariasole Nigro

### Drama in Education and Educational Robotics: exploring local territory through Mantle of the expert, LEGO Spike Prime and Digital storytelling

In a first-year secondary school class in Padua, Italy, an interdisciplinary workshop integrated Italian, Geography, and Civic Education curricula by exploring local territory through the four seasons. The workshop combined Drama in Education using the *Mantle of the Expert* strategy with educational robotics, bridging theater and digital learning. Students were divided into groups and took on the role of screenwriters creating a short film about their local area's seasonal changes. The teacher acted as the director who commissioned the screenplay. In cooperative learning sessions, students wrote scripts focusing on each season's characteristics, collaboratively creating narratives that reflected their understanding of their environment. Once the scripts were completed, students designed and programmed characters using LEGO Spike Prime. This involved constructing and coding robots to represent animals, natural elements, and people across the seasons. Roles were reassigned within the groups to cover filming, operating robots, designing sets and costumes, and editing scenes, simulating a real film production team. This workshop, embedded within the Geography, Italian, and Civic Education curriculum, served as a comprehensive learning experience. It emphasized both disciplinary knowledge and life skills, such as empathy and teamwork, through an engaging blend of drama, digital storytelling, and robotics. The project culminated in evaluating students' competencies in both academic and personal development areas, reflecting their ability to integrate and apply interdisciplinary skills in a creative context.

**Biography:** Italian, History and Geography teacher at secondary school (Padua, Italy)